Exploring the semiotic relationships constructed between learners, teachers, and images found in EAP pedagogic materials

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EXPLORING THE SEMIOTIC RELATIONSHIPS CONSTRUCTED BETWEEN LEARNERS, TEACHERS, and IMAGES found in EAP PEDAGOGIC MATERIALS

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ABSTRACT

Twenty years ago, the New London Group sought to broaden literacy pedagogy to better account for the diverse cultural and linguistic nature of the world, championing the *multiliteracies* approach (Cope & Kalantzis, 2000). Since that time, the spread of digital technologies and global politics has created an ever more multicultural and multimodal world that requires its citizens to have sound multiliteracy skills to thrive in this new context (Garcia, Luke & Seglem, 2018).

In this research I have attempted to understand what meanings Arabic L2 learners make from EAP text book images and how this compared to their Western teachers' interpretations, to explore Kress' (2010) notion that '*a society, its cultures, and the representations of their meanings, form a tightly integrated whole'* such that differences between societies and cultures result in differences in representation and meaning.

Furthermore, as there appears to be limited understanding of teachers' beliefs and assumptions about text book imagery, I sought to include teachers' voices in this study.

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1. INTRODUCTION

Twenty years ago, the New London Group sought to broaden literacy pedagogy to better account for the diverse cultural and linguistic nature of the world, championing the *multiliteracies* approach (Cope & Kalantzis, 2000) which implored educators and institutions to teach visual literacy, amongst other forms of literacy, and the critical questioning of texts. Since that time, the spread of digital technologies and global politics has gathered a pace, creating an ever more multicultural and multimodal world that requires its citizens to have sound multiliteracy skills to thrive in this new context (Garcia, Luke & Seglem, 2018) where '*multimodal production is now a ubiquitous fact of representation and communication'* (Kress, 2010: 102).

Undeniably, the language learning classroom is home to a rich, multicultural, multilingual, and multimodal social milieu. In language learning materials specifically, image and text are designed to *'work in concert on the page'* (Royce, 2002) on the assumption that visuals help to convey meaning, both denotative and connotative (Barthes, 1977). However, there is a paucity of research on how a L2 learners' non-Western cultural lens mediates their interpretation of the '*multimodal ensembles'* (Kress, 2010) found in Western produced materials. Equally missing are the meanings made by L2 teachers using multimodal texts and how these compare with their learners', and the supposed intended meanings of the designers. According to Gunther Kress, an adequate theory of semiosis[1] is based on the understanding that the interpreter of signs plays a vital role in communication, it is her interest (socially, culturally and historically formed) that determines what she finds criterial in the sign and how she responds. Thus, it would seem timely to ascertain the interpretations of both learners and teachers.

It would seem, despite having an increasing body of literature on the use of visuals in language classrooms, these studies are mainly focused on children and teenagers rather than adult learners (Unsworth, 2001). As a result, we have a limited understanding of how EFL and EAP practitioners' beliefs and preferences regards visuals inform their instruction and whether the visuals in materials do enjoy equal semiotic status in the realities of the adult L2 classroom. This has resulted in calls for further research in this area (Kiss and Weninger, 2017; Boling et al. 2014; Royce, 2002; Bezemer and Kress, 2017; Van Leeuwen, 2005; Brumberger, 2011; Adoniou, 2016; Ur, 2010; Heberle & Meurer, 2007) which I seek to address.

This was a small scale, exploratory study which focused on the meanings made by four IELTS teachers using IELTS textbook images and how these compared to meanings made by six Middle Eastern learners following an IELTS preparation course at the same private English Language Academy in Wales. The images were sourced from a popularly critiqued (Wilson, 2010) IELTS course book: *Objective IELTS Advanced (Cambridge University Press)* and selected using a visual taxonomy based on Marsh & White's visual-textual taxonomy (2003), Bloom's revised cognitive processes taxonomy (2011) and Halliday's (1978) meta-functional semiotic communicative system. The findings suggest that rather than hindering learning, the culturally unfamiliar images stimulated the learners' curiosity and acted as a springboard for collaboration, negotiation and transformative engagement.

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[1] *'An adequate theory of semiosis will be founded on a recognition of the 'interested action' of socially located, culturally and historically formed individuals, as the re-makers, the transformers, and the re-shapers of the representational resources available to them'* (cited in Cope & Kalantzis, 2000:155)

An additional aim of the study was to draw out the four teachers' practices and beliefs regarding the value of images as a pedagogic tool to scaffold learners' communicative competence. This was achieved using interviews following a Personal Construct Psychology (PCP) approach (Kelly, 1995) which sought to draw out rich, detailed data. The interviews suggest that a teacher's own topical and aesthetic preferences mediate to what extent an image is construed as useful or not for teaching and learning purposes.

It is hoped that this study will provide fascinating insights on the meaning-making processes of learners and teachers and recommendations for the development of language teaching practices and materials in line with a multiliteracies pedagogy.

1.1 Research Aims

The overarching aim, via a process of triangulation, is to explore the semiotic relationships constructed between learners, teachers and materials and how this complex, interwoven process of social semiosis and design may have implications for teaching and learning.

The subsequent specific aims within this overall objective is to examine:

1. How different cultural lenses: those of Western teachers and Arabic learners of English, construct meaning from Western-produced visual materials.
2. What are teacher’s constructs around the value of image as a pedagogic tool and their consequent practices within an EAP/IELTS context.
3. What are the potential functionalities of images found in an IELTS coursebook.

1.2 Research Questions

1. What meanings do Arabic learners of English make from stand-alone images taken from an IELTS coursebook?
2. What meanings do Western teachers of English make from stand-alone images taken from an IELTS coursebook?
3. Are there any differences in the meanings made by Arabic learners and Western teachers of English using the same images?
4. What are teachers’ perceptions of images found in coursebooks?

5. Do teachers use visual resources to scaffold learners' understanding and develop learners' communicative competence?
6. What are the potential functionalities of semiotic resources in an IELTS coursebook?

2. LITERATURE REVIEW

As this study is situated within sociocultural theories of learning and literacy development[2] the multifaceted contexts of my research participants: namely the EFL classroom; the Arabic home culture; and the constructs associated with being an IELTS Teacher and learner, are worthy of investigation and comment.

2.1 Multimodality and Multiliteracies – a brief overview:

The modern world is characterised by its diversity; we are now living in a multi-cultural and multi-lingual environment where multimodal communication abounds (Kress, 2010; Van Leeuwen, 2005; Kiss and Weninger, 2017; Cope and Kalantzis, 2000a, 2006; Knobel and Lankshear, 2007; Robinson, 2008). This dramatic change has led countless researchers, educators, policymakers and other stakeholders to call for culturally responsive literacy practices (Au, 2011; Gay, 2000, 2002; Ladson-Billings, 2011; Tatum, 2005; Haynes, 2012; Villegas & Lucas,

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[2] Firstly, Vygotsky's (1978) notion that all human interaction is mediated by language and symbols which are based on one's social, cultural and historical context (Piazza et al, 2015). A view shared by Halliday (1978:123) who asserted that the social semiotic system is '*a system of meanings that constitutes the reality of a culture'*, put another way *'semiotic resources are inextricably linked to context and social reality'* (Lim Fei, cited in Ventola et al, 2004:53). Secondly, Cope & Kalantzis' (2000) work on multiliteracies and Kress' (2010) examination of visuals as a valid mode of meaning.

2007 cited in Piazza, 2015; Rajendram, 2015) which go beyond traditional monomodal literacy practices. Some twenty years ago, the New London Group suggested that educational institutions should aim for a '*pedagogy of multiliteracies'* (Cope and Kalantzis, 2000) which had the dual aim of (i) extending text forms to include multimodal texts (which include visual, auditory, gestural and spatial modes as well as linguistic) thanks to the affordances of new technologies which could enhance learners' repertoires of meaning making and learning, and (ii) acknowledging the value of linguistic and cultural diversity (ibid,2000). *The logic of Multiliteracies is one which recognises that meaning making is an active, transformative process, and a pedagogy based on that recognition is more likely to open up viable life courses for a world of change and diversity.' (Cope and Kalantzis, 2000a:10)* Whilst this may be a compelling argument, unfortunately the NLG's hopes have not translated into widespread practice. Allan Luke, during a recent interview, conceded that '*digital technology hasn't fundamentally altered the inequities of print-based, industrial-era schooling. For many communities, economic inequality, social injustice and cultural marginalisation have worsened'* (Garcia, Luke & Seglem, 2018). Moreover, it is lamented that traditional approaches to literacy teaching (adhering to canonical linguistic and grammatical structures of the standard verbal variety) continue to dominate educational systems (Kress and Van Leeuwen, 1996 cited in Royce, 2002; Goouch 2008; Myhill, 2006; Wyse et al, 2007; Alexander & Flutter, 2009; cited in Boyle & Charles, 2014) with the Australian government returning to a *'back to basics'* curriculum in 2014 (Adoniou, 2016). Sir Ken Robinson urges for a pedagogic revolution in terms of '*ideas of literacy, identity and authority'* if education is to better serve current and future needs of creativity, flexibility and collaboration (Robinson (2008:5). Unsworth (2002) takes a more pragmatic approach, conceding that in schools and universities traditional print literacy will continue to hold a privileged position into the foreseeable future, so educators should support it, whilst simultaneously incorporating alternative modes to help learners understand the multimodal communicative texts that dominate the real world (cited in Adoniou, 2016).

2.1.1 Multimodality and Meaning-Making in an EFL / ESOL Context

Cope & Kalantzis' (2000) pedagogy of pluralism which aims to make active and meaningful use of learners' cultural, linguistic and multimodal resources lends itself perfectly to the EFL/ESOL context. Kern (2000) puts that a multiliteracies approach matches that of language instruction: interpretation, collaboration, cultural knowledge, reflection and the use of language. Whilst some aspects of the multiliteracies framework are characteristic of EFL environments (the prevalence of multimodal texts, use of language and collaboration), ideological critique of texts (or discourses[3]) is less prevalent as teachers and learners find this challenging (Charles & Boyle, 2014:54). Assisting learners to understand sociocultural aspects of their new environment (a pressing concern for ESOL teachers) is a key task for practitioners, yet current courses which provide entry into the profession (CELTA, Trinity Cert Tesol) provide no training on this aspect[4]. However, there is compelling evidence that if practitioners are made aware of how to use learners' existing cultural, linguistic, multimodal toolkit, it will better expediate their language learning goals (Adoniou, 2016).

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[3] A sign's meaning potential in a multimodal text can connote particular discourses which define reality in a particular way e.g. the need for war (Machin & Thornborrow, 2003, 2006)

Focusing on multimodality and visuals in particular, it is assumed that in the language learning context, learners rely on '*inter-semiotic complementarity'* to comprehend a sign (visual and verbal semiotic systems complementing one another to create a coherent message – Royce, 1999a, 1999b) which is perhaps why language learning materials are replete with visual and verbal combinations. However, multimodal texts have greater affordances for learning and teaching than solely comprehension. Following a review of pedagogic materials, Royce (2002:194) posits that multimodal texts (defined as '*Visual message elements and associated lexical items'*) have the potential to provide *'a rich source of meanings'* (ibid, 2002:194) which teachers can use to engage L2 learners. This notion is supported by Kiss and Weninger's (2017) study into the scope of ideas generated from a single image across two geo-locations (Hungary and Singapore). The 147 participants generated 1,539 ideas through their lens as students, some extremely individual and creative. This suggests that the process of semiosis has the potential to act as a creative springboard in language learning and student interaction.

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[4] Refer to Cambridge Celta and Trinity website for a breakdown of their EFL teacher training courses.

Moreover, since semiosis is a transformative process (Kress, 2010) there is the potential for learners to interpret, transform and re-design texts for their own purposes. Royce (2002) proposes several pedagogic methodologies for using multimodal texts for developing learners' multimodal communicative competence, whilst also enriching the language learning experience. This was found to be the case in Chiu and Yeh's (2013) examination of how Taiwanese university students transferred their learning about multimodal texts into their own design presentation slides (cited in Rajendram, 2015). Furthermore, Adoniou's work with EAL (English as an Additional Language) children in Australia, revealed that a process of analysing visuals, followed by drawing, helped the children organise their thoughts which supported the development of their writing skills in English (Adoniou, 2016). An instance of what Barthes (1977:39) might describe as '*fix[ing] the floating chain of signifieds in such a way as to counter the terror of uncertain signs*.'

Additionally, Kilickaya and Krajka's (2012) and Engler et al (2008) explored the potentials of student-created materials in the form of online comic strips. Both studies revealed that when students create online multimodal texts their motivation and engagement increases; their sense of autonomy and agency improves; there is increased peer interaction and feedback; literacy is highly supported and there is opportunity to engage with a global community.

A final study within the EFL context is Boling et al's (2014) [5]examination of the agency of learners to complete a language task using images, and what the results may imply for materials designers. In the image design process, it was decided that the content should be culturally appropriate for the Arabic participants (for example, Western clothing was replaced by the Middle Eastern thobe in some instances). It was found that interpretation was not always automatic, despite the simplicity of images (ibid, 2014:45) and meaning-making relied upon learners' accessing their lived experiences; creating an extended narrative; mode switching; and negotiating meaning with a partner (ibid. 2014:40). Whilst some may view lack of automatic visual processing as a negative, I would argue that having to negotiate meaning with a partner is more indicative of real life and provides even greater opportunities for communication and learning. In sum, whilst there may not be a wealth of empirical research[6] on visual literacy in an EFL context, there are numerous empirical studies on visual literacy in other educational contexts using primary data (Wiseman, et al. 2015; O'Neill, 2011; Soundy and Drucker, 2010; Norris & Kouider, 1998; Smagorinsky & O'Donnell-Allen, 2000; Nilsson, 2010; Connors, 2012; Mullen & Dusbabek, 2006) which reveal that children use pictures, photographs, drawings and graphic novels to negotiate their understanding of the world and then reconstruct their own unique meanings when creating their own multimodal texts. Practitioners in these studies demonstrate how visuals are a key scaffolding strategy in a Vygotskian theory of learning and teaching.

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[5] An examination of language learners' meaning-making and decision-making strategies when interpreting instructional images within a university context. The participants included Arabic speakers who were learning English and English speakers who were learning Arabic. All participants completed the same language task (matching pictures to a written description) using the same images, which were specifically designed for this study.

[6] Though research on visual literacy has spanned generations[6], spawning its own publication in the 1980s (Journal of Visual Literacy), much of the research has focused on understanding message design principles, rather than how learners make meaning from visuals (Wong, 1993 and Fleming & Levie, 1993 cited in Boling et al. 2014; Tomlinson, 2012 cited in Kiss and Weninger, 2017) with even fewer instances of research in an EFL[6], multicultural context.

However, it must not be omitted that some teachers and students do not have positive attitudes toward the equal status of visual modes and written forms as resources for learning, nor as representations of learning (Tang, 1991 cited in Royce, 2002:201. Perhaps this negative perception of image stems from the prevailing discourse that images are childish and reliance on them are indicative of an unsophisticated learner. As Adoniou (2016) notes, the disappearance of drawings and images is seen by some as a positive reflection of the learner's increasing mastery over the textual forms and intellectual progression (Milllard & Marsh, 2001) who no longer requires the '*crutch of the visual'.* Although, this lauding of the textual may not be shared by learners, as suggested in Hessamy and Mohebi's (2014) account of both medical students and instructors' perceptions of their EAP materials. It was found that whilst teachers saw no real problem with the black and white images in the coursebook, this was a major complaint for students who believed that the textbook should have colourful pictures and illustrations to aid memory and engagement. A further study in this vein was Eliam and Poyas (2012:268) investigation of teacher' perceptions of text-image juxtaposition in textbooks, they discovered that teachers' prior beliefs about effective teaching methods, their professional knowledge base and their teaching context acted as barriers to the implementation of innovative pedagogic materials: the overriding construct was that language was the primary focus and the visual art was *'just a by-product that could be ignored'* (ibid, 2012:273). This de-valuation of the power of image-text combinations on the part of teachers goes against empirical evidence (Levin, 1982; Carney & Levin, 2002; Ainsworth, 2006 cited in Eliam & Poyas, 2012:271) which suggests that meaningful attention to image generated diverse cognitive processing: reinforcing recall; enhancing relevance; promoting abstraction, which better facilitated learning.

A further reason for negative perception of visuals may be the images themselves, as Kaltenbacker (2004) points out *'there is more to producing a complex multimodal text for teaching a language than simply putting words and images together'*. In his critique of multimodal language teaching CD-ROMS, he concluded that a seemingly lack of pedagogic or semiotic expertise in the design of the texts, rendered them at best ineffective and at worst disruptive to the learning process (ibid, 2004:chapter 6). A view shared by Baldry (2002:22) who opines that the combination of modes is arbitrary, rather than based on didactic concepts. Schriver (1997:406-7 cited in Marsh & White, 2003) puts that '*we have almost no knowledge about how best to structure the relationships between words and pictures on the*

Web.' It was an accumulation of these comments and others that led Marsh and White (2003) to develop an image-text taxonomy which details the 49 image-text relationships apparent in multimodal materials, in other words the functions of an image in relation to its textual counterpart. The researchers suggest this taxonomy can be used as a tool to analyse and create multimodal texts based on a theoretical grounding of how different visual-textual combinations produce different effects. In fact, this taxonomy was employed in the design of my research instruments and content analysis.

A further derailing factor may lie in the assumption that as *'we all think and learn by using images'* (Zitlow, 2000:46) we have an innate ability to 'read' images and extract the intended meanings (Dillon, 2006). Recently, it has been suggested that the Net generation or *Digital Natives* (Prensky, 2001) '*are intuitive visual communicators'* who have the ability to '*weave together images, text, and sound in a natural way'* (Oblinger & Oblinger, 2005 cited in Brumberger, 2011) Yet, Brumberger's investigation revealed that this is far from the truth, with her participants displaying rather weak visual literacy skills. Felten (2008) adds that simply existing in an image-rich world is not sufficient to develop one's visual literacy skills. This supports Draper's (2012 cited in Charles & Boyle, 2014:14) argument that images have their own systems of meaning that need to be taught[7]. Yet, this begs the question: what are the visual (multimodal) literacy skills of practitioners who are supposed to develop those of the students'? And if an educator's main role is to facilitate the learner in becoming an autonomous (multi) literate person (Charles & Boyle, 2014) who will provide them with training on the ways in which semiotic systems can complement one another for the benefit of learning? This situation may be more complicated for EFL/ESOL/EAP practitioners whose culture is typically more distant to that of their learners. It is theorised that the greater the cultural difference between the viewer and the maker of the sign, the greater the difference in interpretations since the *'reach'* of modes can vary considerably across cultures (Kress, 2010:83-84).

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[7] Bamford (2003:1) defined a visually literate person as being able to: analyse the syntax of images including style and composition; analyse the techniques used to produce the image; evaluate the merit of the work in terms of its purpose and

2.2 Moving towards a Sociocultural Approach in Arab Education?

Recent studies seem to suggest that perhaps the Arab world is now also moving towards a multiliteracies, multimodal pedagogy in order to meet the changing demands of the modern world. For instance, Liton (2018) studied the perceptions and practices of 25 (Arabic) EFL teachers in King Khalid and Jazan University in Saudi Arabia. Teachers were dissatisfied with large class sizes (typically 100 learners) and were keen to reduce class sizes so that a Task Based methodology could be utilised with more focus on learner collaboration and interaction. In terms of the materials currently in use, teachers wanted to expose learners to a variety of genre especially that which is relevant to the working environment in the home context. Echoing Garrett's view (1994)

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audience; understand the synergy, interaction, innovation, affective impact and or feel of an image that readers should be able to see themselves in the ethnicities and settings of the characters in their texts (cited in Cope & Kalantzis, 2000:254). Teachers believed that content which reflected the '*Saudi socio-cultural milieu'* would improve learners' motivation and engagement.

In the UAE, further steps have been made towards an appreciation of multiliteracies evidenced by the universities changing their admission requirements to include non-academic skills, experience and other talents, whilst also changing their traditional assessment models to a more student-centred approach (Ramanathan et al, 2012 cited in Alsharari, 2018).

A current project (UREP) at Doha University in Qatar, is working to re-present traditional Qatari narratives into multimodal texts (text and graphic form) '*to promote literacy, to instil an appreciation of reading and the visual arts, and to educate young readers about traditional Qatari culture'* (Gibbons, Wanas & Ulmer, 2018).

Perhaps the example which most strongly highlights the changes in Saudi education is the flourishing of Effat University in Jeddah. Not only was it the first female college, but it was the first to follow a Modern Liberal arts curriculum which aimed to foster students' curiosity and capacity to learn, their ability to think critically and communicate proficiently. When it opened in 1999, the words 'liberal', 'arts' and 'philosophy' were prohibited by law, yet now arts courses are provided in the architecture program and the student body has grown to over 1000 (Grant, 2013).

However, it is perhaps inevitable that there exists suspicion amongst some about the dangers of a multimodal, multicultural framework. Hermessi's study (2017:11) highlighted that some (Islamic) EFL teachers filtered out the Western cultural aspects contained in EFL materials, deeming them inappropriate for an Islamic country. One teacher is quoted as arguing *'our oriental, Islamic culture would not allow our pupils to be exposed to cultural materials that are seen as obscene in our culture, for example some artistic works',* which may reflect the ongoing debate around 'aniconism'[8] in the Muslim world (Soganci, 2004). Yet, a different teacher in Hermessi's (2017:10) research counters that students are more motivated to discover and learn when aspects of Western culture (i.e. a different culture) are covered in class.

2.3 The IELTS Context:

In this paper, it is not my main intention to explore and critique the various ideologies around the IELTS exam, however since learning and teaching do not exist in a vacuum, I believe it is key to mention the complex, contradictory and powerful discourses that are associated with this international test. In the Academy where my research was conducted a third of the student cohort (326 learners) undertook an IELTS preparation course between January and December 2017 (all learners were from Saudi Arabia, UAE or other Gulf countries) with the aim of entering a

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[8] Aniconism is defined as the prohibition of producing figural imagery of any kind (Soganci, 2004)

British university. Thus, for my learners and millions of others[9], IELTS is '*a high stakes test'* since it acts as the gatekeeper to tertiary education for international students (Hyatt, 2013; Green, 2006; Johnson, 2009; Roshid & Chowdhury, 2013; Seargeant, 2012 cited in Al-Issa et al, 2016). This situation has led Philipson (2008) to argue that *'linguistic capital, its acquisition and investment, is a prime example of symbolic power in use'* (p.29) and is akin to *'perpetuating the subordination of colonial times into the present'* (p.10). Templer (2004:191) warns that IELTS has '*infected teaching and implanted ideology'* through *washback*[10] from the commercial pedagogic materials that support the exam. Other researchers (Freimuth, 2013; Hawkey, 2005; Khan, 2006; Moore et al, 2012) criticise the test for its cultural bias and inappropriateness which promotes a British / American literacy socialisation approach which not only limits non-Western students' participation and success in the exam, but also perpetuates the ideology that other countries' literacy socialisation practices are inferior, this can impact on a learner's identity and sense of self (Schieffelin & Ochs, 1986).

Despite these criticisms, IELTS remains the most widely used and respected test of English language proficiency (Hyatt, 2013) and is perceived by stakeholders as *'the most suitable test available'* for the purpose of admission to higher education (Read & Hayes, 2003 cited in Hyatt, 2013:847) and '*a useful indicator of academic*

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[9] More than 2 million people in over 130 countries, from over 8000 institutions, take the test annually (Al-Issa et al, 2016)
[10] Green (2006:114) defined as '*where impact occurs in the form of teaching and learning directed towards a test, both intended positive and unintended negative effects'*.

English proficiency' (Coleman et al, 2003; Hyatt, 2013:851). Even though, research has yet to establish a definitive link between IELTS band scores and subsequent academic performance (Hagan, 2003; Kerstjens & Nery, 2000; Feast, 2002; Davies, 2008; Hill et al, 2000).

It is against this complex backdrop that IELTS teachers attempt to support their learners and best prepare them for academic life in a different country. Yang and Badger (2015) suggest that moving from a product-based pedagogy to a process-based one, enables students to understand how to become communicatively competent in the new culture. As Morita (2004:574-75 cited in Yang & Badger, 2015:442) posits '*academic socialisation is not simply a matter of acquiring pre-given knowledge and sets of skills but involves a complex process of negotiating identities, cultures or power relations.'* Perhaps this is where image and its affordances to denote and connote different realities; stimulate discussion and challenge existing constructs comes to the fore as a valuable resource for learning and acculturation.

Rather than focusing solely on perfecting the linguistics of English, perhaps teachers could better prepare students for academic life in Higher Education by embracing the varying discourses and texts and encouraging learners to think critically about them, as advocated by the multiliteracies approach.

A final point in this review relates to the images found in the IELTS itself: typically graphs, charts, process diagrams, maps and technical figures. Freimuth (2016) argues that the ability to think critically is vital to the interpretation[11] and re-presentation of such visuals, skills which are reported as lacking in students from the UAE (PISA, 2012a; Ridge, 2011 cited in Freimuth, 2016). Research into graphical literacy seems to confirm that how data is visually represented and the simplicity of that display, impacts on student performance (O'Loughlin & Wigglesworth, 2003; Yu et al, 2011 cited in ibid, 2016). Freimuth (2016) concludes that for UAE students to improve their performance on IELTS Writing Task 1 specifically, educators need to focus on enhancing learners' critical thinking and visual literacy capabilities.

Thus, in view of the multi-faceted context under study and the current literature, I suggest further insights into the affordances of the visual mode to develop learners' critical thinking, multiliteracy, motivation and socialisation skills are much needed.

THE RESEARCH DESIGN

3.1 Research Methodology

This was an exploratory, small-scale study in which I sought to understand how the socio-cultural factors of the participants (teachers and learners) mediated their meaning-making process. Thus, I felt a qualitative research approach through a social-constructivist lens would best meet this objective (Kelly, 1955). A social-constructivist research methodology (using a Personal Construct Psychology approach) applies the belief that each person is a '*unique, active, meaning-maker'* whose sense of reality is construed through all their senses and mediated by their prior experiences (Raskin, 2011 cited in Denicolo et al, 2016). However, the continual processing of new experiences transforms their sense of self, their perceptions and interactions with the world (Denicolo et al, 2016:16). I feel the PCP perspective aligns well with social semiotic theories of communication (Kress, 2010) which is what I aimed to investigate. Therefore, my intentions and actions as a researcher, aimed to follow the fifteen PCP researcher principles set out by Denicolo (2016) and tools developed by Kelly[12] (1955). The most important in my view being:

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[11] Students are required to analyse the data, select key features, make comparisons and summarise these concepts in writing, minimum of 150 words (www.ielts.org)

1. To suspend one's views on a topic sufficiently to encourage others to describe an aspect of their world, without prompt or censure from the researcher.
2. A participants' constructs reflect their experiences which may be different to the researchers'.
3. It is impossible to explore a participant's whole construct system, but small aspects can be investigated with carefully selected tools.

To this end, to better appreciate learners' and teachers' constructions of reality and their resultant thoughts and behaviour, rather than imposing mine a priori (Jones, 1985:46), I created an open speaking task for participants that required very little researcher involvement. I did not assign fixed meanings[13] to any of the images or impose any limitations on the participants, rather images were positioned as mediators of cultural meaning making.

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[12] for more information please refer to the PCP website: http://www.kellysociety.org

The choice of images was largely influenced by Halliday's (1978) Systemic Functional Linguistic approach to multimodal discourse analysis and Marsh & White's (2003) Visual Taxonomy. This theoretical foundation laid the basis for informed analysis of how participants' interpretations of images compared to the possible intentions of the coursebook designers.

A further aim was to understand how teachers perceive the multimodal texts in a course book and how they use them. As Tomlinson (2012:156) noted '*there seems to be very little published on what teachers do with materials in the classroom'*. I acknowledge that perhaps, if time and resources permitted, an ethnographic approach to observe actual teacher practice, in addition to interviews, would best answer this question. However, with the limitations of my present situation, I felt that semi-structured teacher interviews following a PCP approach using a Rep-grid system (Kelly, 1995) would provide meaningful insights. I will provide further details on this system when I discuss the research tools (see 3.6).

Finally, it must be acknowledged that despite efforts to limit my involvement and voice in the research tasks and interviews, the very fact that the teacher participants are my colleagues and the student participants have an existing relationship with me, could have influenced their responses. Additionally, though a process of triangulation was utilised to act as a test of consistency and to provide deeper and wider insights (Ritchie & Lewis, 2003:14), the coding of the images was based on my interpretation of SFL (Halliday, 1978) and the process of data reduction relied upon my multimodal discourse analysis of participants' video recordings and transcripts. Thus, should the study be extended and developed at a future point, it would benefit from inter-rater reliability analysis (Ritchie & Lewis, 2003)

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[13] This has been a criticism of previous research (Kiss & Weninger, (2017)

3.2 Context and sampling

All research tasks (learners and teachers) and interviews (teachers) were conducted at the private language academy where we all work / study. This choice was made in reference to the notion that the phenomenon under investigation (meaning-making using pedagogic materials) is best understood in its natural context (Ritchie & Lewis, 2003). Moreover, participants being familiar and comfortable in the setting, may lessen feelings of being overtly analysed which may inhibit their contributions.

With my research aims and questions in mind, I chose a small sample size so that I could yield deep, rich data (ibid, 2003) and dedicate time to each participants' offerings. The profile of each participant was also carefully considered in terms of how they lined up with the research purposes (Miles and

Huberman,1994:27 cited in Punch, 2014). With a small, purposive sample, I suggest that I am better able to identify the inner mechanisms at work and generate ideas about the social world under investigation (Coffey and Atkinson, 1996: p.154).

3.2.1 Teacher-Participants:

A total of 4 teachers participated in the research, they all teach a combination of General English and IELTS Preparation courses. They are all highly experienced and qualified educators within the language learning field; their teaching experience ranges from 10 years to over 25 years; and between them they have earned DELTA certificates, honours in Applied Linguistics and Forensic Linguistics. I felt their breadth of experiences and theoretical grounding would prevent them from feeling intimidated by the complexity of the study and the depth of the interviews required. This number was also relevant for practical reasons, since the speaking task required participants to collaborate in dyads.

3.2.2 Student-Participants:

A total of 6 students from Saudi Arabia and the UAE took part in the study. They are all young adults (aged between 19 years to 27 years) who were long-term students at the English Academy, studying a combination of General English and IELTS Exam Preparation courses. They all had an extrinsic motivation to learn English as they were all aiming to attain an IELTS band score which would allow them to attend university in the UK.

During the time of data collection, all students had a language proficiency level of B2[14] according to the CEFR[15] guidelines, this aimed to ensure that linguistic skills would not be too great a barrier to articulating their meanings during data collection.

Importantly, whilst I was not their teacher during the research period, I had taught all the students in the previous semester, in their IELTS module. I felt that this was an advantage as our pre-existing rapport provided a relaxed atmosphere during the data collection stage (Mackey & Gass, 2015), also my in-depth knowledge of the participants previous learning experiences would allow me to make educated suggestions during the data analysis stage of the project.

As the speaking task would involve students negotiating in dyads, I rationalised that students would feel more comfortable if they were paired with their preferred partner. Thus, the following partnerships were formed:

1) two male friends: one from Saudi Arabia; one from the UAE
2) two female friends: both from the UAE
3) a husband and wife: both from Saudi Arabia

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[14] B2 is classed as an independent, confident user of English who can function in a variety of academic and professional environments in English.

[15] Taken from Cambridge English website: *The Common European Framework of Reference for Languages (CEFR) is an international standard for describing language ability. It describes language ability on a six-point scale, from A1 for beginners, up to C2 for those who have mastered a language. This makes it easy for anyone involved in language teaching and testing, such as teachers or learners, to see the level of different qualifications. It also means that employers and educational institutions can easily compare our qualifications to other exams in their country. (www.cambridgeenglish.org)*

Though, these pairings were decided by the participants themselves, I suspect the diversity in terms of gender mix, and closeness of relationship adds an extra element to be considered during data analysis. For a more detailed profile on each student participant, please refer to the Appendix 2.

3.3 Study regulations and ethical considerations

It is imperative that ethical considerations and research regulations are upheld during any research project. As such I took measures to ensure that there was respect for participants' autonomy; the potential benefits of research were conveyed to participants; no harm or coercion occurred to participants; data was stored appropriately and confidentially; and finally, participants' contributions were viewed impartially (Naidoo and Willis, 2000 cited in Denicolo et al, 2016).

With reference to The British Educational Research Association's guidelines: (BERA), *'ethical decision-making becomes an actively deliberative, ongoing and iterative process of assessing and reassessing the situation and issues as they arise'* (2018), I continually evaluated my methods throughout the study to check my practices (capture of phenomenon, labelling, interpretation, and display of data) and treatment of participants and my institution (before, during and after the study). I was open and transparent with all parties providing an information sheet (see Appendix 3) that detailed my intentions and methods to be used.

Participants had 24 hours to read and process the information sheet prior to meeting with myself to discuss any questions they may have. Participants chose to sign the consent form (see Appendix 4) on the understanding that should they change their mind at any point of the study, I would responsibly remove their data without any harm to themselves.

As I have a close working relationship with the participants, after data collection, I have periodically enquired whether they are still happy for me to use and present their data in the way I intend, to which they have consented. Though, I have video-recorded all interactions with the participants, to preserve their right to privacy, these will not be included in this submission. Instead, I have transcribed all communication and anonymised their identity. Data has been stored privately and judiciously in line the Data Protection Act (1998) (Ritchie & Lewis, 2003).

3.4 Study design:

Whereas previous research has acquired surface level understanding of the meaning-making process itself (Kiss and Weninger, 2016; Boling et al. 2014; Royce, 2002), I aimed to go a step further and seek access to participants' deeper, unique processing using a constructivist research approach to data collection (Denicolo, P. et al. 2016).

Having considered the aforementioned principles of the PCP approach and Kress's (2010) work around multimodality and social semiotics, I designed a Meaning-Making Task and Semi-structured Interview which provided rich data, reflecting participants' semiotic processing of images and constructs regarding the value of image as a pedagogic tool.

3.4.1 Research Instruments: Meaning-Making Task

It is suggested that any exercises should be kept as simple and short as possible and combined with free-flowing discussion to access thinking and beliefs that are less conscious or difficult to speak about (Ritchie & Lewis, 2003). Additionally, constructivist researchers should try to provide participants with opportunities for reflection and articulation that suit their style, experiences and preferences (Denicolo et al, 2016).

Referencing these principles, the participants' task was to view 12 images, taken from an IELTS coursebook (Objective IELTS Advanced) and firstly group them while explaining the rationale for the grouping via a process of negotiation and collaboration. This style of task is common to language learning classrooms for both learners and teachers, hence would not be unfamiliar or difficult to comprehend (Nation & Macalister, 2010). The cognitive process of classifying data and applying an explanation is a higher order thinking skill (Bloom, 2011) so, I hoped this would encourage participants to think more deeply about the images and reflect on their choices. Moreover, by working with a partner there is opportunity for peer-scaffolding (Vygotsky, 1978) allowing participants to support one another to extend and explore the task, this encourages '*positive interdependence'* whereby participants think cooperatively rather than competitively (Larsen-

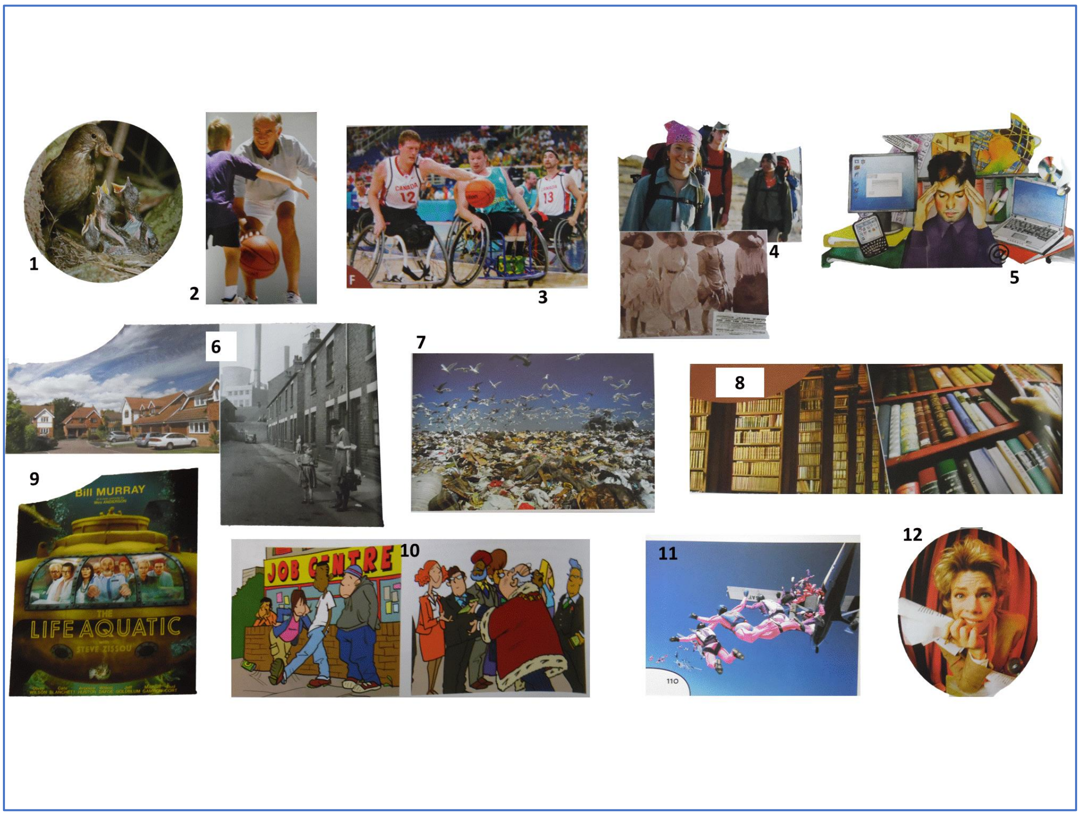
Freeman, 2000:167). These were key design traits to ensure that participants were motivated to explore a sufficiently interesting and challenging task (Coyle et al, 2010) without needing to seek my clarification or involvement in the task itself which may have interfered with their processes of semiosis.

I would argue that requiring students to explain their rationale for any groupings makes apparent an otherwise silent, internal process, which was my intention to capture and analyse in order to answer Research Questions 1 and 2.

The second stage of the Meaning-Making Task, asked participants to articulate which of the images '*attracted*' them most, and what they thought about on viewing the image. The aim here was to give each participant opportunity to personalise the task and reveal their own unique take on the images. I was extremely mindful of the wording of the question as I did not want to lead participants in any way towards either a positive or negative association. Where possible I wanted participants to make a free choice, since their choice of image in of itself reflects their inner processing: what they alone deemed *'criterial'* (Kress, 2010). As Kress argues, *'signs are made in response to prompts on the basis of the sign-maker's interest, in transformative engagement with characteristics of the prompt'* (2010:183) hence, I tried to ensure the 'prompt' were the images, rather than my linguistic request to talk about a picture they 'liked' for example.

As previously stated, there was no time limit, or any other restrictions placed on the task (a minimum number of groups for example) as I wanted to ensure the participants' themselves had autonomy and an environment conducive to 'free-flowing' discussion, which better serves my research aims.

Figure 1: Images & Instructions used in Task


1
2
3
4
5
6
7
8
9
10
11
12
Bill MURRAY
LIFE AQUATIC
JOB CENTRE
110

Put these images into groups
Explain your choices

What image attracts you the most?

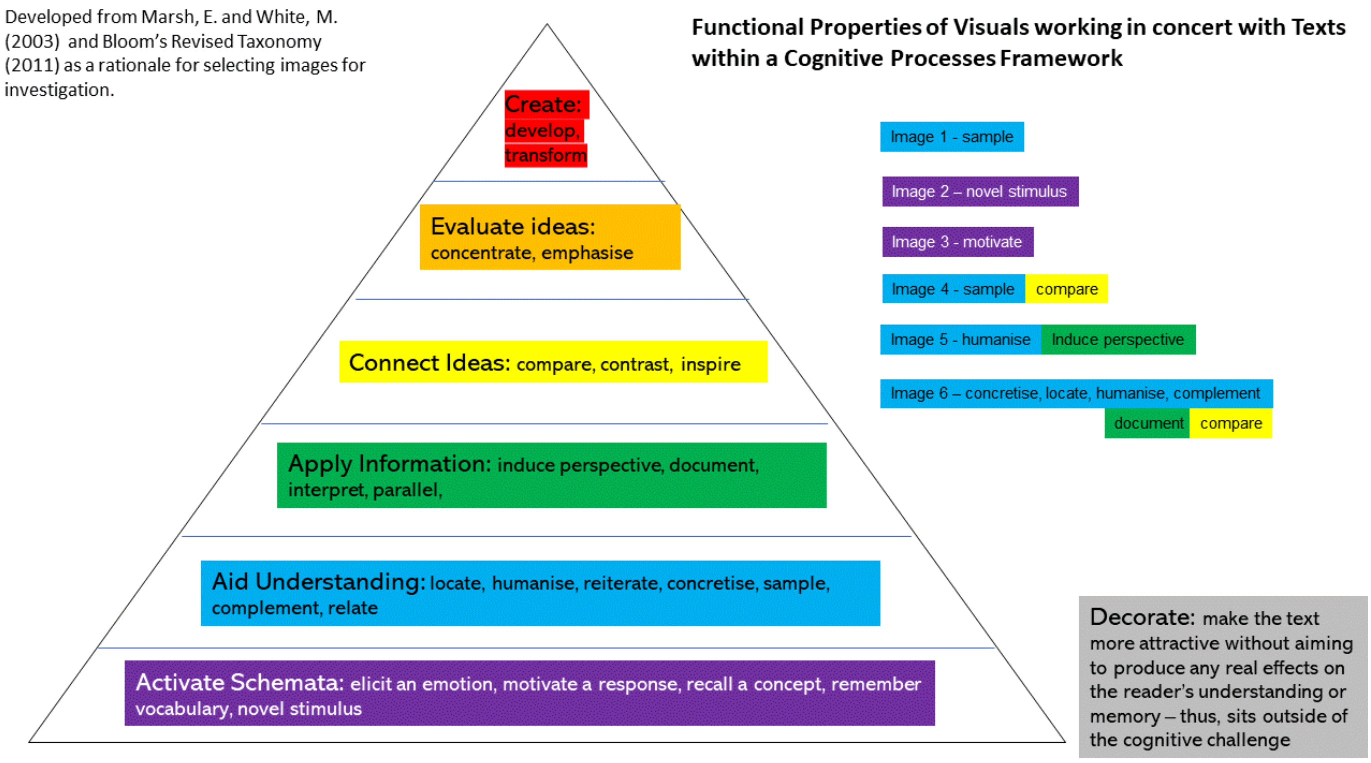
What do you think about when you look at this image?

The 12 images were collected from *Cambridge English Objective IELTS Advanced Self-study Student's Book* (Black & Capel, 2006) which forms part of the official Cambridge preparation materials for IELTS, targeted at students aiming for an IELTS band score of 6.5 or 7, which matches the profiles of the student participants. This is one of the core IELTS resources used at the institution, but due to the Academy's continuous enrolment policy, materials are rotated on a 12 week basis, so at the time of the research project, this publication was not in use. Consequently, I could be assured that none of the participants had used these images in the course of their normal lessons, so the meaning-making process that ensued was unique and a spontaneous reaction to the research task.

The original graphics were of different dimensions and embedded within the 2 page-spread layouts, typical of pedagogic materials (Bezemer & Kress, 2016). In an attempt to limit bias, I re-produced each graphic so that it had a similar size and pixel quality. I assigned each image a number to aid referencing purposes and to signal to participants that images 4, 6, 10 were in fact one split graphic rather than two separate ones. I made the decision to remove the images from its text, only leaving embedded captions, to reduce participants' reliance on written language, which had been an issue in previous studies into multimodality (Tang, 1991 cited in McTigue & Flowers, 2011). Moreover, I hold with O'Toole's view (1994) that images have the ability to operate independently of language and through a sequence elicit a narrative (cited in Kress and van Leeuwen, 1996).

The layout of the images on the slide (see figure 1) reflects my aesthetic preferences as the designer; attempting to create a symmetrical design in terms of colour and shape. I acknowledge that as layout itself can be considered a mode (Kress, 2010) it had an influence on the participants' semiosis and that perhaps a different layout would have yielded different combinations of images. Perhaps future research using these same images but with a different configuration could provide us with better insights of this phenomenon.

Figure 2 (Multimodal Functional Taxonomy within a Cognitive Framework)

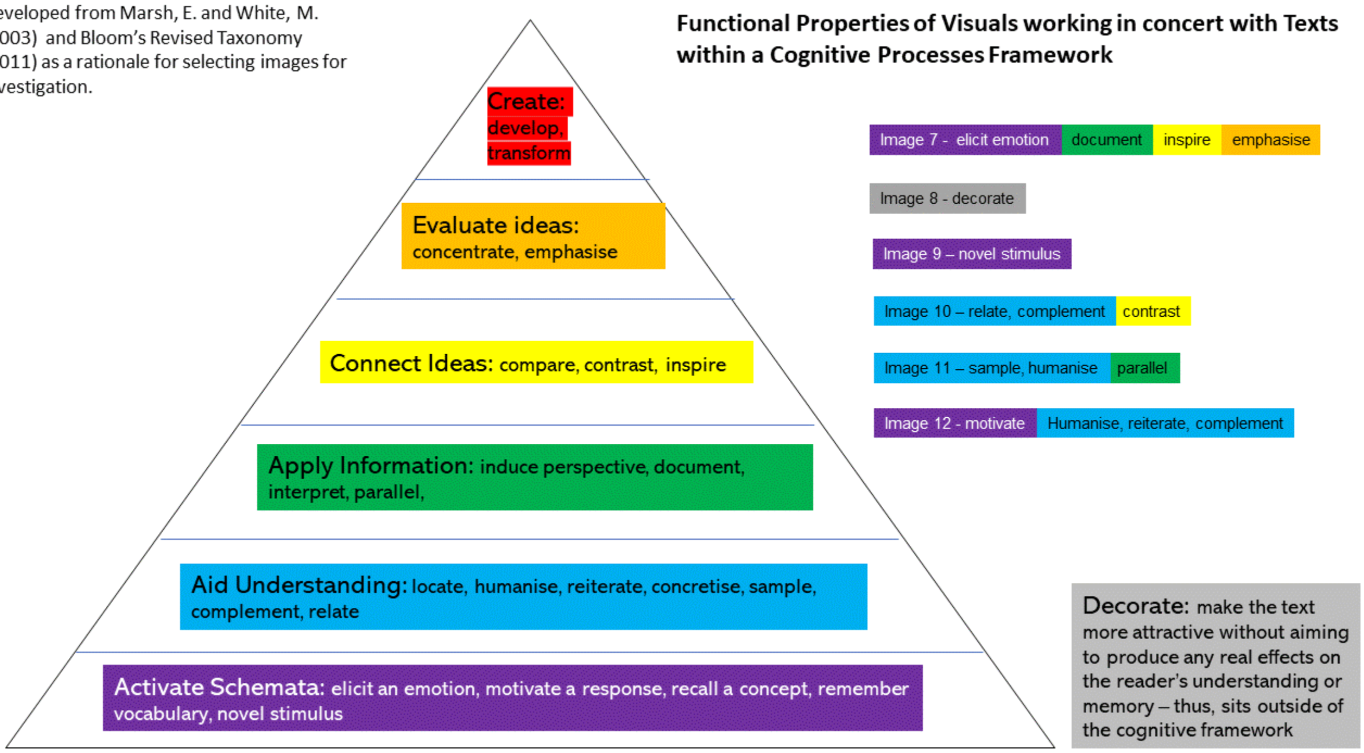


Developed from Marsh, E. and White, M. (2003) and Bloom's Revised Taxonomy (2011) as a rationale for selecting images for investigation.

Functional Properties of Visuals working in concert with Texts within a Cognitive Processes Framework

Create: develop, transform
Evaluate ideas: concentrate, emphasise
Connect Ideas: compare, contrast, inspire
Apply Information: induce perspective, document, interpret, parallel,
Aid Understanding: locate, humanise, reiterate, concretise, sample, complement, relate
Activate Schemata: elicit an emotion, motivate a response, recall a concept, remember vocabulary, novel stimulus
Image 1 - sample
Image 2 – novel stimulus
Image 3 - motivate
Image 4 - sample
compare
Image 5 - humanise
Induce perspective
Image 6 – concretise, locate, humanise, complement
document
compare

Decorate: make the text more attractive without aiming to produce any real effects on the reader's understanding or memory – thus, sits outside of the cognitive challenge


Developed from Marsh, E. and White, M. (2003) and Bloom's Revised Taxonomy (2011) as a rationale for selecting images for investigation.

Functional Properties of Visuals working in concert with Texts within a Cognitive Processes Framework

Create: develop, transform
Evaluate ideas: concentrate, emphasise
Connect Ideas: compare, contrast, inspire
Apply Information: induce perspective, document, interpret, parallel,
Aid Understanding: locate, humanise, reiterate, concretise, sample, complement, relate
Activate Schemata: elicit an emotion, motivate a response, recall a concept, remember vocabulary, novel stimulus
Image 7 - elicit emotion
document
inspire
emphasise
Image 8 - decorate
Image 9 – novel stimulus
Image 10 – relate, complement
contrast
Image 11 – sample, humanise
parallel
Image 12 - motivate
Humanise, reiterate, complement
Decorate: make the text more attractive without aiming to produce any real effects on the reader's understanding or memory – thus, sits outside of the cognitive framework

In reference to Figure 2, I first began a multimodal discourse analysis of Objective IELTS using a Hallidayan functional lens where images can have an ideational, interpersonal and textual meta-function (Machin, 2007) and the Visual Taxonomy developed by Marsh & White (2003) which documented the possibility of 49 image-text relationships within three categories: *A-Functions*[16] *expressing little relation to the text; B – Functions expressing close relation to the text; C – Functions that go beyond the text* (ibid, 2003:653). I synthesised this taxonomy and mapped it onto Bloom's revised taxonomy of Cognitive Processing to create my own multimodal functional taxonomy within a hierarchical cognitive framework. I wanted to ensure that the range of images could work across varying functional and cognitive levels. As can be seen from Figure 2, each picture has been labelled with a description from the framework, with the 12 images providing the full range of meta-functions and cognitive processing (apart from *'Create'* since the participants were not required to draw their own images). It is noteworthy that most of the images (7 in total) offered more than one functional interpretation during multimodal discourse analysis. Marsh & White's (2003) function '*Decorate*' sits outside of my cognitive hierarchy since, by their definition, it is not intended to elicit a response from the reader. As well as providing a theoretical grounding on which I based my choice of images, my *Multimodal Functional Taxonomy within a Cognitive Framework (MFTCF)* was used in the data analysis stage to compare teachers' perceptions of the function of coursebook images against the findings of the discourse analysis.

