Space and practice: A multifaceted understanding of the designs and uses of "Active Learning Classrooms"

Xiaoqin Wu

A thesis in fulfilment of the requirements for the degree of Doctor of Philosophy

School of the Arts and Media

Faculty of Arts, Design and Architecture

University of New South Wales, Sydney

February 2022

ORIGINALITY STATEMENT

☑ I hereby declare that this submission is my own work and to the best of my knowledge it contains no materials previously published or written by another person, or substantial proportions of material which have been accepted for the award of any other degree or diploma at UNSW or any other educational institution, except where due acknowledgement is made in the thesis. Any contribution made to the research by others, with whom I have worked at UNSW or elsewhere, is explicitly acknowledged in the thesis. I also declare that the intellectual content of this thesis is the product of my own work, except to the extent that assistance from others in the project's design and conception or in style, presentation and linguistic expression is acknowledged.

COPYRIGHT STATEMENT

☑ I hereby grant the University of New South Wales or its agents a non-exclusive licence to archive and to make available (including to members of the public) my thesis or dissertation in whole or part in the University libraries in all forms of media, now or here after known. I acknowledge that I retain all intellectual property rights which subsist in my thesis or dissertation, such as copyright and patent rights, subject to applicable law. I also retain the right to use all or part of my thesis or dissertation in future works (such as articles or books).

For any substantial portions of copyright material used in this thesis, written permission for use has been obtained, or the copyright material is removed from the final public version of the thesis.

AUTHENTICITY STATEMENT

☑ I certify that the Library deposit digital copy is a direct equivalent of the final officially approved version of my thesis.

UNSW is supportive of candidates publishing their research results during their candidature as detailed in the UNSW Thesis Examination Procedure.

Publications can be used in the candidate's thesis in lieu of a Chapter provided:

- The candidate contributed **greater than 50%** of the content in the publication and are the "primary author", i.e. they were responsible primarily for the planning, execution and preparation of the work for publication.
- The candidate has obtained approval to include the publication in their thesis in lieu of a Chapter from their Supervisor and Postgraduate Coordinator.
- The publication is not subject to any obligations or contractual agreements with a third party that would constrain its inclusion in the thesis.

☑ The candidate has declared that **some of the work described in their thesis has been published and has been documented in the relevant Chapters with acknowledgement**.

A short statement on where this work appears in the thesis and how this work is acknowledged within chapter/s:

> Aspects of Chapter 5 have been published as Wu, X. Q. & Ravelli, L. (2022). The mediatory role of whiteboards in the making of multimodal texts: Implications of the transduction of speech to writing for the English classroom in tertiary settings. In S. Diamantopoulou & S. Orevik (eds), Multimodality in English language learning (pp.161-175). London: Routledge. Wu was the lead author on this paper, with Ravelli facilitating aspects of the writing process.

Candidate's Declaration

✓ **I declare that I have complied with the Thesis Examination Procedure.**

Abstract
Space and practice: A multifaceted understanding of the designs and uses of "Active Learning Classrooms"

Space is playing an increasingly significant role in modern societies, for "nothing and no one can avoid trial by space" (Lefebvre 1991: 416). Yet, it permeates our everyday life to such a degree that we often take it for granted. The importance of space has for a long time been largely underestimated in social sciences. In light of this, this thesis develops a multifaceted understanding of space, using a primarily social semiotic approach (Kress & Van Leeuwen 2001; Martin & Rose 2007; McMurtrie 2017; Ravelli & McMurtrie 2016; Van Leeuwen 2008a). Instead of focusing on spatial forms in isolation, this thesis highlights spatial practices – the dynamic interaction process between subject and space, a process that necessarily includes the mobile body in internal space and includes time as an inherent dimension. This practice model argues for a dynamic construction of space and shifts the analytical focus from structural elements of space to performative practices, whereby the agentive role of subject and the material entities afforded within space are simultaneously accounted for. A practice model is needed, for it can link different aspects of space together, and is a necessary step towards a complete exposition of the production of space.

In particular, this thesis explores the ways in which teachers and students of three film studies lessons utilize so-called "Active Learning Classrooms" in a tertiary setting, in terms of how their movement and writing practices performed within the classroom, and their interaction with classroom designs create meaning together. By foregrounding the tripartite relationship among space, subject and practice, this thesis provides different ways in which space can be conceived of and analyzed. Rather than conceptualizing space as a mere collection of things, this thesis demonstrates that movement and writing practices in space, as a significant social construct, contribute significant elements to the making of the complexity and dynamics of space, and that rhythm can be employed as an integrative principle to encapsulate different practices and engender spatial coherence. This thesis contributes to the recent history of explorations of how and why space matters. Using social semiotic multimodal analyses, it provides a set of concrete frameworks for describing and interpreting the semiotics of embodied practices in space, thus enabling a more nuanced understanding of the interrelations between space, subject, and practice, and the semiotic resources used to structure them. It also provides general semiotic principles in terms of how a specific classroom is used and can be used in different ways, thus enabling an understanding of spatial pedagogy (Lim et al. 2012), whereby interactions of subjects with educative spaces in pedagogic practices enact a specific pedagogy.

Dedication

I want to dedicate this thesis to my supervisor Louise who has raised me to more than what I could be.

her interest in my research and for her recommendation of possible thesis examiners; to Dr Kieran McGillicuddy, for his advice to look at both the production and reception of meaning in my research and for his recommended readings in my future research.

I would like to extend my gratitude to the three teachers and students of their classes (whose names need to remain anonymous for ethics considerations) for their participation in my project. Without their support, the whole project would have collapsed because of the COVID-19 pandemic. I also want to acknowledge the support and guidance of the SFL/Social Semiotics community based at Sydney University. Throughout my program, I have had the honor to participate several postgraduate courses convened by Helen Caple and Monika Bednarek, Peter White, Theo Van Leeuwen, Nick Reimer, and James Martin, all of which have made meaningful impacts on my research and have shaped up my identity as an early academician. I would also like to thank James Martin, Susan Hood and Yeagan Doran for supporting the PhD seminar and providing opportunities for me to present and get feedback on my research. I am grateful to my PhD colleagues for their support and company throughout this journey, including