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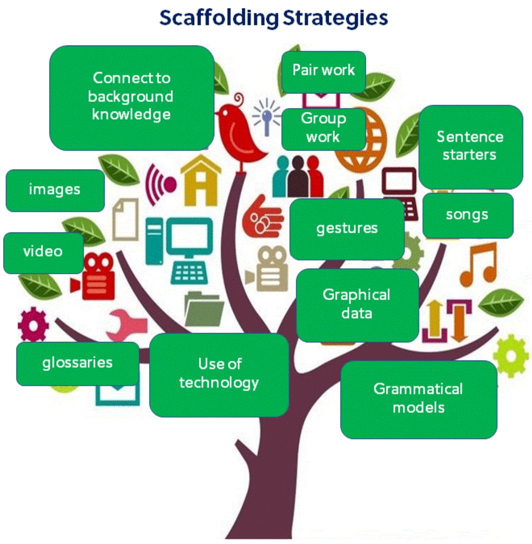
[16] The function of an image refers to its functional relationship to associated, relevant text: how it conceptually conveys the ideas within the text. The illustration's physical characteristics, style, or file format is not taken into account.

At this point, I acknowledge that any discourse analysis is subjective, since semiosis using any mode is dependent on the interest of the viewer / reader – an interest which has been culturally, socially and historically constructed (Kress, 2010). Thus, a different analyst will potentially offer an alternative interpretation.

3.4.2 Research Instrument – Rep-Grid System for PCP Interview

Developed within personal construct theory (Kelly, 1955), repertory grid methods (Rep-grids) are used extensively across various disciplines to study personal and interpersonal constructs[17]. In its simplest form, the Reg-grid requires the participant to compare and contrast a number of varying elements (usually in multiples of three) around a single topic: *'the universe of discourse'*. This process elicits a '*mental map'* of the personal constructs that constitute the person's outlook on the topic. These constructs can then be interpreted impressionistically by conducting discourse analysis (Denicolo et al, 2016:73-86). However, it is warned that choosing the right set of elements is key since they form the realm of discourse during the research interview (ibid, 2016).

Figure 3: Rep-Grid form for Teacher Interviews


Scaffolding Strategies
Connect to background knowledge
Pair work
Group work
Sentence starters
images
songs
gestures
video
Graphical data
glossaries
Use of technology
Grammatical models

What scaffolding strategies do you use? Why?

What have been your positive / negative experiences using **images** to teach?

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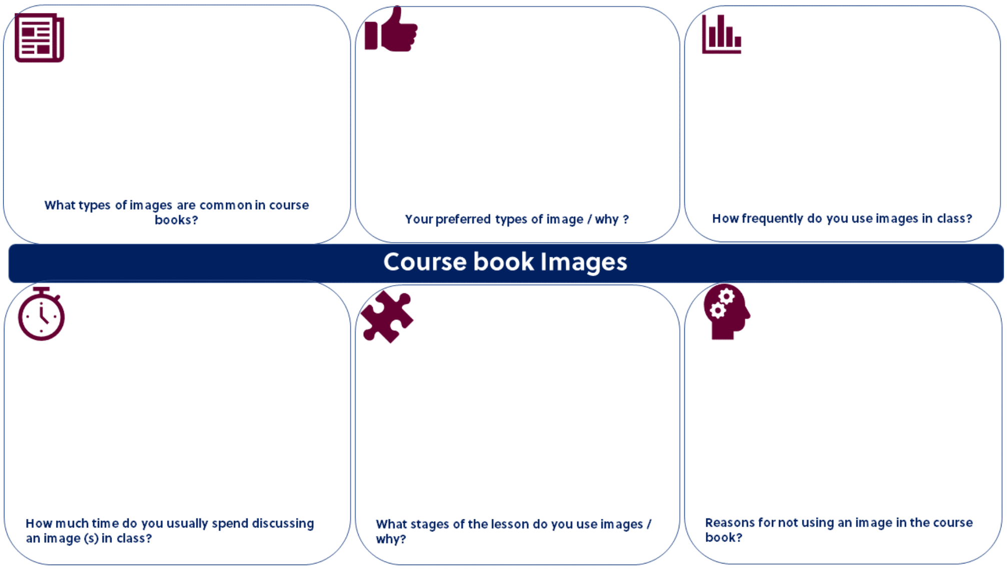
[17] Owing to their flexibility they have been used in over 3,000 studies within cognitive science and physical science (www.kellysociety.org).


What types of images are common in course books?

Your preferred types of image / why ?

How frequently do you use images in class?

Course book Images

How much time do you usually spend discussing an image (s) in class?

What stages of the lesson do you use images / why?

Reasons for not using an image in the course book?

The Rep-grid form I designed (see Figure 3) revolves around twelve common pedagogic tools that teachers use to scaffold students to aid the learning process (Larsen-Freeman, 2000; Cook, 2008; Ur, 1996). Since my '*universe of discourse'* was the value of image as a pedagogic tool for learning, in line with the aforementioned theory, I needed to provide a selection of connected alternatives which could act as a comparison. By reflecting on these 12 elements, it is theorised that teachers' construal of image, as a resource for teaching, can be drawn out.

Dalton & Dunnet (1992) advise that constructs must be elicited in a systematic way (cited in Denicolo et al, 2016) hence the follow up questions on the bottom half of the grid. It is prudent, at this point, to state that I am not experienced in Rep-grid design, nor PCP interviews, which is a further limitation in my project. However, I hold that this methodology offers the best fit for the research questions.

Noticeably, the Reg-grid form was multimodal in nature, combining both text, visuals and colour. It was intended to spark creativity and greater engagement on the part of the teachers.

3.5 Plan / Account of Teacher / Student Meaning-Making Task:

The speaking tasks were held in a classroom at the Academy. They were video-recorded so that verbal and non-verbal communication could be transcribed. Ritchie and Lewis (2003:157) advise that facial expressions, gesture, spatial dynamics, can convey a participant's state of mind and reveal if there are deeper insights to be found. As Ekman's suggests (1964:295 cited in Denicolo, 2016) '*listening involves hearing the way things are being said; with tone, with expressions and with gestures that are being employed….Listen with your eyes, mind, heart, skin and guts.'* I was mindful of this advice during the tasks so made use of fieldnotes to record non-verbal communication.

Each dyad received exactly the same instructions, in the same manner to achieve a sense of 'trustworthiness, consistency and dependability' in the research findings (Glaser & Strauss, 1967; Hammersley, 1992; Robson, 2002; Lincoln & Guba, 1985 cited in Richie & Lewis, 2003). The instructions were projected onto the whiteboard (figure 1.1), I read the instructions, then presented the next slide (figure 1) which displayed the 12 images. I did not speak during the task, apart from asking 2 pairings to reconfirm their categories for the purpose of the tape and to remind them of the second stage of the task. Please refer to the Appendix (7.1-8.2) to view the transcripts.

3.6 Plan / Account of Teacher Interviews:

Fielding (2008 cited in Ritchie and Lewis, 2003) noted that careful design and planning is needed prior to conducting interviews to manage issues around interview validity; including bias, response tendencies, self-deception, social desirability, and researcher paradox. I endeavoured to overcome these obstacles by providing teacher-participants with several days to reflect on their beliefs and practices privately, without researcher intervention, using the Rep-grid research instrument (figure 3).

During the interview itself (in a classroom at the Academy), I referenced the teachers' completed Rep-grids and made use of '*laddering up'* and '*laddering down'* techniques, characteristic of PCP style interviews, to explore teachers' meaning (Denicolo et al, 2016). The literature around these techniques stress the importance of not paraphrasing participants' utterances, rather echoing back their speech verbatim and asking for examples or extensions (ibid, 2016). Moreover, it is put that
'Listening is a complex act that involves intellectual and emotional engagement. It involves selection of what to attend to, which in turn interacts with the process of interpreting what is being said, or indeed not being said' (ibid, 2016:73). I followed these parameters during each individual teacher interview, the result

being that the teachers spoke at length and without hesitation (see Appendix 9.1-9.4 for the transcripts).

A further aid which eased the interview process was the Cambridge Objective IELTS coursebook. At the start of each interview, I placed the closed book on the table in front of the teachers. I did not make any verbal reference to this at all. It was intended as an aide de memoire or reference, which teachers could use if they chose to do so. In fact, all teachers except one, did pick up and reference the texts of their own volition. The teacher who did not, had actually brought a sample of texts to make visual her beliefs.

3.7 Data Collection for Task and Interview:

As mentioned, all tasks and interviews were video-recorded, this was the main form of data collection. Whilst it had been my intention to transcribe all verbal and non-verbal communication for the tasks, limited resources meant that this was not possible. However, I was committed to collecting the non-verbal data as I feel it reveals important insights into the meaning making process. Therefore, I devised a tally chart system after viewing the videos several times. I did not pre-determine these aspects of communication, rather they appeared inductively from the gathered data. (Refer to Results section 4)

3.8 Questionnaires for Student Experiences with Image:

Punch (2014) puts that human behaviour is context driven, thus it is imperative for the qualitative researcher to provide the full picture or a 'thick description' (Lincoln & Guba, 1985) to aid understanding of the research findings. Therefore, I created a simple questionnaire to garner students' previous educational experiences with image (See Appendix 2) as it could have shed light on their meaning-making processes during the task.

RESULTS

'In the course of our work, we have become convinced that better displays are a major avenue to valid qualitative analysis. Graphic representations may be important heuristic devices for the researcher in the analytic process' (Miles & Huberman, 1994 cited in Coffey & Atkinson, 1996:131)

'There is no single right way to do qualitative data analysis, the method selected needs to fit in with the purpose and strategy of the researcher' (Punch, 2014:200)

'Visual images present the researcher with a new way of seeing' (Pink, 2001:13 cited in Holliday, 2016:75)

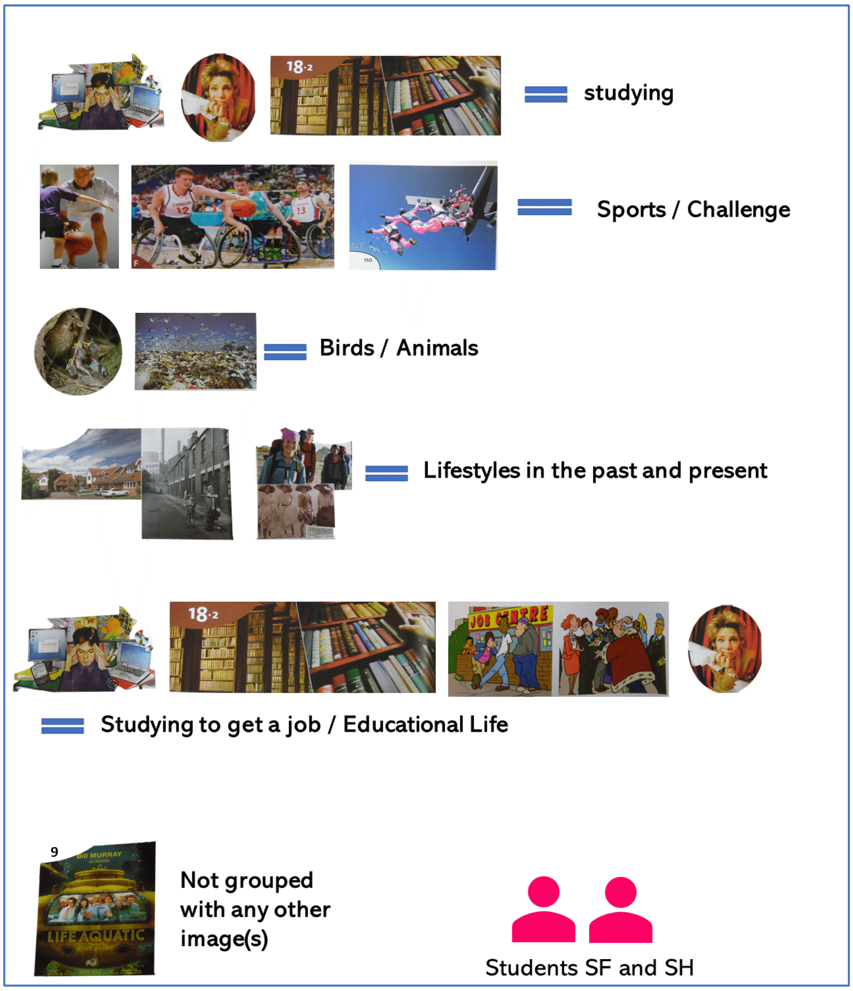
'When suitable displays are incorporated into published accounts, the reader can see what is happening. The imaginative use of displays can become a major part of the overall representation of cultures and social processes' (Coffey & Atkinson, 1996:131)

Thus, with theoretical backing, I will present my results in a multimodal way as I feel it best represents the raison d'etre of this project and my style as a researcher.

4.1 Results of Student Task

As the tasks were completed in pairs, I will discuss each dyad's results before making comparisons across the whole group. As I have a pre-established relationship with all participants, I am in the position to offer added insights.

Figure 4.1: SF and SH Visual Groupings & Rationale


= studying
= Sports / Challenge
= Birds / Animals
= Lifestyles in the past and present
= Studying to get a job / Educational Life
Not grouped with any other image(s)
Students SF and SH

4.1.1 Visual Groups & Rationale: SF and SH

This dyad seemed to struggle the most compared to all other dyads, unlike other pairings, this pair spent a much longer time looking at the images before speculating on possible connections between them. It was a good three minutes into the task before SF would offer an opinion, despite two attempts from SH to begin communicating. I speculate that the classroom setting, my dual role as teacher-researcher and the setting up of the task communicated to SF that this was a pedagogic task with a singular 'right' answer, even though I had said otherwise, and thus SF wanted to find the correct response before articulating it. As

Gombrich notes (1982:138) any one image could elicit an infinite number of verbalisations, which may account for the time taken to process the 12 images.

The negotiation to make groups only lasted 35 turns (See Appendix 7.3 for transcript) which was the shortest of any group, with only one real instance of collaboration, the reason may be that SH seemed to want to defer to SF, yet it appeared from their verbal and non-verbal communication that both found it challenging to build a narrative to connect the connotative meanings of the images. The exception could be their final grouping which was labelled *'studying to get a job / educational life'* (see figure 4) which reflects their current reality as students. By contrast, image 9 (the movie poster) remained a mystery for this dyad; they did not offer any denotative or connotative interpretation, simply stating that it was '*different'* and could not be connected to the other images. These results may exemplify Kress's point that what the interpreter / viewer takes as '*criterial'* about the prompt, determines what is represented and '*representation is always partial'* (2010:181).

4.1.2 Favoured Image SF and SH

SF's choice of image is fascinating on several levels; firstly, no other participant chose this image; secondly, as she does not have a history of the British socio-cultural, socio-political connotations which could be made from the image, she has made-meaning from the presence of interacting people instead and related that to her current assessment of modern life, possibly also revealing that she is feeling nostalgic or homesick and longs to be surrounded by her friends and family.

‘it shows how in the past the life pattern was so different from nowadays and it also shows that there are some people in the neighbourhood while nowadays it's quiet it's really quiet and everyone is just in their houses like playing video games or so, while it looks safer in the past nowadays it's so dull and quiet’

A final point of note is the choice of the split image, according to PCP principles (Kelly, 1991a:11 cited in Denicolo et al, 2016) all constructs are ‘*bipolar’* in nature; put simply one forms a belief about something by viewing it against its contrast, which is evidenced in SF’s speech. SF’s ‘*template of constructs’* (ibid, 2016) that frame her world, reveals her personal experience of it to date. Interestingly, the multimodal analysis of this image’s functions are identified as: *locating, humanising, documenting and comparing (figure 2),* which is what SF has also articulated in her comments.

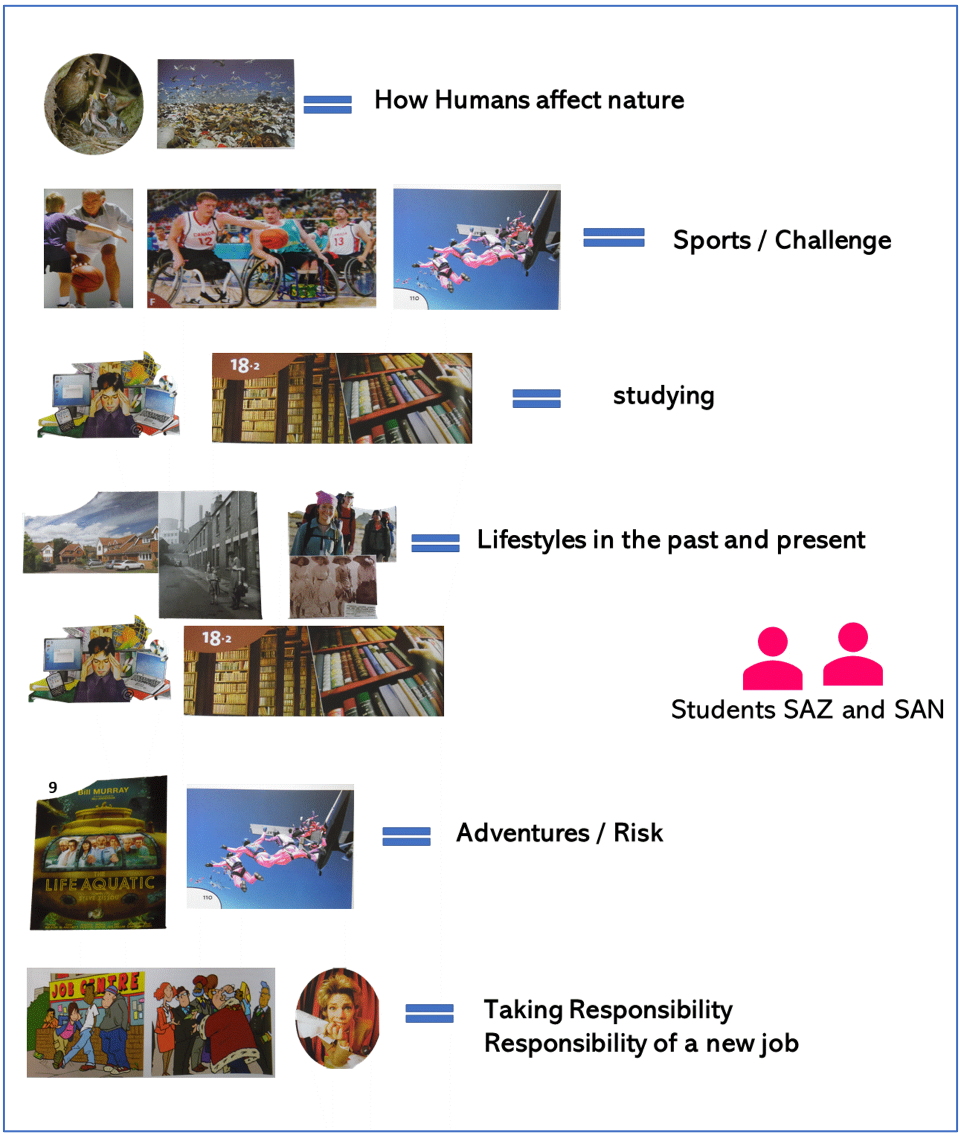
SH displayed much more enthusiasm and enjoyment when discussing her favoured image (3 – wheelchair basketball) which was apparent in her positive use of language, smiling face and length of response: it was also her longest utterance during the entire task. This may be because SH has little experience of this style of task, and the number of images and lack of textual support made the task cognitively too challenging. Whereas, focusing on one image of her choice provided her with agency and the opportunity to make meaning on her terms.

‘like it's challenge, like they could do anything if they could walk or not and they could reach their dreams, and nothing can stop them I like the challenge, they challenge themselves and their faces are

not sad because they can't walk, they'd like to reach something, and they can do it, I think 3, yeah'

SH has gone beyond the surface level depictions in the sign to Barthes' (1973 cited in Machin, 2007:21-43) second layer of meaning from which she connotes popular discourses and aspirational kinds of people: overcome adversity and reach your dreams; remain positive and you'll succeed; what doesn't kill you makes you stronger. Barthes (ibid) suggests that such discourses have the power to mobilise people, I would argue that SH's choice here is a sort of self-reflective pep talk; as a student in another culture she has and is experiencing challenges on a daily basis, yet if she remains positive she will achieve her goals. Also, in reference to my taxonomy, this particular image's function is '*to motivate' (figure 2)*.

Figure 4.2: SAZ & SAN Visual Groupings & Rationale


How Humans affect nature
Sports / Challenge
studying
Lifestyles in the past and present
Students SAZ and SAN
Adventures / Risk
Taking Responsibility
Responsibility of a new job

4.1.3 Visual Groups & Rationale: SAZ and SAN

For this dyad communication began immediately and continued without intervention for 117 turns, three times that of the previous pair. In fact, after the task had naturally concluded, the pair wanted to continue discussing the images with myself for a further 15 turns (see Appendix 7.2). This would suggest that the images and the design of the task was motivating, sufficiently challenging and engaging for the students, I wonder whether the impact would have been so great using solely textual prompts?

Overall their meaning making was supported by continuous collaboration and negotiation; they scaffolded one another; extending each other's narratives to move along their zone of proximal development (ZPD) as per a Vygotskian (1978) theory of learning. There was no jostling for power during their interaction, turn taking was equal and served to extend the original concept rather than dismiss or ignore the other's offerings. This result may be due to their acculturation to the role of the 'good student', or their identity as spouses to support one another in completing tasks.

In terms of their cultural lens, I would argue that rather than impede meaning-making and learning, it actually aided the participants in constructing novel concepts. Rather than focusing on the elements which are not part of their existing schemata or cultural, historical, social context, the students made use of familiar elements, textual cues and the modes of colour and layout to make meaning and connections (See Appendix 7.2, transcript lines 87-95 and Figure 4.2). This is in line with Mitchell's (1986) assertion that viewers can focus attention on any part of an image to draw out meaning (cited in Machin, 2007).

On reviewing the utterances (for all students) around image 7 (landfill site), it would seem that this concept and the discourses surrounding pollution and the pressing need to reduce waste are not universal. According to the functional taxonomy, this image's job is to elicit emotion; to document; to inspire; and to emphasise (figure 2). For SAZ in particular, image 7 ignited strong emotions, evidenced by his returning to discuss the image several times, even after the task had ended.

SAN: 1,7 that's birds
SAZ: but what about the rubbish here? it means something
SAN: I think how the pollution affected these
SAZ: these kinds of birds
SAN: different species
SAZ: and maybe the bird is something with flying, skydiving
SAN: no, I don't think so, I think the message is in this picture (tapping image 7)
SAZ: yes, how?
SAN: it's 1 and 7, it's one group but the idea in this picture is pollution
SAZ: ah ok, maybe the mother can't feed the young birds because of the pollution here
SAN: I can't see that
SAZ: so, if you imagine this is the mother it can't feed because there's nothing to feed them because of the rubbish here

(After the task had ended)
SAZ: what about 1 and 7?
SAN: I think 1 and 7 are together but the message is in number 7
R: yes, you seem very focused on 7
SAZ: I think they mean something strong, but I don't know

Even though SAZ did not have the cultural knowledge or schema, the impact of the image motivated him to persevere and make meaning. He sensed the image was important and this drove him to enquire and ultimately learn. As Dillon (2006) suggests, images have the benefit of conveying the essence of things in ways that language alone cannot.

4.1.4 Favoured Image SAZ and SAN

SAZ and SAN chose image 3 (wheelchair basketball) for similar reasons to SH; notions of confidence and patience as the keys to overcoming problems and reaching one's potential. The image's connotative force seems to influence the students more than its denotative function, this may be due to their socio-cultural frame: paradoxically they either have little knowledge of this sport, or a lot of knowledge[18] of it which is why they go beyond the superficial level. Barthes (1977) contends that images are loaded with established associations that are known to a culture and can be used within that culture to communicate concepts (cited in Machin, 2007:21-43), however, without further research it is unclear whether it is their identity as students, Arabic people or another lens which mediates all the students (except SF) to construct similar feelings towards this image and choose it as the most salient.

Figure 4.3: SAA & SAH Visual Groupings & Rationale

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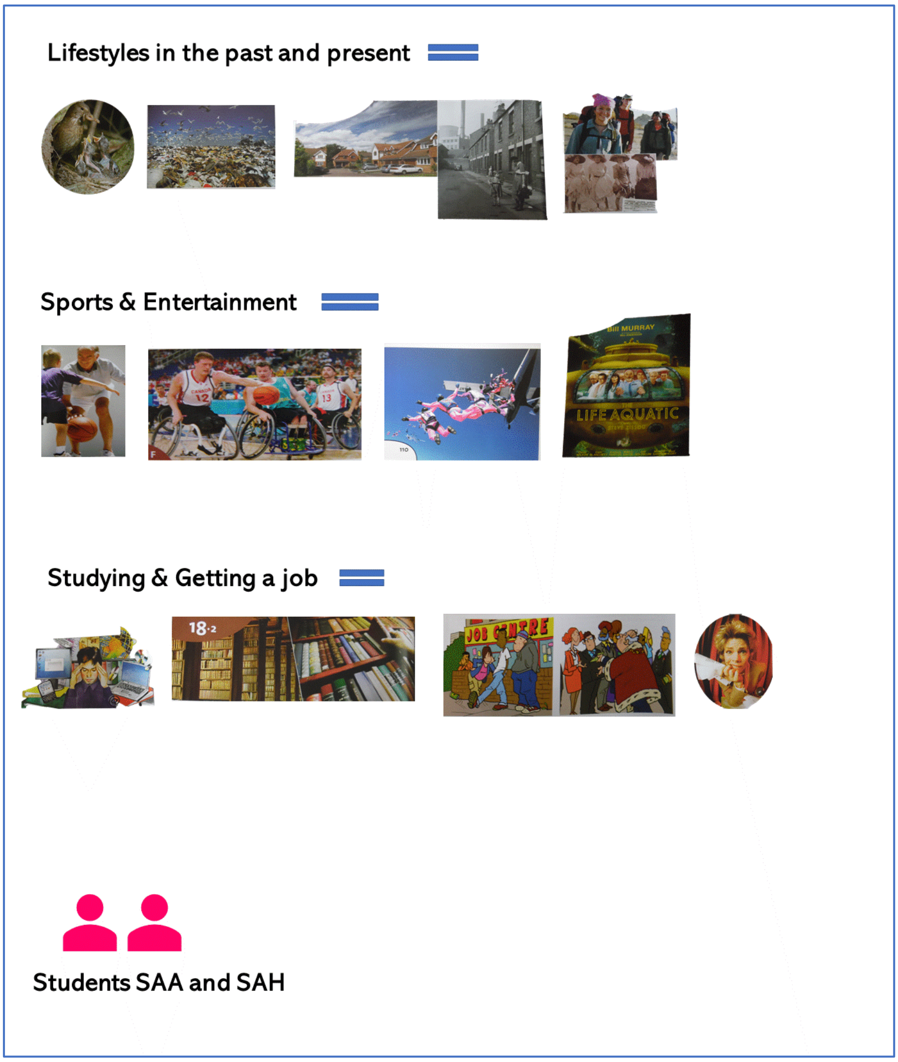
[18] Both Saudi Arabia and the UAE have basketball teams who compete at the annual Fazza Championships in Dubai which is supported by the crown prince. The event has been running for 10 years. The national teams also compete in the Asian Para Games, which has been hosted by the UAE (www.iwbf.org)


Lifestyles in the past and present
Sports & Entertainment
Studying & Getting a job
Students SAA and SAH

4.1.5 Visual Groups & Rationale: SAA and SAH

Like SAZ and SAN, their interaction was replete with instances of negotiation and collaboration to make meaning from each image and see the connections between them. Whilst there were instances of disagreement, these were well handled with the students choosing to seek clarification to better understand the other's view or to paraphrase and exemplify to make their meaning clearer (see Appendix 7.2 for transcript with researcher's reflections). I would argue, from a socio-cultural view of learning, this very type of interaction is the basis of authentic language use and development.

Over the course of the conversation (105 turns) it is evident that neither of the students are happy with making literal connections and aim to explore the hidden meanings in the images so to group them in more meaningful ways. SAH primarily attempts to create narratives for the images which depict people, he uses the characters' facial expressions, gestures and clothing to make meaning. The extract below offers a prime example of this.

> *SAH: I think we can say here (image 12) she's holding like a paper, here like technology (image 5) and books (image 8) and I think they are feeling stressed so maybe they are feeling the same idea, so 12 and 5……… I think that's correct 9,10, and 12, 8, 5 like for example we can say that if you want to study or you have to read something to do a research about it sometimes you feel stress you will have a headache maybe what do you think?*
> *SAA: job centre, looking for job and if you study, all of these are studying to get a job, and two here and two here (image 10, 8) so it's close together 10, 8, 12, 5, and look at the job centre they are sad and this one (12) is stressed so this is all one group.*

However, the images (1 and 7) which do not depict humans, SAH finds more difficult to interpret; focusing on the presence of birds above any other possible connotations.

Regards SAA, his approach to the task itself was fascinating; he was the only participant (including teachers) to apply a methodology to his meaning-making. Owing to his socio-cultural experiences in the Academy (refer to transcript), he held the belief that all data could be placed into a total of 3 categories and so he began the task by scanning the number of images (which he verbalised) and systematically searching for the red thread that would connect each sequence of pictures (see Figure 4.3). This guiding principle served SAA well, propelling him to make meaning and construct sophisticated connections, demonstrating a level of critical thinking that in some instances surpassed the teachers.

4.1.6 Favoured Image SAA and SAH

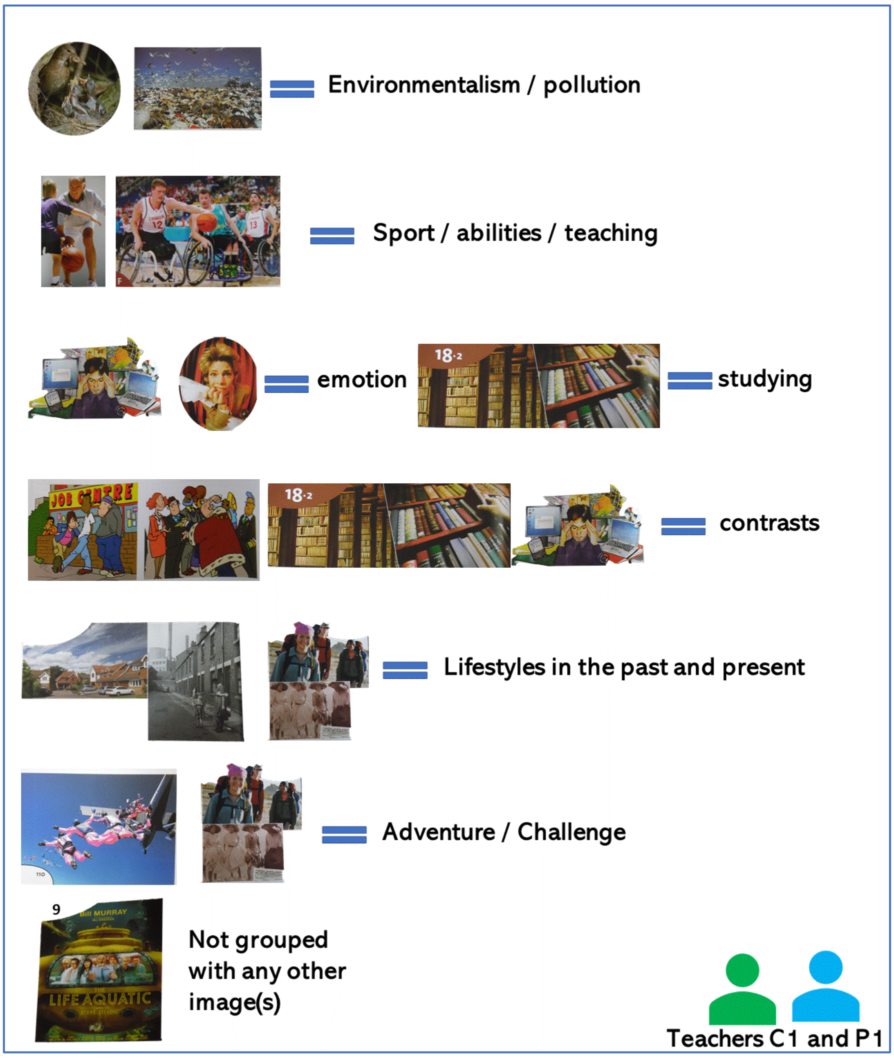
The final exchange in the conversation seems to suggest that the students interpreted the word ‘attract’ to mean ‘had a positive impact on you’, which may be one reason why they both chose image 3 (wheelchair basketball). Whilst SAH is able to articulate his feelings and the possible speech of the depicted figures, SAA appears less motivated by this aspect of the task. It may be that he is simply tired following the cognitive challenge of rationalising 12 de-contextualised visuals into 3 groups.

They also refer to image 7 (landfill) and describe it as ‘*the most disgusting’* image. Such strong language suggests that the image had a powerful impact on them, which was the intention of the *rhetor* (Kress, 2010) based on my analysis.

4.2 Results of Teacher Task

The teachers were given exactly the same instructions as the students and the conditions and setting of the task were also equal. This will allow me to make credible comparisons between the meaning-making of students and teachers.

Figure 4.4: TP1 & TC1 Visual Groupings & Rationale


Environmentalism / pollution
Sport / abilities / teaching
emotion
studying
contrasts
Lifestyles in the past and present
Adventure / Challenge
9
Not grouped with any other image(s)
Teachers C1 and P1

4.2.1 Visual Groups & Rationale: TP1 and TC1

This dyad took 91 turns to complete the task which suggests that even for native speakers the task design facilitates free flowing discussion and opportunities for learning (refer to Appendix 8.1 for transcript and researcher's reflections). Despite their Western socio-cultural background, they struggled to make meaningful connections between images 10 and 4, whilst they were not able to connect image 9 (movie poster) and it remained a stand-alone image (see figure 4.4). This is evidence that even for experienced teachers this task was cognitively challenging and processing the images was not automatic (see transcript, lines 78-82). This example supports Draper’s (2012) view that people need to be taught how to read images.

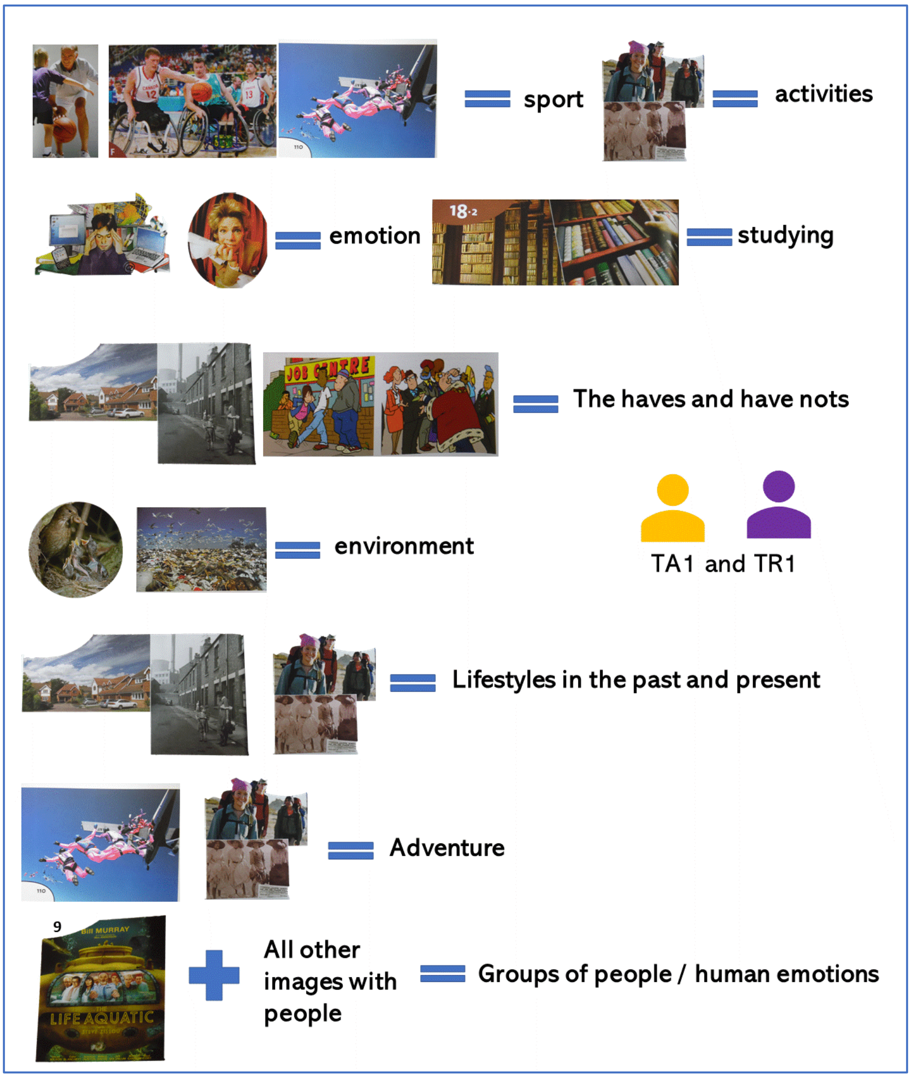
That being said, the interaction was well managed with both participants seeking each other’s views and scaffolding one another to interpret the images. Similar to students, the teachers made use of textual clues embedded within some images; colour; layout; facial expressions and gesture to construe meaning from the visuals in an attempt to construct a connection between them. However, in one instance, it is possible that in fact their cultural knowledge hindered them from making possible connections (see transcript, lines 35-49) as it limited their thinking.

A further feature of their interaction was the way in which they related the images to their own, lived experiences. In a sense the image was a trigger for the participants to reveal the narrative of their own lives (lines 14-16; 46–47; 88-92) which added a sense of authenticity to their communication.

4.2.2 Favoured Image TP1 and TC1

Both participants chose image 7 (landfill) as the most focal and actually chose to frame their interaction by discussing their feelings towards this image at the beginning and end of the task (transcript: lines 10-16; 83-96) with the result being that almost a quarter of their interaction is dedicated to discussing this one picture. I would argue that at these points, their lens as ‘teacher’ has been replaced by their identity as ‘keen environmentalist and activist’ – *‘it speaks to me as an issue’* (line 85) which gives their communication a different tone. In this sense the image has stimulated transformative engagement, which Kress (2010:182) argues is the foundation of learning.

Figure 4.5: TA1 & TR1 Visual Groupings & Rationale


sport
activities
emotion
studying
The haves and have nots
environment
TA1 and TR1
Lifestyles in the past and present
Adventure
All other images with people
Groups of people / human emotions

4.2.3 Visual Groups & Rationale: TA1 and TR1

This pairing spoke about the visuals the most (203 turns – see Appendix 8.2 for transcript and researcher's reflections) and constructed the highest number of potential groupings (figure 4.5) and arguably the most novel classification by associating images via the smell that they could elicit (transcript: lines 112-128).

The driver for the high number of connections seemed to be the constant breakdowns in communication and TR1's belief that the aim of the task was to generate as many groups as possible, rather than exploring ideas and concepts in any real depth.

'I feel like I'm on Countdown or one of those quiz shows on TV, where they are going, how many categories can you come up

with? *Quick! we need to get that thousand pounds! Come on, do another one…umm emotion?'*

In this context, I define breakdowns in communication as instances where a participant's offerings (i) go unnoticed and hence no feedback or communication can continue along the same thread or (ii) participant's utterances are challenged in such a way that to save face the conversation changes direction. There may be several reasons why this was a key feature of their interaction; firstly, as teachers, they perhaps felt uncomfortable in the role of student as it was an unfamiliar experience, evidence by TR1's question at the start of the task:

TR1: do you want us to talk from an EFL point of view?
R: No, from a 'you' point of view

Secondly, in their natural teaching role they are used to having all the answers, so perhaps the task itself was unexpectedly cognitively overwhelming. When they felt overly challenged, both returned to their identity as EFL teacher, and viewed the images through a pedagogic lens (transcript: lines 60-62; 119-127; 162-170; 180-204) and how the visuals could be used for teaching. In fact, through this lens, TA1 noticed image 3 (wheelchair basketball) which was criterial for the students in this study and made a similar meaning to those expressed by the student participants.

An alternative answer may be a political one, as Kress (2010:178) warns '*learning in institutional settings is a political matter and as* *such highly subject to power and ideology'.* It could be suggested that both participants used humour to maintain a sense of power during a challenging task (transcript: lines 165-177), in contrast to other participants who chose to collaborate and scaffold one another to overcome the challenge together.

Like the other teachers, TA1 and TR1 struggled to make meaning with images 9 and 10 in particular and their unsystematic approach left image 9 broadly grouped with any other image which contained people. Referencing the taxonomy, image 9 (movie poster) is analysed as being a '*novel stimulus',* however, in this task it did not really stimulate the level of critical thinking necessary to meaningfully connect the image to another. Perhaps as the image is semiotically very dense it can denote many separate meanings (a movie; a submarine; an anonymous group of people; a piece of art) which when taken together may not elicit a connotation that is readily available in the culture and renders the prompt ambiguous.

4.2.4 Favoured Image TA1 and TR1

TA1 was most attracted to image 1 (nesting birds) as this best represented his passion in his personal life.

'we've got some chicks in our garden at the moment, there are some nesting birds and we've seen them being fed, so that's exciting and I like birds, I love birds anyway and I feed the birds every day, so there's loads of birds in the garden, so immediately that appeals to me and also it's almost that time of year, more or less'

The image activated his schema and prompted him to provide an anecdote of his own lifeworld. The taxonomy suggests that the function of this image is *'to sample'* reality, and in turn it could be suggested that TA1 offered a sample of his reality. I am not sure whether a drawing or cartoon of a bird would have drawn out a similar response, since invariably a different choice of design reflects an alternative function. Interestingly, though this was TA1's choice, TR1 joined in with the narrative, providing his own anecdote which allowed for an instance of authentic collaboration and exploration of a theme.

TR1 chose image 9 (movie poster) as the standout visual seemingly for its pedagogic usefulness, not because it resonated with an aspect of his personal life.

TR1: yes, it doesn't really fit in with any of the others, I don't know, I just think it's more artistic than the others, you've got the people crammed in and although it's like from an 'us' point of view than an EFL point of view I feel like I could use that a bit more, you could stimulate some imagination with that whereas with the others it would just be, what's he doing? playing football, ok

Here TR1 articulates the function of the image as per the content analysis: a novel stimulus. Later in the discussion, when prompted to communicate what meaning he makes from the image, TR1 displays a greater degree of visual literacy[19] as defined by Bamford (2003:1).

TR1: probably imagination and fantasy, I quite like the colours, and Life Aquatic, they're exploring the seabed but because of the way it's coloured it makes me think that it's not the sea as we know it that it's going to be like you know sea monsters or aliens or something like that and I like a bit of imagination and fantasy so, and just the design, if I've got to look at any one of them for any period of time then I'd choose that one because it's just it looks more aesthetically pleasing

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[19] the ability to (i) analyse the style and composition of the image (ii) analyse the techniques used to produce the image (iii) evaluate its merit in terms of its audience (iv) understand the affective impact or feel of an image

This may suggest that people do have visual efficiencies but do not actively communicate their visual interpretations, perhaps as they do not possess the meta-language to talk about it in depth and it is not a regular, common practice.

4.3 Comparison of Student and Teacher Outcomes

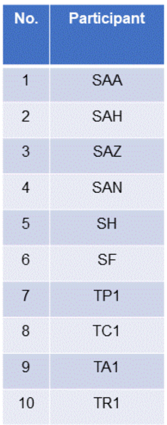
It would appear from the results that the different cultural lenses: Western and Arabic, did not produce diverse interpretations. This may be due to the fact that the student participants had been immersed in both the British culture and the Academy's local culture for several months and as a result have become acculturated to negotiating ambiguity and drawing on their semiotic resources to make meaning. Contrastively, the teachers seemed to have a lower tolerance for ambiguity, finding it much easier to relate the images to their real lived experiences than constructing abstract connections across the pictures.

Echoing the work of Halliday (1985) and Kress and van Leeuwen (1996), Victor Lim Fei (cited in Ventola et al, 2004:56) suggests that using visual grammar entails the piecing together of components to bring about a coherent message, and that this grammar is culturally dependent. I would put that the students were using their cultural identity as 'Engineer' (SAA and SAH), 'Architect' (SAN) and 'Physiotherapist' (SAZ) during the task, since their previous educational and working experiences had pre-disposed the participants to seeing the value in images as a mode of communication and had trained their visual literacy skills.

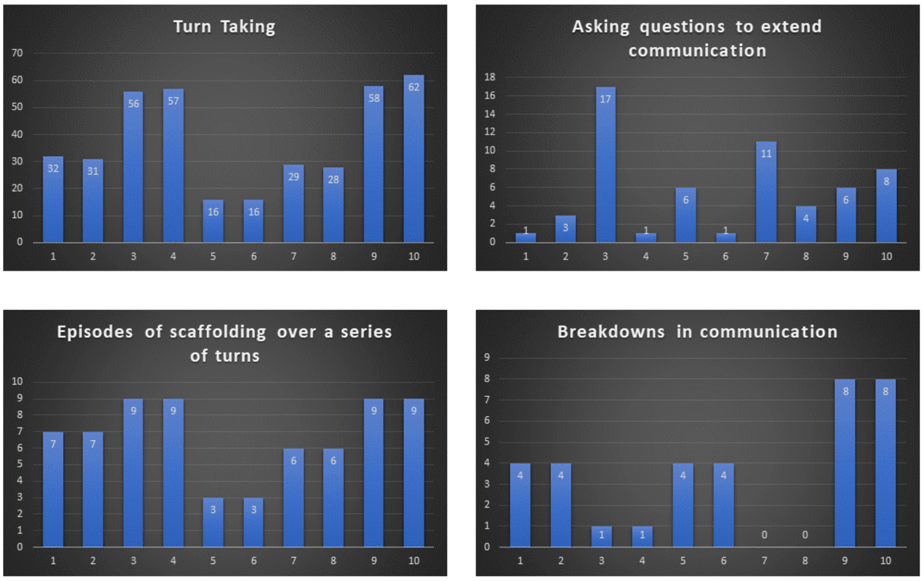
Possibly the most relevant outcome is the fact that the images themselves combined with the task generated a great deal of negotiation and collaboration (communication) amongst all participants (see figure 4.6 for an overview). Vygotsky (1978) and Bruner (1990) stress the importance of collaboration and scaffolding as a means to learning, whilst Kress (2010:174-6) asserts that communication is teaching and learning. Thus, as result of semiotic engagement with the images and partners, based on their own interests and principles, the participant's conceptual / semiotic resources for dealing with the world were developed. Put simply, learning took place for all involved.

However, it must not be forgotten that participants responded to the two stages of the task differently: some preferring the cognitive challenge inherent in 'solving' the task which ignited their creativity and motivation to communicate (SAA, SAZ, SAN, TA1) , others preferred the affective aspect and sought to humanise and personalise the task so they could relate it to their own life worlds which formed the basis of their communication (TR1, C1, P1, SH, SAH, SF). Importantly, I believe the relative freedom inherent in the task design enabled the participants to exert their agency in how they engaged with the prompt, such that their interpretations and subsequent outward signs were signs of learning (ibid, 2010).

Figure 4.6 Overview of Communication



No.	Participant
1	SAA
2	SAH
3	SAZ
4	SAN
5	SH
6	SF
7	TP1
8	TC1
9	TA1
10	TR1



4.3.1 Comparison of Non-verbal Communication:

(Please refer to figures 4.7 and 4.8 for a graphical account)

All participants were engaged in the task and by the images, evidenced by the amount of time participants focused on the visuals. Apart from instances were participants glanced at their partners for feedback, their gaze was continuously fixed on the images.

What I had not anticipated was participants physically touching the projected images on the whiteboard. This happened consistently across all dyads, apart from SH and SF who did not approach the screen once. Kress (2010:124-5) refers to the process of ‘*transduction’* which he defines as ‘*dragging’* meaning from one mode to another, here for example from image to speech, which is a profound process in everyday interactions. It seems that participants were literally and figuratively pulling out the meanings held within the images. Bezemer and Kress (2016:55) put that such outwardly made signs provide insight into what drew attention and what did not.

An additional insight into the participants' experiences was revealed through their spatial distance and body positions relative to their partner which Kress (2010:130-1) suggests is a ready signifier of power. Dyads that collaborated well were physically close to one another and often moved in unison to look more closely at the images. Regards SH and SF, their spatial positions were not aligned, SH sat on a chair throughout the task, whilst SF stood, the result being that SH was physically and metaphorically looking up to SF during the interaction. During periods of scaffolding, participants were observed as looking at their partner more often and nodding agreement, signs of participants' engagement with learning from their partner.

A final point of note is the insights revealed by the participants' body language: specifically touching their neck, face and crossing their arms. Social scientists (Carney, Cuddy & Yapp, 2010) posit that such poses reflect an individuals' feelings of loss of confidence or power, which may suggest the moments during the task when the participants felt cognitively challenged. All participants displayed these behaviours, apart from SAA and SAZ who seemed to actively enjoy the 'solving' of the task.

Figure 4.7 Overview of Non-verbal Communication by each participant

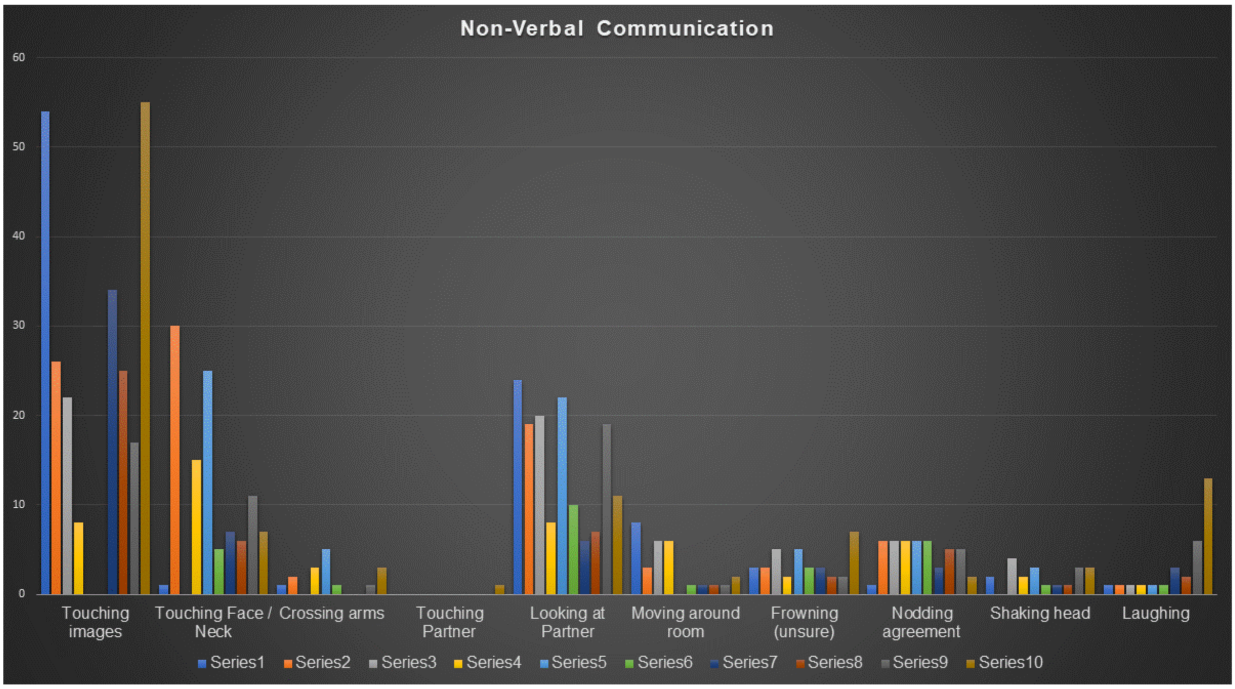
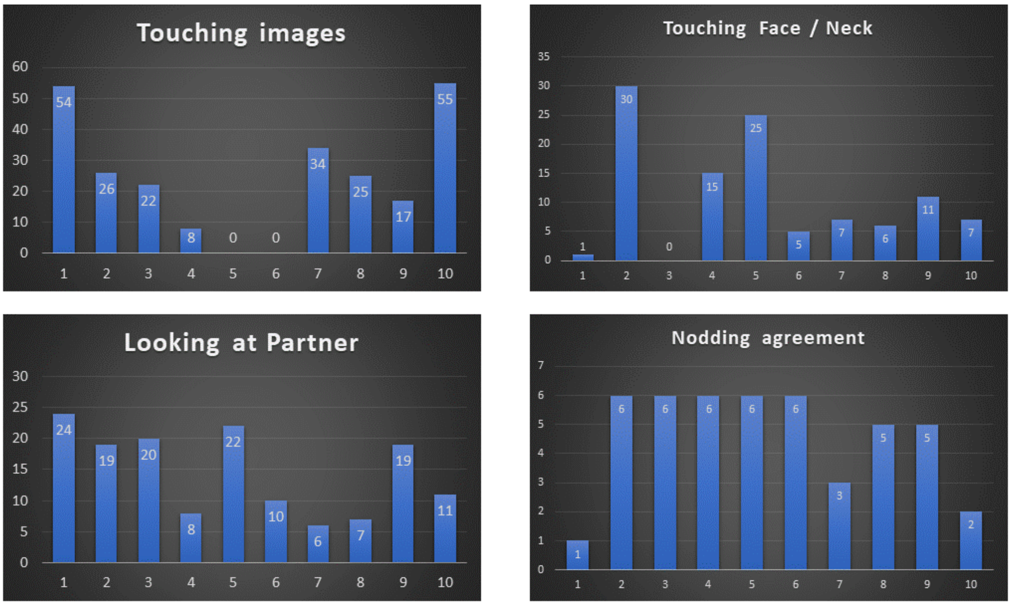


Figure 4.8 Salient Forms of Non-verbal Communication

No.	Participant
1	SAA
2	SAH
3	SAZ
4	SAN
5	SH
6	SF
7	TP1
8	TC1
9	TA1
10	TR1



4.4 Discussion of Most Impactful Images across the study

For students and teachers, images 3 (wheelchair basketball) and 7 (landfill) generated the most discussion (see figure 4.9 and

4.10). It is perhaps not a coincidence that these 2 pictures were the only real[20] photographs in the collection and being authentic seem to document ‘truth’ which might make them more accessible or emotive for viewers.

According to Barthes (1977) though photographs have high modality (the image reflects what we would have seen, had we been there), no image is neutral or free from connotation. Through analysing a photograph, which entails questioning the design: what is out of frame? how does the angle lessen or enhance the importance of a figure? is there any symbolism in the photograph (Panofsky, 1970:7), one is able to access the ideology of a representation and better understand ‘the reality’ that is being constructed. None of the participants exhibited this level of critique, which might indicate that with training individuals would be able to construe even deeper meanings with a view to becoming multi-literate.

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[20] Whilst image 2 (grandfather and grandson playing basketball) is also a photograph the angle, clarity and salience of the participants make it appear staged or contrived.

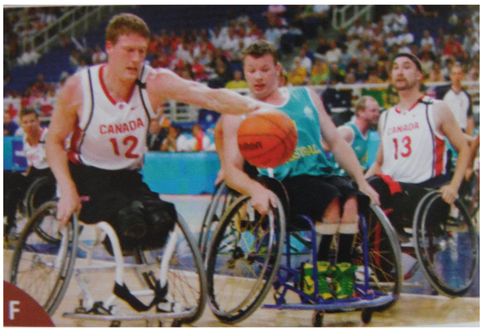
Figure 4.9 Comments generated by Image 3

It represents the determination and courage like for example I think he says like nothing will stop me, I will do whatever I want to do (SAH)

They are disabled but they are players, so never give up (SAA)

like it's challenge, like they could do anything if they could walk or not and they could reach their dreams, and nothing can stop them I like the challenge, they challenge themselves and their faces are not sad because they can't walk, they'd like to reach something, and they can do it, (SH)

I see the human endeavour, the human spirit is more represented there and I could talk about emotions, feelings, you know how long they've trained, what accident they might have had in the past and bring in all that context (A1)



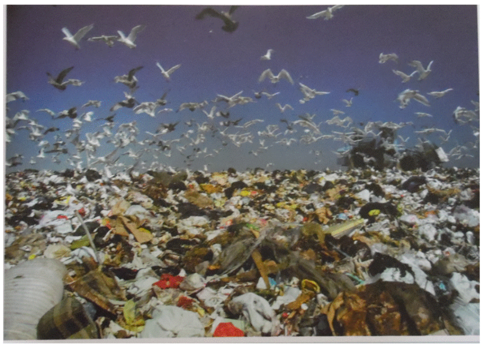
all of them try to have fun but they have a problem in their life , the people here have amputations and still have fun and do sports so they face their problems. It has lots to say: if you have patience and confidence you can do whatever you want (SAZ)

they believe in themselves...they are confident some people they can walk and do everything and do what they want but maybe they don't have the confidence that they have in this picture. I think it says a lot, it has a message, it shows you that you can do whatever you want, no limitations (SAN)

Figure 4.10 Comments generated by Image 7

that is the most striking, it's very stark, it just brings it home to people who might otherwise not have any interest in the consequences. if you tell people you shouldn't do this or you shouldn't do that, or do you think the world is being polluted? yeah, yeah, yeah, but…someone actually said to me recently I don't really care, but this is what's going to happen and it's striking because of that (P1)

that picture upsets me and I don't really know what to do with it, I don't like it because I've seen it before and it smells of rubbish (TR1)



That's the most disgusting one (SAA / SAH)

It has a message, it means something strong, but I don't know. How people can affect birds and other animals, the idea is pollution (SAZ)

This one most attracts me because it's about environmentalism and pollution, it speaks to me as an issue, also there isn't anything else to focus on other than the amount of waste and pollution and it draws your attention to where your rubbish goes. Cardiff County Council need something like this to put on wheelie bins just to provide some sort of visual clue of where your landfill goes, I would imagine that everybody could grasp that theme or concept straight away, that's what I think. If I chose that as an image I would be expecting people to immediately extract the message there (C1)

At the opposite end of the spectrum, images 9 and 10 were the least accessible for all participants. Both images were drawn in a cartoonish manner and contained significantly more elements than the other images. As a result, viewers struggled to distinguish the denotative and connotative meanings packaged within the image, mostly relying on inter-semiotic complementarity to make any sense of it. I wonder how the outcome might have changed if I had removed all text from these pictures. A further compounding factor may lie in the positioning of images 9 and 10 on the whiteboard. In terms of page composition, Halliday (1985:277), Kress and van Leeuwen (1996:188) document how the positioning of images can mediate semiosis, for instance images to the left of the page suggest *'given'* information – something that is already known, while to the right of the page is '*new'* information to be learned. Also, images at the top of the page represent *'ideal'* situations, and images at the bottom reflect the *'real'* situation. If this is accepted, placing image 9 and 10 in the bottom, left position of the slide may have subconsciously confused participants.

4.5 General Remarks on Task

The degrees of interaction, cognitive thought and engagement demonstrated by learners seems to suggest that one's ethnic background does not impede meaning making when using culturally unfamiliar imagery as the interpreter makes meaning from what is criterial for them. In fact, the ambiguity of the images actually sparked creativity and curiosity amongst the learners, rather than negativity.

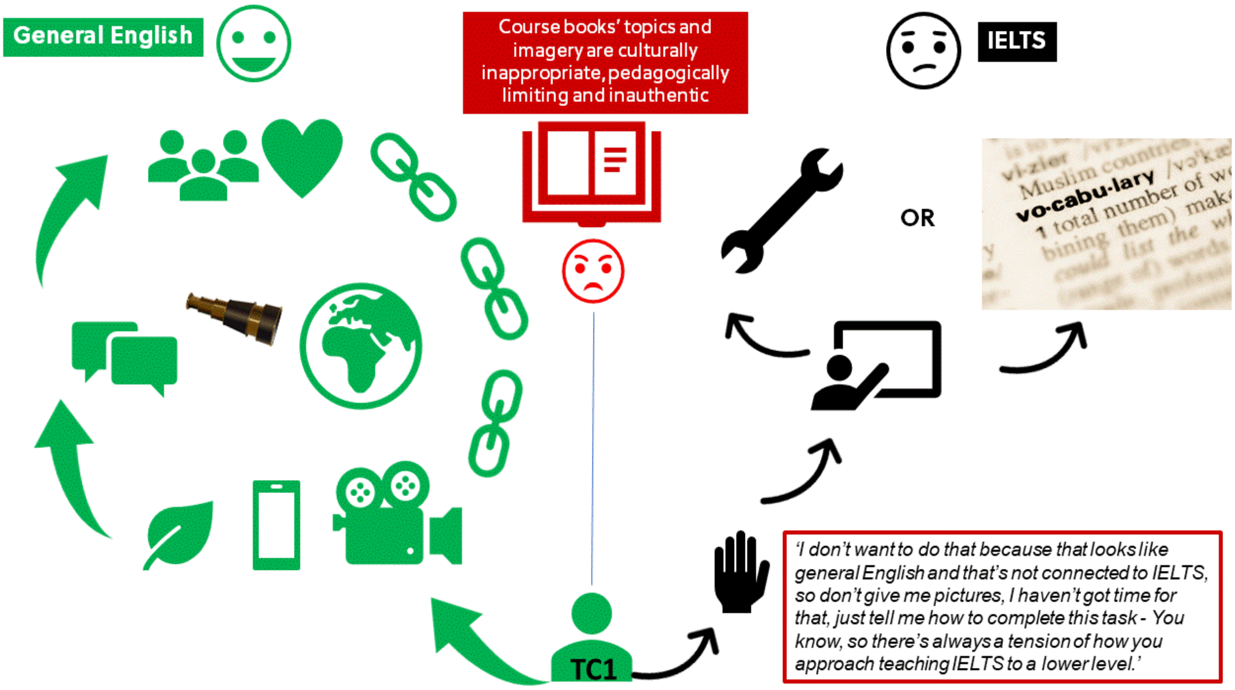
Kress (2010) argues, all humans use synaesthesia, so multimodality is a natural state, which seemed to bear out in this study as all participants used modes of colour, layout, text and interaction to facilitate their own semiosis and learning.

Perhaps the key lies not in the images themselves but in designing a task which necessitates a motivating, sufficiently challenging, authentic need to communicate which will encourage natural collaboration and negotiation and negate the need for teacher control or intervention. Sadly, this type of task seems to be missing from the coursebook which I analysed for this study: the majority of the time the viewer is not cued to look at the image or make meaning from it. Whilst the images do serve a function beyond pure decoration, their accompanying tasks are so superficial that there is no real motivation to explore the themes or ideologies depicted in the visuals (See Appendix 5)

DISCUSSION of Teacher Interviews

5.1 Discussion of Teacher Interview 1: TC1

Figure 5.1 Graphic Display of TC1's Beliefs and Practice



Course books' topics and imagery are culturally inappropriate, pedagogically limiting and inauthentic

'I don't want to do that because that looks like general English and that's not connected to IELTS, so don't give me pictures, I haven't got time for that, just tell me how to complete this task - You know, so there's always a tension of how you approach teaching IELTS to a lower level.'

The infographic (*Figure 5.1*) depicts a stark difference in the teaching practices in the General English course compared to the IELTS preparation course. When TC1 feels empowered and has autonomy to follow her beliefs regards teaching and learning, she follows a multiliteracies, multimodal approach as outlined in the literature review (Cope & Kalantzis, 2000; Kress,2010; Bezemer & Kress, 2016). TC1 regularly makes use of her own multimedia, video, image, sound, text and gesture to engage learners and provide prompts from which to learn, especially resources connected to the natural world which she views as a universal, uniting theme. TC1 defines her classroom as a fun, relaxed place in which all interact, explore and make connections across and between cultures, a belief shared by Byram (2008 cited in

Hermessi, 2017:1) that foreign language teaching should develop an acceptance of '*otherness*' in learners with the view to enhancing their Intercultural Communicative Competence (Byram, 2014) needed for the modern world (See Appendix 9.1 for transcript). TC1's approach exemplifies Piaget's (1936 cited in Thornbury, 2013 :206) ideal learning environment: exploratory learning, while collaborating to solve problems using reference materials.

R: So, in your general English classes how regularly would you say you use videos or image of your own?
TC1: Of course, it entirely depends, so I'm just going to use the experience of teaching this class and I would say daily.
R: So, it's a big part of your methodology? Your beliefs?
TC1: Yeah, even if I don't find something on the internet, a video or something I think might work in the class, I'll ask them to find something on their phones that's interesting to them.

TC1: what happens I think is that we tend to focus on the differences , I can't relate to that because I don't do that in my country, well I do that in my country, and it just polarises your class immediately whereas if you introduce something...i'll give you a perfect example, it was a beginner class, it was about reindeers and the Sami in Norway, now i don't have any experience of those and I don't suppose any of my students would either and it's great because now we are all talking about some new culture or some difference and we can use that as a difference between all of us as opposed to polarising your class, us and them.

However, in the high-stakes IELTS context, the perceived pressure from students and the institution turns TC1 into a 'task-slave': teaching task strategy or vocabulary (meta-language) for the task, which are construed as more useful for the learners. The use of images for scaffolding, ideas of exploration and critical thinking are replaced by test practice (transcript: lines 155-166; 172-180; 229-239) This is reminiscent of Bernstein's (1996:29)

‘*The Testocracy’* – whereby *‘teaching and learning becomes a process of conforming to the testing metric’*. In such a situation, Eraut (1994:243) warns that without autonomy, teachers are reduced to *‘the status of a technician.’* TC1’s concordance data (see Appendix 10) provides an insight into her experience of IELTS with increased repetition of *‘task’* and *‘teaching’* as opposed to ‘*learning’* or ‘*connecting’* which characterised her feelings towards non-IELTS classes.

The shining light however comes in the form of ‘the natural world’ topic, as a keen environmentalist, it seems TC1’s interest in the topic provides her with the agency to return to socio-cultural theories of learning; making use of multimodal texts; scaffolding learners to think critically; make connections and interact with one another (see Appendix 9.1 - transcript: lines 207-228). This may suggest that the strongly held beliefs of the teacher can negate negative washback from exams on teaching. Green’s (2006) study suggests that students seemingly accommodate to the teacher’s aims, thus it is the teacher that can determine whether washback on learners is positive or negative.

Regarding coursebooks and their visuals specifically, TC1 holds extremely strong beliefs about the cultural inappropriateness, superficiality, and redundancy of these images. TC1 seems to support Thornbury’s stance (2013:205) that published materials are ‘*fundamentally flawed’* and may in fact ‘*hinder rather than help’* learners.

TC1: the bane of my life...Singles...not so much about imagery but about appropriateness, it just doesn't work for some cultures. They don't have a single life experience of like dating and what might go wrong. And the imagery you've got is 3 young white people, Western white people shall we say. It doesn't work, only because you can't imagine, guess, hypothesise about something you don't know so then you have to pre-teach that and that's not really what the lesson's about and that's what I think.

TC1: the imagery in nearly every course book I've come across with perhaps the exception of the National Geographic Life series are very, very, Western bias……… it was supposed to trigger some schemata and it doesn't at all and you waste your time trying to teach it, what that does I think is totally alienate the student in the first place, right so they are the bane of my life.

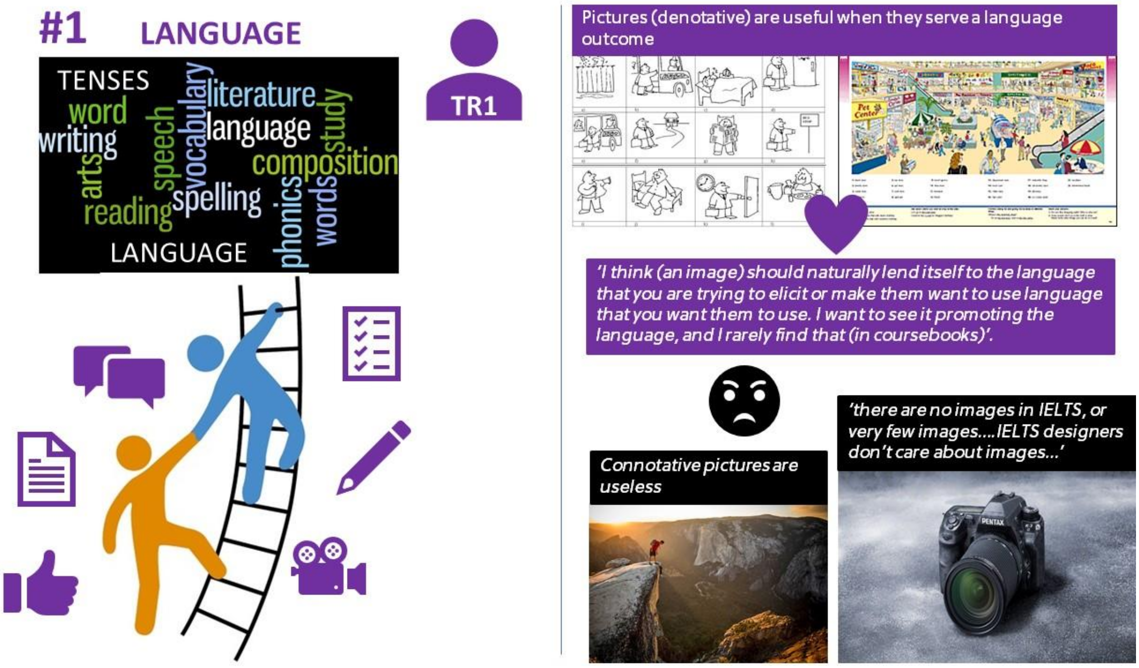
TC1: it [the image] doesn't connect to the topic at all. Most importantly there's nothing on these instructions to cue you to look at these photographs, there's no activity connected to any of them, it doesn't orient you to them at all, we've got a listening and some speaking and got a bit of grammar but there's not one single exercise that makes you look at the photographs or asks you to discuss them or get you to guess what they mean. That's kind of interesting.

It is clear, for TC1, there is '*a complex trade-off*' (Maley, 1998 cited in Tomlinson, 2014) between the materials, herself and the learners whereby she feels the need to bridge the gap between the learners' needs and the offerings in the commercial materials. Maley (ibid) concludes that materials will always be constraining and never offer a perfect fit for all learners, so teachers will always need to make professional judgement about the conditions in which materials are best used.

Regarding TC1's third point, during the multimodal discourse analysis I conducted of Cambridge English Objective IELTS (Black & Capel, 2006) (See Appendix 5), only 3 of the chosen images (images 1, 3, 9) had instructions which cued the reader to look at the pictures and to make meaning from them, with the aim of scaffolding learners to the next activity. Whilst the other images in the study did have various cognitive functions (apart from image 8), these were not made apparent on the page. It is likely that a teacher would need to spend time analysing the content to appreciate the multimodal ensemble and its intended functions, since it is not obvious at first glance. From this perspective, it is understandable that teachers perceive the images and texts as being disconnected, especially in instances where the image signifies an exophoric reference that goes beyond the text (image 7).

5.2 Discussion of Teacher Interview 2: TR1

Figure 5.2 Graphic Display of TR1's Beliefs and Practice



Pictures (denotative) are useful when they serve a language outcome

'I think (an image) should naturally lend itself to the language that you are trying to elicit or make them want to use language that you want them to use. I want to see it promoting the language, and I rarely find that (in coursebooks)'.

Connotative pictures are useless

'there are no images in IELTS, or very few images….IELTS designers don't care about images…'

The infographic for TR1 seeks to convey his notion that the primary focus should be on language – scaffolding students to achieve concrete language outcomes by means of student collaboration, gesturing, video, sentence starters, written models, reading and noticing of language patterns. It would appear that TR1 follows the Communicative Language Teaching approach (Widdowson, 1990 cited in Larsen-Freeman, 2000) which espouses functional language use; analysis of language at discourse level; teachers acting as facilitators and advisers during communicative activities (Larsen-Freeman, 2000:125-128)

Images do not serve this goal in TR1's view as they do not promote the target language. On analysing his concordance data, though the interview was targeted at gaining insights on his perception of image, TR1's references to language (lexis and grammar) were just over half of those made about visual modes, revealing his strength of attachment to the textual mode.

TR1: I don't use images a lot because there aren't any that do what I want to, it's very difficult in my view to find useful images, which is unfortunate because they could be very helpful.
R: How would you define a useful image?
TR1: I was thinking about that, I think it should naturally lend itself to the language that you are trying to elicit or make them want to use language that you want them to use. I want to see it promoting the language, and I rarely find that.

For TR1 there seems to be a clear distinction between pedagogically useful (denotative) images and less valuable (connotative) images in published materials.

TR1: I really like things like storyboards because you can use them for a lot, and even when they are connecting an idea you are still asking for a bit of imagination, so you've got a couple of pictures that tell a story and then you connect the story…. all of the vocabulary was elicited from that…. But, what I really liked was that you could actually use the tenses…. so, it was very, very practical.

TR1: I think the images in textbooks are so far removed from a way to use visuals to aid language learning that it's laughable. It is laughable…. so many textbooks now go on about using images for language, but you look at the images and think – what the hell do you think that's going to do? I think the pictures in the coursebook are simply decoration. They're of no use, ever.

Perhaps it is not surprising that TR1's image preferences – storyboards which present information in orderly chunks in a linear sequence – closely resemble the characteristics of written text which he values. It has been suggested that a teacher's practices and beliefs are influenced by their own learning experiences and constructs that they have created through their lived experiences (Cope & Kalantzis, 2010; Eliam & Poyas, 2012). Possibly, TR1's traditional educational background which placed written text in an exalted position, has shaped his view of the irrelevance of images in multimodal texts. Addressing TR1's final comment, this may be further evidence that teachers require further knowledge about the affordances of different modes; the functional potentials of images; and how to read visuals (Adoniou, 2016) to be able to confidently make meaning from them and use them as a resource for learning. This study amongst many others has found that when students engage in dialogue around texts (image, written texts, listening texts) that connects to their life experiences, the process is transformative both linguistically and ideologically (Comber, 2013; Medina, 2010 cited in Piazza et al, 2015). It is posited that the most effective learning environments are ones in which multimodal texts and presentations (verbal and non-verbal) work in concert to provide the learning content (Low & Sweller, 2005; Mayer, 2001; Moreno, 2006b; Moreno & Mayer, 2002a,b; cited in Moreno & Mayer, 2007). However, innovative materials cannot be used effectively without the teacher's buy-in (Brown & Campione, 1996 cited in Eliam & Poyas, 2012) which may be in direct proportion to how confident the instructors feel in their ability to deal with the resources (ibid, 2012). Bezemer and Kress' (2016:117) study of textbooks reveals that traditional linear layouts are disappearing, replaced by modularization which provide *'a multiplicity of entry and exit points'* for the reader similar to a web-page. This places new demands on the reader (teacher): to create their own pathways; to build connections across and within texts; and to produce a coherent message by themselves. If practitioners are to feel confident in navigating this semiotic shift, surely dedicated training is needed in this area alongside further research.

In an IELTS context, images are relegated to an even lower position: perceived as either absent, bizarre or leading students in the wrong direction (transcript: lines 185-198).

R: Thinking about IELTS specifically, what types of images are common to those course books?
TR1: None! there are no images in IELTS, or very few images IELTS designers don't care about images

TR1: these pictures are just to explain what a canal and estuary is, but if you don't have a canal or an estuary in your country or no knowledge of it, are you really going to understand from these pictures, they don't help actually, the photograph is too wide – what is the estuary? – the land? the water? the angle of the shot? it just hasn't been thought through at all

TR1: what's this [image] got to do with the text? (reads) ah ok about coincidence, but the image doesn't suggest that, it's not a coincidence is it, I'm climbing half way up Mount Everest and I bump into you, I mean come on, that's not a coincidence, it's just *bizarre, it doesn't give a normal context of a coincidence so that students could understand it.*

These are valid comments and echo the findings of Baldry (2002) and Kaltenbacker (cited in Ventola, 2004: chapter 6) that multimodal designs can lack relevant linguistic, semiotic and pedagogic expertise. These too are some of the arguments I raised during the multimodal content analysis of the book in this study (See Appendix 5).

However, PCP research suggests that the act of elicitation can result in change, frameworks can be developed and replaced (Lakatos, 1970:104 cited in Denicolo et al, 2016). Thus, irrespective of TR1's views on image, his expertise and beliefs about the value and flexibility of storyboards enables him to conceive a novel use for them within IELTS. TR1 provides useful recommendations that reflect a multiliteracies, multimodal pedagogy (transcript: lines 277 – 307) and his thinking delves deeper: reflecting on how layout (as a mode) can influence the learning process (transcript: lines 306 – 320)

R: What about storyboards in an IELTS context?

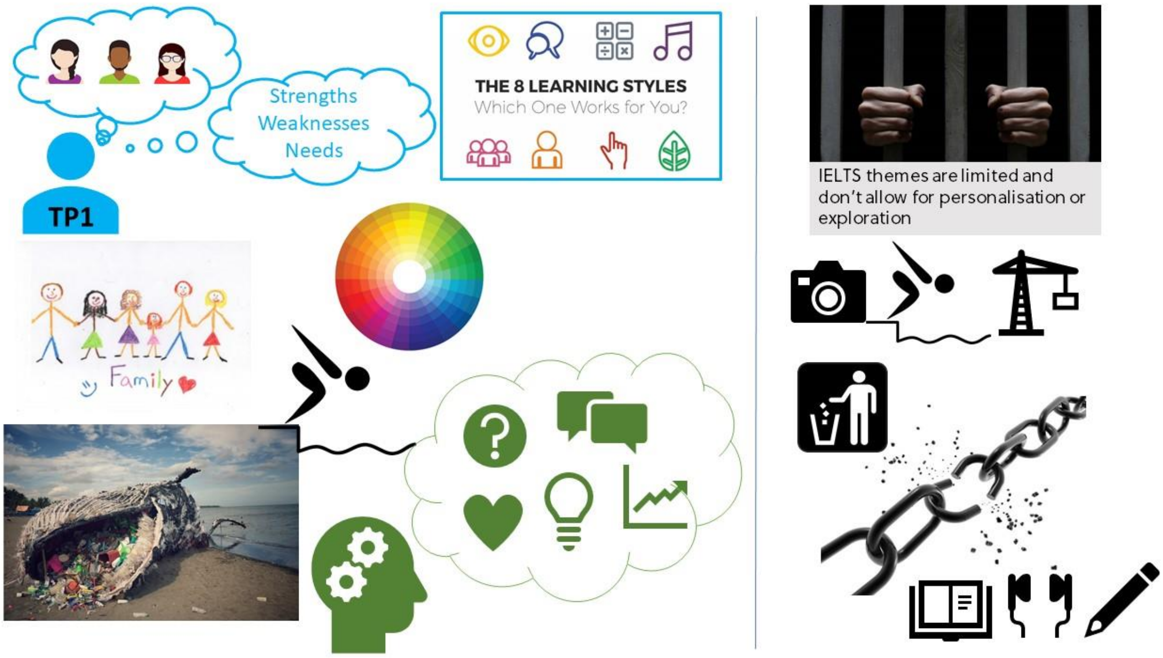
TR1: umm that's more challenging because the students are gonna want to read, they're gonna want to pick up words, and look at words, and they're gonna want to use those words very quickly, and know how to use those words very quickly, but I think it could be done, I don't see why not……. there was one article which was a reading all about Tchaikovsky and his violin and that would have made a good storyboard. The thing is then you'd need the reading to go with it coz you'd need to be connecting the two to help teach the language because you know although we get them to use the techniques, skimming and scanning, you've still got to spend some time teaching them what they're reading, so yeah, I still think it could be used.

TR1: even if you had more things like diagrams, not just storyboards, but diagrams, and tables, and bullet points,
R: like infographic type things?
TR1: Infographics yeah, you know when you think about the difficulty Arabic students have reading graphs because they've never used them before, you could use graphs to illustrate what's going on in a reading and introduce ideas that you are gonna be using in Task 2, so they can show how things have changed, with bullet points as well things are clearer

TR1: so, thinking about it the visual element goes beyond pictures or visuals, it's incorporating the need to see what you're learning, and to visualise it in some way.

5.3 Discussion of Teacher Interview 3: TP1

Figure 5.3 Graphic Display of TP1's Beliefs and Practice


TP1
Strengths
Weaknesses
Needs
THE 8 LEARNING STYLES
Which One Works for You?
Family
IELTS themes are limited and don't allow for personalisation or exploration

Like his colleagues, TP1's infographic reflects a stark difference in his feelings regards a General English context compared to an IELTS one. What is evident throughout TP1's interview is that he is very student focused (evidenced by his concordance data – he does not refer to '*teaching*' once, learners are not passive receivers of knowledge, but active, social agents) and knowledgeable about theories of teaching and learning which informs his practice. Through his socio-cultural lens, TP1 advocates the use of colour; endearing drawings; and abstract images which can act as a springboard for student negotiation, collaboration, and meaning-making. In his view, through these social activities learners' affective and cognitive engagement is established which leads to learning.

TP1: It seems to me a useful thing to show them some images or just a suggestion of some things they can talk about, their own personal preferences so in a sense that gets them going, gets them thinking, and takes away the reluctance to engage due to having to think about things which are not necessarily connected to the skill they are going to do.

TP1: Positive images for me are not ones that are necessarily clear or culturally identified to everybody but there are things which are open to interpretation, to speculation, to personal opinion so they are kind of obscure, but it doesn't really matter what the students make of it, the point is that they discuss it using terminology or language that expresses their degrees of uncertainty and allows them to use language for agreeing and disagreeing and coming to conclusions. So, something neutral, not necessarily anodyne, striking pictures but pictures that don't have just one clear interpretation, but one that people can agree and disagree and speculate over.

TP1 offers sound advice to material designers, in line with sentiments expressed by educational reformers such as Dewey (1938), Piaget (1938) and Vygotsky (1978) regards experiential, exploratory learning.

TP1: I think sometimes images in text books are used in exercises for controlled practice of language and that always seems to me a little artificial because if you are asking people to be fluent and discuss their opinions and to speculate you are really as a teacher giving them free reign to say anything they want in any way they want and so I think an image shouldn't be too focused towards trying to get people to say a certain thing but allow people to explore their feelings , emotions and reactions to that image and hopefully they will come to notice that the language they use is the sort of language that we would encourage them to use.

However, within an IELTS setting, TP1 feels the topics are limiting and the images in coursebooks are disconnected from the tasks associated to the written texts. Whilst the images serve a purpose – launching students into the topic and acting as a bit of scaffolding, their superficiality renders them easily discarded as they *'do not do enough of a job' (line 280)*. Questioning the intentions and responsibilities of materials designers, TP1 concludes that perhaps the effort in producing multimodal texts alongside '*non-trivial tasks'* (Swain et al, 2011:44) is not economically worthwhile for publishers. Yet, TP1 holds that judiciously chosen images that work in concert with texts and tasks, would better serve IELTS students, and teachers.

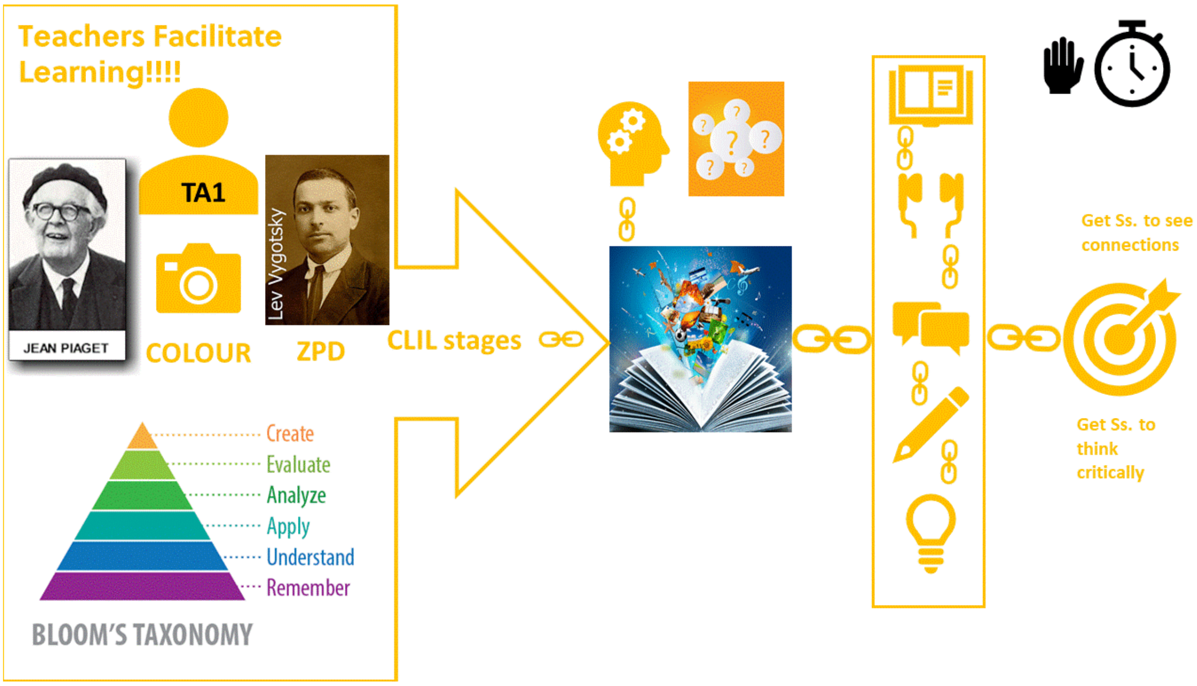
TP1: Maybe the writers don't consider it their responsibility to exploit those (images) more fully, much more fully than I think they are at the moment in the form of an exercise. But of course, that is what we are supposed to be able to do as teachers as well. What that means I guess is that the value to the teacher isn't necessarily the same as the value to the publisher because they seem to be filling a page and can't be bothered to use it more meaningfully, but we know that we want more out of that than – that's football and that's a javelin. The possibility is there but I don't think it's a possibility that is opened up by these guys. ok, you do it – fine, that is what we do.

In this comment, TP1 has perhaps got close to the obverse desires of designers and teachers: designers seek to provide flexibility so that viewers can form their own pathways and routes for exploration, whereas teachers would like the potential links between texts and tasks to be more obvious and meaningful. TP1 recommends, perhaps influenced by the task in this project, that a sequence of images that elicit cognitive and affective engagement and encourages learners to communicate and make connections would be a welcome addition to coursebooks.

TP1: the primary function of a picture would be to stimulate people's background knowledge, agreement, disagreement, speculation……Possibly, if you have those range of pictures throughout the recycling process, getting students to make those connections. Yes, something they can get their teeth into

5.4 Discussion of Teacher Interview 4: TA1

Figure 5.3 Graphic Display of TP1's Beliefs and Practice


Teachers Facilitate Learning!!!!
TA1
JEAN PIAGET
COLOUR
Lev Vygotsky
ZPD
CLIL stages
Create
Evaluate
Analyze
Apply
Understand
Remember
BLOOM'S TAXONOMY
Get Ss. to see connections
Get Ss. to think critically

Evident from TA1's infographic is how his strong, core beliefs about teaching and learning, from a socio-cultural standpoint, allow him to see opportunities in resources from which to build connections and explore concepts. His aim is to get students to think critically and see the inherent links between speaking, reading, listening, and writing. TA1's lessons follow the CLIL staging: activation, guiding understanding, focusing on language and creation (Coyle, et al 2010). TA1 sees no distinction between General English and IELTS preparation; his objective is to facilitate learning, not teaching to a test. The only negative aspect is the time pressure in the IELTS class; being only 90 minutes long TA1 isn’t always able to fully explore all stages or exploit resources and opportunities for learning and achieving the goals.

TA1 has generally a very positive view of images and sees them as a valuable pedagogic tool for activating schemata and scaffolding learners at all levels for diverse purposes. Images have been used in novel ways to stimulate a discussion, to show an exam concept (transcript: lines 75-93) and to encourage students to experience learning outside of the classroom environment (transcript: lines 145-151)

TA1: a lot of course-books use images as a springboard to introduce any new topic or vocabulary, so I use images a lot just to set the scene or to activate any schemata or vocabulary that students already have about the topic for the day….. higher levels tend to be slightly more abstract pictures like art or landscapes that might elicit emotions or more complex descriptive language which is quite useful

Like his colleagues in this study, TA1 is sensitive to the varied ethnicities and cultures within his classroom and criticises commercial coursebooks for their Western bias.

TA1: I guess in books they have to be quite generic and try to appeal to a wide variety or in some cases don't appeal to a wide variety of nationalities particularly, I think some of the course books can be quite Eurocentric so if I know I've got a lot of Asian or Arabic learner's in my class I can find images that might have more appeal depending on their taste.

Questions of cultural appropriacy aside, a further implication for materials designers comes in the publishing itself. TA1 feels that it is imperative to have images presented in colour since it is more cognitively and affectively engaging.

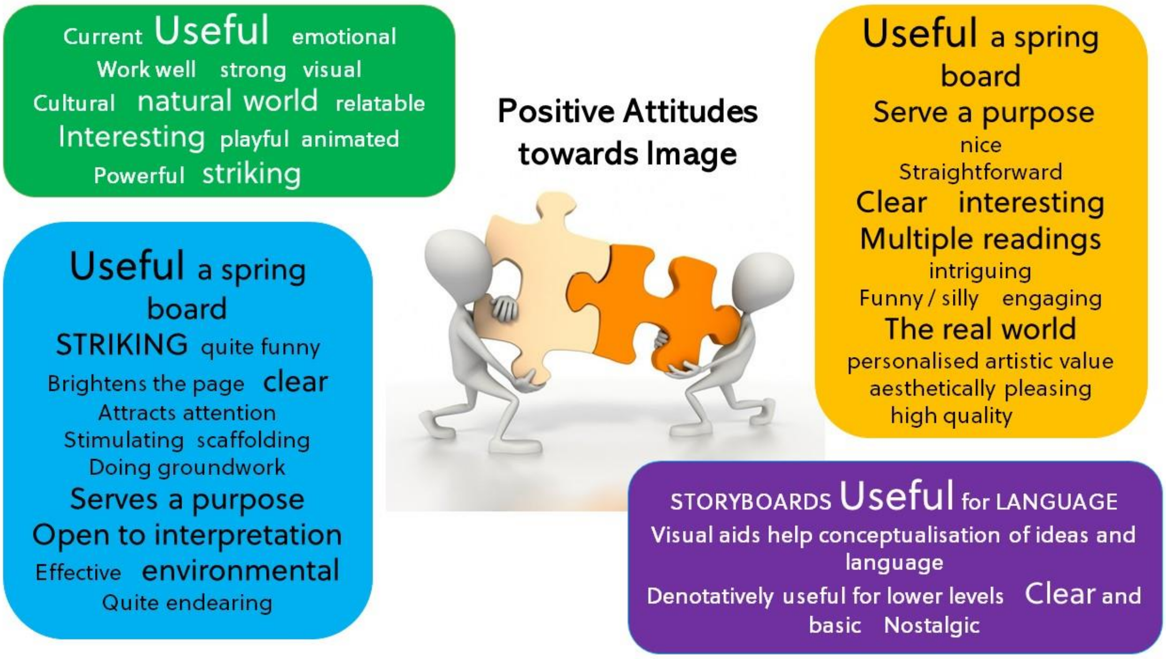
TA1: I think it's important to have it in colour if you're using pictures……..I'm assuming that human beings respond to colour because our eyes have evolved to notice colour and perceive it so it must be something fundamental to how we perceive the world and I think it's more engaging and more interesting to look at and clearer to see

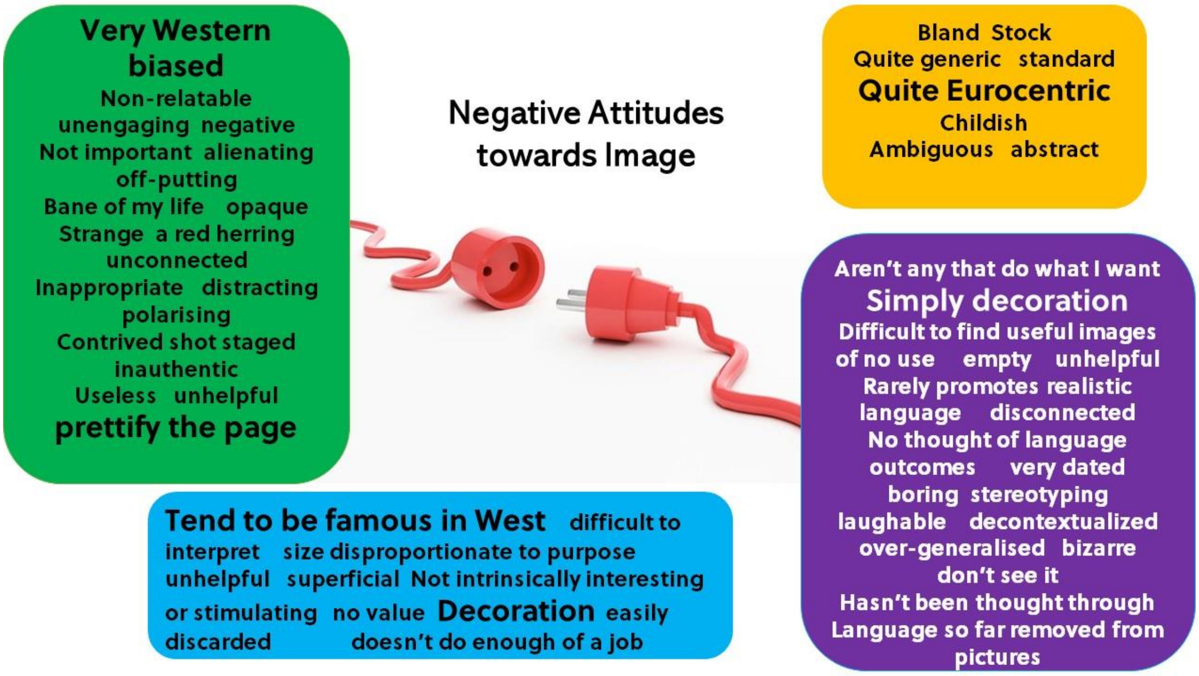
Finally, TA1 raises an implication for teaching in the modern world: owing to the ubiquity of mobile phones, inbuilt camera technology and the increasing popularity of image-based social media platforms, students themselves have a huge bank of images on their devices which could be used as a teaching tool. However, thought would need to go into how to harness this resource effectively whilst also considering the ethical considerations.

TA1: yesterday in my IELTS class we were talking about images and photography one of the discussion questions was - how often do you take photos or how many pictures do you have? - and they all got out their phones and looked at their camera roll, all comparing their photos – how many photos have you got? I've got 7000 – I've got 11,000 - whooaaa! – so, that's a whole bank of images that I could use as a resource in class and I was like, ok I need to remember that they've got 11000 photos there must be something on there that we could use, but I just haven't really thought about how to do that seamlessly without getting too distracted in the phone world and just bring up photos quickly and how to use that in class.

5.5 Summation of Teachers' Perceptions regards Image

Figure 5.5 Summary of Teachers' Perceptions regards Image


Current Useful emotional
Work well strong visual
Cultural natural world relatable
Interesting playful animated
Powerful striking
Positive Attitudes towards Image
Useful a spring board
Serve a purpose
nice
Straightforward
Clear interesting
Multiple readings
intriguing
Funny / silly engaging
The real world
personalised artistic value
aesthetically pleasing
high quality
Useful a spring board
STRIKING quite funny
Brightens the page clear
Attracts attention
Stimulating scaffolding
Doing groundwork
Serves a purpose
Open to interpretation
Effective environmental
Quite endearing
STORYBOARDS Useful for LANGUAGE
Visual aids help conceptualisation of ideas and language
Denotatively useful for lower levels Clear and basic Nostalgic


Very Western biased
Non-relatable
unengaging negative
Not important alienating
off-putting
Bane of my life opaque
Strange a red herring
unconnected
Inappropriate distracting
polarising
Contrived shot staged
inauthentic
Useless unhelpful
prettify the page
Negative Attitudes towards Image
Bland Stock
Quite generic standard
Quite Eurocentric
Childish
Ambiguous abstract
Aren't any that do what I want
Simply decoration
Difficult to find useful images
of no use empty unhelpful
Rarely promotes realistic language disconnected
No thought of language outcomes very dated
boring stereotyping
laughable decontextualized
over-generalised bizarre
don't see it
Hasn't been thought through
Language so far removed from pictures
Tend to be famous in West difficult to interpret size disproportionate to purpose
unhelpful superficial Not intrinsically interesting or stimulating no value Decoration easily discarded doesn't do enough of a job

Overall, the participants felt images have the potential to be of use when teaching a foreign language for both denotative and connotative reasons. Images can be harnessed for engaging learners on a cognitive and affective level. In short, visuals are a connective force: enabling individuals to connect concepts and language. However, the personal interest and background of the teacher determines whether the image is deemed useful or not. It would seem the constructs and lifeworld of the teacher mediates what happens in the classroom; what materials are sourced and what outcomes are sought after.

Thus, not all images are perceived as being intrinsically helpful to the teaching and learning process. The main criticisms relate to notions of Western bias[21] inherent in coursebooks that would not be appropriate in a multicultural, multi-ethnic classroom and the seeming disconnection between images, text and tasks which consequently leads teachers to feel the design process is disconnected, the function of the image is pure decoration and does not serve a pedagogic goal.

6.0 CONCLUSION

Qualitative analysis is ‘unrelentingly local’ (Miles & Huberman, 1994) perhaps even more so when using a PCP approach, thus any conclusions and recommendations must be viewed judiciously before being interpreted for other contexts.

In answer to my first three research questions, it would appear that images have the power to ignite an array of concepts, emotions and narratives for both learners and teachers. There were not any significant differences between their respective interpretations, perhaps as these learners have become acculturated to the UK and the practices at the institution, and their identity as learners better placed them to deal with ambiguity during the task. Paradoxically, the decontextualized, disconnected images sparked participants' curiosity which led them to generate a great many connections and to re-contextualise the pictures. As McCloud notes (1993:73 cited in Lim, 2007) '*no matter how dissimilar one image may be to another there is a kind of alchemy at work in the space between frames which can help us find meaning or resonance in even the more jarring of combinations*.'

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[21] Interestingly, TP1 and TC1 cite National Geographic Life as a coursebook which ostensibly has less of a Western bias as it depicts a range of cultures. However, this publication has come in for criticism as it represents the non-Western world as overly simple, beautiful and colourful which allows the privileged Western viewer to be ignorant of the truths of high mortality rates, poverty and exploitation (Lutz & Collins, 1993)

In light of this study, I tend to agree with other researchers that learners' curiosity needs feeding, nurturing, supporting and scaffolding in contexts of real, shared, interactive, collaborative investigations to facilitate learning both inside and outside of the classroom (Paris & Paris, 2001; Graham & Harris, 2000; Graham et al, 2005; Perry et al, 2007; Schunk & Zimmerman, 2007 cited in Charles & Boyle, 2014:96-116). To this end, teachers need to make use of a variety of text types (modes) and tasks that place learners at the centre, framing them as active, agentive meaning-makers, not supplied with knowledge '*from without'* (Vygotsky, 1978; Freire, 1970; Goouch, 2008; Perrenoud, 1998 cited in ibid, 2014). I would also argue culturally unfamiliar images can benefit learning and critical thinking, providing learners feel supported in sharing ideas, asking questions and exploring their feelings. For learners who are immersed in the foreign context, it seems nonsensical to shield them from Western images and topics within coursebooks as surely helping learners to understand their new environment would serve their acclimatisation.

Proponents of a multiliteracies pedagogy argue that the role of a teacher needs to be reconceptualised to one that supports the learner on her journey to becoming an autonomous, multi-literate and culturally communicative individual. I would argue that the teachers in this study share this philosophy in varying degrees, making use of a plethora of scaffolding techniques, including image. However, a teacher's practices and willingness to adapt rest on the strength of their own existing constructs, which may unintentionally limit opportunities for learning, which seemed to be the case in the exam context (Bruning & Horn, 2000:26 cited in ibid, 2014). Bezemer and Kress (2016:54) hold that *'any limitations on the modes in the learning environment leads to limitations on learning. Any limitations on the modes available for demonstrating learning leads to limitations on the learner's potential to demonstrate what she has learned.'* Thus, to answer my fourth and fifth research question, it seems the extent to which teachers use visual resources depends on their own perceptions of its use, its relevance, their own aesthetic preferences and whether it is deemed appropriate for the students and the learning context.

However, what was evident from the teachers' interactions and interviews in this study, is that the act of communication itself was transformative. Through a process of reflection, the teachers acknowledged the functions of images in coursebooks went beyond pure decoration and offered suggestions on how best to improve upon the multimodal ensembles. Perhaps if institutions provided teachers with time for collaborative planning and reflection, teachers could scaffold one another to develop their methods and repertoires.

A final point relates to the role of materials designers and covers my sixth research question. Through extensive reading I was able to conduct a detailed multimodal content analysis which suggests that the images in this commercial resource did cover a variety of functions to elicit different cognitive processes, however I doubt the majority of teachers are aware of a visual-text taxonomy or the theory behind multimodal ensembles and how to make use of them. Furthermore, in the coursebook used in this study, the number of times the viewer was explicitly instructed to look at the images, make meaning from them or use them in a task was significantly few. The tasks that did connect to the images were superficial in nature: not requiring students to meaningfully collaborate or negotiate with one another which facilitates learning. Additionally, there were no tasks which required viewers to explore the ideologies or to personalise the notions illustrated by the images. Perhaps for these reasons, it is unsurprising that teachers perceive the visuals as mere decoration and easily discarded. To aid teachers, and learners, it would seem useful for materials designers to make apparent the functions of the imagery; to include suggestions on how to use them in a variety of

> tasks in the Teacher's Book; and to include tasks that encourage the viewer to critically evaluate the image and suggest the ideologies that it represents so that students and teachers can expose them and explore them. (Kumaravadivelu, 2003:166; Canagarajah, 1999:189 cited in Thornbury 2013:221).

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EXPLORING THE SEMIOTIC RELATIONSHIPS CONSTRUCTED BETWEEN LEARNERS, TEACHERS, and IMAGES found in EAP PEDAGOGIC MATERIALS

MA TESOL
(Teaching English to Speakers of Other Languages)

APPENDICES

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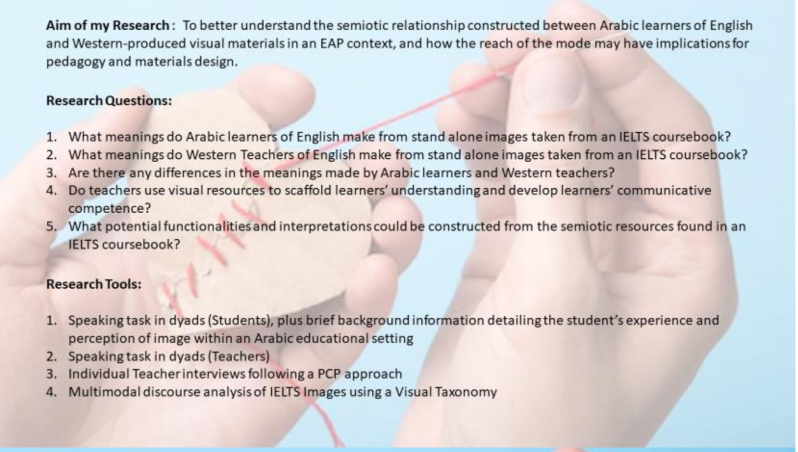
Appendix 1 – Dissemination Activity (PowerPoint presentation)



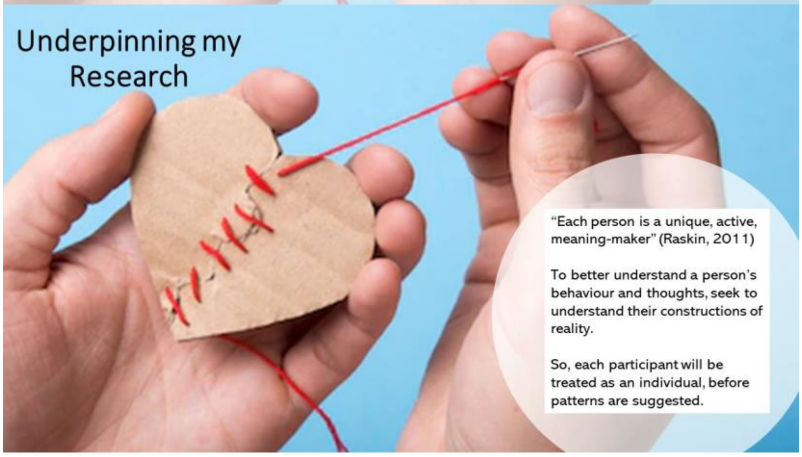
Aim of my Research : To better understand the semiotic relationship constructed between Arabic learners of English and Western-produced visual materials in an EAP context, and how the reach of the mode may have implications for pedagogy and materials design.

Research Questions:

1. What meanings do Arabic learners of English make from stand alone images taken from an IELTS coursebook?
2. What meanings do Western Teachers of English make from stand alone images taken from an IELTS coursebook?
3. Are there any differences in the meanings made by Arabic learners and Western teachers?
4. Do teachers use visual resources to scaffold learners' understanding and develop learners' communicative competence?
5. What potential functionalities and interpretations could be constructed from the semiotic resources found in an IELTS coursebook?

Research Tools:

1. Speaking task in dyads (Students), plus brief background information detailing the student's experience and perception of image within an Arabic educational setting
2. Speaking task in dyads (Teachers)
3. Individual Teacher interviews following a PCP approach
4. Multimodal discourse analysis of IELTS Images using a Visual Taxonomy

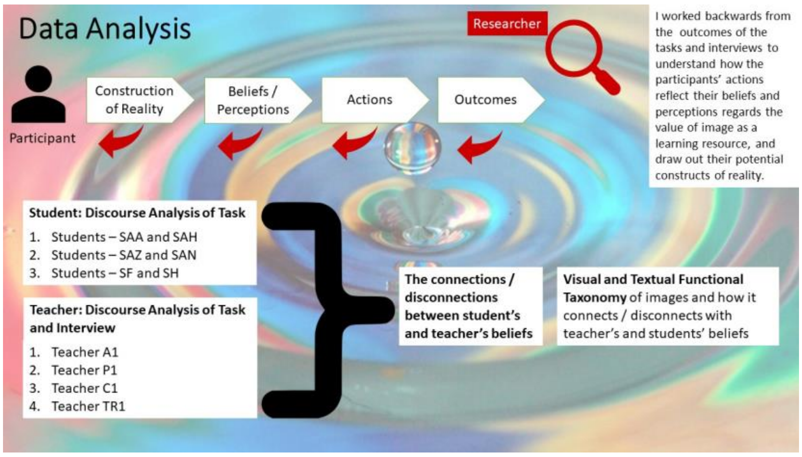


Underpinning my Research

"Each person is a unique, active, meaning-maker" (Raskin, 2011)

To better understand a person's behaviour and thoughts, seek to understand their constructions of reality.

So, each participant will be treated as an individual, before patterns are suggested.



Data Analysis

Researcher

I worked backwards from the outcomes of the tasks and interviews to understand how the participants' actions reflect their beliefs and perceptions regards the value of image as a learning resource, and draw out their potential constructs of reality.

Participant

Construction of Reality → Beliefs / Perceptions → Actions → Outcomes

Student: Discourse Analysis of Task

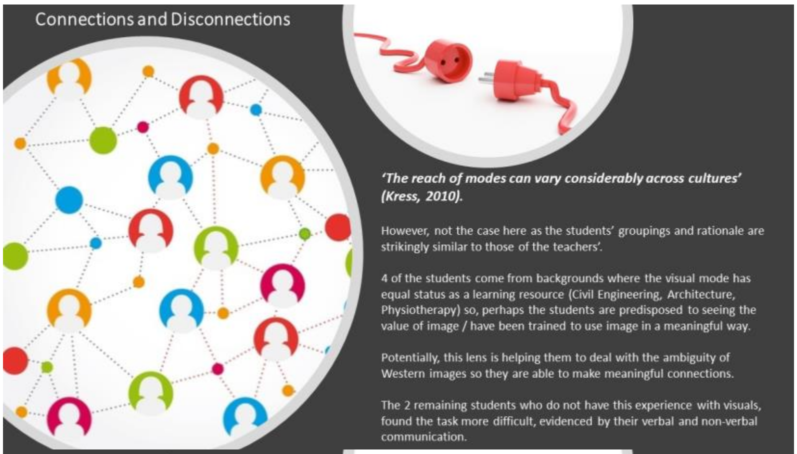
1. Students – SAA and SAH
2. Students – SAZ and SAN
3. Students – SF and SH

Teacher: Discourse Analysis of Task and Interview

1. Teacher A1
2. Teacher P1
3. Teacher C1
4. Teacher TR1

The connections / disconnections between student's and teacher's beliefs

Visual and Textual Functional Taxonomy of images and how it connects / disconnects with teacher's and students' beliefs



Connections and Disconnections

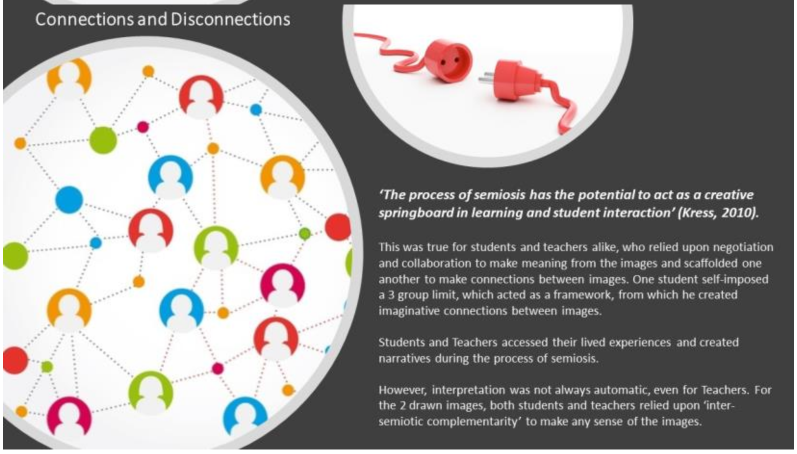
'The reach of modes can vary considerably across cultures' (Kress, 2010).

However, not the case here as the students' groupings and rationale are strikingly similar to those of the teachers'.

4 of the students come from backgrounds where the visual mode has equal status as a learning resource (Civil Engineering, Architecture, Physiotherapy) so, perhaps the students are predisposed to seeing the value of image / have been trained to use image in a meaningful way.

Potentially, this lens is helping them to deal with the ambiguity of Western images so they are able to make meaningful connections.

The 2 remaining students who do not have this experience with visuals, found the task more difficult, evidenced by their verbal and non-verbal communication.



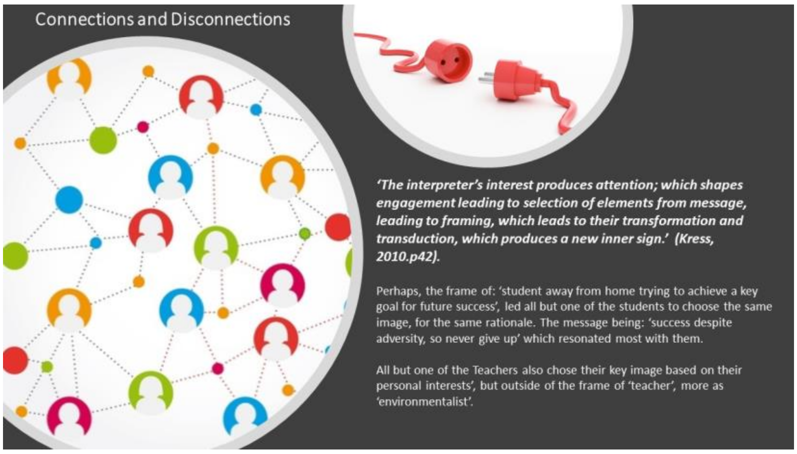
Connections and Disconnections

'The process of semiosis has the potential to act as a creative springboard in learning and student interaction' (Kress, 2010).

This was true for students and teachers alike, who relied upon negotiation and collaboration to make meaning from the images and scaffolded one another to make connections between images. One student self-imposed a 3 group limit, which acted as a framework, from which he created imaginative connections between images.

Students and Teachers accessed their lived experiences and created narratives during the process of semiosis.

However, interpretation was not always automatic, even for Teachers. For the 2 drawn images, both students and teachers relied upon 'inter-semiotic complementarity' to make any sense of the images.

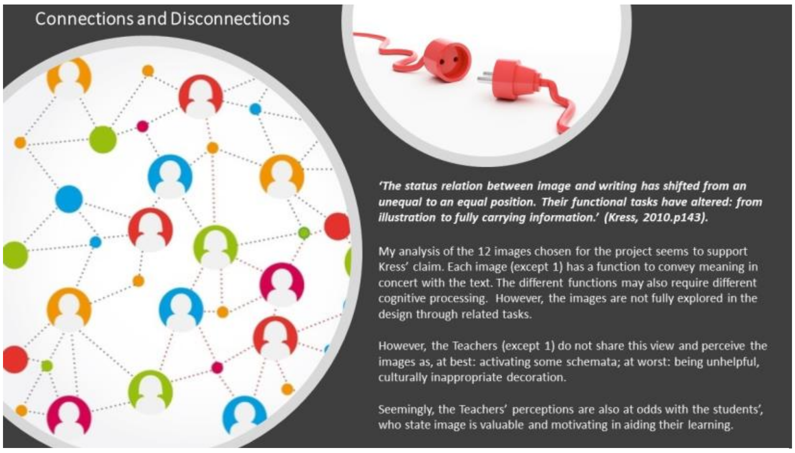


Connections and Disconnections

'The interpreter's interest produces attention; which shapes engagement leading to selection of elements from message, leading to framing, which leads to their transformation and transduction, which produces a new inner sign.' (Kress, 2010.p42).

Perhaps, the frame of: 'student away from home trying to achieve a key goal for future success', led all but one of the students to choose the same image, for the same rationale. The message being: 'success despite adversity, so never give up' which resonated most with them.

All but one of the Teachers also chose their key image based on their personal interests', but outside of the frame of 'teacher', more as 'environmentalist'.



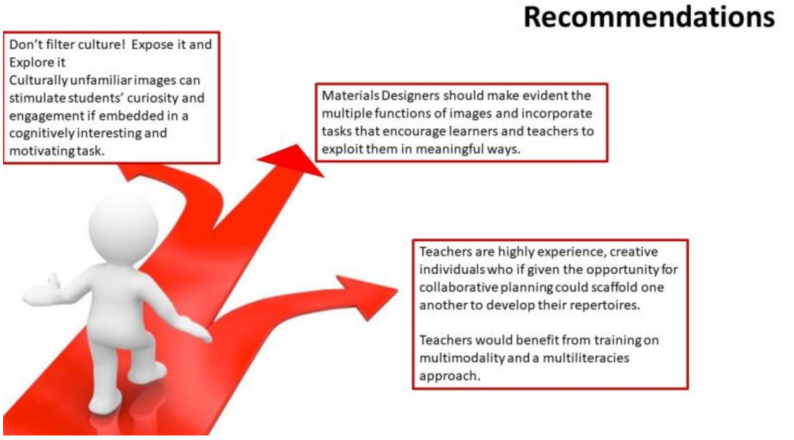
Connections and Disconnections

'The status relation between image and writing has shifted from an unequal to an equal position. Their functional tasks have altered: from illustration to fully carrying information.' (Kress, 2010.p143).

My analysis of the 12 images chosen for the project seems to support Kress' claim. Each image (except 1) has a function to convey meaning in concert with the text. The different functions may also require different cognitive processing. However, the images are not fully explored in the design through related tasks.

However, the Teachers (except 1) do not share this view and perceive the images as, at best: activating some schemata; at worst: being unhelpful, culturally inappropriate decoration.

Seemingly, the Teachers' perceptions are also at odds with the students', who state image is valuable and motivating in aiding their learning.



Recommendations

Don't filter culture! Expose it and Explore it
Culturally unfamiliar images can stimulate students' curiosity and engagement if embedded in a cognitively interesting and motivating task.

Materials Designers should make evident the multiple functions of images and incorporate tasks that encourage learners and teachers to exploit them in meaningful ways.

Teachers are highly experience, creative individuals who if given the opportunity for collaborative planning could scaffold one another to develop their repertoires.

Teachers would benefit from training on multimodality and a multiliteracies approach.

Appendix 2 – Profile of Participants - Students

Student: SAZ
Educational Level: Applying for Masters in Physiotherapy
Employment: Worked as a physio at a hospital in KSA
At Nursery School / Primary School

I used to have drawing classes where I coloured and drew pictures. There were pictures around the room to decorate the class. Most of the school books had pictures and the teachers used presentations with pictures to make the lessons easy to understand.

AT Junior School / High School / University

I still did drawing mostly at junior school and there were pictures in the rooms. The books contained pictures, especially the science ones. At high school I didn't study art, but the teachers used pictures a lot in their subjects.

General Culture

I think the drawings that depict the person or animals are considered haram (any drawing that has a soul) but to be honest I am not sure. Halal pictures would be like the pictures of the natural landscape. For me, every image has a special memory, I don't have any negative memories of an image.

Student: SAH
Educational Level: Applying for Undergraduate Degree in Engineering
At Primary school:

1/yes, I used to draw pictures in primary school, we usually take art classes and it's once a week, even when I was in primary school my teachers used to give me some drawing books with colours to encourage me to study.

2/ in the normal class no there wasn't any picture in the class but in other classrooms there were a lot of pictures … for example the art / music / the science lab { it's not a real lab but they call it like this It was normal classroom only for the scientific subject }

3/ our books were full of pictures, the science book was full of pictures, you can find 2 pictures at least in each page and these pics depend on the topic

For example: if we are studying about the animals, you find some pictures that represent animals and you can find some information below each picture

4/ my teachers in primary school used pictures to teach us and they believe that it helps the student to understand the information much easier and for me I found it interesting

At high school:

1/to be honest, when I was in high I stopped drawing, or I can say I was not keen on drawing

2/ there wasn’t any picture in my school, it was boring, and it looked dreary. The classrooms were the same {same colour}

3/yeah there was a few pictures in our book for example one in each page or maybe a page without a picture, so it was a little bit boring if you want to study because you will find a lot of info, so it looks horrible and difficult to remember the info, for me I prefer a book with a lot of pics, so I can remember what I’ve studied

4/no I didn’t study art because I changed the art class to music because I’m keen on music, I can’t get enough of learning how to play my favourite instruments

5/ teachers did not use pictures all the time, they use the pics only if they want to use the smart board or the computer.

General culture:

1/ yes, there’s some images that are considered haram. If there was any sexual inspiration or any sensitive part from the body that is shown in the image, this pic will be considered haram.

2/ we can’t say that there is a specific kind of image that is halal, but all pics are allowed unless there is a reason that makes it haram.

3/ yeah, I have my graduation image it was with friends, this is a positive memory of an image. Every time I look at the image I remember them, I also remember my classmates or my teacher, I won’t forget these days.

4/ fortunately, I don’t have any negative memories of an image.

Student: SAN
Educational Level: Applying for Master’s in Architecture
Employment: Worked as an architect in KSA
At Nursery School / Primary School

1. Yes, I used to have drawing classes as a part of the curriculum.
2. Yes, there were pictures, drawings to decorate the classroom.
3. Most of the school books contained pictures
4. the teachers used presentations with pictures to make the lessons easy to understand.

At Junior School / High School / University

1. Yes, most of of my drawing was done at the university because my major is architecture and my foundation year was all about art and design.
2. We used to hang our drawings, renderings, and projects on the corridor walls.
3. The school books contained pictures, especially the science ones
4. I studied art in the university such as drawing, design, art appreciation, history of art.
5. So my teachers used pictures a lot in these subjects.

General Culture

I think the drawings that depict the person or animals considered haram (any drawing has a soul) but to be honest I am not sure. I like the pictures of the natural landscape, but each image has a special memory in my opinion, either positive or negative.

Student: SAA
Educational Level: Applying for a Master's in Engineering
Employment: Worked as an engineer in KSA
At Nursery School / Primary School

1. *Did you draw / colour pictures?*
   Yes of course, I drew and coloured many pictures, and at school they have been teaching subject is called arts which is just draw and paintings.
   I think arts classes was 4 hours per week and 2 hours at intermediate school (intermediate school is a level between primary school and high school)
   To explain more, we study 6 years at primary and 3 years at intermediate school and 3 years at high school.

2. *Were there any pictures, drawings to decorate the classroom?*
   Yes there were plenty of pictures and some of them were drawn by the students.

3. *Did the school books contain any pictures?*
   Yes, they contain so many pictures.

4. *Did the teachers use pictures in their class?*
   Yes, they did, and they had to especially in the beginner classes. For example, I remember that my teacher showed us picture and he said write what is it, and the purpose was to check our spelling.

AT Junior School / High School / University

1. *Did you do any drawing / colouring?*
   I did drawing because I'm a Civil Engineer and I draw buildings, bridges, and towers. But I didn't do any colouring because it's for Architects.
2. *Were there any pictures / drawings to decorate the classroom?*
   At high school yes, there were a lot but at university I don't think so.
   I mean in the class at university there were no pictures but in labs and café a few pictures.
3. *Did the school books contain any pictures?*
   Yes, and they were complicated and accurate.
4. *Did you study Art for any time?*
   Yes, if designing houses and towers are considered as art.
5. *Did the teachers use pictures in their subjects?*
   Yes, they did. In every subject, for example, math, science, geology etc.

General Culture

1. *Are there any pictures / images that are considered haram?*

I think all pictures are halal except naked photos. However, if it is used for science or good goal, it will be halal. Also, to be honest, I remember one of my teachers when I was 8 years old didn't allow to me to draw any pictures that contain a soul, like women, man, animals, and I drew an animal. After that, he said it is ok but drew a line in his neck hhhhhhhh (how idiot was he). It was one situation.

2. *Are there any pictures / images that are considered halal?*
   I've answered this question above.
3. *Do you have any positive memories of an image?*
   Yes, a lot and I have them in my phone
4. *Do you have any negative memories of an image?*
   Yes, and it is stuck in my mind of the Syrian Boy Omran. It is a sore and sad image.

Student: SH
Educational Level: Applying for an undergraduate degree in Chemical Engineering
At Nursery School / Primary School

1. Did you draw / colour pictures?

yes, I did, a lot of them

2. Were there any pictures, drawings to decorate the classroom?

actually, just once, my drawing decorated the class room because I wasn't that good

3. Did the school books contain any pictures?

Yes, a lot of pictures in my book which explained the information very well

4. Did the teachers use pictures in their class?
Yes, and videos as well

AT Junior School / High School / University

1. Did you do any drawing / colouring?

yes, I drew pointless things

2. Were there any pictures / drawings to decorate the classroom?

No, because in high school painting lessons was optional and I didn't choose it

3. Did the school books contain any pictures?

Yes, the same idea of primary school

4. Did you study Art for any time?

no, because I have no time to study arts

5. Did the teachers use pictures in their subjects?
Not always

General Culture

1. Are there any pictures / images that are considered haram?

Yes, there’s a lot of haram pic that we shouldn’t see for example, women or men naked because in our religion it’s haram

2. Are there any pictures / images that are considered halal?

I have no idea

3. Do you have any positive memories of an image?

Yes, once I saw an image that contained a poor man and a rich man, and the poor man is happier than the rich one that makes me rethink about money, that we make our life better with our thoughts

4. Do you have any negative memories of an image?

No, I don’t have

Student: SF
Educational Level: Applying for an undergraduate degree in Chemical Engineering
At Nursery School / Primary School

1. Did you draw / colour pictures?
-yes, I used to draw a lot.
2. Were there any pictures, drawings to decorate the classroom?
-yes, there were plenty of them
3. Did the school books contain any pictures?
-yes, the books were full of pictures
4. Did the teachers use pictures in their class?
-yes, most of them.

AT Junior School / High School / University

1. Did you do any drawing / colouring?
- rarely.
2. Were there any pictures / drawings to decorate the classroom?
- maybe in some classes, but not always.
3. Did the school books contain any pictures?
-yes
4. Did you study Art for any time?
-in high school, you can choose to study art but it's optional
5. Did the teachers use pictures in their subjects?
-yes, but not all the teachers

General Culture

1. Are there any pictures / images that are considered haram?
-yes, I think pictures that show some body parts and pictures that show couples expressing emotions
2. Are there any pictures / images that are considered halal?
-all pictures are considered halal except for those that I mentioned in the previous question
3. Do you have any positive memories of an image?
-no not really
4. Do you have any negative memories of an image?
-no

Appendix 2.1 – Brief History of EFL in the Middle East

The Arabic Context – The importance of EFL

English has become both a lingua franca and a lingua mundi; 80% of the world's emails (Geary, 1997) and 90% of the internet (Jarf, 2008) is in English, with the number of non-native speakers greatly outweighing the amount of native speakers (Cope & Kalantzis, 2000:144). Thus, it could be argued that being able to communicate in English has become a prerequisite for dealing with a globalised world. This ideology has apparently been accepted in the Gulf countries (GCC) with

the aim of the Saudi Policy of Education, Article 50, (modified in 2000) being to '*furnish the students with at least one of the living languages, in addition to their original language, to enable them to acquire knowledge and sciences for their communities and participate in the spreading of Islam and serving humanity'* (Hajailan, 2003:16). Meanwhile, the UAE has embarked on a program of internationalising its Higher Education institutions; adopting British and North American curricula with instruction being through the medium of English. The founding father of the UAE, Sheikh Zayed bin Sultan Al Nahyan was reported as declaring that '*the real asset of any advanced nation is its people, especially the educated ones, and the prosperity and success of the people are measured by the standard of their education'* (Gulf News, 2005 cited in

Alsharari, 2018). Jarf (2008) suggests that the acknowledgement of English as the dominant language of business, science, technology and international politics prompted the Gulf countries (including the Kingdom of Saudi Arabia and the United Arab Emirates) to formalise the role of EFL in their respective national curriculums and to prescribe English as the language of instruction for scientific subjects (cited in Liton, 2018).

This national policy change, along with the growing demands of employers for workers with proficiency in English language, a more global perspective and an ability to excel within cross-cultural environments (Healey, 2008; Ziguras and McBurnie, 2015 cited in Alsharari, 2018) has put increasing pressure on its citizens to adapt to the new environment. Yet, despite the bold ambitions of GCC Educational stakeholders and the extrinsic motivation of its peoples, the educational systems did not serve the needs of its students as hoped. In 2002, the UNDP Arab Human Development Report criticised the Arab world for its poor-quality education systems and demanded radical reform (Wilkins and Huisman, 2012 cited in Alsharari, 2018). While, in 2007, The Arab Network for Quality Assurance in Higher Education was founded, tasked with supporting GCC countries to collaborate to improve the '*quality, relevance, and accessibility'* of their institutions with a view to improving the '*mobility and employability of students'* (Ogachi, 2009; Woldegiorgis, 2013, cited in ibid, 2018).

Appendix 3 – Information Sheet for Participants (Students / Teachers)

Student Information Sheet

Study Title

Exploring what meanings Arabic Learners' of English make using Visuals[1] from an IELTS Course book: Implications[2] for Pedagogy and Material Design.

Invitation to take part in my study

I would like to invite you to take part in my research study. Before you decide to take part, I need you to understand why I am doing the research and what I would need you to do. Please take your time to read the information carefully. If anything is not clear or you would like more information, please ask me.

What is the goal of the study?

My goal is to understand how learners use images from an IELTS course book to help their understanding. Specifically, I am interested in what meanings Arabic learners can make when they view images in class and what this might mean for teaching practices and material designers.

Why have I been invited?

I chose you because you come from an Arabic culture and you are studying an IELTS course at the Academy. So, I think you can help me to understand Arabic culture.

Do I have to take part?

No, you are free to decide. I will go through this information sheet with you and answer any questions you may have. I will then ask you to sign a consent form to show you have agreed to take part.

If at any point during the study you wish to stop, you can, without needing to explain why. There are no negative effects to you if you want to stop taking part in the study.

What will happen if I take part?

---

[1] Images or pictures

[2] The results from my study might influence teaching and designing of course books

Firstly, **with a partner** you will complete a **speaking task**. On the whiteboard in class, I will put a selection of images for you and your partner to talk about. There is no wrong or right answer. I just want to know your ideas. The speaking task will take approximately **15 minutes**.

I want to video record the speaking task so that I can watch it many times in order to write down your ideas.

I guarantee that your recording will be stored securely and anonymously on my personal computer to which no other person has access.

I **might** invite you to talk about your ideas more on another day (for approximately 20 - 30 minutes) so that I can understand your experiences and preferences about using images to help you learn English. This interview will be at school and I would like to video record this also. That way we can talk, and I do not need to stop to write notes.

I promise that everything we talk about in the interview is private and confidential. I will not talk to other people about your ideas, experiences, preferences.

When I write my notes, I will make sure that I do not use your name or picture. I will use a code so that your information and identity is private.

During the analysis stage of the project, I might need to show your video recording and my notes to my supervisor for support. I assure you that I will never share your data with any other person.

What are the possible disadvantages and risks of taking part?

There are no obvious disadvantages or risks to taking part in my study. I understand you need to attend lessons, so I am happy to organise a time for the speaking task (and possible interview) at a day and time that is good for you.

What are the possible benefits of taking part?

I cannot promise my study will help you but, I hope the information I get from the study will develop my understanding of visual literacy of Arabic learners. I hope your information might add to educational practice and material design.

Will my identity and data be kept confidential?

I guarantee that I will follow procedures for handling, processing, storing and destroying of your data in line with the Caldicott principles and the Data Protection Act 1998.

In summary:

- individual participant research data, such as questionnaires/interviews will be anonymised and given a research code, known only to the researcher
- a master list identifying participants to the research codes data will be held on a password protected computer accessed only by the researcher
- hard paper/taped data will be stored in a locked cabinet, accessed only by the researcher
- electronic data will be stored on a password protected computer known only by the researcher
- data will be used for this research study alone.
- Verbatim quotes will be anonymised and may be included in subsequent research papers, journal articles or academic conferences.

What will happen if I don’t carry on with the study?

If you leave the study, all the information and data collected from you, to date, will be destroyed and your name removed from all study files.

What will happen to the results of the research study?

The results of the study will be available in the form of my dissertation, and potentially any papers that I write for publication. You will not be identified in any report / publication without your informed written consent.

If you are happy to give me your personal email address, I am happy to send you an overview of the results and conclusions. No participants will be identified in this report.

What if there is a problem?

If you are unhappy with your experience in the study or the researcher, you are free to make a complaint to the University.

Contact:
Faculty of Life Sciences and Education

Thank you for taking the time to read this form.
Please take some time to think about this information. if you would like to talk about the study in more detail with me before deciding, I welcome your interest.

……

Teacher Information Sheet

Study Title

Exploring what meanings Arabic Learners' of English make using Visuals from an IELTS Course book: Implications for Pedagogy and Material Design.

Invitation to Participate

I would like to invite you to take part in my research study. Before you decide to participate I need you to understand why I am carrying out the research and what it would mean for you. Please take your time to read the following information carefully. Please feel free to ask me questions if anything is not clear or you would like more information.

What is the purpose of the study?

My goal is to understand the relationship between visual materials (from an IELTS course book), learners and teachers. Specifically, I am interested in what meanings Arabic learners can make when they view images in a teaching-learning context and what this might mean for teaching practices and material designers.

Why have I been invited?

I chose you because you are an experienced IELTS teacher and regularly teach IELTS courses to Arabic learners, amongst others. I feel that you have valuable insights which could aid my understanding of this situation.

Do I have to take part?

You are under no obligation to take part in my study. I will go through this information sheet and answer any questions you may have. I will then ask you to sign a consent form to show you have agreed to take part.

If at any point during the study you wish to withdraw, you are completely free to do so without need for any explanation. Should this be the case, the standard of care you receive will not be affected at any point.

What will happen to me if I take part?

Firstly, I will provide you with a handout to complete which encourages you to reflect on your practices and attitudes towards using visual images while teaching. I estimate this could take approximately 1 hour. You are free to complete this at school, or at home. Once done I will need a copy so that I can gain an understanding of your experiences.

After I have reviewed your handout, I will invite you to take part in an interview with myself at Celtic English Academy where I can clarify any of your points and ask further questions. I intend to video record the interview so that I can take an active part in the conversation and do not need to stop you in order to take notes. I would prefer to video record, rather than audio record because I believe non-verbal communication helps to understand a person's experiences more fully. I anticipate the interview will take approximately 1 hour.

I guarantee that all your data will be stored securely and anonymously on my personal computer to which no other person has access. I will transcribe our interview and use codes so that your identity is protected.

During the analysis stage of the project, I might need to show your footage and/or transcript to my supervisor for support. I assure you that I will never share your data with any other person.

What are the possible disadvantages and risks of taking part?

There are no obvious disadvantages or risks to taking part in my study. I understand your teaching commitments and I am happy to conduct the interview at a time that is convenient for you.

What are the possible benefits of taking part?

I cannot promise my study will help you but, I hope the information I get from the study will develop understanding of visual literacy of Arabic learners and how insights might add to educational practice and material design.

Will my taking part in the study be kept confidential?

I guarantee that I will follow procedures for handling, processing, storing and destroying of your data in line with the Caldicott principles and the Data Protection Act 1998.

In summary:

- individual participant research data, such as questionnaires/interviews will be anonymised and given a research code, known only to the researcher
- a master list identifying participants to the research codes data will be held on a password protected computer accessed only by the researcher
- hard paper/taped data will be stored in a locked cabinet, accessed only by the researcher
- electronic data will be stored on a password protected computer known only by the researcher
- data will be used for this research study alone.
- Verbatim quotes will be anonymised and may be included in subsequent research papers, journal articles or academic conferences.

What will happen if I don’t carry on with the study?

If you withdraw from the study, all the information and data collected from you, to date, will be destroyed and your name removed from all study files.

What will happen to the results of the research study?

The results of the study will be available in the form of my dissertation, and potentially any papers that I write for publication. You will not be identified in any report / publication without your informed written consent.

With your explicit consent, and that of the school, I would be happy to present my findings during one of the teachers’ INSET sessions.

What if there is a problem?

If you are unhappy with the care given to you throughout the study, you are free to make a complaint to the University.

Contact:

- Faculty of Life Sciences and Education

Appendix 4 – Consent Form for all Participants

RESEARCH STUDY CONSENT FORM

Title of Project: What meanings Arabic Learners' of English make using visuals from an IELTS course book: Implications for pedagogy and material design.

Name of Researcher:

Name of Supervisor:

Please tick all boxes

1. I confirm that I have read and understand the information sheet dated 12/03/2018 for the above study. I have had time to think about the information, ask questions and I am happy with the answers. ☐
2. I understand that I do not have to take part in the project. I understand that I can leave the project at any time and that I do not have to give any reason. Nothing negative will happen to me if I want to leave the project. ☐
3. I agree to the researcher using my ideas, words and opinions in study specific reports and articles that will appear in academic journals. I understand that the researcher will not use my name or my face in any reports or articles. ☐
4. I agree to the researcher video/audio recording the speaking task and any interviews. ☐
5. I agree to the researcher showing the vide/audion recordings to her supervisor only, during analysis. I understand that all recordings will be saved on a private computer with password protection. I understand that the researcher will destroy all recordings when the research study finishes. ☐
6. I agree to take part in this study. ☐

____________________	____________________	____________________
Name of Participant	Date	Signature

Appendix 4.2 – Low Risk Ethics Form

Information for applicants

This form should be completed for all research studies utilising human participants that are considered **LOW RISK** within the Faculty of Life Sciences and Education.

Low risk does not:	
1	Involve those who are considered vulnerable such as: • Children under 16, • Adults with learning difficulties Unless in an accredited setting such as a cultural institution, pre-school, school or youth club and accompanied by a carer or professional with a duty of care
2	Involve those who are considered highly vulnerable such as: • Adults or children with mental illness/terminal illness/dementia/in a residential care home • Adults or children in emergency situations • Adults or children with limited capacity to consent
3	Involve those who are "dependent" on others (such as teacher or lecturer to student) Unless in an accredited settings associated with normal working conditions or routines, and within normal operating hours, such as a cultural institution, pre-school, school, or youth club where the research is carried out as part of professional practice such as curriculum development
4	Requires full NHS ethical approval.
5	Prisoners or young offenders
6	Involve "covert" procedures as in covert observation studies
7	Involve anything considered "sensitive". For example, does not carry a risk of those involved disclosing information which compromises the research (e.g., illegal activities; activities where moral opinion may differ, potential professional misconduct – work errors)
8	Induce significant psychological stress or anxiety, or produce humiliation or cause more than fleeting harm/ negative consequences beyond the risks encountered in the normal life of the participants (and where the potential for fleeting "harm" is clearly detailed in the participant information sheet)

9	Involve administration of drugs, placebos or other substances (such as food substances or vitamins) as part of this study
10	Involve invasive procedures
11	Offer any financial inducements to participate in the study

If **none** of the above 11 points apply, then the research can be considered Low Risk and this Low Risk Ethical Application form should be completed and submitted for consideration.

If any of the above applies, then the research CANNOT be considered Low Risk and the Standard Risk Ethical Application form MUST be completed and sent to the Faculty Ethics Sub Group Secretary.

If you are not sure, then please seek advice from your Research Supervisor or the University Research Governance Officer.

Research studies must not commence until ethical approval has been granted; it is the responsibility of the Research Supervisor for ensuring due diligence and accountable decision making.

This form should be completed in line with the relevant guidelines appropriate to your area of study. For example (but not limited to) the British Education Research Association, the National Health Service, and the British Psychological Society.

Please consult the 'Low Risk information for researchers' document appropriate to your School or area of study for further guidance.

Overview of Proposed Study

Name:	
Staff or student:	**student**
Programme of Study: (if applicable)	**MA TESOL**
Name of Supervisor: (if applicable)	
Proposed Project Title:	Exploring what meanings Arabic Learners' of English make using Visuals from an IELTS course book: Implications for pedagogy and material design.

Start date:	**April 2018**
Code(s) of conduct to be followed or the guidelines appropriate to your area of study or discipline:	**British Educational Research Association (BERA)**

Brief outline of your Research Study (500-750 words) to include:

1. Rationale, research aims and/or questions
2. Research setting,
3. Your professional role (if appropriate)
4. Your relationship to participants (if any)
5. Details of sample and sampling strategy
6. Methods of data collection[3]
7. Data analysis

My study seeks to understand the meaning making process of Arabic learners when viewing images from an IELTS coursebook. This research is needed since few previous research studies into multimodality and semiosis exist that have specifically considered the effects of viewing images through different cultural lenses. The goal is to gain a holistic understanding of the semiotic relationship between materials, learners and teachers in a language learning context. Thus, learners' insights will be supplemented by a commentary from teachers on their practices and attitudes towards using visuals in class, plus a multimodal discourse analysis of one multimodal text taken from pedagogic materials.

My research questions are:
What meanings do Arabic learners of English make from stand-alone images taken from an IELTS coursebook?
How do teachers make use of visuals in an IELTS coursebook to scaffold learners' understanding and develop learners' communicative competence?
What possible representations and interpretations could be constructed from the semiotic resources apparent in an IELTS coursebook?

Currently I am a Senior Teacher at a private language school in Cardiff, which is where the research will take place since the learning context is fundamental to understanding the meaning-making process of participants. I have access to the target population through my professional role. Whilst the teachers will be colleagues, I will ensure the learners will not be my own students to avoid bias. It will be made clear that participants are under no obligation to take part in the study. Equally, if a person decides to participate, it will be communicated throughout the project that they are free to withdraw at any point with no issue. I will use purposive criterion sampling to select 6 Arabic learners (forming 3 dyads) and between 2 to 4 teachers.

Learner-participants will take part in focus group sessions, in which they complete a speaking task in dyads while referring to a selection of images. Following this session, 2 to 3 learner-participants will be invited to talk about their meaning making strategies in a semi structured interview.

Teacher-participants will use a reflection tool to articulate their attitudes and practices regards using visuals in class. This will be followed by a semi-structured interview in which they clarify their thoughts. All interviews and the focus group sessions will be video recorded and later transcribed.

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[3] Data collection methods could include interviews, group interviews, focus groups, questionnaires, observation, visual data, assessment or measurement, documentary analysis. Please specify how the data will be recorded (if appropriate) i.e. note taking, audio recording, visual recording.

The transcripts and the discourse analysis of the multimodal text will be triangulated and coded. The analysis will follow a process of: data reduction, data display, drawing of conclusions. Computer software will support this process.

Responsibilities to Participants

1. Voluntary Informed Consent

How will you gain access to the participants?

I have worked as a teacher at the research setting (a private language school) for over 5 years and I have built up an excellent working relationship with the directors of the school, the teachers and the students alike. I will seek initial consent with the school's directors before approaching any teachers or students.

How will you provide participants with the information they need about the study? **Please attach a copy of the information that will be provided to the participants where appropriate**

I will provide participants with an information sheet (one specifically designed for learners and another particular to teachers) which details the criterial information regards the study. I am present at the school on a full-time basis; my non-teaching hours are between 2pm to 4pm, Monday to Friday. So, I will advise participants of my available hours where they are free to come and talk to me about the study.

How will you ensure that you have informed consent from the participants? **Please attach a copy of the consent form(s) that will be provided to the participants where appropriate**

I will provide participants with a consent form and, also be available to talk through any questions they may have. I will ensure the consent form for the Arabic learners will be in a style and register that they can easily understand. As the learner-participants will be of a high intermediate level of English (as a minimum) language itself should not be a barrier.

How will you inform participants of their right to withdraw from the study?

The right to withdraw will be communicated on all documents (information sheet and consent form) that participants receive. Before every focus group session and interview, I will remind participants that they have the right to withdraw at any points.

How will you inform participants of the complaints procedure?

The consent form will detail the name and telephone number of my supervisor should any of the participants feel the need to complain.

Checklist for managing Voluntary Informed Consent
Tick all that apply

All respondents will be given an appropriate level of information about and be given adequate time to think about the information before being asked to agree to participate	✓
All participants taking part in an interview, focus group, observation (or other activity which is not questionnaire based) will be asked to sign a consent form	✓
All participants completing a questionnaire will be informed on the Information Sheet that returning the completed questionnaire implies consent to participate	**N/A**
All participants being asked to provide sensitive personal data will have the following statement on the consent form or on the bottom of their questionnaire 'I consent to the processing of my personal information for the purposes of this research study. I understand that such information will be treated as confidential and handled in accordance with the Data Protection Act 1998'	**N/A**
All respondents will be told that they can withdraw at any time, ask for their data to be removed from the project until it is no longer practical to do so (e.g. when a report has been written and submitted)	✓
Duty of Care to the Participants	
How will you ensure the participants' well-being during the research?	
The research will be carried out in participants' usual classrooms so there is no risk. If participants become upset for whatever reason during the research I will stop the process and refer them to the school's support officer / first aider as required.	
What information will you provide to the participants at the end of their involvement in the study (if appropriate)?	
I will provide participants with an overview of my findings in a format that is suitable to them.	
Researcher Safety	
Are there any issues around researcher safety and if so how will you address those? **Please attach a researcher safety protocol if appropriate.**	
As the research will occur in my normal place of work, I see no issues regards my own safety.	

2. Managing Data

How will you ensure the confidentiality and anonymity of the research participants?

I will ensure all data is anonymised and I will use codes in place; for example, Learner A, B, C and so on; similarly Teacher A, B, C etc. The video recordings will be stored securely on my personal hard drive which will remain locked in my home. Once the transcriptions are made the recordings will be destroyed. None of the participants' image, name, or other identifiable features will be included in my reports.	
Checklist for managing issues of confidentiality and anonymity **Tick all that apply**	
Questionnaires will be returned anonymously and indirectly	
Questionnaires and/or interview transcripts will only be identifiable by a unique identifier (e.g. code/pseudonym)	✓
Lists of identity numbers or pseudonyms linked to names and/or addresses will be stored securely and separately from the research data	✓
All name of people, places or organisations which could lead to the identification of individuals or organisations will be changed	✓
I confirm that my research records will be held securely according to the Data Protection Act 1998 and in accordance with guidelines	✓
I confirm that I will not use the research data for any other purpose or that I have attached the use, retention and re-use form	✓
Data will be stored on a personal computer and, as well as the computer being password protected, so will the documents	✓
If confidentiality is limited a Confidentiality Protocol is attached which describes how this will be managed	
How will research findings be fed back to the research participants? (if appropriate)	
For teachers, this could take the form of a presentation during one of the monthly INSET sessions at the institution. As each learner's time at the school is variable, it may be the case that the learners are no longer at the school by the time the findings have been drawn. Therefore, I will advise participants to provide me with an email address if they want to be updated on the findings and I will provide them with an appropriate document.	
How will the research be disseminated to the wider community?	
I will write a paper and submit it to relevant journals. I will also be open to speaking about my research at appropriate conferences.	

Attachments

Tick all that are included	
Information Sheet	✓
Consent Form	✓
Confidentiality Protocol	
Researcher Safety Protocol	
Other approvals, for example approval of external organisations allowing you access to their participants.	✓

Applicant's Declaration

If your project is approved you must follow the process and documents you have submitted. If your application is not approved you will need to refer to this version of your application when preparing your re-submission. Please note if you intend on deviating from the approved protocol or documentation you will need to request approval for any changes.

I have read and agree to abide by the Code(s) of Conduct identified at the start of this form	✓
I understand that failure to follow my approved protocol constitutes research misconduct and the policy for such offences will be followed in such an instance	✓
I confirm that the University is responsible for this study and that I am not receiving any funding for this project other than that provided by myself or through my course	✓
I confirm that all procedures that will occur within the research will adhere to Policy on Health and Safety and that where applicable, a thorough risk assessment will be completed *prior to* the research taking place	✓

Print name:	Please sign:

Date:
12.03.2018

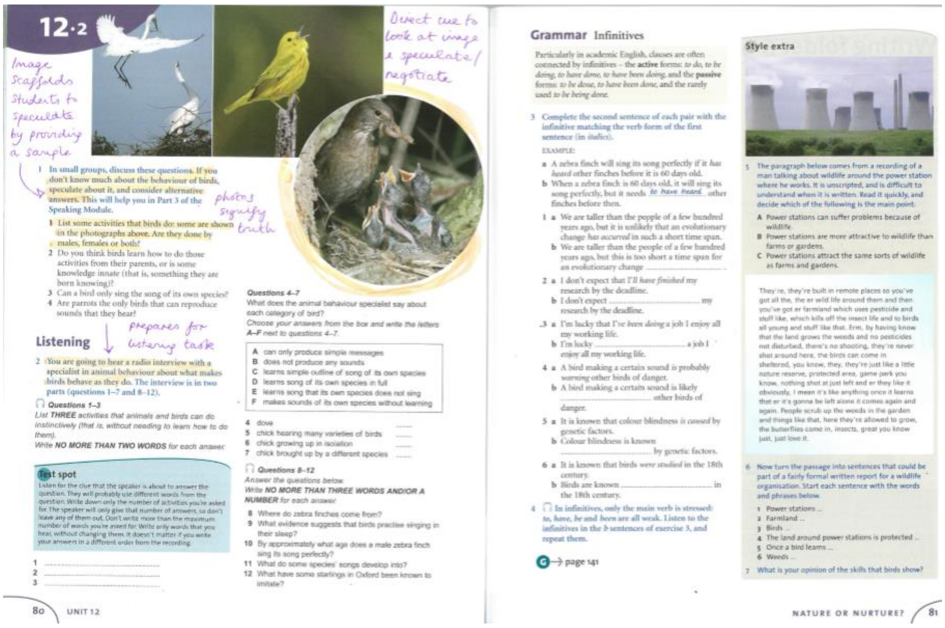
Supervisor's Declaration (for students)

If the student's project is approved they must follow the process and documents they have submitted. If their application is not approved they will need to refer to this version of their application when preparing their re-submission. Please note if you intend on deviating from the approved protocol or documentation you will need to request approval for any changes.

I have read and agree to abide by the Code(s) of Conduct identified at the start of this form	

I have read the guidelines accompanying this application form and understand that failure to follow these and the approved protocol constitutes research misconduct and the policy for such offences will be followed in such an instance	
Print name:	Please sign
Date:	

Appendix 5 – Multimodal Content Analysis



12·2

Image scaffolds students to speculate by providing a sample

Direct cue to look at image & speculate/negotiate

1 In small groups, discuss these questions. If you don't know much about the behaviour of birds, speculate about it, and consider alternative answers. This will help you in Part 3 of the Speaking Module.

1 List some activities that birds do: some are shown in the photographs above. Are they done by males, females or both?
2 Do you think birds learn how to do those activities from their parents, or is some knowledge innate (that is, something they are born knowing)?
3 Can a bird only sing the song of its own species?
4 Are parrots the only birds that can reproduce sounds that they hear?

photos signify truth

Listening

prepares for listening task

2 You are going to hear a radio interview with a specialist in animal behaviour about what makes birds behave as they do. The interview is in two parts (questions 1–7 and 8–12).

Questions 1–3

*List **THREE** activities that animals and birds can do instinctively (that is, without needing to learn how to do them).*

*Write **NO MORE THAN TWO WORDS** for each answer.*

Test spot

Listen for the clue that the speaker is about to answer the question. They will probably use different words from the question. Write down only the number of activities you're asked for. The speaker will only give that number of answers, so don't leave any of them out. Don't write more than the maximum number of words you're asked for. Write only words that you hear, without changing them. It doesn't matter if you write your answers in a different order from the recording.

1 ....

2 ....

3 ....

Questions 4–7

What does the animal behaviour specialist say about each category of bird?

*Choose your answers from the box and write the letters **A–F** next to questions 4–7.*

A	can only produce simple messages
B	does not produce any sounds
C	learns simple outline of song of its own species
D	learns song of its own species in full
E	learns song that its own species does not sing
F	makes sounds of its own species without learning

4 dove ......

5 chick hearing many varieties of birds ......

6 chick growing up in isolation ......

7 chick brought up by a different species ......

Questions 8–12

Answer the questions below.

*Write **NO MORE THAN THREE WORDS AND/OR A NUMBER** for each answer.*

8 Where do zebra finches come from?
9 What evidence suggests that birds practise singing in their sleep?
10 By approximately what age does a male zebra finch sing its song perfectly?
11 What do some species' songs develop into?
12 What have some starlings in Oxford been known to imitate?

80 UNIT 12

Grammar Infinitives

Particularly in academic English, clauses are often connected by infinitives – the **active** forms: *to do, to be doing, to have done, to have been doing*, and the **passive** forms: *to be done, to have been done*, and the rarely used *to be being done*.

3 Complete the second sentence of each pair with the infinitive matching the verb form of the first sentence (in italics).

EXAMPLE:

a A zebra finch will sing its song perfectly if it *has heard* other finches before it is 60 days old.
b When a zebra finch is 60 days old, it will sing its song perfectly, but it needs to have heard other finches before then.

1 a We are taller than the people of a few hundred years ago, but it is unlikely that an evolutionary change *has occurred* in such a short time span.
  b We are taller than the people of a few hundred years ago, but this is too short a time span for an evolutionary change ....

2 a I don't expect that *I'll have finished* my research by the deadline.
  b I don't expect .... my research by the deadline.

3 a I'm lucky that *I've been doing* a job I enjoy all my working life.
  b I'm lucky .... a job I enjoy all my working life.

4 a A bird making a certain sound is probably *warning* other birds of danger.
  b A bird making a certain sound is likely .... other birds of danger.

5 a It is known that colour blindness *is caused* by genetic factors.
  b Colour blindness is known .... by genetic factors.

6 a It is known that birds *were studied* in the 18th century.
  b Birds are known .... in the 18th century.

4 In infinitives, only the main verb is stressed: *to, have, be* and *been* are all weak. Listen to the infinitives in the *b* sentences of exercise 3, and repeat them.

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Style extra

5 The paragraph below comes from a recording of a man talking about wildlife around the power station where he works. It is unscripted, and is difficult to understand when it is written. Read it quickly, and decide which of the following is the main point.

A Power stations can suffer problems because of wildlife.
B Power stations are more attractive to wildlife than farms or gardens.
C Power stations attract the same sorts of wildlife as farms and gardens.

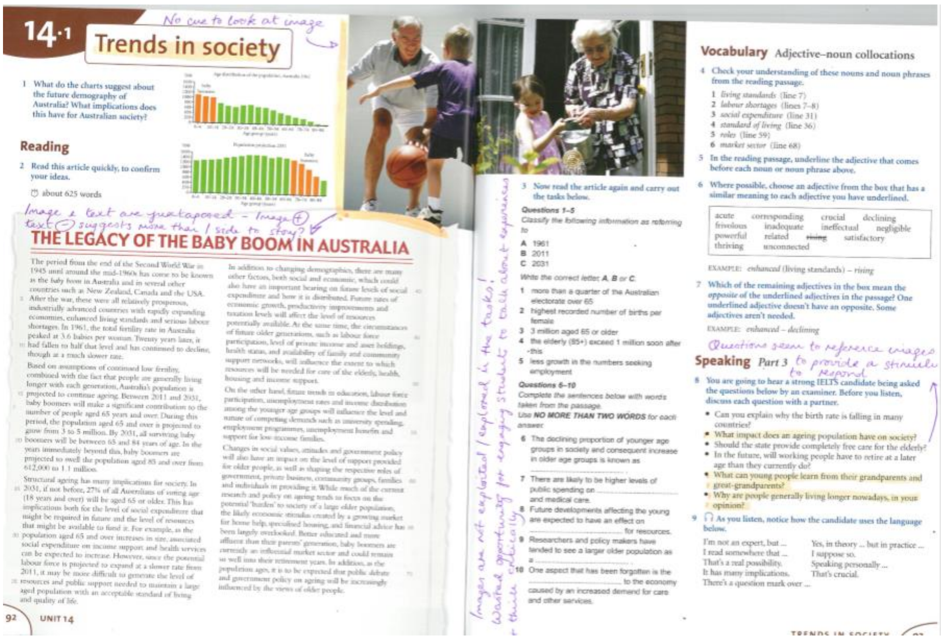
They're, they're built in remote places so you've got all the, the er wild life around them and then you've got er farmland which uses pesticide and stuff like, which kills off the insect life and to birds all young and stuff like that. Erm, by having know that the land grows the weeds and no pesticides not disturbed, there's no shooting, they're never shot around here, the birds can come in sheltered, you know, they, they're just like a little nature reserve, protected area, game park you know, nothing shot at just left and er they like it obviously, I mean it's like anything once it learns that er it's gonna be left alone it comes again and again. People scrub up the weeds in the garden and things like that, here they're allowed to grow, the butterflies come in, insects, great you know just, just love it.

6 Now turn the passage into sentences that could be part of a fairly formal written report for a wildlife organisation. Start each sentence with the words and phrases below.

1 Power stations ...
2 Farmland ...
3 Birds ...
4 The land around power stations is protected ...
5 Once a bird learns ...
6 Weeds ...

7 What is your opinion of the skills that birds show?

NATURE OR NURTURE? 81



No cue to look at image

14·1 Trends in society

1 What do the charts suggest about the future demography of Australia? What implications does this have for Australian society?

Reading

2 Read this article quickly, to confirm your ideas.

about 625 words

Image & text are juxtaposed – Image (+) text (−) suggests more than 1 side to story?

THE LEGACY OF THE BABY BOOM IN AUSTRALIA

The period from the end of the Second World War in 1945 until around the mid-1960s has come to be known as the baby boom in Australia and in several other countries such as New Zealand, Canada and the USA. After the war, these were all relatively prosperous, industrially advanced countries with rapidly expanding economies, enhanced living standards and serious labour shortages. In 1961, the total fertility rate in Australia peaked at 3.6 babies per woman. Twenty years later, it had fallen to half that level and has continued to decline, though at a much slower rate.

In addition to changing demographics, there are many other factors, both social and economic, which could also have an important bearing on future levels of social expenditure and how it is distributed. Future rates of economic growth, productivity improvements and taxation levels will affect the level of resources potentially available. At the same time, the circumstances of future older generations, such as labour force participation, level of private income and asset holdings, health status, and availability of family and community support networks, will influence the extent to which resources will be needed for care of the elderly, health, housing and income support.

Images are not exploited / explored in the tasks! Wasted opportunity for engaging student to talk about experiences + think critically

3 Now read the article again and carry out the tasks below.

Questions 1–5

A 1961
B 2011
C 2031

Questions 6–10

Vocabulary Adjective–noun collocations

acute corresponding crucial declining frivolous inadequate ineffectual negligible powerful related ~~rising~~ satisfactory thriving unconnected

EXAMPLE: *enhanced* (living standards) – *rising*

7 Which of the remaining adjectives in the box mean the *opposite* of the underlined adjectives in the passage? One underlined adjective doesn't have an opposite. Some adjectives aren't needed.

EXAMPLE: *enhanced* – *declining*

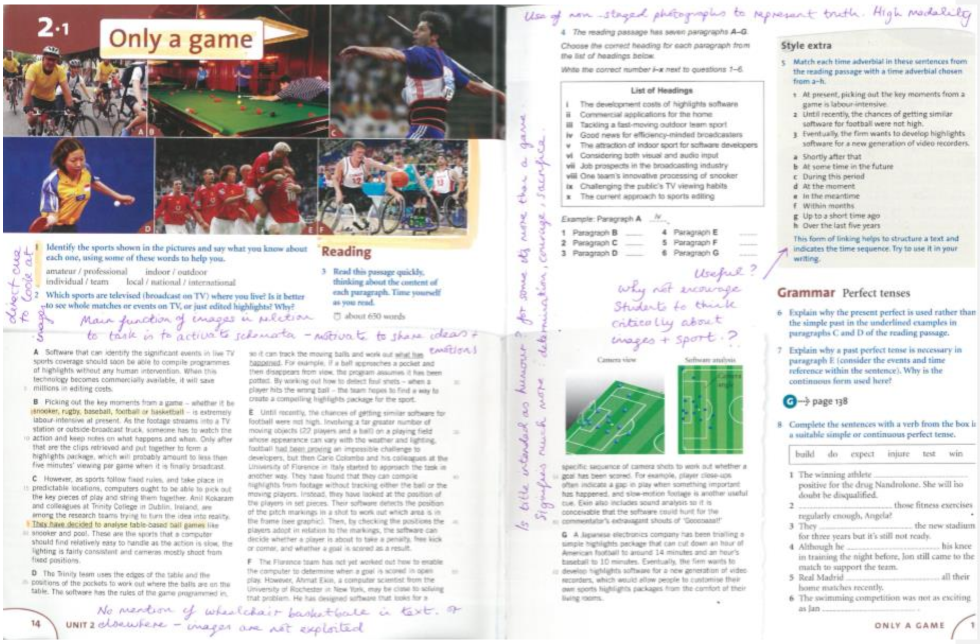
Questions seem to reference images to provide a stimulus to respond

Speaking *Part 3*

8 You are going to hear a strong IELTS candidate being asked the questions below by an examiner. Before you listen, discuss each question with a partner.

- Can you explain why the birth rate is falling in many countries?
- What impact does an ageing population have on society?
- Should the state provide completely free care for the elderly?
- In the future, will working people have to retire at a later age than they currently do?
- What can young people learn from their grandparents and great-grandparents?

TRENDS IN SOCIETY



2·1 Only a game

1 Identify the sports shown in the pictures and say what you know about each one, using some of these words to help you.

amateur / professional indoor / outdoor
individual / team local / national / international

2 Which sports are televised (broadcast on TV) where you live? Is it better to see whole matches or events on TV, or just edited highlights? Why?

direct cue to look at images

Main function of images in relation to task is to activate schemata – motivate to share ideas + emotions

Reading

3 Read this passage quickly, thinking about the content of each paragraph. Time yourself as you read.

about 650 words

A Software that can identify the significant events in live TV sports coverage should soon be able to compile programmes of highlights without any human intervention. When this technology becomes commercially available, it will save millions in editing costs.

B Picking out the key moments from a game – whether it be snooker, rugby, baseball, football or basketball – is extremely labour-intensive at present. As the footage streams into a TV station or outside-broadcast truck, someone has to watch the action and keep notes on what happens and when. Only after that are the clips retrieved and put together to form a highlights package, which will probably amount to less than

No mention of wheelchair basketball in text. or elsewhere – images are not exploited

UNIT 2

Use of non-staged photographs to represent truth. High modality

Is title intended as humour? for some sth more than a game. Signifies much more: determination, courage, sacrifice.

4 *The reading passage has seven paragraphs* **A–G**.

Choose the correct heading for each paragraph from the list of headings below.

Write the correct number **i–x** *next to questions 1–6.*

List of Headings

i The development costs of highlights software
ii Commercial applications for the home
iii Tackling a fast-moving outdoor team sport
iv Good news for efficiency-minded broadcasters
v The attraction of indoor sport for software developers
vi Considering both visual and audio input
vii Job prospects in the broadcasting industry
viii One team's innovative processing of snooker
ix Challenging the public's TV viewing habits
x The current approach to sports editing

Example: Paragraph **A** iv

1 Paragraph **B** ......
2 Paragraph **C** ......
3 Paragraph **D** ......
4 Paragraph **E** ......
5 Paragraph **F** ......
6 Paragraph **G** ......

Useful? Why not encourage Students to think critically about images + sport.?

G A Japanese electronics company has been trialling a simple highlights package that can cut down an hour of American football to around 14 minutes and an hour's baseball to 10 minutes. Eventually, the firm wants to develop highlights software for a new generation of video recorders, which would allow people to customise their own sports highlights packages from the comfort of their living rooms.

Style extra

5 Match each time adverbial in these sentences from the reading passage with a time adverbial chosen from a–h.

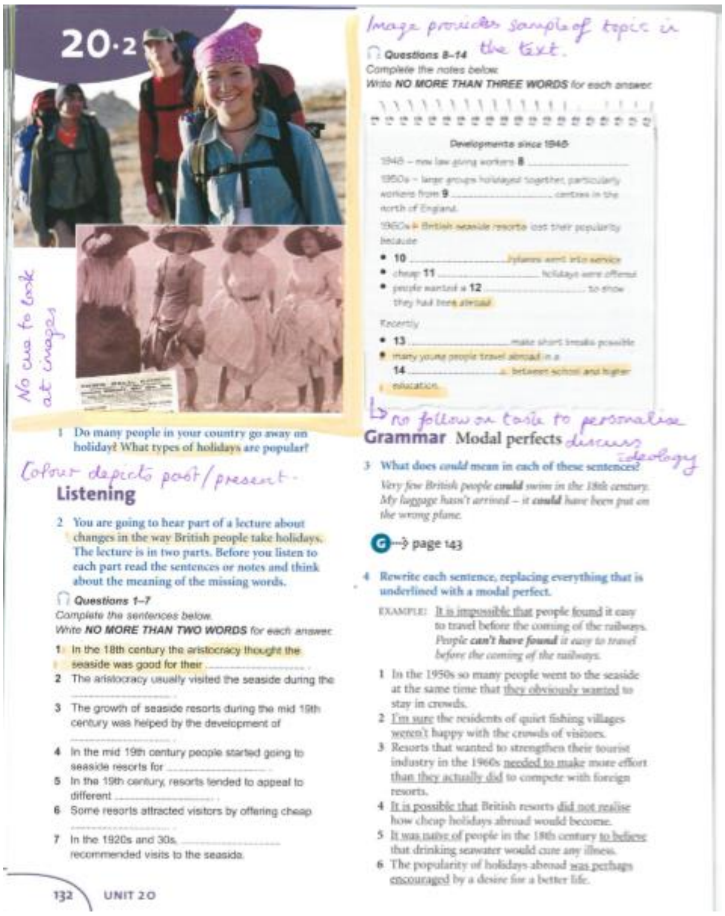
1 At present, picking out the key moments from a game is labour-intensive.
2 Until recently, the chances of getting similar software for football were not high.
3 Eventually, the firm wants to develop highlights software for a new generation of video recorders.

a Shortly after that
b At some time in the future
c During this period
d At the moment
e In the meantime
f Within months
g Up to a short time ago
h Over the last five years

This form of linking helps to structure a text and indicates the time sequence. Try to use it in your writing.

Grammar Perfect tenses

ONLY A GAME



20·2

No cue to look at images

1 Do many people in your country go away on holiday? What types of holidays are popular?

Colour depicts past/present.

Listening

2 You are going to hear part of a lecture about changes in the way British people take holidays. The lecture is in two parts. Before you listen to each part read the sentences or notes and think about the meaning of the missing words.

Questions 1–7

Complete the sentences below.

Write ***NO MORE THAN TWO WORDS*** *for each answer.*

1 In the 18th century the aristocracy thought the seaside was good for their ……………………
2 The aristocracy usually visited the seaside during the ……………………
3 The growth of seaside resorts during the mid 19th century was helped by the development of ……………………
4 In the mid 19th century people started going to seaside resorts for ……………………
5 In the 19th century, resorts tended to appeal to different ……………………
6 Some resorts attracted visitors by offering cheap ……………………
7 In the 1920s and 30s, …………………… recommended visits to the seaside.

132 UNIT 20

Image provides sample of topic in the text.

Questions 8–14

Complete the notes below.

Write ***NO MORE THAN THREE WORDS*** *for each answer.*

Developments since 1948

1948 – new law giving workers **8** ……………………

1950s – larger groups holidayed together, particularly workers from **9** …………………… centres in the north of England.

1960s – British seaside resorts lost their popularity because

- **10** …………………… planes went into service
- cheap **11** …………………… holidays were offered
- people wanted a **12** …………………… to show they had been abroad

Recently

- **13** …………………… make short breaks possible
- many young people travel abroad in a **14** …………………… between school and higher education.

↳ no follow on task to personalise

Grammar Modal perfects

discuss ideology

3 What does *could* mean in each of these sentences?

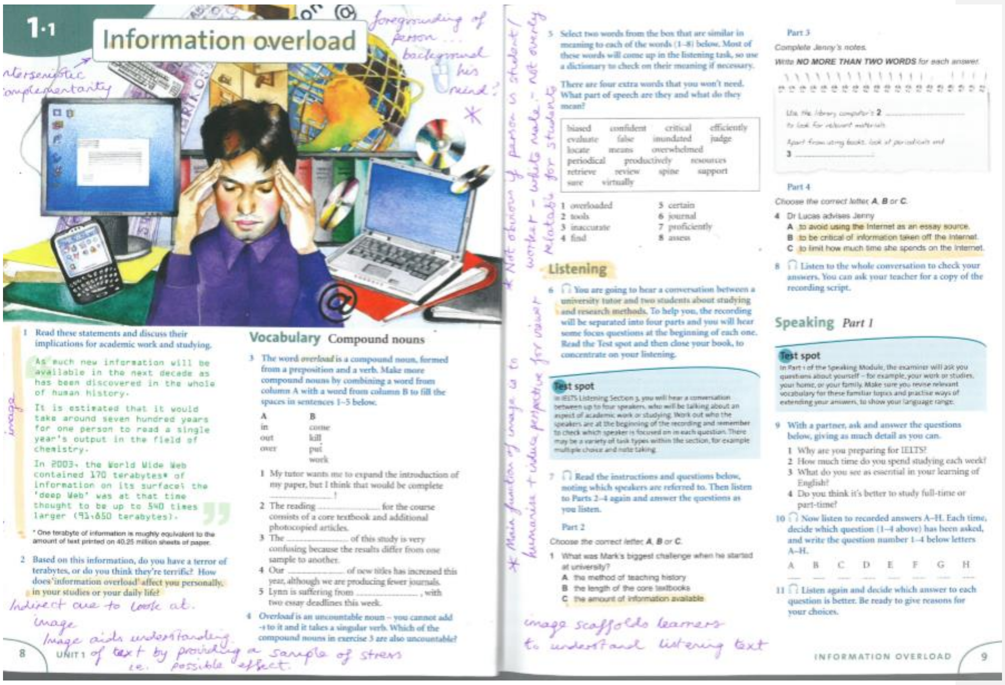
Very few British people ***could*** *swim in the 18th century.*
My luggage hasn't arrived – it ***could*** *have been put on the wrong plane.*

G → page 143

4 Rewrite each sentence, replacing everything that is underlined with a modal perfect.

EXAMPLE: It is impossible that people found it easy to travel before the coming of the railways.
People ***can't have found*** *it easy to travel before the coming of the railways.*

1 In the 1950s so many people went to the seaside at the same time that they obviously wanted to stay in crowds.
2 I'm sure the residents of quiet fishing villages weren't happy with the crowds of visitors.
3 Resorts that wanted to strengthen their tourist industry in the 1960s needed to make more effort than they actually did to compete with foreign resorts.
4 It is possible that British resorts did not realise how cheap holidays abroad would become.
5 It was naive of people in the 18th century to believe that drinking seawater would cure any illness.
6 The popularity of holidays abroad was perhaps encouraged by a desire for a better life.



1·1 Information overload

intersemiotic complementarity

foregrounding of person … background his mind? *

1 Read these statements and discuss their implications for academic work and studying.

image

As much new information will be available in the next decade as has been discovered in the whole of human history.

It is estimated that it would take around seven hundred years for one person to read a single year's output in the field of chemistry.

In 2003, the World Wide Web contained 170 terabytes* of information on its surface; the 'deep Web' was at that time thought to be up to 540 times larger (91,850 terabytes).

* One terabyte of information is roughly equivalent to the amount of text printed on 40.25 million sheets of paper.

2 Based on this information, do you have a terror of terabytes, or do you think they're terrific? How does 'information overload' affect you personally, in your studies or your daily life?

Indirect cue to look at image

Image aids understanding of text by providing a sample of stress i.e. possible effect.

Vocabulary Compound nouns

3 The word *overload* is a compound noun, formed from a preposition and a verb. Make more compound nouns by combining a word from column A with a word from column B to fill the spaces in sentences 1–5 below.

A	B
in	come
out	kill
over	put
	work

1 My tutor wants me to expand the introduction of my paper, but I think that would be complete ....!
2 The reading .... for the course consists of a core textbook and additional photocopied articles.
3 The .... of this study is very confusing because the results differ from one sample to another.
4 Our .... of new titles has increased this year, although we are producing fewer journals.
5 Lynn is suffering from ...., with two essay deadlines this week.

4 *Overload* is an uncountable noun – you cannot add -s to it and it takes a singular verb. Which of the compound nouns in exercise 3 are also uncountable?

8 UNIT 1

* Not obvious if person is student / worker – white male – not overly relatable for students

* Main function of image is to humanise + induce perspective for viewer

5 Select two words from the box that are similar in meaning to each of the words (1–8) below. Most of these words will come up in the listening task, so use a dictionary to check on their meaning if necessary.

There are four extra words that you won't need. What part of speech are they and what do they mean?

biased	confident	critical	efficiently
evaluate	false	inundated	judge
locate	means	overwhelmed	
periodical	productively	resources	
retrieve	review	spine	support
sure	virtually		

1 overloaded	5 certain
2 tools	6 journal
3 inaccurate	7 proficiently
4 find	8 assess

Listening

6 You are going to hear a conversation between a university tutor and two students about studying and research methods. To help you, the recording will be separated into four parts and you will hear some focus questions at the beginning of each one. Read the Test spot and then close your book, to concentrate on your listening.

Test spot

In IELTS Listening Section 3, you will hear a conversation between up to four speakers, who will be talking about an aspect of academic work or studying. Work out who the speakers are at the beginning of the recording and remember to check which speaker is focused on in each question. There may be a variety of task types within the section, for example multiple choice and note taking.

7 Read the instructions and questions below, noting which speakers are referred to. Then listen to Parts 2–4 again and answer the questions as you listen.

Part 2

Choose the correct letter, **A**, **B** or **C**.

1 What was Mark's biggest challenge when he started at university?
A the method of teaching history
B the length of the core textbooks
C the amount of information available

image scaffolds learners to understand listening text

Part 3

Complete Jenny's notes.

Write ***NO MORE THAN TWO WORDS*** *for each answer.*

Use the library computer's 2 ....
to look for relevant materials

Apart from using books, look at periodicals and
3 ....

Part 4

Choose the correct letter, **A**, **B** *or* **C**.

4 Dr Lucas advises Jenny
A to avoid using the Internet as an essay source.
B to be critical of information taken off the Internet.
C to limit how much time she spends on the Internet.

8 Listen to the whole conversation to check your answers. You can ask your teacher for a copy of the recording script.

Speaking *Part 1*

Test spot

In Part 1 of the Speaking Module, the examiner will ask you questions about yourself – for example, your work or studies, your home, or your family. Make sure you revise relevant vocabulary for these familiar topics and practise ways of extending your answers, to show your language range.

9 With a partner, ask and answer the questions below, giving as much detail as you can.

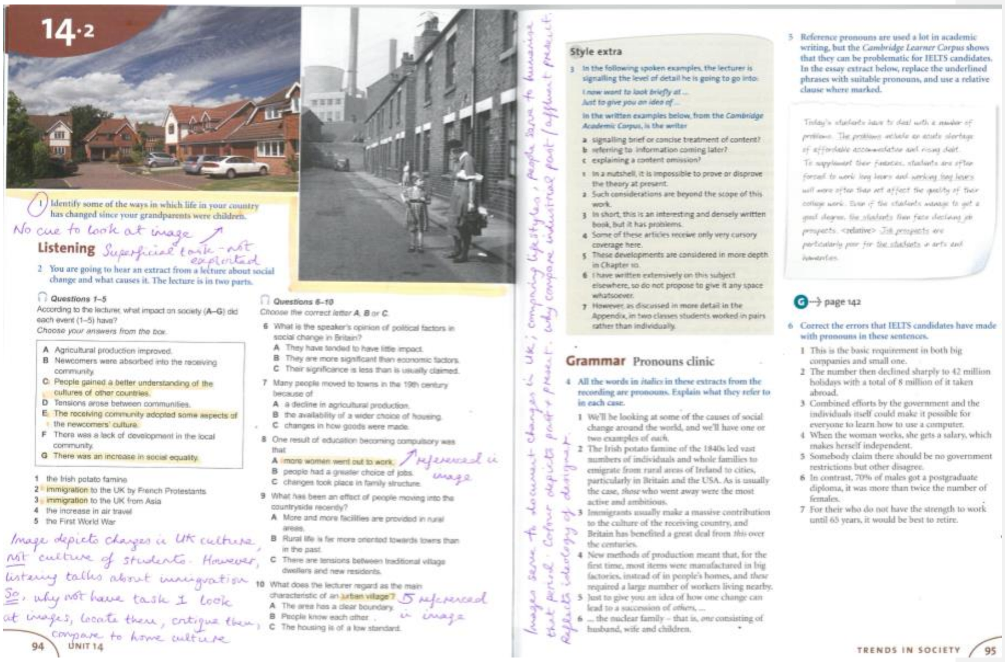
1 Why are you preparing for IELTS?
2 How much time do you spend studying each week?
3 What do you see as essential in your learning of English?
4 Do you think it's better to study full-time or part-time?

10 Now listen to recorded answers A–H. Each time, decide which question (1–4 above) has been asked, and write the question number 1–4 below letters A–H.

A	B	C	D	E	F	G	H

11 Listen again and decide which answer to each question is better. Be ready to give reasons for your choices.

INFORMATION OVERLOAD 9



14·2

1 Identify some of the ways in which life in your country has changed since your grandparents were children.

No cue to look at image

Listening

Superficial task – not exploited

2 You are going to hear an extract from a lecture about social change and what causes it. The lecture is in two parts.

Questions 1–5

According to the lecturer, what impact on society (A–G) did each event (1–5) have?

Choose your answers from the box.

A Agricultural production improved.
B Newcomers were absorbed into the receiving community.
C People gained a better understanding of the cultures of other countries.
D Tensions arose between communities.
E The receiving community adopted some aspects of the newcomers' culture.
F There was a lack of development in the local community.
G There was an increase in social equality.

1 the Irish potato famine
2 immigration to the UK by French Protestants
3 immigration to the UK from Asia
4 the increase in air travel
5 the First World War

Image depicts changes in UK culture, not culture of students. However, listening talks about immigration. So, why not have task 1 look at images, locate them, critique them, compare to home culture

94 UNIT 14

Questions 6–10

Choose the correct letter, **A**, **B** *or* **C**.

6 What is the speaker's opinion of political factors in social change in Britain?
A They have tended to have little impact.
B They are more significant than economic factors.
C Their significance is less than is usually claimed.

7 Many people moved to towns in the 19th century because of
A a decline in agricultural production.
B the availability of a wider choice of housing.
C changes in how goods were made.

8 One result of education becoming compulsory was that
A more women went out to work.
B people had a greater choice of jobs.
C changes took place in family structure.

referenced in image

9 What has been an effect of people moving into the countryside recently?
A More and more facilities are provided in rural areas.
B Rural life is far more oriented towards towns than in the past.
C There are tensions between traditional village dwellers and new residents.

10 What does the lecturer regard as the main characteristic of an 'urban village'?
A The area has a clear boundary.
B People know each other.
C The housing is of a low standard.

5 referenced in image

Images serve to document changes in UK; comparing lifestyles, people serve to humanise that period. Colour depicts past + present. why compare industrial past / affluent present. Reflects ideology of designer.

Style extra

3 In the following spoken examples, the lecturer is signalling the level of detail he is going to go into:

I now want to look briefly at …
Just to give you an idea of …

In the written examples below, from the *Cambridge Academic Corpus*, is the writer

a signalling brief or concise treatment of content?
b referring to information coming later?
c explaining a content omission?

1 In a nutshell, it is impossible to prove or disprove the theory at present.
2 Such considerations are beyond the scope of this work.
3 In short, this is an interesting and densely written book, but it has problems.
4 Some of these articles receive only very cursory coverage here.
5 These developments are considered in more depth in Chapter 10.
6 I have written extensively on this subject elsewhere, so do not propose to give it any space whatsoever.
7 However, as discussed in more detail in the Appendix, in two classes students worked in pairs rather than individually.

Grammar Pronouns clinic

4 All the words in italics in these extracts from the recording are pronouns. Explain what they refer to in each case.

1 We'll be looking at some of the causes of social change around the world, and we'll have one or two examples of *each*.
2 The Irish potato famine of the 1840s led vast numbers of individuals and whole families to emigrate from rural areas of Ireland to cities, particularly in Britain and the USA. As is usually the case, *those* who went away were the most active and ambitious.
3 Immigrants usually make a massive contribution to the culture of the receiving country, and Britain has benefited a great deal from *this* over the centuries.
4 New methods of production meant that, for the first time, most items were manufactured in big factories, instead of in people's homes, and *these* required a large number of workers living nearby.
5 Just to give you an idea of how one change can lead to a succession of *others*, …
6 … the nuclear family – that is, *one* consisting of husband, wife and children.

5 Reference pronouns are used a lot in academic writing, but the *Cambridge Learner Corpus* shows that they can be problematic for IELTS candidates. In the essay extract below, replace the underlined phrases with suitable pronouns, and use a relative clause where marked.

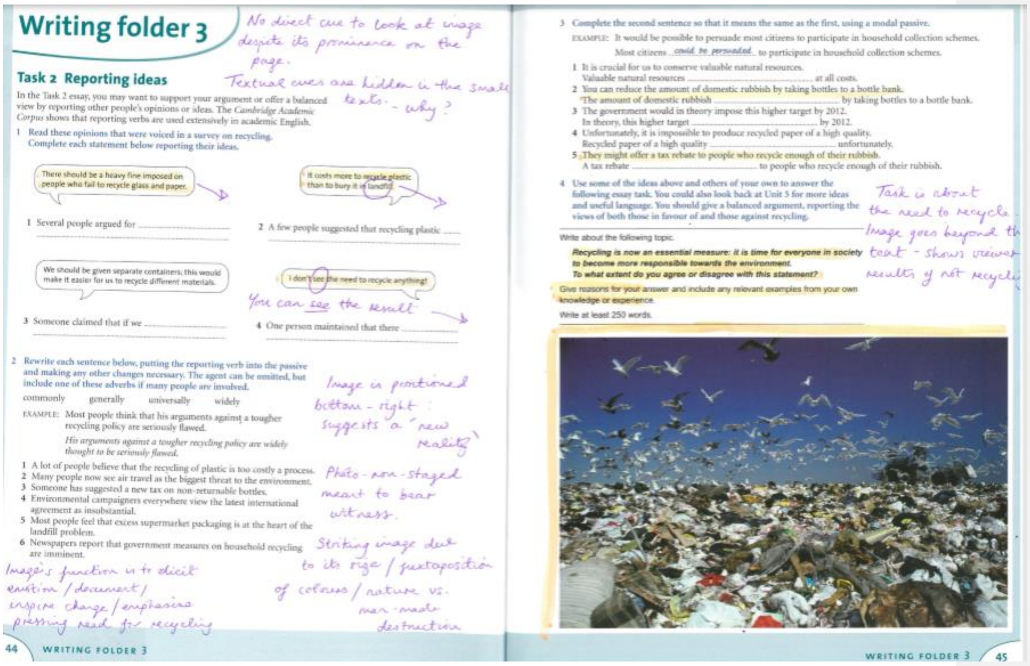
Today's students have to deal with a number of problems. The problems include an acute shortage of affordable accommodation and rising debt. To supplement their finances, students are often forced to work long hours and working long hours will more often than not affect the quality of their college work. Even if the students manage to get a good degree, the students then face declining job prospects. <relative> Job prospects are particularly poor for the students in arts and humanities.

G → page 142

6 Correct the errors that IELTS candidates have made with pronouns in these sentences.

1 This is the basic requirement in both big companies and small one.
2 The number then declined sharply to 42 million holidays with a total of 8 million of it taken abroad.
3 Combined efforts by the government and the individuals itself could make it possible for everyone to learn how to use a computer.
4 When the woman works, she gets a salary, which makes herself independent.
5 Somebody claim there should be no government restrictions but other disagree.
6 In contrast, 70% of males got a postgraduate diploma, it was more than twice the number of females.
7 For their who do not have the strength to work until 65 years, it would be best to retire.

TRENDS IN SOCIETY 95



Writing folder 3

No direct cue to look at image despite its prominence on the page.

Task 2 Reporting ideas

Textual cues are hidden in the small texts. - why?

In the Task 2 essay, you may want to support your argument or offer a balanced view by reporting other people's opinions or ideas. The *Cambridge Academic Corpus* shows that reporting verbs are used extensively in academic English.

1 Read these opinions that were voiced in a survey on recycling. Complete each statement below reporting their ideas.

There should be a heavy fine imposed on people who fail to recycle glass and paper.

It costs more to recycle plastic than to bury it in landfill.

1 Several people argued for ……………………

2 A few people suggested that recycling plastic ……………………

We should be given separate containers; this would make it easier for us to recycle different materials.

I don't see the need to recycle anything!

You can see the result

3 Someone claimed that if we ……………………

4 One person maintained that there ……………………

2 Rewrite each sentence below, putting the reporting verb into the passive and making any other changes necessary. The agent can be omitted, but include one of these adverbs if many people are involved.

commonly generally universally widely

EXAMPLE: Most people think that his arguments against a tougher recycling policy are seriously flawed.

His arguments against a tougher recycling policy are widely thought to be seriously flawed.

1 A lot of people believe that the recycling of plastic is too costly a process.
2 Many people now see air travel as the biggest threat to the environment.
3 Someone has suggested a new tax on non-returnable bottles.
4 Environmental campaigners everywhere view the latest international agreement as insubstantial.
5 Most people feel that excess supermarket packaging is at the heart of the landfill problem.
6 Newspapers report that government measures on household recycling are imminent.

Image is positioned bottom-right: suggests a 'new reality'

Photo - non-staged meant to bear witness.

Striking image due to its size / juxtaposition of colours / nature vs. man-made destruction

Image's function is to elicit emotion / document / inspire change / emphasise pressing need for recycling

44 WRITING FOLDER 3

3 Complete the second sentence so that it means the same as the first, using a modal passive.

EXAMPLE: It would be possible to persuade most citizens to participate in household collection schemes.
Most citizens could be persuaded to participate in household collection schemes.

1 It is crucial for us to conserve valuable natural resources.
Valuable natural resources …………………… at all costs.
2 You can reduce the amount of domestic rubbish by taking bottles to a bottle bank.
The amount of domestic rubbish …………………… by taking bottles to a bottle bank.
3 The government would in theory impose this higher target by 2012.
In theory, this higher target …………………… by 2012.
4 Unfortunately, it is impossible to produce recycled paper of a high quality.
Recycled paper of a high quality …………………… unfortunately.
5 They might offer a tax rebate to people who recycle enough of their rubbish.
A tax rebate …………………… to people who recycle enough of their rubbish.

4 Use some of the ideas above and others of your own to answer the following essay task. You could also look back at Unit 5 for more ideas and useful language. You should give a balanced argument, reporting the views of both those in favour of and those against recycling.

Task is about the need to recycle. Image goes beyond th text - shows viewer results of not recycli

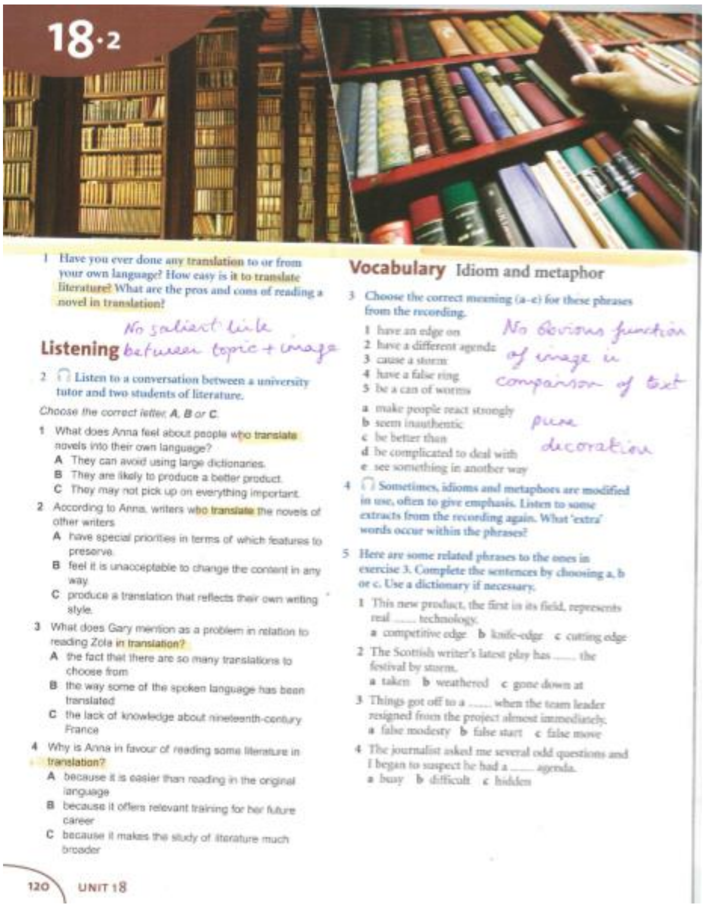
Write about the following topic.

Recycling is now an essential measure: it is time for everyone in society to become more responsible towards the environment.
To what extent do you agree or disagree with this statement?

Give reasons for your answer and include any relevant examples from your own knowledge or experience.

Write at least 250 words.

WRITING FOLDER 3 45



18·2

1 Have you ever done any translation to or from your own language? How easy is it to translate literature? What are the pros and cons of reading a novel in translation?

No salient link between topic + image

Listening

2 Listen to a conversation between a university tutor and two students of literature.

Choose the correct letter, ***A, B*** *or* ***C.***

1 What does Anna feel about people who translate novels into their own language?
   A They can avoid using large dictionaries.
   B They are likely to produce a better product.
   C They may not pick up on everything important.

2 According to Anna, writers who translate the novels of other writers
   A have special priorities in terms of which features to preserve.
   B feel it is unacceptable to change the content in any way.
   C produce a translation that reflects their own writing style.

3 What does Gary mention as a problem in relation to reading Zola in translation?
   A the fact that there are so many translations to choose from
   B the way some of the spoken language has been translated
   C the lack of knowledge about nineteenth-century France

4 Why is Anna in favour of reading some literature in translation?
   A because it is easier than reading in the original language
   B because it offers relevant training for her future career
   C because it makes the study of literature much broader

120 UNIT 18

Vocabulary Idiom and metaphor

3 Choose the correct meaning (a–e) for these phrases from the recording.

1 have an edge on
2 have a different agenda
3 cause a storm
4 have a false ring
5 be a can of worms

a make people react strongly
b seem inauthentic
c be better than
d be complicated to deal with
e see something in another way

No obvious function of image in comparison of text

pure decoration

4 Sometimes, idioms and metaphors are modified in use, often to give emphasis. Listen to some extracts from the recording again. What 'extra' words occur within the phrases?

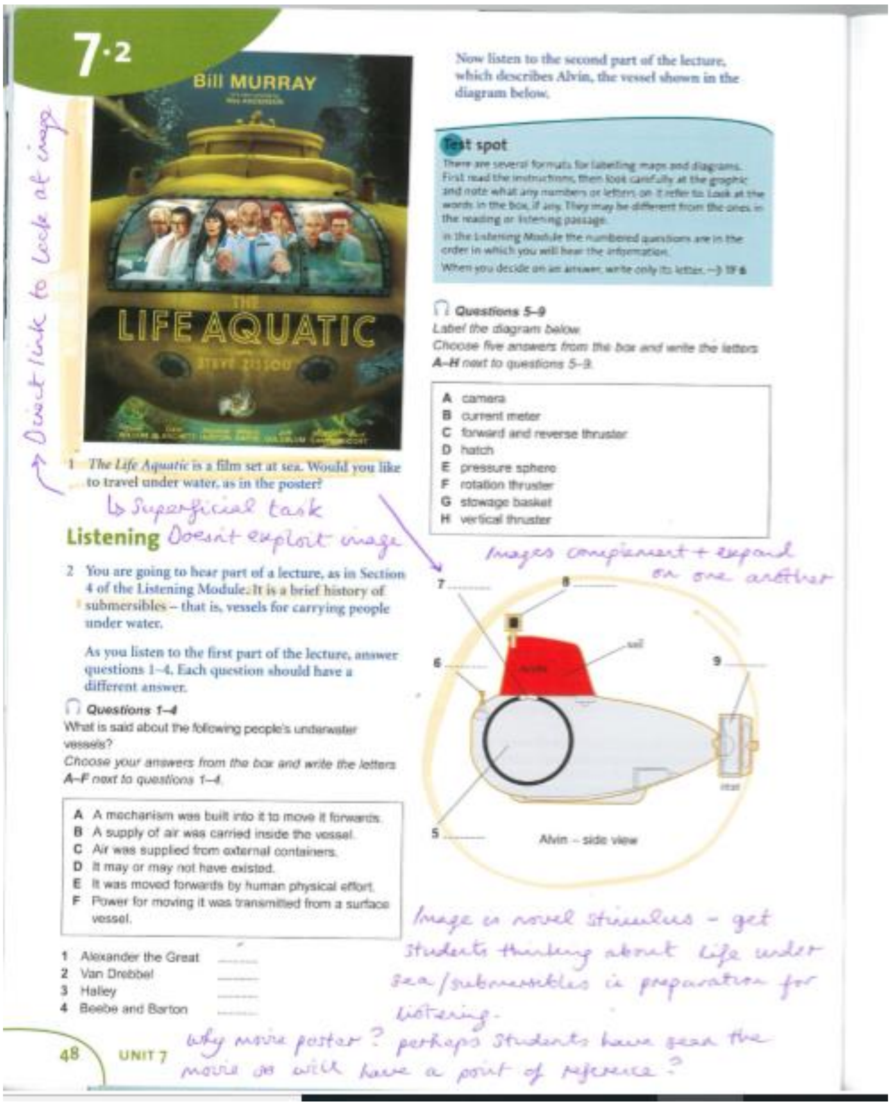
5 Here are some related phrases to the ones in exercise 3. Complete the sentences by choosing a, b or c. Use a dictionary if necessary.

1 This new product, the first in its field, represents real ...... technology.
   a competitive edge b knife-edge c cutting edge

2 The Scottish writer's latest play has ...... the festival by storm.
   a taken b weathered c gone down at

3 Things got off to a ...... when the team leader resigned from the project almost immediately.
   a false modesty b false start c false move

4 The journalist asked me several odd questions and I began to suspect he had a ...... agenda.
   a busy b difficult c hidden



Bill MURRAY
THE LIFE AQUATIC
STEVE ZISSOU
sail

7·2

Direct link to look at image

1 *The Life Aquatic* is a film set at sea. Would you like to travel under water, as in the poster?

↳ Superficial task

Listening

Doesn't exploit image

2 You are going to hear part of a lecture, as in Section 4 of the Listening Module. It is a brief history of submersibles – that is, vessels for carrying people under water.

As you listen to the first part of the lecture, answer questions 1–4. Each question should have a different answer.

Questions 1–4

What is said about the following people's underwater vessels?

Choose your answers from the box and write the letters ***A–F*** *next to questions 1–4.*

A A mechanism was built into it to move it forwards.
B A supply of air was carried inside the vessel.
C Air was supplied from external containers.
D It may or may not have existed.
E It was moved forwards by human physical effort.
F Power for moving it was transmitted from a surface vessel.

1 Alexander the Great ....
2 Van Drebbel ....
3 Halley ....
4 Beebe and Barton ....

48 UNIT 7

Now listen to the second part of the lecture, which describes Alvin, the vessel shown in the diagram below.

Test spot

There are several formats for labelling maps and diagrams. First read the instructions, then look carefully at the graphic and note what any numbers or letters on it refer to. Look at the words in the box, if any. They may be different from the ones in the reading or listening passage.

In the Listening Module the numbered questions are in the order in which you will hear the information.

When you decide on an answer, write only its letter. → TF 6

Questions 5–9

Label the diagram below.

Choose five answers from the box and write the letters ***A–H*** *next to questions 5–9.*

A camera
B current meter
C forward and reverse thruster
D hatch
E pressure sphere
F rotation thruster
G stowage basket
H vertical thruster

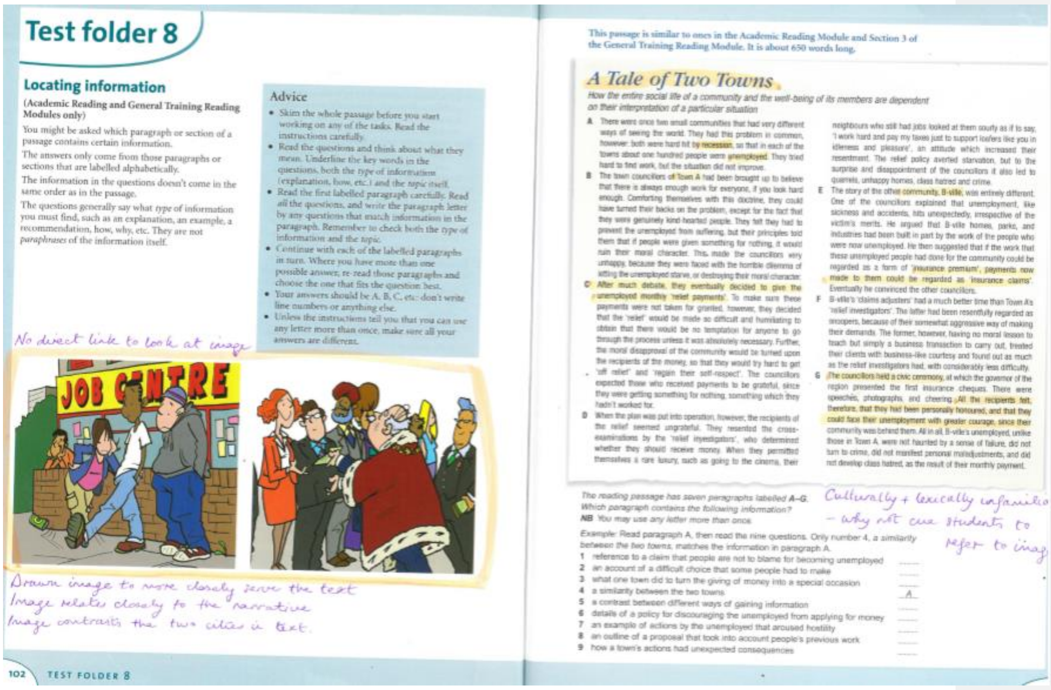
Images complement + expand on one another

7 ....
8 ....
6 ....
9 ....
5 ....

Alvin – side view

Image is novel stimulus – get students thinking about life under sea/submersibles in preparation for listening.

Why movie poster? perhaps students have seen the movie so will have a point of reference?



Test folder 8

Locating information

(Academic Reading and General Training Reading Modules only)

You might be asked which paragraph or section of a passage contains certain information.

The answers only come from those paragraphs or sections that are labelled alphabetically.

The information in the questions doesn't come in the same order as in the passage.

The questions generally say what *type* of information you must find, such as an explanation, an example, a recommendation, how, why, etc. They are not *paraphrases* of the information itself.

Advice

- Skim the whole passage before you start working on any of the tasks. Read the instructions carefully.
- Read the questions and think about what they mean. Underline the key words in the questions, both the *type* of information (explanation, how, etc.) and the *topic* itself.
- Read the first labelled paragraph carefully. Read *all* the questions, and write the paragraph letter by any questions that match information in the paragraph. Remember to check both the *type* of information and the *topic*.
- Continue with each of the labelled paragraphs in turn. Where you have more than one possible answer, re-read those paragraphs and choose the one that fits the question best.
- Your answers should be A, B, C, etc.: don't write line numbers or anything else.
- Unless the instructions tell you that you can use any letter more than once, make sure all your answers are different.

No direct link to look at image

Drawn image to more closely serve the text
Image relates closely to the narrative
Image contrasts the two cities in text.

102 TEST FOLDER 8

This passage is similar to ones in the Academic Reading Module and Section 3 of the General Training Reading Module. It is about 650 words long.

A Tale of Two Towns

How the entire social life of a community and the well-being of its members are dependent on their interpretation of a particular situation

A There were once two small communities that had very different ways of seeing the world. They had this problem in common, however: both were hard hit by recession, so that in each of the towns about one hundred people were unemployed. They tried hard to find work, but the situation did not improve.

B The town councillors of Town A had been brought up to believe that there is always enough work for everyone, if you look hard enough. Comforting themselves with this doctrine, they could have turned their backs on the problem, except for the fact that they were genuinely kind-hearted people. They felt they had to prevent the unemployed from suffering, but their principles told them that if people were given something for nothing, it would ruin their moral character. This made the councillors very unhappy, because they were faced with the horrible dilemma of letting the unemployed starve, or destroying their moral character.

C After much debate, they eventually decided to give the unemployed monthly 'relief payments'. To make sure these payments were not taken for granted, however, they decided that the 'relief' would be made so difficult and humiliating to obtain that there would be no temptation for anyone to go through the process unless it was absolutely necessary. Further, the moral disapproval of the community would be turned upon the recipients of the money, so that they would try hard to get 'off relief' and 'regain their self-respect'. The councillors expected those who received payments to be grateful, since they were getting something for nothing, something which they hadn't worked for.

D When the plan was put into operation, however, the recipients of the relief seemed ungrateful. They resented the cross-examinations by the 'relief investigators', who determined whether they should receive money. When they permitted themselves a rare luxury, such as going to the cinema, their neighbours who still had jobs looked at them sourly as if to say, 'I work hard and pay my taxes just to support loafers like you in idleness and pleasure', an attitude which increased their resentment. The relief policy averted starvation, but to the surprise and disappointment of the councillors it also led to quarrels, unhappy homes, class hatred and crime.

E The story of the other community, B-ville, was entirely different. One of the councillors explained that unemployment, like sickness and accidents, hits unexpectedly, irrespective of the victim's merits. He argued that B-ville homes, parks, and industries had been built in part by the work of the people who were now unemployed. He then suggested that if the work that these unemployed people had done for the community could be regarded as a form of 'insurance premium', payments now made to them could be regarded as 'insurance claims'. Eventually he convinced the other councillors.

F B-ville's 'claims adjusters' had a much better time than Town A's 'relief investigators'. The latter had been resentfully regarded as snoopers, because of their somewhat aggressive way of making their demands. The former, however, having no moral lesson to teach but simply a business transaction to carry out, treated their clients with business-like courtesy and found out as much as the relief investigators had, with considerably less difficulty.

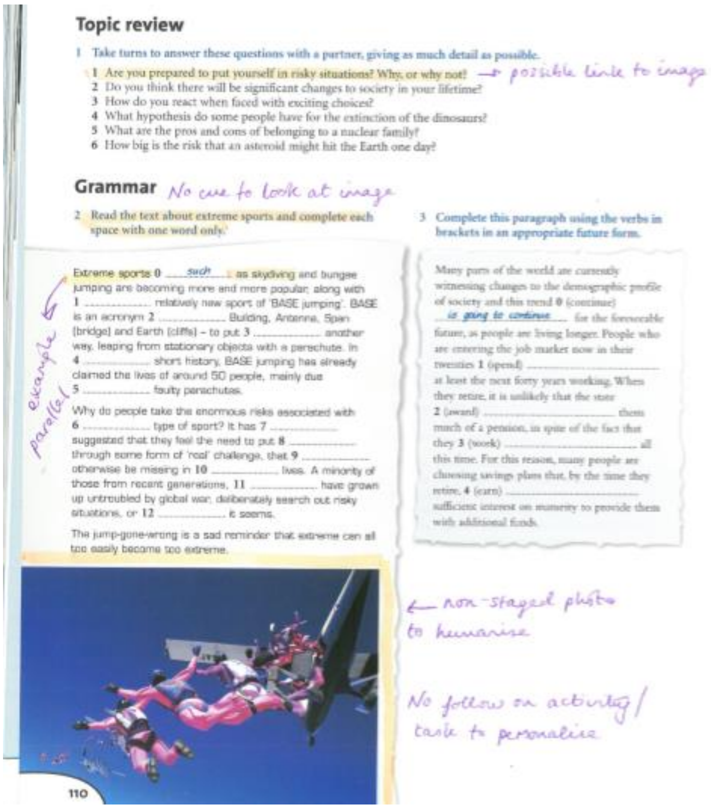
G The councillors held a civic ceremony, at which the governor of the region presented the first insurance cheques. There were speeches, photographs, and cheering. All the recipients felt, therefore, that they had been personally honoured, and that they could face their unemployment with greater courage, since their community was behind them. All in all, B-ville's unemployed, unlike those in Town A, were not haunted by a sense of failure, did not turn to crime, did not manifest personal maladjustments, and did not develop class hatred, as the result of their monthly payment.

The reading passage has seven paragraphs labelled ***A–G****.*
Which paragraph contains the following information?
NB *You may use any letter more than once.*

Culturally + lexically unfamiliar
– why not cue students to
refer to image

Example: Read paragraph A, then read the nine questions. Only number 4, a similarity between the two towns, matches the information in paragraph A.

1 reference to a claim that people are not to blame for becoming unemployed ......
2 an account of a difficult choice that some people had to make ......
3 what one town did to turn the giving of money into a special occasion ......
4 a similarity between the two towns A
5 a contrast between different ways of gaining information ......
6 details of a policy for discouraging the unemployed from applying for money ......
7 an example of actions by the unemployed that aroused hostility ......
8 an outline of a proposal that took into account people's previous work ......
9 how a town's actions had unexpected consequences ......



Topic review

1 Take turns to answer these questions with a partner, giving as much detail as possible.

1 Are you prepared to put yourself in risky situations? Why, or why not? → possible link to image
2 Do you think there will be significant changes to society in your lifetime?
3 How do you react when faced with exciting choices?
4 What hypothesis do some people have for the extinction of the dinosaurs?
5 What are the pros and cons of belonging to a nuclear family?
6 How big is the risk that an asteroid might hit the Earth one day?

Grammar

No cue to look at image

2 Read the text about extreme sports and complete each space with one word only.

example parallel

Extreme sports 0 __such__ as skydiving and bungee jumping are becoming more and more popular, along with 1 .... relatively new sport of 'BASE jumping'. BASE is an acronym 2 .... Building, Antenna, Span (bridge) and Earth (cliffs) – to put 3 .... another way, leaping from stationary objects with a parachute. In 4 .... short history, BASE jumping has already claimed the lives of around 50 people, mainly due 5 .... faulty parachutes.

Why do people take the enormous risks associated with 6 .... type of sport? It has 7 .... suggested that they feel the need to put 8 .... through some form of 'real' challenge, that 9 .... otherwise be missing in 10 .... lives. A minority of those from recent generations, 11 .... have grown up untroubled by global war, deliberately search out risky situations, or 12 .... it seems.

The jump-gone-wrong is a sad reminder that extreme can all too easily become too extreme.

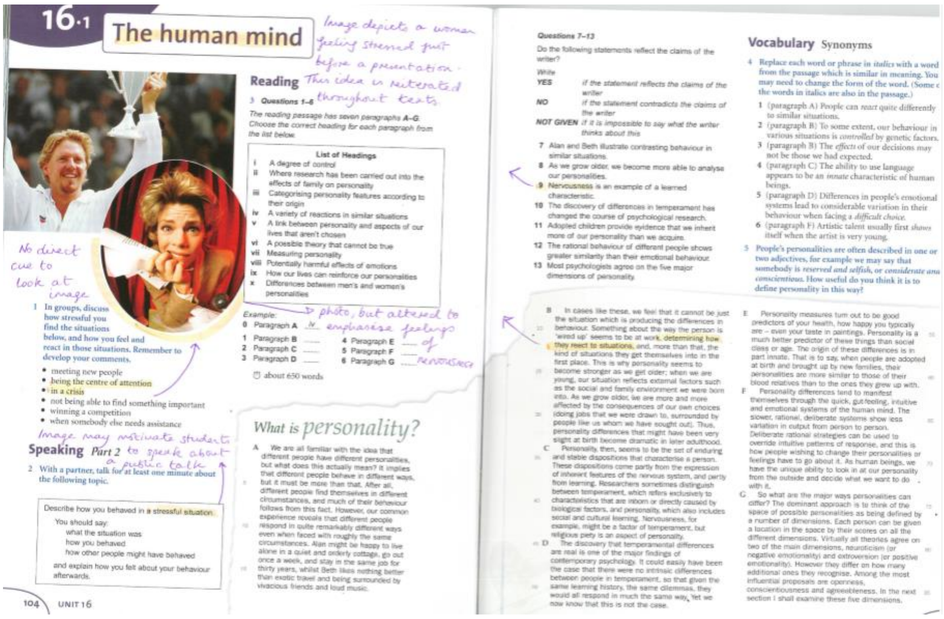
3 Complete this paragraph using the verbs in brackets in an appropriate future form.

Many parts of the world are currently witnessing changes to the demographic profile of society and this trend 0 (continue) __is going to continue__ for the foreseeable future, as people are living longer. People who are entering the job market now in their twenties 1 (spend) .... at least the next forty years working. When they retire, it is unlikely that the state 2 (award) .... them much of a pension, in spite of the fact that they 3 (work) .... all this time. For this reason, many people are choosing savings plans that, by the time they retire, 4 (earn) .... sufficient interest on maturity to provide them with additional funds.

← non-staged photo to humanise

No follow on activity / task to personalise

110



16.1 The human mind

Image depicts a woman feeling stressed just before a presentation. This idea is reiterated throughout texts

No direct cue to look at image

1 In groups, discuss how stressful you find the situations below, and how you feel and react in those situations. Remember to develop your comments.

- meeting new people
- being the centre of attention
- in a crisis
- not being able to find something important
- winning a competition
- when somebody else needs assistance

Image may motivate students to speak about a public talk

Speaking *Part 2*

2 With a partner, talk for at least one minute about the following topic.

Describe how you behaved in a stressful situation.
You should say:
what the situation was
how you behaved
how other people might have behaved
and explain how you felt about your behaviour afterwards.

Reading

3 **Questions 1–6**

The reading passage has seven paragraphs **A–G**. *Choose the correct heading for each paragraph from the list below.*

List of Headings

- i A degree of control
- ii Where research has been carried out into the effects of family on personality
- iii Categorising personality features according to their origin
- iv A variety of reactions in similar situations
- v A link between personality and aspects of our lives that aren't chosen
- vi A possible theory that cannot be true
- vii Measuring personality
- viii Potentially harmful effects of emotions
- ix How our lives can reinforce our personalities
- x Differences between men's and women's personalities

→ photo, but altered to emphasise feelings of nervousness

Example:
0 Paragraph **A** __iv__
1 Paragraph **B** ____
2 Paragraph **C** ____
3 Paragraph **D** ____
4 Paragraph **E** ____
5 Paragraph **F** ____
6 Paragraph **G** ____

about 650 words

What is personality?

A We are all familiar with the idea that different people have different personalities, but what does this actually mean? It implies that different people behave in different ways, but it must be more than that. After all, different people find themselves in different circumstances, and much of their behaviour follows from this fact. However, our common experience reveals that different people respond in quite remarkably different ways even when faced with roughly the same circumstances. Alan might be happy to live alone in a quiet and orderly cottage, go out once a week, and stay in the same job for thirty years, whilst Beth likes nothing better than exotic travel and being surrounded by vivacious friends and loud music.

B In cases like these, we feel that it cannot be just the situation which is producing the differences in behaviour. Something about the way the person is 'wired up' seems to be at work, determining how they react to situations, and, more than that, the kind of situations they get themselves into in the first place. This is why personality seems to become stronger as we get older; when we are young, our situation reflects external factors such as the social and family environment we were born into. As we grow older, we are more and more affected by the consequences of our own choices (doing jobs that we were drawn to, surrounded by people like us whom we have sought out). Thus, personality differences that might have been very slight at birth become dramatic in later adulthood.

C Personality, then, seems to be the set of enduring and stable dispositions that characterise a person. These dispositions come partly from the expression of inherent features of the nervous system, and partly from learning. Researchers sometimes distinguish between temperament, which refers exclusively to characteristics that are inborn or directly caused by biological factors, and personality, which also includes social and cultural learning. Nervousness, for example, might be a factor of temperament, but religious piety is an aspect of personality.

D The discovery that temperamental differences are real is one of the major findings of contemporary psychology. It could easily have been the case that there were no intrinsic differences between people in temperament, so that given the same learning history, the same dilemmas, they would all respond in much the same way. Yet we now know that this is not the case.

E Personality measures turn out to be good predictors of your health, how happy you typically are – even your taste in paintings. Personality is a much better predictor of these things than social class or age. The origin of these differences is in part innate. That is to say, when people are adopted at birth and brought up by new families, their personalities are more similar to those of their blood relatives than to the ones they grew up with.

F Personality differences tend to manifest themselves through the quick, gut-feeling, intuitive and emotional systems of the human mind. The slower, rational, deliberate systems show less variation in output from person to person. Deliberate rational strategies can be used to override intuitive patterns of response, and this is how people wishing to change their personalities or feelings have to go about it. As human beings, we have the unique ability to look in at our personality from the outside and decide what we want to do with it.

G So what are the major ways personalities can differ? The dominant approach is to think of the space of possible personalities as being defined by a number of dimensions. Each person can be given a location in the space by their scores on all the different dimensions. Virtually all theories agree on two of the main dimensions, neuroticism (or negative emotionality) and extroversion (or positive emotionality). However they differ on how many additional ones they recognise. Among the most influential proposals are openness, conscientiousness and agreeableness. In the next section I shall examine these five dimensions.

Questions 7–13

Do the following statements reflect the claims of the writer?

Write

YES	*if the statement reflects the claims of the writer*
NO	*if the statement contradicts the claims of the writer*
NOT GIVEN	*if it is impossible to say what the writer thinks about this*

7 Alan and Beth illustrate contrasting behaviour in similar situations.
8 As we grow older, we become more able to analyse our personalities.
9 Nervousness is an example of a learned characteristic.
10 The discovery of differences in temperament has changed the course of psychological research.
11 Adopted children provide evidence that we inherit more of our personality than we acquire.
12 The rational behaviour of different people shows greater similarity than their emotional behaviour.
13 Most psychologists agree on the five major dimensions of personality.

Vocabulary Synonyms

4 Replace each word or phrase in *italics* with a word from the passage which is similar in meaning. You may need to change the form of the word. (Some of the words in italics are also in the passage.)

1 (paragraph A) People can *react* quite differently to similar situations.
2 (paragraph B) To some extent, our behaviour in various situations is *controlled* by genetic factors.
3 (paragraph B) The *effects* of our decisions may not be those we had expected.
4 (paragraph C) The ability to use language appears to be an *innate* characteristic of human beings.
5 (paragraph D) Differences in people's emotional systems lead to considerable variation in their behaviour when facing a *difficult choice*.
6 (paragraph F) Artistic talent usually first *shows itself* when the artist is very young.

5 People's personalities are often described in one or two adjectives, for example we may say that somebody is *reserved and selfish*, or *considerate and conscientious*. How useful do you think it is to define personality in this way?

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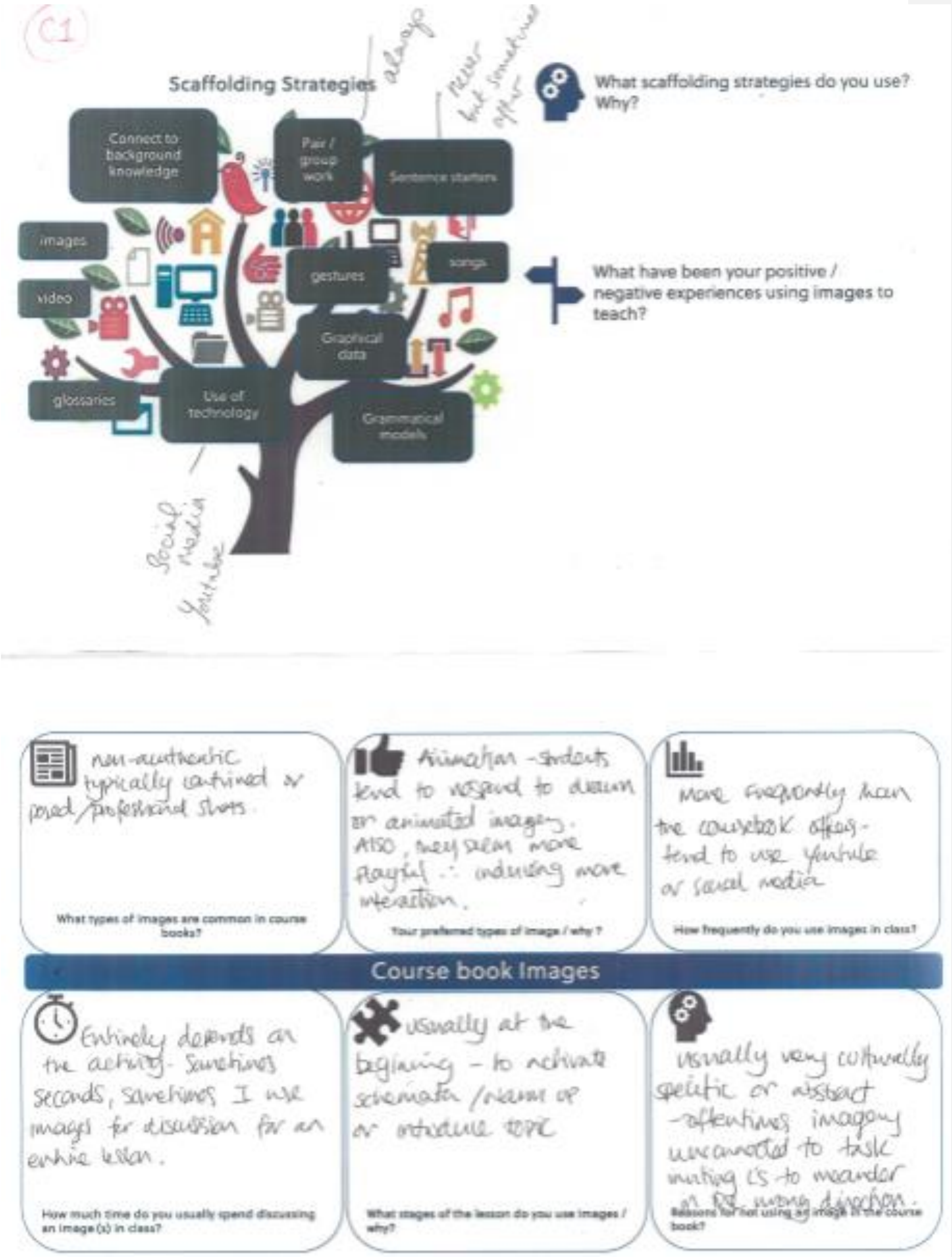
Appendix 6 – RepGrid Research Instrument


C1
Scaffolding Strategies
always
never but sometimes after
Connect to background knowledge
Pair / group work
Sentence starters
images
video
gestures
songs
Graphical data
glossaries
Use of technology
Grammatical models
Social media Youtube

What scaffolding strategies do you use? Why?

What have been your positive / negative experiences using images to teach?

non-authentic typically contrived or posed/professional shots.

What types of images are common in course books?

Animation - students tend to respond to drawn or animated imagery. Also, they seem more playful ∴ inducing more interaction.

Your preferred types of image / why ?

More frequently than the coursebook offers - tend to use youtube or social media

How frequently do you use images in class?

Course book Images

Entirely depends on the activity - Sometimes seconds, sometimes I use images for discussion for an entire lesson.

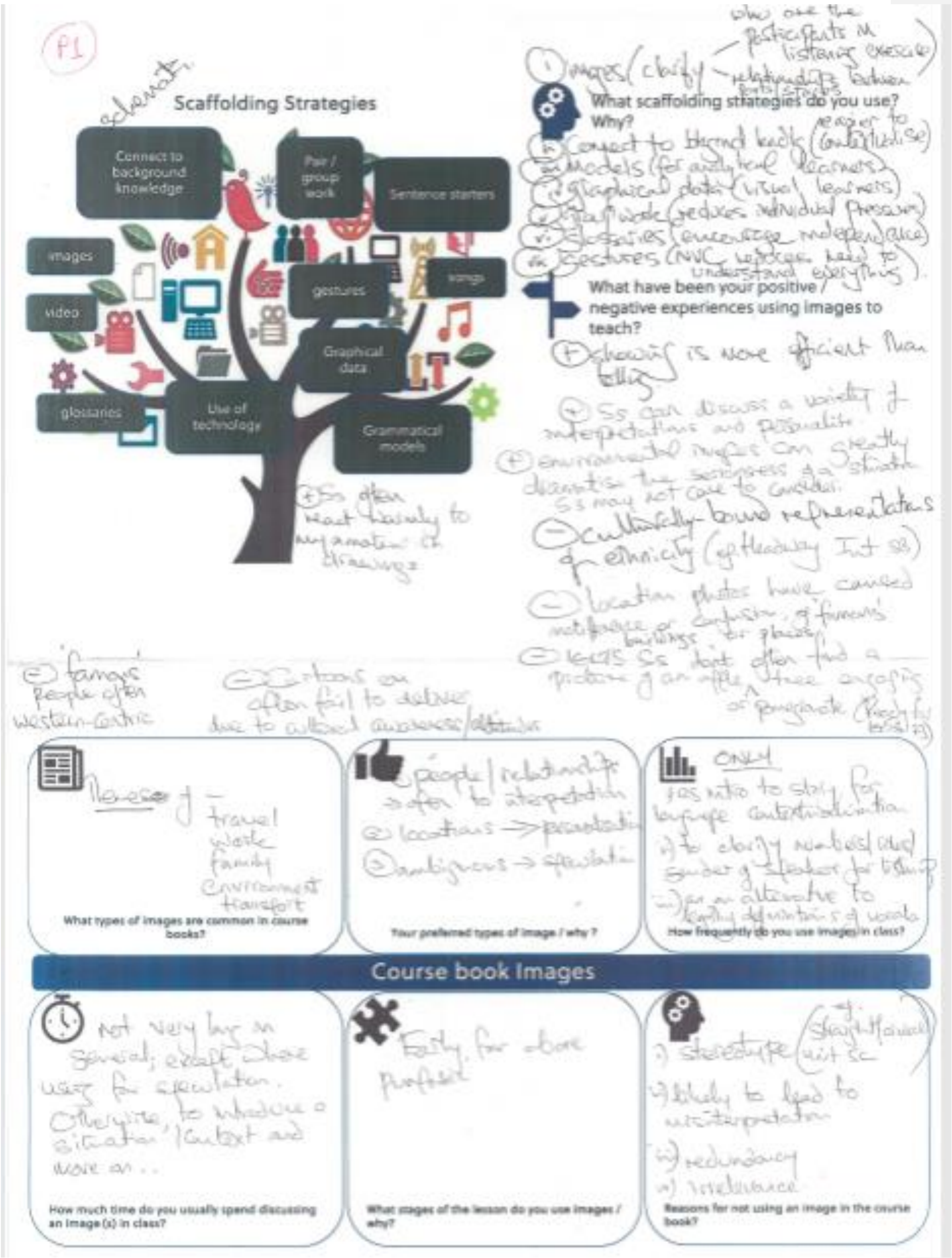
How much time do you usually spend discussing an image (s) in class?

usually at the beginning - to activate schemata /warm up or introduce topic

What stages of the lesson do you use images / why?

usually very culturally specific or abstract - oftentimes imagery unconnected to task inviting Ss to meander in the wrong direction.

Reasons for not using an image in the course book?


Connect to background knowledge
Pair / group work
Sentence starters
images
video
gestures
songs
Graphical data
glossaries
Use of technology
Grammatical models

P1

scaffold [illegible]

Scaffolding Strategies

(+) Ss often react [illegible] to my [illegible] or drawings

What scaffolding strategies do you use? Why?

(i) images (clarify — who are the participants in listening exercise; — relationships between participants)

(ii) Connect to background knowledge (easier to contextualise)

(iii) Models (for analytical learners)

(iv) graphical data (visual learners)

(v) Pair work (reduces individual pressure)

(vi) Glossaries (encourage independence)

(vii) Gestures (NVC, learners [illegible] need to understand everything).

What have been your positive / negative experiences using images to teach?

(+) showing is more efficient than telling

(+) Ss can discuss a variety of interpretations and personalise

(+) environmental images can greatly dramatise the seriousness of a situation Ss may not care to consider.

(−) culturally-bound representations of ethnicity (eg Headway Int SB)

(−) location photos have caused [illegible] or confusion, of famous buildings or places

(−) [illegible] Ss don't often find a picture of an apple tree or crops of pineapple (Ready for [illegible])

(−) famous people often western-centric

(−) Cartoons are often fail to deliver due to cultural awareness/[illegible]

What types of images are common in course books?

lessons of — travel, work, family, environment, transport

Your preferred types of image / why?

(+) people / relationships → open to interpretation

(+) locations → presentation

(−) ambiguous → speculation

How frequently do you use images in class?

ONLY

i) as intro to story for language contextualisation

ii) to clarify [illegible] gender of [illegible] for [illegible]

iii) as an alternative to reading definitions of words

Course book Images

How much time do you usually spend discussing an image(s) in class?

not very long on several; except when using for speculation. Otherwise, to introduce a situation / context and move on…

What stages of the lesson do you use images / why?

Early, for above purposes

Reasons for not using an image in the course book?

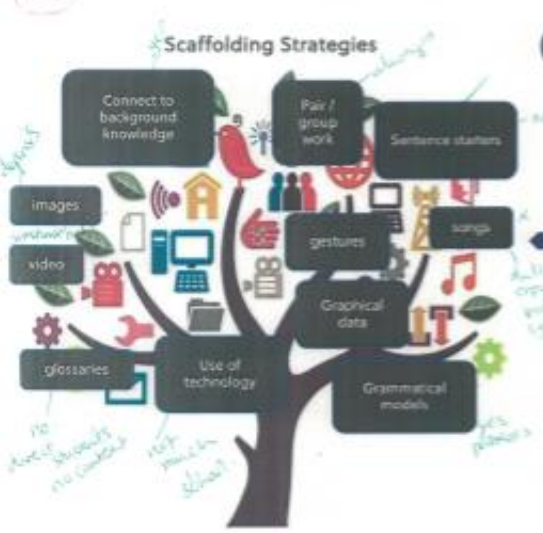
i) stereotype (eg. Straightforward unit 5c)

ii) likely to lead to misinterpretation

iii) redundancy

iv) irrelevance

R1


Scaffolding Strategies
Connect to background knowledge
Pair / group work
Sentence starters
images
video
gestures
songs
Graphical data
glossaries
Use of technology
Grammatical models
no direct students no context
not much
yes please

What scaffolding strategies do you use? Why?

What have been your positive / negative experiences using images to teach?

Scenario exp. elicit.

empty 'picture'

* IELTS designers don't care about images, look how small they are, the position, they aren't prominent,

Course book Images

What types of images are common in course books?

those on the internet, landscapes, locations.
often found next to introduction

Your preferred types of image / why ?

relevant
realistically use
elicits the lang.

How frequently do you use images in class?

rarely
just 'decoration'

How much time do you usually spend discussing an image (s) in class?

none

Ref. p14 App

What stages of the lesson do you use images / why?

only at start, introduction, warmer
other tasks take you away from the images

Reasons for not using ~~an~~ image in the course book?

irrelevant.
empty,
cartoon, unrelated
-does not elicit, promote language - requires too much imagination or part of students

Appendix 7.1 – Transcripts of Meaning-Making Task – Students SAH / SAA

R: Ok great so I'm going to show you some images and together if you decide how you're going to put these images into groups and explain why you've put them in the different groups and then when you do that think about what image you like the most, attracts you the most and when you look at that image what do you think about ok.

(SAA and SAH are looking at the images)

SAH: so……..I choose 2 and 3 together, yeah I choose 2 and 3 together

SAA: 2 and 3?

SAH: yes, they share…

SAA: Like football, I think that (image 11) can go with those two, together like sports

SAH: sports facilities

Commented [A1]: Collaborating and extending

SAA: And 1…..

SAH: with 7

SAA: yeah I think it's right

SAH: but that's waste (students continue to scan images)

SAA: there are 12 images…

Commented [A2]: Only person to verbalise this – holistic thinking?

SAH: number 6 and number 4 I think they share like the childhood and the differences in life between the past and nowadays, I think number 12 with number 5 like trying to say like the life is more stressful now than how it used to be

Commented [A3]: Humanises images to make meaning

SAA: yeah, ….umm I think 9 with 4, they're on safari or something, on a journey

Commented [A4]: Negotiation

SAH: or maybe like 9 with 10 like they are kind of movies

SAA: yeah, so 7 where is it?

SAH: I think we can take 7 with 1, I think they share like we can see some bird's here and over there some birds, what do you think?

Commented [A5]: Literal connection which SAA not happy with

SAA: I think it might be 7 with 5 because I feel stressed when I look at them, you know it's stressing, 8 is something with the books…

SAH: (shrugs shoulders) from my point of view 7 with 1 because we can see the birds

SAA: yeah ok and we can say 8 with 1 as well, books and maybe this represents science, we can say something about it

SAH: (small laugh) I think 6 with 4 like the life with the past and nowadays because we can see like classic people like they're wearing old school things

SAA: but this one is two pictures (6) and that one is two pictures (4) so that's correct it has two pictures, and look for another two pictures, ok so we have 10 and 8 two pictures and two pictures

SAH: I think we can say here (image 12) she's holding like a paper, here like technology (image 5) and books (image 8) and I think they are feeling stressed so maybe they are feeling the same idea, so 12 and 5

SAA: I think 8 with 10

SAH: what about number 9? so now we have 1 with 7, 2 with 3, 4 and 6, 11 with 2 and 3 now we have only 9, 10, 12, 8, and 5…..I think that's correct 9,10, and 12, 8, 5 like for example we can say that if you want to study or you have to read something to do a research about it sometimes you feel stress you will have a headache maybe what do you think?

SAA: 10 and 8 and 5 and 12 all together in one group

SAH: but why? what do you think about number 10? what’s your idea about 10?

SAA: job centre, looking for job and if you study, all of these are studying to get a job, and two here and two here (image 10, 8) so it's close together 10, 8, 12, 5, and look at the job centre they are sad and this one (12) is stressed so this is all one group. Then, another group is Sports, 2, 3,11 and we need one more (walking around getting closer to images)

Commented [A6]: Breakdown

Commented [A7]: Novel grouping idea – how the image makes you feel

Commented [A8]: Breakdown

Commented [A9]: Is able to make creative and varied connections beyond the literal/superficial level

Commented [A10]: Idea to connect/group by layout

Commented [A11]: Creating a narrative, humanising the images

Commented [A12]: Looking for SAA to scaffold

Commented [A13]: Using intertextual clues and facial expressions to form connections.

SAH: so the groups are 2, 3, 11, and 10, 8, 12, 5 and 4 with 6 and 7with 1, and what about 9?

SAA: Ok, 9 will be with 2, 3, and 11, ok I think that's fine

SAH: why do you think that? ... we can say that

Commented [A14]: Seeking clarification

SAA: sports, it's fine, it's something about that, I find the relationship between fun and sports, we can say something like that

Commented [A15]: Can't articulate/find exact meaning

SAH: and here we can see a lot of people, so it represents or is talking about family and this movie is is somehow related with family, like we can say here there are lots of people here a group of people and here we can see houses so maybe it's talking about family

Commented [A16]: Tenuous links – perhaps S does not have much experience with these denotative/connotative references.

SAA: 6 and 4 yeah, we agreed about that

SAH: like 9,6 and 4

SAA: yeah, 1 with 7

SAH: like 1,7, ….2,3,11,….4,6,9…

SAA: what is the relationship between them? ...we have like one group 12, 8, 5, 10 together and the relationship is studying and get job, and sports is 2 and 3 and 11, that's seven done so now we need five in one group

Commented [A17]: Propelled by notion there must be 3 groups – culture as my student. I had taught SAA in the IELTS course over a number of months. I had repeatedly stated in lessons that in IELTS all data can be condensed to 3 groups and all stakeholders can be summarised in 3 groups. It seems that SAA internalised that message.

SAH: so, let's start from the beginning, 1 and 7 we can see birds, 2,3,11 sports facilities, 4,6,9 it represents the family, and 5, 8, 12, 10 is studying and finding a job

SAA: could we write it?

R: it's fine like that

SAA: to help my idea, I have an idea 6 with 4 it's the difference between the past and the present and we could say 1 with 7 and then this gives 1,6,7,4 all together as one group and we have one group that is full and that's 9, 2, 3, and 11 but what's the relationship between 9 and sports? we should find a relationship between them, do you agree with me?

SAH: yeah, I think it's like a movie so

Commented [A18]: Collaboration

SAA: so it's fun, something about fun, I think 9 and 2 and 3 and 11 it's fun

SAH: we can call the group maybe entertainment or facilities

SAA: can we have different views?

Commented [A19]: Breakdown

R: you can have whatever views you want

SAA: ok I've found my decision, I'll take it, 2, 3, 9, and 11 this is one group and all of this is talking about sports and fun, and 1,6,7,4 the relationship between the past and the present and future, and 5,8,12, and 10 about studying and getting a job that's my view and if you have another idea let's see it

SAH: but you say like 1,6,7,4

SAA: yeah 1674 is one group

SAH: what's the name of the group?

SAA: the difference between the past…

SAH: but like you can see birds,

SAA: yes but this picture (image 7) you couldn't find it 50 years ago so this is the present but this one (image 1) might be now or the past, you don't see it?

Commented [A20]: Using his cultural knowledge of the world

SAH: I think maybe you are right

SAA: so, this is about change, the relationship is changing, it's talking about changes

SAH: I think changes is better, changes in life yeah, entertainment and sport, finding a job and studying, yes I think it's good like this.

Commented [A21]: Negotiation and Collaboration

SAA: and we can divide it into six groups if you want from three to six groups if you want, but I like this it is better, three groups, what do you think?

SAH: yeah 3 groups is better

Commented [A22]: Negotiation

SAA: ok, we've decided.

R: ok, which of the twelve pictures now attracts you the most and why?

SAH: for me I think number 3 because it represents the determination and courage like for example I think he says like nothing will stop me, I will do whatever I want to do, what do you think?

SAA: I say maybe 3 or 4, there are two pictures that attract me because like you said they are disabled but they are players, and 11

SAH: I think also number 2 we can say never give up

SAA: never give up, yeah, and the most disgusting one is? (touches image 7)

SAH: 7 of course

SAA: but if I can only choose one it's 3

SAH: me too I think it's the most attractive picture here

Commented [A23]: Perhaps student's understanding of word is that they should choose positive image?

Commented [A24]: Agreement

R: ok great thanks very much

SAA: you're welcome

Appendix 7.2 – Transcripts of Meaning-Making Task – Students SAZ / SAN

R: I want you to look at the images and put them into groups, explaining why you have put them together. You can have as many or as few groups as you want, there is no right or wrong answer. Then, choose one image that attracts you the most and explain what you think about when you look at it.

SAZ: ok, this is what? (image 7)

SAN: birds,

SAZ: ok and this is garbage with birds and this is also birds (image 1) so I think we can put 2 and 3 in the same group they both have sports and they face their problems because here is the old man and this is amputation, so they have fun and they face their problems

Commented [A25]: Doesn't commit to a connection as possibly doesn't understand fully

Commented [A26]: Connation

SAN: I think 11 also goes with them

SAZ: yes maybe

SAN: or maybe it goes with 7 and 1

SAZ: why?

SAN: because it's flying

SAZ: ah ok, and what about the rubbish here... what do you think? .....ok let's look for this one 8 lots of books with.... maybe 5 and 8 are connected to each other

SAN: because it's studying, knowledge

SAZ: but look at the numbers of books and...

SAN: you can get knowledge from the books

SAZ: and from the internet technology

SAN: and also 12 goes with them

SAZ: stress yeah ... 5 and 12 maybe goes together, what about number 4? number 4 and number 6

SAN: yeah

SAZ: it's historical things, historical buildings

SAN: I think the change, the past and the present, you have this in the past and present (image 6) how people live now

SAZ: yeah past and present yeah

SAN: this is in the past this is in the present and how it develops (image 4)

SAZ: and this one before maybe and in the present climbing or something. What about this? (pointing to image 9)

SAN: I think this is life life under the sea

SAZ: yes, because of aquatic so....

Commented [A27]: Collaboration

Commented [A28]: Negotiating

Commented [A29]: Interacting well to extend narrative.

Finishing each other's thoughts, suggestive of close relationship, used to interacting and collaborating with each other.

Commented [A30]: Extending concept

Commented [A31]: Inter-semiotic complementarity

SAN: I think it goes with the sport

SAZ: not sport,

SAN: mmm not sport,

SAZ: it could come with sport or it could come with technology, how the people can live under the sea

SAN: maybe

SAZ: so maybe this can come with..

SAN: or it could be having an adventure or something, maybe 9 with 11 because it's adventures

SAZ: I think also it can come with reading because if you read a lot you can

SAN: you can develop

SAZ: you can develop this thing, so 1 with 7 in the same group

SAN: yeah 1 with 7

SAZ: what about 10? we didn't discuss it

SAN: I think here people without jobs

SAZ: yeah, what's this image? (pointing to second half of image 10) I think it's poor people?

SAN: I think maybe it's responsibility…

SAZ: ah taking responsibility

SAN: yeah taking responsibility, here they are in the job centre so here they offer

SAZ: they offer a job, it could be, but it's connected to which other picture?

SAN: I think maybe 12 because maybe she has a job interview or something

SAZ: so that means 10 and 12 together, 10 and 12,

SAN: yeah 10 and 12 together

SAZ: and 2 with 3 in the same group, 1 with 7,

SAN: 6 with 4

Commented [A32]: Not dismissive of suggestion manages interactions well

Commented [A33]: Ambiguous images with open minds sparks speculation, more ideas?

Commented [A34]: Perhaps in Arabic culture poor people literally receive hand outs

Commented [A35R34]:

Commented [A36]: There's no jostling for power, turn taking is equal and extends the original concept rather than dismissing or ignoring it.

Commented [A37]: Presumably because she looks anxious, her dress is formal, she's holding documents – suggestive of an official meeting of sorts.

Commented [A38]: ZPD in action, is it because they're so much more used to doing this in their identity as students or as spouses.

SAZ: 6 with 4

SAN: 9 with 11 because it's the adventures

SAZ: oh yeah adventures and 5 with 8

SAN: 5 with 8

SAZ: yeah do you have another opinion?

SAN: 1,7 that's birds

SAZ: but what about the rubbish here? it means something

Commented [A39]: Clearly the image is eliciting a strong emotion as he keeps coming back to it, perhaps as this is not a common visual in his home culture, he doesn't have the schema to extract the message instantly. Through collaboration and his perseverance, he is able to make a meaningful connection.

SAN: I think how the pollution affected these

SAZ: these kinds of birds

SAN: different species

SAZ: and maybe the bird is something with flying, skydiving

SAN: no, I don't think so, I think the message is in this picture (tapping image 7)

SAZ: yes, how?

SAN: it's 1 and 7, it's one group but the idea in this picture is pollution

SAZ: ah ok, maybe the mother can't feed the young birds because of the pollution here

SAN: I can't see that

Commented [A40]: breakdown

SAZ: so, if you imagine this is the mother it can't feed because there's nothing to feed them because of the rubbish here

SAN: I don't see it like this, I'm not sure but 1 and 7 are together, and 11 with 9

Commented [A41]: perhaps a miscommunication / the effects of pollution is not a universal theme / piece of knowledge, is more culturally situated than anticipated.

SAZ: the reason?

SAN: Adventures

SAZ: but what about 1 and 7, what's the relation?

Commented [A42]: It's important to him that he gets his partners' agreement.

SAN: I think it's how the pollution affects the birds

SAZ: yeah that's what I mean

SAN: 6 and 4 together past and present,

SAZ: yes,

SAN: 12 and 10 together about the job and being responsible, responsibility of a new job, 5 and 8 together

SAZ: where is 5?

SAN: what about putting 6, 4, 8 and 5 in the same group?

SAZ: in the same group?

SAN: yeah

SAZ: but what's the relationship between them?

SAN: past and present, this is the past (touching older halves of images 6 and 4)

SAZ: but I think the books is still now, people still use the books now

SAN: but not like before I think, I think now we are depending more on technology

SAZ: on technology, yeah could be

SAN: yeah, I think 6,4, 8 and 5 together it's the past and present ummmm 3 and 2

SAZ: 2 and 3 in the same group

SAN: yeah, 9 and 11

SAZ: adventure

SAN: yeah, 10 and

SAZ: and 12 how the life can be stressful with the people looking for the job or

SAN: 10 I think yeah, it's

SAZ: stressful in life

SAN: not stressful...it's responsibility I think

SAZ: responsibility?

SAN: I think yeah responsibility

Commented [A43]: Images 6/4 are not scenes that would be prevalent in Arabic culture, yet with colour and design, students are able to extract message.

Commented [A44]: Interestingly, they connect these 2 unfamiliar images with a concept that's key to their present life as students.

Commented [A45]: Novel connection

Commented [A46]: Perhaps students are drawing on part of 10 which is less ambiguous, but the "happy" faces of second half of image, make SAN reach the opinion that the full message can't be completely negative – so opts for a more balanced description of "responsibility"

Commented [A47]: Students are better able to draw meaning with partial knowledge than teachers are – perhaps as they need to develop this skill to navigate/survive in the foreign culture.

R: ok which of the pictures attracts you most?

SAZ: for me 2 and 3 because all of them try to have fun but they have a problem in their life so number 3 the people here have amputations and still have fun and do sports so they face their problems

Commented [A48]: Using his experience as a physiotherapist

SAN: they believe in themselves...they are confident some people they can walk and do everything and do what they want but maybe they don't have the confidence that they have in this picture

SAZ: I think the same thing in 7 how people can affect the birds and other animals... what do you think about this one?

Commented [A49]: Returns again to this, clearly had a big impact on him.

SAN: I think the most attractive one is 3 because I think it says a lot it has a message

Commented [A50]: Human spirit is more of a universal concept perhaps, more relatable as they are "real" people, it's not staged so people are better able to empathise and speculate.

SAZ: yeah it has lots to say

SAN: it shows you that you can do whatever you want

SAZ: if you have patience

SAN: with no limitations

SAZ: whatever you want, and confidence

SAN: yes

SAZ: that's all

R: thanks very much

After

(even though the task has finished the students are still keen to talk about the images and their potential connections)

SAZ: what about 1 and 7?

SAN: I think 1 and 7 are together but the message is in number 7

R: yes, you seem very focused on 7

SAZ: I think they mean something strong but i don't know. This one I can't understand, the life under the sea?

Commented [A51]: Would students be so influenced by just words alone.

Mulitmodal analysis of image suggests its function it to “inspire” and “emphasise” notions – this has been achieved with SAZ – so, evidence that image has a function beyond mere decoration?

Commented [A52]: Asking her for scaffolding to move along ZPD – opportunity for teachers to develop students’ communicative competence. Opportunity for learning to occur.

SAN: this is what?

SAZ: acquarium?

SAN: no

R: Submarine?

SAN: yeah, I think it's adventure with number 11, life under the sea

R: but number 9 you don't like this one? you dont understand this as much?

SAN: it’s not that we don't like this one, we understand it as adventure

SAZ: life under the sea is technology, how you can breathe under the sea, so it's a kind of technology

SAN: 6,4, and 8 here it's clear, it’s past and present, here I think people in the past depended more on the books but now it's technology.

Appendix 7.3 – Transcripts of Meaning-Making Task – Students SF / SH

R: I'm going to show you some images and I want you to put the images into groups so there is no right or wrong answer you can have as many groups or as few groups as you want but you have to explain why you think the images fit together then when you do that if you think about which of the images attracts you the most and what do you think about when you look at this image ok? (01.22)

(students are looking at the images for some time)

Commented [A53]: Perhaps as not used to this type of task – very little textual clues to help them.

SH: 8 and 12 together? (01.47) (pointing to the images)

Commented [A54]: First attempt to collaborate

SF: I'm still looking (hand on face and neck)

(SF continues to scan the images)

SF: Two groups only? (02.35)

R: as many groups as you want

(SF continues to scan the images – hand covering neck)

Commented [A55]: Sign of discomfort

SH: what do you think? (03.05)

Commented [A56]: Second attempt to collaborate

SF: I see 8, 5, and 12 are in one group (03.23)

SH: it's connected with studying, books……(03:46) 3 and 2 are sports

Commented [A57]: Breakdown – as no feedback, or is this their pattern as close friends?

SF: yeah,

SH: and 11

SF: what about number four I don't think it's clear enough (looks at R)

SH: climbing a mountain maybe?

Commented [A58]: Attempt to make meaning

SF: (delay) I mean the two photos

SH:it doesn't make sense to me...but maybe 1 and 7 are together, both birds

Commented [A59]: breakdown

SF: 4 and 6 I think is a comparison between them, like the past and the present

Commented [A60]: Breakdown

SH: yes, how the life was...1 and 7 as I said birds

Commented [A61]: Agreement

SF: Yeah

SH: just 10 and 9 now there is no connection

SF: I think that means like these guys have no job

SH: and these have jobs but what's the connection? nothing

SF: (delay) maybe with 2, 3 and 11

SH: but why? or maybe with 5,12, and 8, maybe it's researching

SF: I think 10 is with 5, 8, and 12

SH: why?

SF: because you study to get a job

SH: ok could be, and 9 there is no connection? Could we put 9 as like a random group alone?

Commented [A62]: Series of collaboration

R: if you want, anything you want

SF: ok that's it

SH: yeah that's it yeah

R: ok, so you've got 1 with 7, 2 with 3 and 11, 4 with 6…. 5, 8, 12, and 10 together and 9 alone

SH/SF: yes

R: so what titles are there or what connections are there between 1 and 7 what connection is there?

SH: so, like birds, like birds feeding their children and here there are flying birds, both are animals, number 3 and 11 its sports, a challenge….

SF: 4 and 6 are both comparisons between the past and nowadays….5,8, 12, and 10 they are all related to studying and getting a job it's about like educational life, number 9 is different

R: so which of the pictures attracts you the most and what do you think about?

SF: ummmm I think number 6 attracts me the most because it shows how in the past the life pattern was so different from nowadays and it also shows that there are some people in the neighborhood while nowadays it's quiet it's really quiet and everyone is just in their houses like playing video games or so, while it looks safer in the past nowadays it's so dull and quiet

R: what about you?

SH: 3, like it's challenge, like they could do anything if they could walk or not and they could reach their dreams, and nothing can stop them I like the challenge, they challenge themselves and their faces are not sad because they can't walk, they'd like to reach something, and they can do it, I think 3, yeah

R: ok great, thanks very much.

Commented [A63]: Only sees denotation not connotation. Perhaps age, culture, social class makes them unaware of context of pollution.

Commented [A64]: Not explained how they made this meaning, colour?

Commented [A65]: Culture as students were most familiar to them and allowed them to elaborate on this context more.

Commented [A66]: Perhaps SF is homesick so the picture reflects her current state of mind? She's nostalgic for the past?

Commented [A67]: Longest answer during the task. Perhaps students felt pressured to collaborate. They are close friends, SF always takes the lead in class, her slowness/signs of struggle in this task, perhaps put off SH, or didn't feel able to take the lead "relations of power".

This is SH's situation currently. She has a challenge which she's trying to overcome – so her choice of picture reflects her current feelings.

Appendix 8.1 – Transcripts of Meaning-Making Task – Teachers TC1 / TP1

R: Together I want you to look at these images and put them into groups. There is no right or wrong answer, but if you could explain your rationale why these images group together, then once you've done that, choose one image that attracts you the most and what do you think about when you look at it?

C1: How many groups would you like?

R: As many or as few as you want.

P1: AS many or as few as you want.

C1: Ok, well…

P1: …they've all got people

C1: I'm going to answer the second question first because this (touching the image) one most attracts me because it's about environmentalism and pollution, you've got the seagulls attacking the rubbish dump or skip, so I would connect that as a group (image 1 and 7) because I would connect what the birds are living off and what the birds are trying to feed their young, perhaps…

P1: yeah, I'd agree with that, that one, that is the most striking as well (touching image 7), it's very stark, I was just thinking about that this morning as an image in the book I was using, that it just brings it home to people who might otherwise not have any interest in the consequences.

Commented [A68]: Putting interest before task/changing task around. Making meaning from real lived experiences.

C1…yes

P1: So, we are saying those two (image 1 and 7) are a group, yeah?

Commented [A69]: Collaboration and negotiation to make meaning.

C1: I would go with that group. Those two (image 2 and 3) sort of stand out as a group as the idea of sport (touching the images), and this one (image 3) raises issues of ability and perhaps teaching (2) teaching and ability…

P1: would you put that in (image 11) on the grounds of sport or do you think it's more specific or that's about teaching?

C1: well that screams risk to me straight away, or adventure so I can't find an image…

P1: oh but that might be adventurous and that's taking a risk (image 4)

C1: I thought that was one picture, they certainly were taking a risk (referring to image of ladies at the seaside)

P1: they weren't taking a risk in those days ah they

C1: umm ideas of freedom

P1: - freedom, happy-go-lucky

C1: - doing something that scares you

P1: Challenge, it's about challenge really, isn't it, really

C1: yeah

P1: and these guys are all cartoons (touching images 10 and 9)

C1: I'm not quite sure what that…(bringing face very close to image, focusing closely)

P1: oh no, that's a movie poster…

C1: I don't know that actually so I'd have to have a little study of that, it looks like a comedy one, some sort of ….

P1: well, it's Billy Murray so I think it's supposed to be yeah

C1: Bill Murray, yeah I'll go with that and then submersible something life aquatic I don't really understand that

P1: so, is there anything there (scanning the images) that connects to movies or comedy? I'm not seeing it, maybe humour? is that a humorous cartoon (image 10)? it's hard to tell because of the context

C1: yeah, I find cartoons really difficult to get to grips with only because I didn't like them as a kid, so I very rarely use them that's the first thing, so I often don't understand them

P1: that's ok, I don't think our students do either

Commented [A70]: scaffolding each other

Commented [A71]: using textual clues to make meaning

Commented [A72]: Revealing personal history, teacher rarely uses mode that she doesn't feel comfortable with.

C1: let's do that (image 10) last. Ok so this looks like the guy is studying (image 5) and he's stressed by the looks of it, holding his temples, perhaps too much technology, pictures of the world, so overload of information

P1: maybe group that with her (image 12) because she looks like she might have been studying and it doesn't seem to be troubling her at all, so

C1: maybe these are the results (image 12)

P1: maybe she's got her results and he's got to work for them and that's how they do the work (image 8)

C1: possibly, or it could be a connection between traditional forms of study, looking at books and retrieving information from a book and just receiving all your information through, you know, the different interconnected modes of the digital world

P1: so, maybe he's overwhelmed and maybe he's just concentrating, but she's alert and responding positively

C1: ok, these (image 6) could be connected only because they are showing different housing standards, styles in architecture, and obviously time

P1: or these two (grey part of image 6 and sepia part image 4) because they might not be contemporary, it's black and white so it's hard to see exactly what period it is, because they look older they might be comparable in time, is there anything we missed?

C1: this (image 10) doesn't seem to connect to anything, I can't group it at all, books, media, these two, is that one or two? it's one (image 10) how do you group that?

P1: (looks very closely at image) ummm question of contrast maybe? these guys here kicking their heels outside the job centre, nowhere to go, no future, and royalty here dispensing goodies to the worthies of the parish?

C1: yeah, I get the contrast, but what does it group with?

Commented [A73]: Actual title of image.

Commented [A74]: Not standard interpretation, perhaps image not clear enough.

Commented [A75]: Extending a narrative.

Commented [A76]: Not realising this is an image with two parts.

Commented [A77]: Good collaboration.

Commented [A78]: Image is not automatically interpreted without text

Commented [A79]: perhaps not realising this is one image with two parts

Commented [A80]: Scaffold, negotiated to make a connection but they're frustrated they can't understand/link it more meaningfully so revert to sarcasm.

P1: what does it group with? yeah, um there's just a contrast there (image 10) but is there anything else that shows a contrast? maybe if you are looking for contrasts, then these two together (image 5 and 8) versus (image 10) these two together?

C1: oh yeah, that's nice

P1: so, it's contrasting those two (image 10) and those two (image 5 and 8)

C1: or, it could be like, contrast this really obscure picture (image 10) with this one (image 9)

P1: yeah, coz I've got no idea what any of those are, so speculate!

C1: yeah

P1: what in the name of god is that? and what in heaven's name is going on there? that would be a useful exercise.

C1: ok, so the last question that the researcher asked us to answer was which one is striking, stands out, and for me it's definitely that one (image 7) and I don't think it's just because it's central, I think it's because it speaks to me as an issue, also like you said, there isn't anything else to focus on other than the amount of waste and pollution and it draws your attention to where your rubbish goes

Commented [A81]: They already answered this, but goes back to it – wants to connect to something, say something meaningful, not end on a "low"

P1: yes and if you tell people you shouldn't do this or you shouldn't do that, or do you think the world is being polluted? yeah, yeah, yeah, but…someone actually said to me recently I don't really care, but this is what's going to happen (touching image 7) and it's striking because of that

C1: the other thing is that Cardiff County Council did used to, but I think it was another image that looks exactly like this, need something like this to put on wheelie bins just to provide some sort of visual clue of where your landfill goes, I would imagine that everybody could grasp that theme or concept straight away, that's what I think. If I chose that as an image I would be expecting people to immediately extract the message there

P1: yep, me too, and I would agree, I would choose that as the most striking image for exactly the same reasons

C1: oh, cool

P1: and it's in the middle

C1: ok,

P1: what else do we need to do?

C1: I think that's it

P1: the director's not saying much

R: yeah ok, great, thanks very much

P1: so, what's the answer?

Commented [A82]: This wasn't the case for TR1 or some students – immediately, they saw birds, not pollution.

Commented [A83]: Framed as a task in a school setting, makes people believe there is "one" solution. If I had said make 3 groups, would it have motivated them to make more creative, novel connections?

Appendix 8.2 – Transcripts of Meaning-Making Task – Teachers TR1 / TA1

R: So, what I'd like you to do together is to look at the images and put them into groups. You can have as many or as few groups as you want, but you have to explain your rationale for the grouping. Then, once you've done that, if you can choose one image that attracts you the most and explain what you think about when you look at that image.

TR1: ok

A1: alright

TR1: so, shall we start?

A1: yes, I think

TR1: do you want us to talk from an EFL point of view?

R: No, from a 'you' point of view

TR1: Ok, well we've got sport those two (image 2, 3) and that one (image 11)

A1: yeah, those are the three that jumped out to me, so sport

TR1: you could extend that to like activities (image 4)

Commented [A84]: Possibly identity as teacher is a more comfortable one?

Commented [A85]: Quick agreement, repetition, collaboration

A1: yeah, team activities

TR1: these (image 10)? no, they're just talking aren't they I thought they could be playing or something but they're not. The others? Study, you've got (image 5,12)

A1: yeah that one (image 5) and maybe this one as well (image 8)

TR1: she's waiting for results of her exam or something (image 12)

A1: yeah, she looks a bit nervous or apprehensive (image 12) and he looks a bit stressed (image 5) so we could put them together in terms of emotion

TR1: we could put those two together as flying (image 11 and image 1)

A1: yeah, although not actually flying but capable of flying (image 1)

TR1: capable of flying, yes

A1: so, we've got housing estates perhaps (image 6) past and present, comparisons between how we lived in

TR1: I suppose we could put that with those (image 10)

A1: yeah could do

TR1: although I don't know how they'd link together at all

A1: you could do a comparison between a more affluent suburban area and a slightly more run down city centre or post-industrial…

TR1: yeah, that's one picture isn't it

A1: oh yeah

TR1: yeah, it's got a little 10 on it

A1: ok, so you can say 'the haves and the have-nots' (image 10) with the 'haves and the have-nots'

TR1: I suppose that (image 7) and that (image 1) can go for environment

A1: yeah

TR1: couldn't it because it's about the environment. I'm not sure what that is, I don't know what's happening there (image 4)

Commented [A86]: Breakdown in communication, no echoing by TR1 or acknowledgement of A1's contributions.

Commented [A87]: breakdown

Commented [A88]: examples of negotiation.

Commented [A89]: Breakdown, no confirmation/resolution reached.

Commented [A90]: No confirmation, resolution reached.

Commented [A91]: Examples of scaffolding, A1 helping TR1 to make a meaningful connection.

A1: again, is it a comparison between past and present? are they off on a trip somewhere?

TR1: that's backpacking in the 17th century or something is it?

A1: yeah

TR1: ok

A1: it's their gap year

TR1: yeah, I don't know, I can't see how they are connected though, so you could put that half of that one (image 4) with that half of that one (image 6) to just go umm old stuff

A1: old stuff, Bill Murray, Life Aquatic is the only film reference….

TR1: Sea? seagulls? maybe there's sea nearby?

A1: yeah,

TR1: air (image 11) and sea (image 9)? nah that doesn't work does it really, the elements? you could put them all together as elements

A1: again, I was thinking maybe group…

TR1: do you know what, I know a group we can put them all in, the not very interesting group

A1: Oh (surprised tone) well I'll leave that one up to you

TR1: it's a matter of opinion isn't it really

A1: do you want to pick one?

TR1: for me it's that one (image 9)

A1: oh, ok, the one we haven't really talked about

TR1: yes, it doesn't really fit in with any of the others, I don't know, I just think it's more artistic than the others, you've got the people crammed in and although it's like from an 'us' point of view than an EFL point of view I feel like I could use that a bit more, you

Commented [A92]: Further scaffolding is unsuccessful

Commented [A93]: Breakdown, no resolution reached

Commented [A94]: More of a monologue than dialogic collaboration.

Commented [A95]: Breakdown in communication, TR1 feeling cognitively overwhelmed belittles the task. A1 does not share this feeling so possibly TR1 loses face.

Commented [A96]: A1 manages conversation by moving on to 2nd part of task.

could stimulate some imagination with that whereas with the others it would just be, what's he doing? playing football, ok. umm which one did you like?

A1: the top left one, the bird feeding its young (image 1) because…

TR1: hungry are you?

A1: (laugh) we've got some chicks in our garden at the moment, there are some nesting birds and we've seen them being fed, so that's **exciting** and I like birds, I love birds anyway and I feed the birds every day, so there's loads of birds in the garden, so immediately that appeals to me and also it's almost that time of year, more or less

TR1: do you know what, last year we found a little nest with goldfinches in and it was right next to the house, right next to the window, because it was in a tree, and I got so excited and everyone came over to have a look, and we were having a look and everything, because I kept seeing the one bird flying out of the tree and I kept thinking: why is he going in and out for all the time? and there was a nest there and it was amazing, so **exciting**

A1: yeah, getting to watch them from the window

TR1: well, I could have done but I didn't in the end because I noticed everybody crowding around, because we were having a party, so I said ok come on then, get lost now, you know to get rid of everybody, but yeah it was nice, it was really cute cos the little ones were in there as well and you could see mum or dad going back and for, it was **exciting** because it was in the middle of the tree and you could see, it was so close to the house, it was like wildlife on your doorstep

A1: yes, like Springwatch

TR1: so I understand why you'd be….do you know what birds they are?

A1: we've got Dunnuks nesting but lots of Sparrows feeding, but the two nesting are Dunuks.

TR1: cool

Commented [A97]: Having lost face TR1 reverts to the comfortable identity of EFL teacher.

Commented [A98]: Joke, attempt to regain some power?

Commented [A99]: Making meaning by relating visual to real lived experiences – perhaps as photo of bird, not animation.

Commented [A100]: TR1 spoke about A1's choice over 12 turns, just over 3 for his own, why? Perhaps, delay the task, maintain control over the dialogues, win back face.

A1: we've got lots of goldfinches

TR1: yeah, they're all over the place aren't they. When we move I saw a design I like for how to get a whole load of birdfeeders together and already it's really noisy up there with birds, so I want to see if I can attract more, we went camping one time in West Wales and in the little cottage there they had a birdfeeder and a woodpecker came out and was feeding from there as well, so that was very **exciting**

A1: it is **exciting**

TR1: it was yes, well I thought so anyway

R: so, can you just reconfirm your groups for me

TR1: Sport, or sport and activities if you want to put it together (images 2,3,4) Study

A1: work, study and maybe feeling a bit stressed or anxious

TR1: yeah, 5,8, and 12….11, 3, 2 and also possibly 4 as well…..6 with 10 couldn't you?

A1: yeah

TR1: or half of 10

A1: yeah comparisons maybe between past and present or lifestyles

TR1: then I suppose you could do 6 and 4 also if that's what you were doing ….1 and 7 because there are birds in them, we didn't get 9 anywhere, oh 9 could go with 7 because we think it could be near the beach because there's seagulls, but…that's about all

A1: what about adventure, we didn't talk about that

TR1: oh yeah adventure, adventure (image 11) adventure (image 4) that's a good idea. I suppose you could do people (image 11, 12, 4, 3, 2, 9, 10) for all of them, couldn't you, at least then you'd get that strange, peculiar picture (image 10)

A1: it's quite broad though isn't it, people.

TR1: it's a topic, we weren't limited to what kind of heading it had to be, were we

A1: true

Commented [A101]: TR1 continues to dominate turn taking.

Commented [A102]: Wasn't a shared idea.

Commented [A103]: Meaning not automatically extracted, birds focus to landfill.

Commented [A104]: Collaboration feedback decreasing. It breaks down again when TR1 feels slighted, reverts to humour again, question addressed to himself rather than A1.

TR1: you could put them all in as pictures…umm what else have we got? old and young, because you've got old and young (image 2) old and new (image 6) old and new (image 4)

Commented [A105]: breakdown

A1: yeah

TR1: this picture upsets me (image 7) and I don't really know what to do with it

A1: no, I don't, I was just thinking about that one right now

Commented [A106]: A1 attempts to repair relationship / task success.

TR1: but I don't like it because I've seen it before and it smells (laugh) not that picture but that scene

A1: what does it smell of?

Commented [A107]: collaborating.

TR1: rubbish

A1: **what does that smell of? (image 8)**

Commented [A108]: A1 reverts to role of teacher , perhaps ------ feels more comfortable with this identity

TR1: paper

A1: books and things

TR1: that's a nicer smell than that one (image 8 to 7)

A1**: what does that smell of? (image 1)**

TR1: ah, the garden I suppose

A1: **yeah. What do they smell of? (image 4)**

TR1: sweat because they've been trekking for days

A1: **ok, so let's do smells**

TR1: (laughing) group them by smells….oh groups! look you've got a group (image 11) a group (image 10) a group (image 4) a group (image 3) a group (image 9) so groups of people. **I** feel like **I'm** on Countdown or one of those quiz shows on TV, where they are going, how many categories can **you** come up with? Quick! we need to get that thousand pounds! Come on, do another one…umm emotion? (image 5) stress, happiness (image 4) anxiety (image 12) happiness (image 11) indolence (image 10)

Commented [A109]: Perhaps revealing that he is not comfortable in the role of "student". Feels he is alone in this despite having A1 to collaborate with.

A1: or depression

TR1: or it's just laziness isn't it, umm happiness (image 3 and 2) curiosity (image 9)

A1: showing your political colours there with that comment

TR1: do you think? well, it's coz of his stance, it's like, oh I can't be bothered so that's why I'm thinking laziness, not like that, he's lazy cos there's nothing to do

A1: ah

TR1: I wasn't judging him because he was outside the job centre

A1: just checking

TR1: umm what else?

R: so, what do you think about, A1 said what it reminds him of when he looks at image 1, so aside from teaching what does 9 make you think about?

TR1: me?

R: if 9 is your favourite or attracts you

TR1: umm probably imagination and fantasy, I quite like the colours, and Life Aquatic, they're exploring the seabed but because of the way it's coloured it makes me think that it's not the sea as we know it that it's going to be like you know sea monsters or aliens or something like that and I like a bit of imagination and fantasy so, and just the design, if I've got to look at any one of them for any period of time then I'd choose that one because it's just it looks more aesthetically pleasing really, the rest aren't, I don't really enjoy looking at the rest , whereas that I kind of, well I maybe wouldn't put it on my wall, but it just looks like something more that you'd want to look at, whereas the others don't at all, I don't think, what else would I, well that one (image 1) because it started us talking that one with the birds and it stimulated that, you know from what A1 was saying about the natural world so it is interesting, but the others there's just nothing really to them, I mean him sat at the desk with two computers (image 5) it's like oh god, and his phone, I don't want to see a picture of a phone, I look at my phone too much as it is, so yeah I think it's just more artistically pleasing.

Commented [A110]: Whilst meaning making did lead to interaction and communication, it also created conflict which needed careful management.

Commented [A111]: Breakdown

Commented [A112]: Example of how interest of viewer frames, creates new sign / message

Commented [A113]: Using humour

R: ok

A1: I guess it's been designed to be an interesting image because of what it is, whereas the others are more snapshots or stock photos

Commented [A114]: Extension/negotiation.

TR1: but to me I look at 7 and I think all you're gonna go is, isn't it terrible what's happening to the environment, that's it, the picture itself isn't going to get me to say anything because then you're going to leave from that, the books (image 8) I mean I don't really know what they are, I mean the smell of books, as you mentioned a library or something…….the people backpacking? I mean what do you say? unless you say, oh I went backpacking once, but how many people do you know that have been backpacking, I haven't been backpacking so

Commented [A115]: Still framing the images within the EFL context.

Commented [A116]: TR1 seems less able to make meaning if he hasn't lived an experience

A1: I've been backpacking

TR1: you have, have you

A1: so, I could probably make some comparisons to my own life with that one

TR1: have you worn that style skirt?

A1: oh yeah, that's what I mean, this is backpacking!

TR1: (laughing) so it is this one and not this one

A1: no (laughing)

TR1: because I have often thought of wearing a big hat with flowers on it, but I haven't ever worn a big crinalin skirt like that to walk

A1: you haven't lived if you haven't walked up Machu Pichu hitching up your skirts

TR1: look they're paddling in the sea, I've done a bit of paddling…yeah so those two (images 2 and 3) they're just sport so count me out

Commented [A117]: TR1 seems less able to make meaning if he hasn't lived an experience or is not personally interested in a concept / experience.

A1: yeah, but if I had to talk about them or choose one that I found more engaging, absolutely number 3 over number 2 because this looks quite posed (image 2) and not overly natural or life-like, whereas this is clearly from a real game and it's wheelchair basketball rather than picture 2 which adds another element

TR1: to me though, 2 I could talk about relationships, role models, learning from your adults, this-that-and-the-other, to me that's (image 3) is just a game, I know it's like the Paralympics but to me it's just a game, it's like football, it could be Ronaldo or Beckham, it makes no difference, it's just football, so I'd have nothing to say about that, whereas that (image 2) I could

Commented [A118]: A1 seems more open and empathic, able to create more connections. A1 scaffolds TR1 how to do this. Humour is a key part in their interaction, power?

A1: ok, that's interesting because I see the human endeavour, the human spirit is more represented there (image 3) and I could talk about emotions, feelings, you know how long they've trained, what accident they might have had in the past and bring in all that context, whereas this (image 2) is just old man and boy posing for a photo, so it's funny how…

Commented [A119]: A1 gets the closest to matching to what the students are engaged by, something universal, not culturally bound?

TR1: you see the ball there is actually stuck to his hand and he's just standing there like that, he's not actually playing it, I mean he's older than me, he can't run around like that bouncing a ball for Christ's sake, no I see what you mean with that (image 3) **but I think because it's in a stadium and stuff so I don't even see the human endeavour I just see another bloody sport game, can we change the channel please.**

Commented [A120]: Working to the teacher's personal preferences, rather than the students, perhaps misses the opportunities for learning.

A1: whereas I love watching all sports apart from horse racing

TR1: **I have noticed actually that in classes the topic of sport does get people talking and a lot of people are interested in it so that's probably me rather than anyone else**

A1: yeah

TR1: I don't mind that one because there's a bit of history in it (image 4) and of course then I suppose you could look at women in the past and now, so now you can go backpacking with a scarf on your head, they weren't even allowed to really show their ankles, no doubt they were wayward women because their ankles are out

A1: yeah, absolutely, probably was quite a risqué photo at the time

TR1: there we are

R: ok thank you

TR1: I can’t think of anything else to say, unless you have more questions

R: no, that’s it. Thank you very much

Appendix 9.1 – Transcripts of PCP Interviews – Teacher TC1

R: What scaffolding strategies do you use? (TC1 looks at handout)

TC1: so that's an interesting one I've never used sentence starters, I often start with an image of and connected to the grammar point or the discussion point, and this one here is interesting connection to background knowledge - because I tried to steer away from trying to second guess what they know and I'll come on to talk about that in a minute with the negative experiences….gestures, so sometimes I might start the lesson by saying I'm not going to speak and get them to work out what we’re going to talk about and we did that yesterday with getting personality and getting feelings and that's quite nice. Songs - I tried to stay away from, graphical data I don't tend to use that, technology - we use a lot and we use it in the form of social media and YouTube, glossary - I might draw attention if they’re in a text. Video - I use a lot.

R: why do you use video a lot?

TC1: I like it because it relaxes your students straight away and everyone sees something different or have a different opinion on it so its really good as a starter people will talk about different things.

R: what type of videos do you use?

TC1: I tend to use anything that’s current So if there is some meme or anything that's going around on social media they might have seen or they might know we do that, sometimes we might do for example this week we did ‘Yanny or Laurel’ and its only just to warm up the class before we even start , sometimes it’s not even connected to the class i use it as a warm up sometimes i’d use a different video, yesterday we watched something connected to the topic today, so we did part in class and part homework and that was a little video called Farmageddon it’s produced by Compassion in Wildlife and Farming and it’s all the language they need and it’s almost accidental because the imagery, the visual imagery is so strong it makes you want to connect the language to what you are looking at so that worked really well. You know they don’t seem to remember much do they.

R: How do you think they feel when they watch it?

TC1: I think they are really relaxed, they think oh thank goodness we can relax we haven't got to work too hard we can just relax and watch a video and then have a chat about it later , even if they watch it and haven't thought much about it, somebody else will and then we'll watch it again and they might see something they didn't see the first time so it's a useful discussion point I think.

R: Would you use that with all levels?

TC1: Yeah. Absolutely all levels, in fact i think it works better at lower levels because it makes them aware of the language they need to be able to discuss everyday things and also lower levels we, i used to watch a series and i watched it once with one coursebook and i think i've used it with all lower levels ever since because it's so visual and you've got so many emotional cues of shock and regret and like for example in one of the videos somebody's lost the keys and she's locked out well everyone knows what's happening straight away it's not cultural thing it's just something that might happen to anybody and you can just take that anywhere you want to go , you can use modals, what do you think might happen? You can use feelings to describe those, and then because you teach language connected to what they see they're more inclined to say, well what about this? What's that called? Somebody asked me what's that? And it was the basket in front of a bike, would i think to teach basket on a bike? Probably not. But that's language that they generated through their own curiosity. So i think that works really well at lower levels.

R: Who produced that, do you know?

TC1: It's Headway actually, Headway Series, I think they do it at other levels, but i've used the lower level ones and it's very very simple. It's great.

R: Would you use that at all stages?

TC1: No because the language is so contrived and so anunciated that it's very obviously fake and staged yeah so, the higher you get up through the levels the more immediately you're gonna notice that so then i'd stick to something more authentic.

R: Ok, so focusing just on image, rather than moving image, what have been your either positive or negative experiences?

TC1: Well you can edit this part out if you like, but the reason I agreed to help you out with this is because this is something that i feel really strongly about, the imagery in nearly every course book i've come across with perhaps the exception of the National Geographic Life series are very very Western bias , you know I've got a beginner class looking at an image of Britney Spears and Madonna and people that they don't know , they can't relate to, they can't engage with and then you spend your time teaching about something that's not important, it was supposed to trigger some schemata and it doesn't at all and you waste your time trying to teach it, what that does i think is totally alienate the student in the first place, right so they are the bane of my life. I've brought you some examples of higher levels , so this is something we looked at two weeks ago and for the benefit of the tape this is , the unit is about rudeness, polite behaviour right so it starts off, you open the book, page 68 7B and at this point in their journey they are so conditioned into using visual imagery to orient themselves , ok what is this about? Using all the clues so we've got a headline which says 'Vocabulary and Speaking' and they think, ok that's what we're doing, ok good and bad behaviour , you're activating schemata already and then we look at these visual clues, so i looked at them and i can only work out 2 of them as a native speaker so it took me a little while to guess this and the guy looks really really angry and he's got his hands on his hips and what you find are 2 people that don't look like learners or students that look like other teachers and they've got a phone in their hands, now that could be someone sharing something on social media but i think it is intended to say don't use phones in the classroom. I imagine, I don't know. Or it could be they're taking a photograph and look where the position is. Right! It's really strange it took me, because he's got his hands on his hips too and they seem to be pointing the camera at his waist shall we say down it's a very strange image. Anyway, the other thing is we've got these two people and when i looked at it first of all i thought air stewardess then i thought um no idea there's nothing in there, that's a lift I suppose, there's nothing there to give me any cues as to what perhaps the good or bad behaviour is. This one, somebody holding a chair out, looks like a young kid, is that supposed to be good behaviour? According to who? In what culture? It's a really strange thing and this one here is a photograph of a pair of shoes and you look and think ok they're crossed so where's the good or bad behaviour? So the newspaper is a little bit of a red herring i'm not quite sure why it's there at all. I think it's because he's got his feet up so i don't consider that bad behaviour perhaps impolite in certain situations but it doesn't connect to the topic at all. Most importantly there's nothing on these instructions to cue you to look at these photographs, there's no activity connected to any of them , it doesn't orient you to them at all, we've got a listening and some speaking and got a bit of grammar but there's not one single exercise that makes you look at the photographs or asks you to discuss them or get you to guess what they mean. That's kind of interesting. And then this one, the bane of my life...Singles..not so much about imagery but about appropriateness , it just doesn't work for some cultures. They don't have a single life experience of like dating and what might go wrong. And the imagery you've got is 3 young white people, Western white people shall we say. It doesn't work, only because you can't imagine, guess, hypothesise about something you don't know so then you have to pre-teach that and that's not really what the lesson's about and that's what i think.

R: Have you had any positives, maybe images that you've found?

TC1: Well again the videos that I choose and that I select tend to be positive because you know your students and you know what they're going to engage with or find intellectually stimulating I suppose or spark some curiosity yeah. National Geographic Life i really like because there's no one culture that seems to be dominant and you get a sense straight away right from the early stages of the book, oh ok this is a very cultural book, we are going to be looking at all sorts of cultures, there's no set standpoint so that's rather nice and there tends to be more of the natural world. I think the natural world is a really neutral subject to teach and to explore.

R: Why do you think it's neutral?

TC1: Because we all have natural environments surrounding us yeah, whether that's green, blue, dry, wet, whatever it is we can all relate to something from nature as opposed to some cultural norm.

R: So, you said in Life they've got a range of cultures, no dominant one, and that's nice, why is it nice?

TC1: Because everybody can discuss somebody or something as opposed to the differences because what happens I think is that we tend to focus on the differences , I can't relate to that because I don't do that in my country, well I do that in my country, and it just polarises your class immediately whereas if you introduce something...i'll give you a perfect example, it was a beginner class, it was about reindeers and the Sami in Norway, now i don't have any experience of those and I don't suppose any of my students would either and it's great because now we are all talking about some new culture or some difference and we can use that as a difference between all of us as opposed to polarising your class, us and them.

R: So, because you as the teacher don't have experience of that culture would you say then you are in the position of the student and you are all learning together so there's not that teacher student divide?

TC1: Yeah I think that's what i'm saying, you're not polarising the class between what I know and what you need to learn. We're all exploring something together and immediately everyone gets, what do you know about this? Nothing! me neither, let's explore, let's find out.

R: So, in your general English classes how regularly would you say you use videos or image of your own?

TC1: Of course, it entirely depends, so I'm just going to use the experience of teaching this class and I would say daily.

R: So, it's a big part of your methodology? Your beliefs?

TC1: Yeah, even if I don't find something on the internet, a video or something I think might work in the class, I'll ask them to find something on their phones that's interesting to them.

R: Now we're going to switch, and I want you to think about your experiences just teaching IELTS. So how long have you been teaching IELTS now?

TC1: Well, this term I've been doing it as my base class, thing is I started teaching IELTS about 7 years ago, but it's been very sporadic, here and there so as it is it's going to be more full time but technically I have 7 years experience teaching it right.

R: With your current class, how long?

TC1: We're at the end of week 8, going into week 9 so 9 weeks.

R: So, thinking about the IELTS coursebooks you've looked at, what images do you think are common to IELTS materials?

TC1: Well, none of the above, it's only graphical data so it's the only thing i've found in any of the coursebooks, unless we are looking at vocabulary for a unit. But even that is quite sparse, most of it is graphs, data, pie charts, that sort of thing,

R: So, what about your preferred types of image?

TC1: I've had a think about that and i've gone with animation, students across all levels have sort of told me that they prefer the animated pictures , i'm not sure why, i can guess but lots of the pictures seem very contrived, and shot, and staged, and fake, inauthentic but i think the animated imagery adds a bit of fun , helps you relax a little bit and work out where they're going, doesn't take itself too seriously, I think it's a bit more playful.

R: So, in this IELTS class, of 8 weeks, have you used any of your own video or image?

TC1: No. none.

R: Why not?

TC1: Well because I'm teaching specific task-driven lessons and that's really student led. They want to know - how am I going to approach task 1 writing? for example so imagery wouldn't be important for that lesson in my mind anyway.

R: Why?

TC1: It's not connected to what I am doing, right so the idea of using an image to try and explain increase it's just as quick to write a little arrow pointing up.

R: Ok, but that's an image though?

TC1: Well it might be an image, but it's not something from a book or something that i've sourced, that's what I mean.

R: Alright. Ok so this is an IELTS course book do you want to have a look and a flick through?

TC1: Alright so I notice straight away that this is an IELTS Advanced so we are looking at a much higher level of score, so perhaps 8 upwards alright, whereas…

R: No, it's 6.5.

TC1: Ok, but my students are looking to attain around a 4 so if i can put that in perspective first of all, the problem with really low level students is that you can show them that image for the next 25 minutes and that is not going to generate any vocabulary because they don't have that vocabulary in there so i would teach that the other way around or perhaps alongside it so it's much better to say computer this, that, and the other but i don't spend an awful lot of time just teaching vocabulary because what happens is they then complain to say well that's not IELTS, I wanna know how to do the test , I can learn vocabulary in the General English , they want to focus on the task itself so we tend to focus on the instructional language and timing and useful things that can help them at this level. Whereas, this book has got a lot of imagery in it, a lot of them are cartoons, not all of them, but how useful is it once you are at 6.5 up i'm not sure. I mean that's not helpful to me at all, i'm quickly scanning a page here and there's a picture of a guy next to a futuristic car and i've got how product placement works...True / False / Not Given so i'm not sure how that would help me with the strategy of T/F/NG. And if it's meant to activate any of my vocabulary presumably i would know it without that image. I don't know if it's particularly helpful really, ….ummm should I say anymore about this page, we have spotlight on communication and we have an Asian person and some apes , i don't know if that's particularly connected to the task or how helpful it is really. Sometimes I think they just try to prettify the page ...so this one, i'm just flicking over a page and they've got risk and reality and you've got somebody caving and somebody on a bike in London, i don't know, because you can see a London taxi, well none of that is going to help with the tasks i can see in front of me, but i might just quickly think, oh yeah they are two risks. It doesn't explore any risk or reality it just prettifies the page, it's of no use. That's what I think. (continues to look through the book)

I've seen her before, ….yeah, so bird migration, here are some water buffalo…..a lot of the time they seem to be very last minute , somebody's thought well that looks a bit wordy we'd better put something on there to make it look more engaging ...and this one the study of literature is just so off-putting because you can see 3 white guys of different ages and i'm not into literature so i'm already thinking, oh god don't ask me who they are because I don't know anything about literature and i'm already thinking negatively before i even look at the task. And actually you don't need to know anything about literature in order to complete this task. I don't know, that's my opinion.

R: Ok so let's say it was a writing task 2 ….right here's your writing task 2, recycling is now essential , do you agree? And they have this image, would you use this image at all? At any stage of the lesson?

TC1: I think it's a really powerful image and this is the one we discussed in the earlier thing isn't it, but again, i now know anecdotally that that didn't resonate with all the students, however even that's quite important, even though it didn't because i think….that age old problem with teachers is that we are trained to teach a cultural norm as opposed to the language connected to it , the idea of recycling and how important it is, is very cultural , it's also linked to social class, education , employment even, wealth , it's connected to a lot of things and we're using this as a standpoint, however, in order to write about this topic there's a certain amount of thought and consideration that's necessary so a visual image like this would be really interesting to say, what do you see? Birds, what do you see? Rubbish. What's the connection? And it would be really helpful to the students to see what's happening there and whether it's right or wrong and then try to get them to think beyond describing what you can see so that actually i think is really useful, even if perhaps they didn't engage with the photograph initially.

R: So, if it was a striking image like this, might you use it like a warmer to get them going?

TC1: Absolutely, yeah

R: And then think about task strategy?

TC1: Well, in this example it says, recycling is now an essential measure, so that would need to be discussed first of all because i understand that immediately and i also know a lot about why it's an essential measure , but then that's my western-centric view , so i can't just assume that all the students know that so i would have to use a visual image to try to i suppose to try to elicit something other than the vocabulary connected to recycling and only through that can you form an opinion to write about.

R: So, let's say you were teaching a topic that they didn't have much language for, in IELTS, it was a TFNG reading and it was all about sport, would you take any images with you?

TC1: No, absolutely not.

R: Ok, why not?

TC1: Oh god i hope i'm not exposing myself, you should have been doing this all along, it's just TFNG is a task-driven task, it's not about how much vocabulary you know and whether or not you can connect to the ideas, they either know the vocabulary or they don't so either i'm going to teach the vocabulary they need for the task, or i'm going to teach the task. So, if i was teaching the vocabulary necessary then yes of course, you're going to need some visual imagery, but if i'm teaching how you complete the task then i think it's a little bit distracting.

R: So here, you've said you don't use images in your IELTS because usually they're culturally specific, or abstract, it's not related to the task, it could take them in the wrong direction. Ok, would you be open to using image in an IELTS class?

TC1: Teaching what specifically though?

R: Anything

TC1: Sorry, no, I wouldn't actually and that's just me thinking about the group of students I have now and the level that they're at, ok. So, yesterday we did just vocabulary and all I used was pictures , that's all I used and we had a wonderful session which was wonderful because they asked for vocabulary and that's the very first time they've done it, and the reason they asked for vocabulary is because we'd been looking at reading , especially the processes , and they'd realised that no matter how many times we go through what the instructions are without a certain level of vocabulary they are not going to be able to complete the task. And that's been quite a seismic shift in their understanding of how best to study for this IELTS test right. So yesterday was great because I gave them lots of imagery because they knew they were looking at vocabulary , but going back to my earlier point, which perhaps is unique to this school or perhaps to this particular class, but I find a lot of students say - I don't want to do that because that looks like general english and that's not connected to IELTS, so don't give me pictures, I haven't got time for that, just tell me how to complete this task - You know, so there's always a tension of how you approach teaching IELTS to a lower level.

R: Do you think it might be different at a higher level?

C1: I don't know, I can't answer that, I can't guess that one because I haven't taught a higher level.

R: Ok thanks, very interesting.

Appendix 9.2 – Transcripts of PCP Interviews – Teacher TR1

R: What kinds of scaffolding strategies do you use?

TR1: of the things on there, quite a lot – connecting to background knowledge, pair and group work always, I like sentence starters because they're natural: you know when people are having a conversation, we finish each other's sentences because you know what is going to carry on, so it seems natural to me. Songs I never use, I find students tend to zone out generally, and you've got the music and they are all sitting there like – I don't know what to do with this – it's also not the original song, because of copyright it's someone else doing it, and usually I don't see the value of the lyrics, or the lyric of the song that they have on there so I don't use those at all. I have done, but I've never come away feeling that there was any success in it, but that might be the way I'm doing it. Gestures, yes of course, I pull a lot of faces and wave my arms around. You know getting them to think about what they've done and self-correct, often with just a frown sometimes can do all of that. Graphical data, no, not very often. Models, yes, because they are patterns and I like getting them to see patterns. Technology, not a right lot because we don't have any in this school. I think it's quite handy to have access to the internet sometimes in that I've done "Coronation Street" with subtitles which was really interesting because of how the idioms were used in there, I can't remember which. The digital books you get, it's just the book up there (pointing to the whiteboard) and because I use a lot of pair and group work I don't want them staring forward all the time, I want them engaged in something, and you know you've got the CD player and the CD and tape, so I've used the laptop before to play the CD because you can move it along, but that's probably about the extent of it. But, being able to show something on the internet, that's quite useful. Glossaries, no, that's for students to look at when at home, I'll direct them to it and if there's a test coming up, but sometimes I'll look at it and I can't remember where that word came up, I don't remember seeing that word, and I tend to diverge a lot from the text book and bring things of my own, things that I think they need or are more important for them, so the glossaries are often redundant. Video, yes, as I said, Coronation Street. Images, no, I think would have to be the answer for that, I don't use images a lot because there aren't any that do what I want to, it's very difficult in my view to find useful images, which is unfortunate because they could be very helpful.

R: How would you define a useful image?

TR1: I was thinking about that, I think it should naturally lend itself to the language that you are trying to elicit or make them want to use language that you want them to use. I want to see it promoting the language, and I rarely find that. For example, when you are teaching a lower level clothing – she is wearing a …. – but they are always at low levels, and quite often the way we describe what people are wearing – he is wearing a shirt and trousers – so a drawing would do, when you show them fashion photography, you've got unusual items that they're wearing and they're in strange poses and still, even though you might like looking at the picture of a glamorous model, all you're going to get from the students is – she's wearing a dress – and well, yeah. Are you really going to describe the way her hair's been done, because then you've got the passive and all the different terms for the hair and do they want all of that language? So, I have used those and even the ones that we've got here, I've looked through them but – this is no use, this is no use – you go through a stack like that (indicate big size with hands) and hand out bits of paper from a magazine and all you get is – he's wearing a suit, she's wearing a dress – it doesn't seem very realistic to me either because when do we do that? When do we sit down and go – oooh look, she's wearing a brown skirt – we don't, so I don't use those. I was thinking of something actually, a book I used to love, it was called "Picture IT", it was a book we had in Japan and I really, really liked it. It was all pictures and it was almost like a cartoon strip, but it was detailed, step-by-step, things of like daily routines and one was – getting up in the morning – so, the first picture was somebody sleeping in the bed, then the alarm clock ringing, then it was the hand on the alarm clock, then it was the person sitting on the side of the bed, then it was them yawing and stretching, then it was them walking into the shower, and each picture was step-by-step, step-by-step, and the thing that was really useful was that they'd go – I switched my alarm off – which was great because you never find that in any text books, you'll have the usual – woke up, got up, had a shower – you don't even have "get dressed" sometimes, or you'll have – put on my sweater – you don't have the general things, and they had a picture of this (gesturing) – do up my shirt – so, you had all those step-by-step things one, by one, and all of the vocabulary was elicited from that, just by going – what's happening? – in each picture. But, what I really liked was that you could actually use the tenses, so you could go every day this is his routine, but then you could have – this is his morning, what's he going to do? – and you could even go along to different points – what has he done? – so the timeline was already there for you, so not only do you have all the useful vocabulary, you also had the tense work in there as well. You could also use it for stories, so it was very, very practical. One of the things I find with the pictures I see is that they require creative imagination, and even the textbook is directing the student – look at the picture, what do you think is happening? – often, I'm looking at the picture and going like – it could be anything? – because there's nothing really going on. I think the pictures in the coursebook are simply decoration. They're of no use, ever. And I know to employ artists is expensive, so what they do is try and source their photographs cheaply, so they get them from the internet, the ones that are publicly available and they try to fit them into the coursebook, they're not using pictures for a language outcome. The best book ever was Picture IT, we have a few downstairs which are along the lines of being more useful, you've got Beginning Stories through Pictures, and they've got pictures of people out, having a day in the park, and you've got a lot of language in there and you could use that quite descriptively and in some you've got 4 (pictures) so you can then tell the story, you can structure a story around it, the thing with those unfortunately is that they are very dated, so you'd say – well I haven't seen that happening in the park, where are the kids smoking in the corner? - it is dated but the idea of what they've got there is really good I think, and I really like things like storyboards because you can use them for a lot, and even when they are connecting an idea you are still asking for a bit of imagination, so you've got a couple of pictures that tell a story and then you connect the story – ok so what happened in between? - and there is room for them to use their imagination if they want to. But, you see a lot that are so empty, "Life" for example, and so many textbooks now go on about using images for language, but you look at the images and think – what the hell do you think that's going to do? – there is one I saw in a book that's lots of clocks (shrugs shoulders) so, you say to the student – what can you see in the picture? – clocks – yeah ok – which one do you like? – that one – why? – looks nice – do you have a clock? (head in hands) and you're just thinking – God alive. There's one I remember, it's in Life, and it's a guy on a camel in the desert, so – what can you see? – a guy on a camel in the desert – well done, who do you think he is? – (shrugs shoulders) how should I know? – where's he going? – well it ain't the supermarket – now I've looked and I think I'm reasonably creative, but I'm not like you there with pictures I'm not that creative, but I've got an imagination and I look at these pictures and I think – I can't think of anything to say about it – so, how would we expect them to?

R: so, when you said – the pictures don't do what I want them to do – what is it exactly that you want the pictures to do?

TR1: we talk about visuals, and I don't like students translating, and I think the only way that you can get around that is that they need to make associations with the new words and new sounds and you want to associate that to a visual. And I often say to students – before you start speaking to yourself in your language and change it into English, look at the pictures in your head, like it's a movie and then explain what you can see – so they are connecting the language to a visual idea, a visual concept, now often that's quite tangible, quite physical, now it would be quite challenging to have the more abstract, intangible ideas as well, but that's what I want. I want them to be using pictures that they can associate language that they can understand, and instead of connecting this language with a translation, they're connecting it to a visual. Also, instead of them relying on their language, because of no end of errors that's another research in itself – translation is unhelpful – but, if they are connecting it to a visual you can have two pictures that are the similar and now we can look at the subtleties between language – why can you say this for one picture and that for the other picture? - and when they've grasped that idea you can associate to a picture and they're not connecting it to an unrelated word in their language that isn't going to help them understand. So, that's what I want, them to see the idea, words are concepts, words are ideas and one of the examples I think of to translate is, when I was in Japan and when you finish work you say – (Japanese) – and literally what it means is, it's a very polite way of kind of saying – you must be tired or I think you're tired – but, because of the way it's structured it means – thank you for your hard work – and that's the way we try and translate it, so when a student says – how do I say this in English? – I say, in English we say – goodbye – because we don't do that, we don't have that concept. But, I learned very naturally that when you leave you say – (Japanese) – because that's what people do and I kind of realised that. Then I noticed when you leave the gym, people say (Japanese), you can't connect it with anything else, other than knowing, you have that visual of the situation in which you have to use the words. I don't know how you could put that into a picture, but when you are talking and looking at the things people do, that book I was saying, at least it goes a lot closer to doing it than the images we get in textbooks. I think the images in textbooks are so far removed from a way to use visuals to aid language learning that it's laughable. It is laughable.

R: Ok, so can you think of a time when you were teaching and using an image in class, and tell me about if it was a positive experience or a negative experience and why?

TR1: Let me think, well Picture IT was the positive experience, and also I think, especially when you've got cultural differences, is a picture, to low levels you can't explain in words – this is what we say and this isn't – but if you've got a picture you can say - look this is what to do – so they understand from that point of view. Picture IT had useful, everyday vocabulary that people were going to use all the time, you know in books you get the standard 10 phrases for daily routine, so you get students who are upper intermediate and they want to say – do up or undo your coat – and they've never heard of it before, so it came up in my class this morning and they'd never heard of it. So that was a positive there (in the Picture IT book) and also the context with tenses, because you had this line of events, instead of going through this grammar explanation of the perfect tense that none of them benefit from, ever, at any level, because all they can do when the teacher asks – what is the perfect tense? – they can recite what they've been told, but they don't know what that means, they've got no concept of it, but seeing that timeline of pictures, you know sometimes teachers draw a timeline on the board with little dots and arrows going back and for, when I was learning Japanese the teacher did that and I thought – what? – I couldn't follow that at all, but then when you had this strip of pictures going on through the day and you had – going to…going to…going to… - you don't need to explain – it's a decision already made and there's evidence for it - it comes naturally to them, they know that they can use it in that context. And I found that as well. And practising forms so there's a lot more that you can do and that was very positive, it's very natural and extending things and encouraging a lot more vocabulary. So, that was very positive.

R: were they drawn pictures or photographs?

TR1: drawn, I think that's one of the mistakes that textbooks make, they think their photographs have to be award winning photographs of these wonderful landscapes and these beautiful, clever angles, the light shining off the sea and reflecting on the buildings, so you don't see those little pin-men sketches that will do the job. The pictures were sketched, they weren't highly artistic, but they were very clear because they were very basic. You do need a bit more than the stick photos when you are teaching adjectives to Elementary, so you've got two dots and semi-circle, ok so he's happy and then the zigzag mouth, ok he's angry, because sometimes you look and think – ok I don't know what emotion that is meant to be – so, they do photographs of someone's face, but it's totally out of context, so you say – how do they feel? – I don't know, like they want a shit? – it's not evident from the picture at all. Another thing that's useful, ok it's flawed, is the Oxford Picture Dictionary, there's some fantastic stuff in there, I think sometimes the trouble with it is that it's a bit over complex, and the language you are trying to elicit hasn't been thought of always, it's just vocabulary most of the time, but I've used it to extend on things, there's a visual of a shopping centre and you can use the present continuous – she's pushing a pram – and just learning the word pram is useful. But it is flawed in that it can be too general, you could have the general picture and then split pictures to focus on the language of the changing rooms or actions of the shop assistants.

R: Thinking about IELTS specifically, what types of images are common to those course books?

TR1: None! there are no images in IELTS, or very few images (picks up the IELTS coursebook from the table and starts flicking through) IELTS designers don't care about images (p.90) look how small they are, the position, it's not prominent at all. Ok, so there are some pictures (stopped on p.106, 104 for few seconds) I mean look at this, what's this about? (p.102) are they meant to be unemployed? I mean that's just stereotyping, and how does the mayor connect to that? I have no idea what this is meant to mean so how are other cultures meant to understand? And this (p.100) what's this about? Can you go anywhere from this and what's this got to do with the text? (reads) ah ok about coincidence, but the image doesn't suggest that, it's not a coincidence is it, I'm climbing half way up Mount Everest and I bump into you, I mean come on, that's not a coincidence, it's just bizarre, it doesn't give a normal context of a coincidence so that students could understand it. Ok (p.98) pot-holing, do you know anything about that? or anyone that does that? (p.94) here we go, another one, they're just empty pictures…

R: What do you mean by "empty pictures"?

TR1: nothing is happening here, it's boring – what can you see in the picture? – houses teacher – yep and…..?

R: What about the colours?

TR1: ok so this is black and white and this one is colour, so it's past and present, but what more can you say? There's a car? ok, but ok if I look more closely I see that (pointing to the factory) and the red brick street, it reminds me of Coronation Street actually, it's quite nostalgic…

R: Why do you say "nostalgic"?

TR1: because my mother used to watch Coronation Street and it reminds me of her in a way, I prefer the old picture to that one, I don't even see that one (modern picture)…..(continues to flick through the book) ok so this is a bit brighter (p.84) to explain what's a canal, (reads exercise) ok so yes these pictures are just to explain what a canal and estuary is, but if you don't have a canal or an estuary in your country or no knowledge of it, are you really going to understand from these pictures, they don't help actually, the photograph is too wide – what is the estuary? – the land? the water? the angle of the shot? it just hasn't been thought through at all (continues to flick through the book) birds (p.80) so….feeding chicks, singing, making a nest (reads text) ok so it is connected, but it's such a niche topic, will students even care about it? probably not.

R: What do you make of these? (p.14)

TR1: I might use these, there's more going on, cycling, snooker, javelin, table tennis, football, basketball, so we can talk about the sports, the equipment, personalise it, but then again it might be something that interests the men more and might disengage the women in the class (reads the text) but it's not actually connected to the reading, so once we start this I'd move away from the images (continues reading the two-page spread) do you know what IELTS is a real challenge sometimes, I mean look at the first question - use a verb from the box in the simple, continuous or perfect tense – "The winning athlete has tested positive for the drug Nandrolone. She will no doubt be disqualified" – oh I could spend an hour on that sentence and they still wouldn't get it, that's really tricky, that's a really tough sentence and that's unit 2, and the pictures are…..do you see the jump from there to there?

R: So, why do you think the course book designer put those images there?

TR1: Introduction. Just an introduction and I could say 'activating schemata' but it isn't really, it's just like – oh look we're going to talk about sport – and then you move on and talk about technology. And honestly to make the start of the unit look pretty. I don't think pictures are used effectively in textbooks, they're not all bad, there are some pictures that can be useful, you often find them at the beginning of the unit, next to the heading, next to unit 2, and a larger one, like a half-page picture that's supposed to introduce the idea, then as you go on I'm guessing….(turns the page) ok, no, they've got two more there, but then there's less and less in the way of visuals, so I think as a teacher anyway when you look at what you are tackling here in the way of language you don't have the time to worry about – throwing a javelin or playing football – because you've got "no doubt be disqualified", "has tested positive for", and you've gotta get there, you've gotta get that done, and that's what they want, that's what they are going to be reading, and looking at the pictures it's not there in the pictures at all and you've gotta go through the concept of taking drugs, why they're taking drugs, why they are then disqualified, performance enhancers, you know all with that one sentence, and the problem with it from my point of view is that it's used as a grammar exercise, "has tested" is what they've gotta put in there, but to me "winning athlete", adjective with noun, that's a difficult construction already, "test positive for", and you've got the name of the drug in there which means a lot of the time they're gonna go – teacher what does Nandrolone mean? – so, you say – it's a capital letter – and then "no doubt be" in between the subject and the verb and then "disqualified" as a passive negative, that's so much there that you've gotta deal with and this is what they need, I mean it's a great sentence, it's great language and everything, but it's so far removed from these pictures.

R: How might you teach that?

TR1: ummm storyboard, again storyboard I think, you'd have one picture of her training, I'm not an artist, I don't know how you'd do this, then a picture of her getting ready, then her thinking about the trophy, then something like with a day before and seeing the doctor, then the results of the test, and then the judges going no, and then her going home with her head down. And then you could get them to go – what do you think has happened? – then you get them thinking and so when you get to that sentence it may stick, but this doesn't do it. To be fair, when you are looking at IELTS, you can see by the limited amount of pictures that they've got there, they're aware that the IELTS is all about reading, writing and listening, yes there's speaking as well, but the level of language that they want because this is Objective so it's 6.5 or 7, how academic that is for a second language learner, you don't have the time to waste on pictures (p.20) back pocket on a pair of jeans, it's decorating the page, it can't possibly have any other purpose, I mean what do you think? the back pocket on a pair of jeans, what's that about?

R: ok, so if I am hearing you right, the pictures there (p.20) are just decoration, but storyboards could have a function?

TR1: I like storyboards, I'd happily teach with lots of storyboards, I'd love a textbook that came out with lots of storyboards, and maybe some suggestions for teachers who weren't sure what to do with it. And I could do a course just using storyboards, if they were good storyboards.

R: What about storyboards in an IELTS context?

TR1: umm that's more challenging because the students are gonna want to read, they're gonna want to pick up words, and look at words, and they're gonna want to use those words very quickly, and know how to use those words very quickly, but I think it could be done, I don't see why not. You know some of the readings the topics are a lot more abstract when you are thinking about space travel, anthropology, issues around healthcare, who's funding it, they're more abstract so I think that's harder, you know like I said I'm not that creative or imaginative because if I'm going to learn about those things, I'm reading the newspaper articles and this is why we have words because we can't do it with pictures, but with some you can. I mean there was one article which was a reading all about Tchaikovsky and his violin and that would have made a good storyboard. The thing is then you'd need the reading to go with it coz you'd need to be connecting the two to help teach the language because you know although we get them to use the techniques, skimming and scanning, you've still got to spend some time teaching them what they're reading, so yeah, I still think it could be used. Writings you could use, a little more detail, apart from the arguments for and against you know, even if you had more things like diagrams, not just storyboards, but diagrams, and tables, and bullet points,

R: like infographic type things?

TR1: Infographics yeah, you know when you think about the difficulty Arabic students have reading graphs because they've never used them before, you could use graphs to illustrate what's going on in a reading and introduce ideas that you are gonna be using in Task 2, so they can show how things have changed, with bullet points as well things are clearer, and I've seen it done in some textbooks where you're organising arguments for and against and you give them a load of them, so you're giving that input, and then you go – which ones do you think are the most important? – So, take 3 that you want, and 3 that you want – and then you are having them to use those phrases, so often they'll read something and all they want is the meaning, they're not looking to take the language out of it, so you need to give them the language and say – I want you to use this language – but, you need to make it so they can see it more clearly on the page. This looks very text heavy (holding up a 2 page spread) when I was studying Japanese, if I opened a book and saw all this, immediately it puts me off. I think if you had a graph or a table, 2 columns, and bullet points here, and they're looking and thinking – what am I going to do with this? – I think it gives them a way in, because the visual then is infographic, organisational, tables, layout, so you are seeing this separation of ideas, the connection between ideas, the grouping of ideas, you know when you do the DELTA they talk about the grouping of things all the time, but you never see it in a book, done as a visual, as a visual grouping, like that – draw a spider-gram and put all the language in there – but there's no room. Or tables to fill in (refers to table on a page) but that's tiny, how are going to write anything in there, because if you write anything in there you're never going to see it, so thinking about it the visual element goes beyond pictures or visuals, it's incorporating the need to see what you're learning, and to visualise it in some way.

Appendix 9.3 – Transcripts of PCP Interviews – Teacher TP1

R: About teaching in general, not IELTS, what kind of strategies do you use to help students make meaning?

TP1: well images seems like a good place to start, For example if you're doing a listening exercise and I would like to take as much of the obstacles out which are not necessarily connected to have skills as listeners...so for example look at who is in the picture? how many people? who is speaking? what will they talk about?...that's not something they necessarily have to deal with and so the actual listening for detail will be made easier.

Images or pictures that look at parts and stages, again that's IELTS, I suppose looking at things like parts of machinery or parts of processes in order to say, the thing you need to write about is how to connect these different things and you have to understand in detail how they connect together and it's easier to use an image than describe it vocally or verbally.

R: What types of images do you use?

TP1: In general, or the kinds of things just mentioned?

R: Yeah, for those things.

TP1: Well, for example in the IELTS part 3 listening it may be that there are 3 speakers, a male and a female and there is a tutor and an image would be useful to show the relationship between them, so they know one is female, the other is male, and so they don't get confused about the names and they are clear about the relationship between them if the picture is clear and shows how they relate together.

R: Would you use a photograph or a drawing?

TP1: Probably I would use a photograph if there was one supplied in the book. Other times I've used a drawing for example to talk about my brother and his wife. I just draw a picture of my brother and his wife and they can personalise it so not only does it give me the chance to start looking at the relationships between these two people so that it gives them some background knowledge about what they are going to hear, they can give them names if they want, they can invent part of the story, they can enjoy the rudimentary nature of my drawing. So hand-drawn things sometimes, students can find them quite endearing because it's not one of my skills. (laugh) Other strategies would be connected to their background knowledge to make things easier to contextualise, say we were going to do a skills lesson, first we'll start by talking about things that will activate their previous knowledge so that doesn't constitute an unnecessary barrier to their own understanding, we did it this morning for example by talking about holidays. The text was talking about plans, and the future, but to get them thinking about that we discussed the types of holidays, what they do on their holidays, how they enjoy their holidays. It seems to me a useful thing to show them some images or just a suggestion of some things they can talk about, their own personal preferences so in a sense that gets them going, gets them thinking, and takes away the reluctance to engage due to having to think about things which are not necessarily connected to the skill they are going to do.

R: Just images or other things?

TP1: Yes, other things too. Well, linguistic models because a lot of students don't like having a grammatical or functional example of language on the board, but we have to recall that a lot of students are analytical, and they like to break things down and look at them in colour, so it's a way of making sure that everyone's learning styles are covered.

R: Do you use colour a lot?

TP1: I use colour all the time, I tell my students when you learn a piece of vocabulary, write it down, that's great, now write down the part of speech and put it in a colour, mark the stress, the schwa, all that sort of thing but do it in a colour, and colour will help it stick in your mind. That's why I use colour on the board, and I say - can you see how clear that is? Ok, so you do it that way too. Because colour, grouping and using colour are the things that help it stick into your mind. And they say - yes, great. And they bring coloured pens the next day, use them till they run out, and then I remind them. (laugh) So, colour is a very striking way of getting people's attention and to learn I think.

What else? Gesture, was one of your suggestions and yes this non-verbal communication it reduces the need to explain everything in detail, so you could say for example - from the beginning to the end (moving of arms to indicate this) - or what's the difference between extend and expand, well one's like this and one's like that (moving arms to indicate) and you don't have to use 100 words to explain it.

Group-work I think was one of the things you talked about, it's always useful because it reduces individual pressure, any individuals not speaking directly to you as teacher, they can talk amongst their friends, they can help each other , their conversations, their contributions aren't out there in front of the whole class, they're just doing it in a quiet careful little group so that makes people a little less wary about what they're saying and making mistakes.

That's pretty much as far as I got with scaffolding strategies. Oh yeah, graphical data because visual learners like seeing things, images in this way, not everyone is a visual learner, most people claim to be but not everybody is so it's kind of a mixture making sure there are enough visual stimulus in there for those kinds of people.

R: Why do you think most people claim to be visual learners?

TP1: In my experience, and I think wrongly, if you say to someone are you visual, or audio or a kinaesthetic kind of learner? They think about it for 5 minutes and say - I'm visual - because everybody thinks that is the sense that they use the most. And it may be, but being the sense that they feel most strongly in their lives doesn't mean that that connects to their individual learning style. I wonder, it doesn't do any harm, but whenever I ask a group of people, 9 out of

10 would say they were visual learners. They may be, and they may not be because then you find them responding really positively to something that involves movement, but they wouldn't necessarily claim to be kinaesthetic. Or they are really good attentive listeners but they don't know that their listening is disproportionally developed to other skills, but I guess it's just a case of asking people questions or realising that their self-awareness isn't quite the sort of awareness that I might have as a teacher. That's not necessarily a bad thing but the more we can learn about that the better it is to be able to help people as individuals.

R: Why do you think it will be better?

TP1: So that when you are preparing and presenting a particular type of lesson there is no stage at which any one of the learners would be less engaged than others for a significant period and then you have to take it one trust that the visual learners will respond well to this part, the auditory learners will respond well to this, the kinaesthetic learners will respond to this part, but there isn't a time where a student says - well there wasn't much in there for me. I was bored by that because we didn't see any pictures or we didn't do any listening, or we didn't do any writing. And it's a case of balancing, especially in open groups because everybody has different needs but everybody needs to feel that we have made an effort to involve them in some way that stimulates them.

R: So, thinking about a class where you used an image and it worked really well or maybe it didn't work so well …

TP1: So, there is something here about the environmental image strangely enough because we talked about that earlier, but when i've used an environmental image and I've used it with certain groups, ethnic groups, say European groups, showing them an image of the destruction caused by global warming is a lot more effective than, starting with it at least, than just saying - so what about the effects of global warming? How does it impact on your life? - but i've used a striking image and for the people who are familiar with that type of location like a recycling plant or a big 3 square mile block of plastic in the Pacific ocean, they may be aware of the problem but maybe haven't seen such a striking image, but as we've also discussed if those things aren't in the front of people's minds then you need to be really careful that you are not directing people in, taking people in the wrong direction. You know if they are not familiar with the kind of image you are showing them then they might also not be receptive to it. I think another negative thing is that pictures of famous people, pictures of famous buildings whether they are photographs or drawings, they tend to be famous in the West and pictures of famous pop groups, things like cartoons as well which often fail because of the cultural assumptions in there and you are not striking the background knowledge of your particular group because these relationships, ideas, concerns don't actually register with them because it's not on their cultural radar whether it's because of their educational system or their family upbringing. It doesn't mean anything to them and humour of course, lots of cartoons are based on humour, and humour can be very difficult to translate and it's a dangerous thing to do, almost to the point of why bother? Unless you're using Mr Bean, which is fine but not all that good for IELTS. You might have to adapt it quite a lot to make it appropriate for IELTS and you'd probably need some English in it too (laugh).

R: What about a really positive experience?

TP1: Positive experience, ok the environmental image we talked about. Positive images for me are not ones that are necessarily clear or culturally identified to everybody but there are things which are open to interpretation, to speculation, to personal opinion so they are kind of obscure, but it doesn't really matter what the students make of it, the point is that they discuss it using terminology or language that expresses their degrees of uncertainty and allows them to use language for agreeing and disagreeing and coming to conclusions. So, something neutral, not necessarily anodyne, striking pictures but pictures that don't have just one clear interpretation, but one that people can agree and disagree and speculate over.

It doesn't really matter what the picture is, but what language they use to come to terms with it.

R: So, an image that stimulates that more natural language, communication, collaboration, negotiation?

TP1: Yes. I think sometimes images in text books are used in exercises for controlled practice of language and that always seems to me a little artificial because if you are asking people to be fluent and discuss their opinions and to speculate you are really as a teacher giving them free reign to say anything they want in any way they want and so I think an image shouldn't be too focused towards trying to get people to say a certain thing but allow people to explore their feelings , emotions and reactions to that image and hopefully they will come to notice that the language they use is the sort of language that we would encourage them to use.

But, they don't have to because it's free and it's fluent. So, openness in a picture is better than a strict interpretation.

R: What types of images do you believe are common in IELTS course books?

TP1: Images to present themes because I think teachers tend to teach to IELTS, to the exam, rightly so, but the underlying concerns for a lot of teachers and me too, is that IELTS seems to demand vocabulary in a fairly restricted area of themes. There is environment; work and training; and so often the images in the books are things that reflect those themes and they are not intrinsically interesting or stimulating. So we are going to practice speaking and we are going to speak about the environment so we are going to have a picture of a pomegranate or an apple and it doesn't have any value, it's decoration a lot of the time, it's often there to fill the page and to reflect the theme we are discussing but they don't really stimulate any debate or meaningful personal thought that could help them in developing their skills to deal with that particular topic, I think it's just decoration. They don't make anything happen really. So, what's the point?

R: So, you feel that the open images which encourage speculation and negotiation that you like don't exist in IELTS books?

TP1: No, I don't. In my experience over the years, I've used Ready for IELTS and I don't find that those images lead to any kind of personalisation or opinions or any emotions and you need that at the beginning at the very least to make them participate in the discussion and skills work that follows.

R: In IELTS classes, how frequently do you use image in class?

TP1: Not very to be honest. Mainly to introduce a topic, to show a couple of images and ask how can we relate these images? what theme do we have there? are you familiar with this environment? do you agree or disagree with what's happening in this picture? Really, it's a springboard. I wouldn't refer to images throughout the course of a lesson because I am using them to loosen up people's ideas, to get them thinking, to get the creative ideas flowing and then having done that, with IELTS, I then go onto let's do this listening or reading and the images have gone because they've served their purpose. The images are scaffolding, doing groundwork of activating schemata or reminding them of the lexis that I want them to look out for in a listening or reading text. What's interesting for me is that it's useful, it serves a purpose, but it's quite easily discarded but it does take up a big proportion of the page in that exercise (referring to the landfill image in the book).

R: Why do you think material designers do that?

TP1: I think because they might not use the picture in the same way that I would, because I think they are illustrating the fact it is a student and a tutor for example, and I haven't checked in the teachers book if it says – use this picture for this, this, and this – I think it's put in there because it's the theme, it's the people who are talking, it looks quite pretty, it takes up plenty of the page which means you can put the exercise in the right size and shape on the page and students can go – oh yeah it's those 3 talking – so I don't think they're exploited as much as they could be. For example, I am happy with a small picture like that as it is enough to stimulate a bit of discussion but often the pictures seem disproportionate to their purpose. That could be just the logistics of putting together a book with so many pages and exercises.

R: Ok, what do you think of this, if this was your two-page spread (landfill image in the book)?

TP1: I think that is a big old picture, I am not sure it needs that much, but on the other hand there is quite a lot of detail, and if there isn't the detail in there, there is the potential to misread it. It's a very striking image, maybe in this case taking up half the page would be justifiable by the fact it needs to be very detailed, so you pick out what it is. On the other hand, actually I'd need to check and see, does this serve a purpose to be 25% of this? or is it just to say – this is what a rubbish tip looks like – now we're going to talk about the environment.

R: Have a look.

TP1: Yes, it is a survey on recycling, which is interesting because that (picture) is not recycling. Yes, it gives students awareness of an issue they may not be aware of, as long as it's made clear to them what this actually represents. On the other hand, in terms of something that contributes usefully to the skills involved in this type of writing, I think that probably the space on the page would be disproportionate. I'm not sure the size of the image is proportionate to its significance in developing the skills. It's about introducing more generalised ideas as part of your argument to say – some people think this, and other people have suggested that – but I can't really see the connection there, other than it's landfill and the word landfill is there. To stimulate people's discussion, yes, but obviously before you start writing you would have to have a discussion and use that picture to stimulate, but there is a lot more to this exercise than that, and this doesn't cover a lot of the other things that you need to do, it doesn't help people with modal passives, it doesn't help people express opinions, it doesn't help people think about general or universal opinions towards this topic. It's just there and its content is a bit 2 dimensional.

R: What images might you put there (instead)? How would you make it better?

TP1: I think I might, looking at the content, I think it might be useful to stimulate people's ideas about things like recycling and landfill and different ways of dealing with refuse because that really is what this is about – the different ways of dealing with refuse and different incentives we could offer to people to deal with their refuse more responsibly or sustainably, so a range of pictures, you could have 4 or 5 illustrations of different ways of dealing with refuse and you could ask people to compare and contrast and express their own opinions about which was the best one and why, rather than just looking at one picture.

R: So, coming back to your belief that if they are negotiating, if there is a range of images and there is no kind of one view point….

TP1: Yes, yes, yes. That's what I mean by 2 dimensional: that's one view point, but here we've got government targets, and graphs and bar charts that might feed into other things and tax rebates, recycling paper, domestic rubbish, bottle banks, supermarket packaging, air travel, taxation….there is a lot of scope in there for more stimulating pictures which would lead people towards feeling more comfortable dealing with these arguments rather than just producing them from nowhere. So, in a sense that's quite a wasted opportunity if my theory holds that the primary function of a picture would be to stimulate people's background knowledge, agreement, disagreement, speculation and really the sorts of things that you need for this task of reporting and comparing ideas. Possibly, if you have those range of pictures throughout the recycling process, getting students to make those connections.

Yes, something they can get their teeth into, rather than here is a landfill, and as we discussed previously, they might not even be familiar with that concept. As a picture it is a good stimulus to introduce the concept of landfill and the damage it does, but you need more than that for people to talk about alternatives, and they may not even be familiar with the alternatives, like recycling or taxation for that matter, or taking domestic rubbish out, they may have domestic staff that do that, or their government may not actively stimulate this type of environmental responsibility. In a sense, you are not only activating people's existing knowledge but feeding into them some more universal knowledge that they can then use to widen their own horizons and that will help them to write in a more interesting, personal and informed way.

R: So, here is a collage of pictures. What do you think about this one and how are the pictures working to the reading and tasks?

TP1: Firstly, are they working to the reading or are they just a selection of games? My first concern would be that there would need to be work done to inform people who are not necessarily informed about these sports or activities, or what they are and what they are doing. Ok, all nations are familiar with things like Manchester United and the World Cup, javelin throwing – I'm not sure everybody is familiar with that, or playing snooker, my point about that being that ok you can explain some people get pleasure out of throwing a spear a long way, and some people get pleasure out of football, but is it time well used in respect of what we are going to have to read about? I don't know, I can guess, ok the text mentions snooker and pool and that shows them what snooker is, but that is a quarter of a page, they probably don't need to know what snooker is in order to develop the skill of matching paragraphs and headings. So, if these pictures are illustrating some of the sports that are in here, I'm not sure of how good a use of page space it is, when the skill isn't actually understanding the sport but for understanding the skill for finding answers related to those sports so in that sense you could have a little picture – this is snooker, this is javelin, this is football and move on, but then that's not really using the pictures to any benefit at all because you are just saying what they are and so that again isn't necessarily developing the students' skills. If on the other hand, you were able to use them to compare people's reactions to team sports or individual sports or sports for disabled people or sports that only ethnic minorities do, then I can see there might be some value in stimulating debate, disagreement and speculation in that respect but again that would be quite limited as it is just making people think about sport but IELTS isn't about expressing your opinions about sport in this case, it is about how to connect headings to the content of the paragraphs. So, I think you would have to be careful about how much time you spent on that, compared to how much value you would get out of it. You might just want to say – what's this? ok, write it on there, let's move on because you are going to see this word in there – so it's not about stimulating discussion, it's just because it is about sport and there are some games. Doesn't really do enough of a job.

R: Ok, let's say they do the reading skills task, they practice the IELTS strategies, might you then come back to those pictures and you create your own speaking part 3 out of those pictures?

TP1: In terms of a reading lesson, it is good practice to then take the pressure off and say – ok let's talk about this in an IELTS format if there is time so you've got a sort of integration in there, I think you could do that, but I guess where we are heading here is that they (designers) should do that. There are teachers' responsibilities to think – ok, what else could I do with this? I could use that to stimulate discussion later. My one reservation with it would be – you could say which one of these would you like to do and why? – but would it be broad enough to elicit a meaningful conversation? I'm trying to think of the sort of speaking exercise that you could do with that as relief from the reading task but would still have a meaningful task. I would have to give some thought to that and I think, without being too cynical about it, having to give a lot of thought to how you could get it useful: fluency based, personalised and a meaningful task and feedback from that, is probably the reason why they haven't bothered. Or, it could be that this is reading, so we are just going to do reading. Maybe the writers don't consider it their responsibility to exploit those (images) more fully, much more fully than I think they are at the moment in the form of an exercise. But of course, that is what we are supposed to be able to do as teachers as well. What that means I guess is that the value to the teacher isn't necessarily the same as the value to the publisher because they seem to be filling a page and can't be bothered to use it more meaningfully, but we know that we want more out of that than – that's football and that's a javelin. The possibility is there but I don't think it's a possibility that is opened up by these guys. ok, you do it – fine, that is what we do.

R: I don't want to put words in your mouth, but do you feel there is almost a disconnection between the tasks, the texts and the images?

TP1: I don't think almost, I think there is. There is a connection in a very superficial, dare I say publishers' kind of way, I don't think there is any meaningful connection worth exploiting, worth using off page, between these pictures and what you want the lesson to do without putting an awful lot of thought into how you would use them, but it doesn't look to me that the publisher has considered that aspect of it. But maybe I'm just hardened to it, on the other hand here is a little picture, it brightens the page, it is a cartoon, it is clear what it is, it is not culturally bound, it is quite funny, you know it is about listening, it attracts your attention, no harm done. But then again it is only little so that is ok, it would be a lot more boring without it, so it brightens the place up. Actually, that is what my class looked like this morning, so they might say – yeah, got you. So, I'm happy with that.

Appendix 9.4 – Transcripts of PCP Interviews – Teacher TA1

R: the first part is really thinking about your general teaching, when you're teaching a general English class and what scaffolding strategies that you use.

TA1: ok so I basically looked at what you gave and ticked the ones that I think I use most often, so I definitely use pair work and group work pretty much all the time, I try to pair different nationalities together or a strong and a weak, depends on the activity, but definitely lots of pair work.

R: Why is that?

TA1: it just means that the students are having to use English together to complete whatever task it is they're doing which is why I put different nationalities together and I try and get them to I don't know like for example if there's a list of 6 things rather than just trying quietly to tick the ones they do I want them to ask each other what they do and trying to negotiate, agree and use functional language to complete the task rather than doing it in their heads in their own language, so perhaps we could listen to what the other person is saying and model for each other to help scaffolding that way.

R: how often would you say you do that?

TA1: all the time, very, very, often really. I get students to do pair work and try to agree and disagree and negotiate together. It's hard to put an exact number figure on how often but I'd probably say that's the most common of the strategies that are listed here. Sentence starters I use a lot often for discussion activities and maybe just for question stems on the board and starters and then elicit a few more and then get students to finish them off however they like based on whatever topic we're doing and maybe to end the class just 5 or 10 minutes depending on the class but often I put sentence starters on the board. Images - absolutely a lot of course-books use images as a springboard to introduce any new topic or vocabulary, so I use images a lot just to set the scene or to activate any schemata or vocabulary that students already have about the topic for the day.

R: what images would you use?

TA1: that's hard to answer, I think there are so many, especially in course books there are lots of different types of images, I often use the images from the book and occasionally I use my own images that I found online just because they might be a bit more suitable or interesting than the ones that I've found. Images in the books tend to be maybe stock photos of people interacting in certain ways or using I don't know transport or whatever the topic is in the book, they often seem to be of just objects as well for teaching vocabulary and I use images for that a lot, probably more at lower levels than at higher levels. But higher levels tend to be slightly more abstract pictures like art or landscapes that might elicit emotions or more complex descriptive language which is quite useful, in fact I'm going to use images today because we're going to talk about art but that's in my IELTS class, so we could talk about that separately if you want, if you want to focus on general now.

R: so, you said that sometimes you source your own images if you feel they're more interesting, can you give me an example?

TA1: yeah, for example something like regret or 3rd conditionals there might be a story or something in a coursebook or a picture but I sometimes feel that they don't get the imagination going very well, there's not a lot of scope for imagining what might have happened or what might have led this person to here or if they hadn't done this – that kind of language, and it might just be one option so I try to find images that are slightly more ambiguous or have multiple readings or just funny pictures: animals in stupid positions or people that have had silly accidents or cars that are all flipped over just trying to find images that might appeal to our students a bit more and just get their imaginations going a bit more because I guess in books they have to be quite generic and try to appeal to a wide variety or in some cases don't appeal to a wide variety of nationalities particularly, I think some of the course books can be quite Eurocentric so if I know I've got a lot of Asian or Arabic learner's in my class I can find images that might have more appeal depending on their taste. If I know that three Saudi lads in my class love driving in the desert, then I can pick pictures of cars for example in silly positions and they can imagine what might have happened.

R: where do you get your images from?

TA1: I just do a basic Google image search, type in - silly pictures – or type in a simple search phrase that throws up a lot of images. I did one recently, something like – interesting images - and it was hundreds and hundreds of really, really interesting images that we used in class.

R: can you remember any of them?

TA1: there was a man sitting on the porch of what looked like a cabin in the Prairie in the USA sitting on a rocking chair reading a newspaper that was on fire and there were bits of flaming newspaper on fire all around him and in the background there was a vast, empty landscape, and there were dark clouds and he was just sat quite serenely and that struck me as an interesting image and the students talked about that for a little while - what might he be thinking? Why is he doing this? What will happen next? Think about consequences and things like that.

R: Was it like a Photoshop image or a photograph?

TA1: I think it was just the photo-photo.

R: what stage of the lesson did you use it?

TA1: it was about a quarter of the way through the lesson, so we'd done a little work, it was IELTS, actually it was TFNG and it was trying to get students to think about TFNG in a different context with something much more visual, something different not just text based because it can be difficult sometimes to match text, whereas if you can see it more clearly, so we started with a simple image just a woman In a red dress in a coffee shop and I just gave them some simple TFNG questions and gave out these pictures a bit later on after we'd discussed how do we know it's true? how do we know it's false? how do we know it's not given? What language did you use when it was not given? So, “maybe, possibly, might, could - she could be French because we don't know”. So, eliciting that kind of language and then gave out these pictures and I got students to write their own TFNG questions about those images and then passed them on so they all had the different pictures, so that was about a quarter of the way through.

R: how did the students respond?

TA1: they thought the pictures were really interesting, but they still found it difficult to write a NG question. They responded well, they were very, very, engaged and really got into it and I was monitoring quite carefully, and a lot of the pairs were still asking - is this false? This is definitely false, isn’t it? No, it's not and so even though they could see it, they couldn't see it and there was still an ambiguity with NG.

R: why do you think that was?

TA1: I don’t know, all of the students were Arabic speakers, but from different countries, and I get the impression that imagining things abstract things or possibilities or it could be? or what might have happened? That type of thought processes aren't necessarily encouraged a lot in their educational contexts and I think it's fairly black and white with how they perceive things and haven't had a lot of practice with just imagining different possibilities, I don't know for sure but that's the impression I get.

R: why do you get that impression?

TA1: a lot of students tell me that with the writing and speaking they find it difficult to think of ideas or tell me that they can't imagine different perspectives for example writing a discussion essay or an advantage disadvantage essay - some people think this, but some people might think this - but they find it very difficult to imagine how another person might see this situation and therefore look at two sides of an argument and often only see their own perspective of an argument and it comes up quite often, so it gives me that impression.

R: how often would you say?

TA1: very, it comes up a lot with any essay writing trying to brainstorm ideas so it came up last week in my IELTS class doing a task 2 writing we were brainstorming ideas and the students said - my biggest problem is coming up with ideas - so it happens a lot then it happens a lot with speaking when students feel like they don't know the topic very well and they freeze and they go blank and so we practise trying to invent things or see things from different perspectives just to give some ideas, or imagine you are a different person or see it from the view point of your friends, or - What do you think your friend might think about this situation? - “I don't know” – so, it comes up often I don't know how often but usually when we’re writing or speaking or producing language.

R: So, you said that when you gave them these images in the IELTS class they were engaged in the images - how do you know they were engaged?

TA1: they were very focused on it, their attention was very focused on it, there were no phones around which was good and I remember two or three students in that class who have a tendency to look things up on their phones or spend time on their phones, but none of that was happening, they were both very much focused on the image and trying to write, there were only three questions - TFNG in any order - and they all spent a good 10 minutes quite focused attention trying to write it and getting me to check that it was right before they passed it on they wanted to make sure it was right and when they did pass it on they were very focused no phones discussing together which ones they thought were TFNG and they just seemed very engaged in it.

R: did they say anything to you afterwards?

TA1: yes I tried to get some feedback to understand how useful they found it and did they think it was easier with images and text and they said they felt it was easier to see if something was true it was more interesting to look at because the images I think we're very interesting some of them were from photography awards so cityscape photography Awards winner 2000 something so they were high quality images and they said they really enjoyed just looking at the photographs and discussing them but in terms of helping them to understand TFNG they said they still felt a bit confused between F and NG, I said that's fair enough because this is the first time we've ever tried this so perhaps we can try this again, yeah I might include it today actually because we're going to go to the museum because we've talked about art and cultural activities yesterday so this is a different IELTS Class so we'll see how it works with different students but I asked them - has anyone ever been to the museum? - and only one had and so it's uh quite a common topic in IELTS, cultural things and images and your opinions on it - is it valid and things? – so I asked them if they'd like to go to the museum and do some speaking activities and do some part 2 speaking and so maybe I'll lead onto doing some TFNG while we are in the Museum looking at pictures and see how they get on with it there in a different context.

R: when you gave them these handouts were the photographs in colour or black and white?

TA1: Absolutely in colour, I made sure that I printed them at home in colour because it wouldn't have worked otherwise. One of the most basic questions, the example I gave to show TFNG was - the woman is wearing a red dress - and they could all see it was red possibly not if they were colour blind I didn't check that, so it wouldn't have worked so clearly if it had been in black and white so a lot of the questions that the students then wrote that were T we're about colour because the model I used was focusing on the colour of things which is quite difficult to falsify and so that worked well, but whenever I do use pictures I try and use colour which is slightly tricky here because we don't have colour printers in the staff room so I have to use it upstairs yeah I think it's important to have it in colour if you're using pictures.

R: Why?

TA1: I'm assuming that human beings respond to colour because our eyes have evolved to notice colour and perceive it so it must be something fundamental to how we perceive the world and I think it's more engaging and more interesting to look at and clearer to see because sometimes when things are black and white you can't see or distinguish different objects, but it depends on the details.

R: so, would you say that when you source your images that you try to make them in colour and generally photographs rather than say cartoons or symbols?

TA1: I think I do veer towards photos yeah I think that is possibly my own personal preference because I quite like photography and there's all sorts of interesting photos available online all sorts of different subject and I think because photos aside from Photoshop are real are the real world I think that automatically helps people respond to it perhaps, whereas cartoons and that kind of illustrated image might not necessarily appeal to as many people in the same way but I don't know it might be more of a taste issue there, some people might think they were childish or not think it was a valid use of time to look at the cartoon but they come up sometimes especially in coursebooks you often see a lot of cartoons or drawn images.

R: So, how often would you use image either from the book or an image that you've sourced in general classes?

TA1: usually at the start of a class probably it would be more often as a warmer or a lead-in to generate discussion and introduce the topic and elicit some vocabulary connected to the image and put it on the board and then maybe refer back to it later on, so usually as a springboard at the start. Occasionally I might use images later on to practise any kind of grammatical point that we've been doing maybe quite controlled practice maybe use images to write sentences about the image slightly freer practice later on in the class, but it depends on the grammar point and I've used images in that way quite often, so either as a warmer or freer practice.

R: do you ever get students to draw images or source their own images?

TA1: I occasionally get students to draw their own, yes, describing scenes and describing an image to a partner, you have to listen and draw it, then comparing images depending what the vocab topic is, or get students to draw things on the board, like an island and students come up one by one and draw their own things on the island, so they've created that Island and then we talk about it and use it for whatever I want it to do. Students quite enjoy doing it some of them are very keen, some are quite embarrassed about their artistic ability but it's all fun and then usually have a good laugh pointing out silly pictures, so I do find students engage in drawing their own pictures quite well even those who say they can't draw quite well but I'm the first to admit that I can't draw very well and I do my own rubbish drawing on the board first to show look don't worry, so I do sometimes get students to draw but I don't often get students to source their own which is probably, well no it depends they do sometimes use images on their phone to explain what they mean especially at lower levels so I try and encourage them to use Google Image and they type in their own language and up it comes and then we can do vocab work on it but other than very low level I don't often get students to find their own images.

R: why not?

TA1: yeah I don't know why perhaps I just haven't really figured out how to harness that in a practical way yet just haven't thought to include it because they've all got phones they've all got the ability to quickly find images so it is something I could use as a resource more often some activities that you see in lesson plans or books that encourage students to bring photos into class especially if you're talking about family or something like that but I very rarely ask students to prepare in that way because the likelihood is only one will do it in my experience and then you've got one student who has prepared material and 5 students with nothing so I tend not to rely on students having to bring in stuff because they're not always reliable, so I'll have it for them, but it would be nice to have more personalized images from the students that would be good because they've all got cameras, they've all got photos, in fact yesterday in my IELTS class we were talking about images and photography one of the discussion questions was - how often do you take photos or how many pictures do you have? - and they all got out their phones and looked at their camera roll, all comparing their photos – how many photos have you got? I've got 7000 – I've got 11,000 - whooaaa! – so, that's a whole bank of images that I could use as a resource in class and I was like, ok I need to remember that they've got 11000 photos there must be something on there that we could use, but I just haven't really thought about how to do that seamlessly without getting too distracted in the phone world and just bring up photos quickly and how to use that in class.

R: so, the students with the 7000 and 11000 images, what nationality were they?

TA1: he was Saudi, and she was Kuwaiti, so both Arabic speakers.

R: so, did they then look at each other's images or talk about the images, what happened after?

TA1: only very briefly because it was a part 3 speaking discussion in IELTS practice and the question only asked how many photos do you have or how often do you take photos so they just quickly looked to see how many they had but didn't then explore or go into it. I can't remember what the next question was exactly but it didn't allow them to explore but I'll try and do that today so that will be our springboard for today I think because we're going to talk about art and images so I'll get them to describe an image they've got on their phone using the language that I want them to and then we'll move that into the museum so I will use it today.

R: have you got any negative experiences using images?

TA1: that's a good question I know I have but I can't think of the specifics of what happened I've tried to do describe an image to a partner and they listen and draw and I know some students haven't really responded to that very well they don't see the benefit in drawing they don't really think it's a valid use of time in language learning context even though they are listening and it's all good language but I can't remember nationalities or ages I have a feeling it might be older European students in the past who haven't always engaged very well in using images in that way.

R: why do you suppose some people say they don't see the value in that?

TA1: it depends on the image but I think they see it as childish or it reminds them of their school days when they were much younger and that it's not serious enough for the money that they're paying maybe they're only here for two weeks and feel like they don't want to be wasting their time looking at pictures and drawing – I'm not learning - so I think it's that kind of thing.

R: thinking about IELTS, what types of images in your experiences are common to IELTS course books?

TA1: I've written here stock photos so they often seem to be quite straightforward I don't want to use the word bland but ok bland images of issues or burning topics of the day like pollution rivers and politicians doing this, just fairly standard images just to elicit a topic or an issue at the start, often as a warmer in IELTS book. Often you get images connected with reading and listening exercises as a means of predicting content which is something we tried to highlight in class to get students to find any kind of images and start thinking about what's the topic of this listening or reading, so those types of images tend to be quite clear and quite straightforward in what their depicting not necessarily very abstract or ambiguous because they need to be clear so that students can get a good handle on what the content is going to be, so if it was too ambiguous it wouldn't be useful perhaps depending on the topic so yeah fairly stock images of objects or scenes.

R: what do you feel about them?

TA1: they serve a purpose, they serve a purpose, but aside from using them as a bit of a warmer it's quite difficult to then use them for anything more than just to activate schemata sometimes. It depends on what the topic is and where the image is in the book and things like that but I tend not to use them for anything more than a lead-in to a topic or an exercise because I just don't see how, I don't often see how I could exploit more language out of them.

R: what led you to create this TFNG using image? what initiated that?

TA1: student needs, they were struggling with TFNG so I was just researching and having a look at different ways that I could perhaps get students to engage with this and then in fact it was our DOS who mentioned something he'd seen once about using images and I thought that's a good idea so I went off and started exploring images connected to TFNG so it was student's need, thinking about it and talking to other people and getting some suggestions from the DOS and then I went off and found my own images.

R: do you think you would try that again?

TA1: Yeah definitely I want to try that again.

R: Why?

TA1: I think just to try and encourage students in IELTS especially those who have been doing it for a long time just different ways of thinking about the skills they need to succeed in IELTS that aren't necessarily academic or text focused or just very much based on a book and going through strategies which is very, very handy and useful but if you bring in other ways to get students to think about the similar ideas they need, so understanding a writer's view point so you can use short stories or different types of text that are not academic but still include a writer's opinion, so it just brings in different ways of getting students to think about what they need to do in a test but is not necessarily in an IELTS format and I'm hoping today will be something similar to use that kind of idea of getting students to think outside of the classroom.

R: so, you said you want to get students to see other ways, so they get the skills they need to succeed in IELTS, but what are these skills?

TA1: yeah making connections between things, anything, just connecting ideas together and getting them to think about what the effect of that might be? the consequences? how did that happen? why might that have happened? who wants that to happen? who benefits from this? all that kind of discussion that sometimes students don't have a grounding in.

R: so, more critical thinking rather than just focusing on a text?

TA1: yes, yes, absolutely.

R: So, not just for its linguistic aspect but also thinking critically about a text?

TA1: yes definitely, thinking about who wrote it? why did they write it? Who is it for? who will read it? and that kind of idea, so yeah there's the critical thinking side of it and also making connections between language as well, not just ideas but words and ideas, language to help with listening and reading exercises so I often just try and get students to think of I don't know how to explain this without something in front of me ok let's have a look alright yeah so there is a nice couple of images, that one and that one and that one and just looking for the title on the pictures and getting students to make connections – how does that image connect to that title? how does that image connect to this? how does this get to this? is it real? if I tell them this is real, how did this get to this? so what do you think this is about? so yeah it's just about connecting titles with images and things and explore that.

R: so, would you look at the typeface here?

TA1: yeah definitely, look at the language first and then definitely look at why it is written in that font, absolutely, and how that connects to that? - what do you think of? - and then go on from there. I had a little breakthrough actually a few weeks back, we did that, I didn't even look at the title we looked at a bit of vocabulary and a few images and discussed that for five to ten minutes and then finally one student came out with a phrase, a lovely little idiomatic phrase connected to everything we'd just been talking about which happened to be the exact title of the text...yes! So, just slowly, little by little, getting students to make connections between things will help them enormously when they read and come to look at questions and when they are listening, they can train their brains to do that very, very, quickly because we do this in class and it takes maybe ten minutes to really discuss all these different things and get the vocabulary up on the board and just elicit some different ideas and so they think - but in the exam I don't have 10 minutes to do this before I read or listen - no! But the more you do it, the more you do it, the more you do it, the more you do it, you'll start to hopefully get quicker and quicker and you can do this kind of thing in a minute maybe or less. So, it's about reinforcing it and doing it often with the same group of students and trying to make it quicker and quicker.

R: you say that IELTS coursebooks tend to use straightforward images connected to a reading or a listening, so look at this, what is your take on that? (images from the book)

TA1: Ok, so what do you want me to tell you?

R: What do you think of that? Would you use it? How would you use it?

TA1: I guess I would , Yeah I would use it, because there are three images connected to the topic but I might try and remove the images from the text so we could focus on the images themselves without looking at the title of the text which is about animal communication and then try to elicit what do they have in common maybe, the images do show three different ways of or three different types of communication which is connected to the text I suppose, they are quite straightforward and clear so, there is gestures, gesturing, body language and using the face and eyes to communicate without words and then all of these chimpanzees are all doing the same thing, they look like they are having a meeting so I think if I were to use this the students would be able to or I'd be able to get the students to elicit what the topic was so they do serve a purpose in this context.

R: Ok, shall we do another one?

TA1: Yes…..ahah this one! Ok, I mean yeah, I know the film, Life Aquatic, and this is the movie poster for the film, I suppose it's quite intriguing, it's not your typical IELTS image in that it has artistic value, there doesn't seem to be a lot of things that you'd consider aesthetically pleasing in IELTS textbooks this one is quite different in that sense, it might get students talking about underwater travel, submarines, you could elicit a lot of vocabulary probably.

R: Do you think that's how they would read it? or might they read it as a movie?

TA1: A film, yeah, they probably would just read it as the movie, I think because of the layout, it clearly looks like a movie poster, some students might have seen it already, but then they are going to hear the history of submersibles so it does connect to that topic quite nicely rather than just a picture of a submarine which would be quite clear, at least here they've got something perhaps more interesting to look at or talk about especially if some of the students have seen the film, then that already gets students talking…..ummm would i use it? I would use it, could ask if any students had seen the film and they could explain what it's about and we could talk about if students would like to go in a submarine? Has anyone ever been in a submarine? Is this old or new? Does it look like a new vehicle? I think it looks quite old, so they could highlight any differences between this and what they think a new one might be which links to the listening, about the history of how they developed and changes so probably we could use it.

R: So, would you use it as you said like a warmer or a lead in to the listening? And, then when you've done the listening task, would you come back to it?

TA1: Possibly, depending on what I wanted to do with that class. Definitely use it as a discussion topic following on from the listening because it's about history. The history of submersibles so a lot of Part III discussions you're asked to talk about changes from the past and now, so I could start with a question along those lines and then slowly branch out into other forms of transport maybe and the differences between them in the past and the future predictions and how will travelling be in the future? and will this increase? so you could definitely use the image for discussion afterwards.

R: one last thing to show you, so there's quite a range of images on this page.

TA1: ok, so they show six different sports, my football team quite an old photo of my football team, very old, so how would I use this here? again I would use this as a warmer and before we read, trying to think of a connection between those two graphical images and this and what might be the connection and try and elicit what the reading text might be about especially because the reading text doesn't have a title so it's really important to try and figure out what the context would be by using these images. I don't know if I would use the pictures for any more than that as a lead in and maybe to predict a bit of content, well I say that just having a quick look at the text you can see a few different bits of vocabulary that are specific to sports which you can see in the photos, so perhaps after or later on using the pictures to try and elicit meanings of unknown bits of vocabulary maybe ‘pocket’, ‘foul’, talking about snooker for example so you could use it afterwards as a bit of vocabulary consolidation.

R: might you use something like this, as you said in the other idea, for a speaking part 3?

TA1: yeah, absolutely because you’ve got six different sports there so you can lead onto discussing different sports in your country, popularity - why is such and such so popular? - comparing different sports, maybe talking about risk or danger you know javelin or wheelchair basketball are dangerous - why do people do these things? - so there's lots of discussion points you could make and you could also use it for part 2 speaking as well so - describe a memorable sporting event you have seen or taken part in - and use any of these images to get some ideas.

R: so, would you say there's any difference between your approach and pedagogy to when you're teaching general English to when you're teaching IELTS?

TA1: yes, I think so, I tend to try and exploit what little resource I might have with IELTS classes more than with my general English to show how it's all connected that listening, reading, writing, speaking, aren’t discrete skills, they're all part of the same package as it were and to just highlight all the different connections there are between the types of language and the functions that they need to learn and be able to use and to compare these images is the same kind of language they might need to listen for a comparison in a listening text and things like that just to kind of bring it all together, tie it all together.

R: Or in a writing task 1?

TA1: yes absolutely, so I think I don't use as many resources when I'm teaching IELTS because you can use this as a springboard to another skill quite easily and get students to generate the questions or the context quite often once they're familiar with the general format of the speaking part 2 for example, they can write their own questions using these pictures, also I think I delve a bit more into the language so synonyms, collocations, dependent prepositions, things like that a bit more often in my IELTS classes, just trying to highlight parts of speech and use of language as often as possible because that's what they have to do in the test itself - recognise connections more often than my general English courses.

R: so, imagine this was your resource so you'd be exploiting the images, the text, jumping between different skills, trying to get them to see connections?

TA1: Yes.

R: have you ever experienced students saying - no I don't want to talk about this – or - this is not IELTS?

TA1: yes, thankfully not too often but occasionally students might ask - what's the point of this? - but I tend to use resources which have been developed for IELTS more often than not which gives it an IELTS flavour even if what we're doing does not necessarily feel like it fits with the exam for whatever reason, for example describe a picture because you don't have to do that in the exam, but the layout of the resources indicates that what we're doing is IELTS so I don't get that response too often I'm trying to think of an occasion when it happened recently but nothing springs to mind.

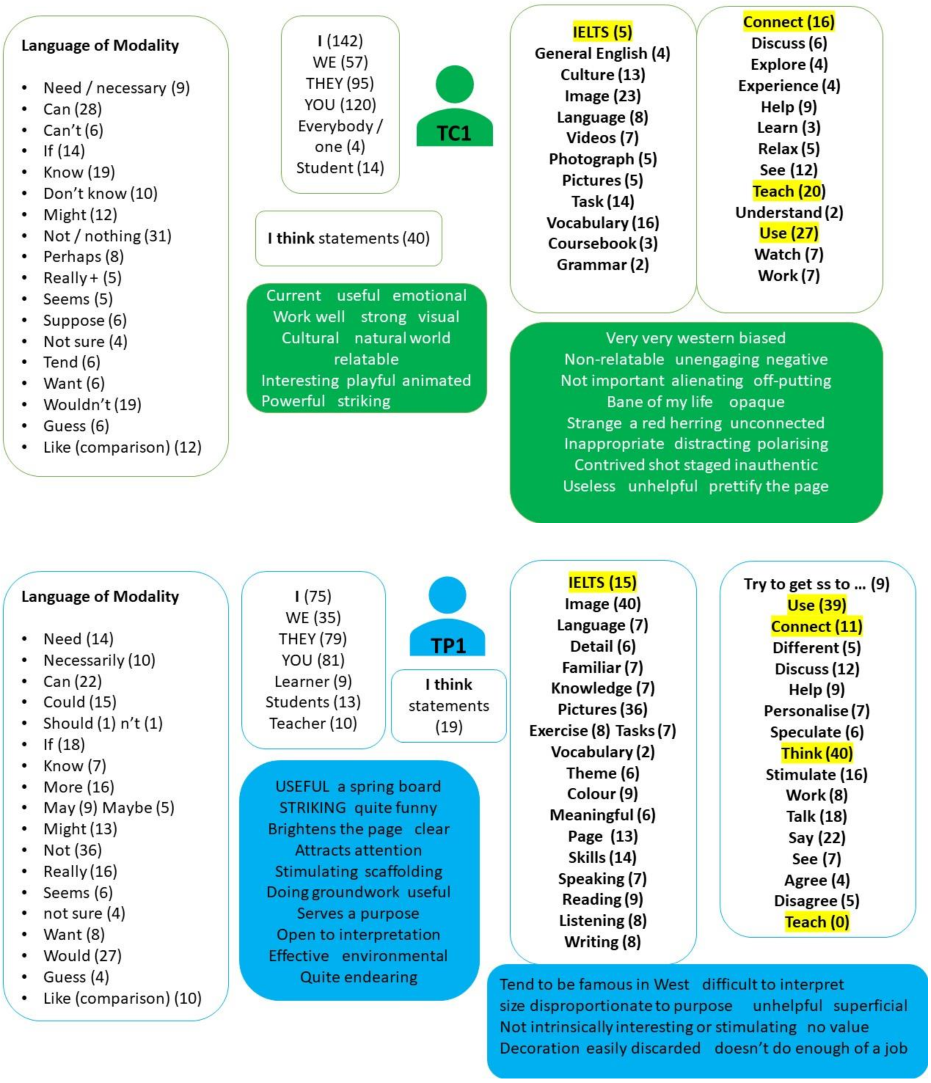
R: so, rather than them doing IELTS task after task, you might do this as a task and then the rest of the lesson is exploiting what's there and either working on critical thinking or vocab?

TA1: yes to an extent, not always, sometimes we do just do it as an IELTS task, especially reading because it does take a long time, longer than I anticipated because sometimes the follow on activity for consolidation we don't always manage to get onto it, because certain reading things can take a while and at the moment I only have an hour and a half IELTS class, so by the time we did a bit of a warmer, predicted content, done it, talked about it - oh we've only got five minutes - so sometimes we don't always get onto that but where possible I try to avoid just doing task after task after task because some students do switch off especially if they've been here for a long time and they might feel they know how to do this type of task so it's good to give different perspectives and get them to think about things in different ways.

R: Thanks very much.

TA1: No problem, in having this conversation it's basically planned my lesson in my head so thanks very much.

Appendix 10 – Concordance Data from PCP Interviews – Teachers



TC1

Language of Modality

- Need / necessary (9)
- Can (28)
- Can't (6)
- If (14)
- Know (19)
- Don't know (10)
- Might (12)
- Not / nothing (31)
- Perhaps (8)
- Really + (5)
- Seems (5)
- Suppose (6)
- Not sure (4)
- Tend (6)
- Want (6)
- Wouldn't (19)
- Guess (6)
- Like (comparison) (12)

I (142)
WE (57)
THEY (95)
YOU (120)
Everybody / one (4)
Student (14)

I think statements (40)

Current useful emotional
Work well strong visual
Cultural natural world
relatable
Interesting playful animated
Powerful striking

IELTS (5)
General English (4)
Culture (13)
Image (23)
Language (8)
Videos (7)
Photograph (5)
Pictures (5)
Task (14)
Vocabulary (16)
Coursebook (3)
Grammar (2)

Connect (16)
Discuss (6)
Explore (4)
Experience (4)
Help (9)
Learn (3)
Relax (5)
See (12)
Teach (20)
Understand (2)
Use (27)
Watch (7)
Work (7)

Very very western biased
Non-relatable unengaging negative
Not important alienating off-putting
Bane of my life opaque
Strange a red herring unconnected
Inappropriate distracting polarising
Contrived shot staged inauthentic
Useless unhelpful prettify the page

TP1

Language of Modality

- Need (14)
- Necessarily (10)
- Can (22)
- Could (15)
- Should (1) n't (1)
- If (18)
- Know (7)
- More (16)
- May (9) Maybe (5)
- Might (13)
- Not (36)
- Really (16)
- Seems (6)
- not sure (4)
- Want (8)
- Would (27)
- Guess (4)
- Like (comparison) (10)

I (75)
WE (35)
THEY (79)
YOU (81)
Learner (9)
Students (13)
Teacher (10)

I think statements (19)

USEFUL a spring board
STRIKING quite funny
Brightens the page clear
Attracts attention
Stimulating scaffolding
Doing groundwork useful
Serves a purpose
Open to interpretation
Effective environmental
Quite endearing

IELTS (15)
Image (40)
Language (7)
Detail (6)
Familiar (7)
Knowledge (7)
Pictures (36)
Exercise (8) Tasks (7)
Vocabulary (2)
Theme (6)
Colour (9)
Meaningful (6)
Page (13)
Skills (14)
Speaking (7)
Reading (9)
Listening (8)
Writing (8)

Try to get ss to ... (9)
Use (39)
Connect (11)
Different (5)
Discuss (12)
Help (9)
Personalise (7)
Speculate (6)
Think (40)
Stimulate (16)
Work (8)
Talk (18)
Say (22)
See (7)
Agree (4)
Disagree (5)
Teach (0)

Tend to be famous in West difficult to interpret
size disproportionate to purpose unhelpful superficial
Not intrinsically interesting or stimulating no value
Decoration easily discarded doesn't do enough of a job

Language of Modality

- Need / necessary (13)
- Can (42)
- Can't (0)
- If (35)
- Know (32)
- Don't know (18)
- Might (50)
- Not / nothing (37)
- Perhaps (13)
- Seems (5)
- Suppose (3)
- Not sure (2)
- Tend (12)
- Want (18)
- Would (46) / wouldn't (5)
- Guess (3)
- Like (comparison) (20)
- Absolutely (9)

I (167)
My (18)
WE (53)
THEY (120)
YOU (103)
ALL (22)
Students (63)

I think statements (22)

USEFUL a spring board
Serve a purpose nice
Straightforward
Clear interesting
Multiple readings
intriguing
Funny / silly engaging
The real world
personalised artistic value
aesthetically pleasing high
quality

TA1

IELTS (27)
General English (2)
Ideas (11)
Image (90)
Language (20)
Photograph (19)
Pictures (22)
Task (13)
Vocabulary (13)
Topic (18)
Text (14)
Questions (19)
Colour (12)
Class (24)
Board (6)
Book (15)
Speaking (10)
Reading (11)
Listening (12)
Writing (7)

Try to get ss to … (31)
Use (63)
Connect (21)
Different (33)
Discuss (16)
Draw (13)
Elicit (11)
Feel (8)
Focus (10)
Imagine (10)
Talk (21)
Teach (1)

Bland Stock
Quite generic standard
Quite Eurocentric
Childish
Ambiguous abstract

Language of Modality

- Need (10)
- Never (8) always (3)
- Can (39) Can't (7)
- Could (20) Couldn't (1)
- Should (2)
- If (14)
- Know (25)
- More (17)
- May (1) Maybe (1)
- Might (6)
- Not (21)
- Just (16)
- Seems (2)
- Don't (30)
- Want (25)
- Would (6) wouldn't (1)
- Guess (1)
- Like (comparison) (13)

I (132)
WE (25)
THEY (113)
YOU (112)
All (26)
Students (13)
Teacher (3)

TR1

I think
statements
(22)

Aren't any that do what I want
Simply decoration
Difficult to find useful images
of no use empty unhelpful
Rarely promotes realistic
language disconnected
No thought of language
outcomes very dated boring
stereotyping laughable
decontextualized over-
generalised bizarre don't see it
Hasn't been thought through
Language so far removed from
pictures

IELTS (8)
Image (16)
Imagination (4)
Infographic (2)
Graph (4)
Language (26)
Book (23)
Context (4)
Tenses (6)
Time (9)
Pictures (65)
Photo (8)
Storyboards (12)
Reading (16)
Visual (15)
Vocabulary (5)
Word (14)
Sentence (7)
Stories (6)

Try to get ss to … (5)
Use (45)
Connect (14)
Explain (5)
Go (about sth.) (14)
Going to (v) (20)
Learn (6)
Look (27)
See (24)
Mean (15)
Say (26)
Talk (6)
Teach (5)
Understand (6)
Write (5)

STORYBOARDS USEFUL for LANGUAGE
Visual aids help conceptualisation of ideas and language
Denotatively useful for lower levels Clear and basic
Nostalgic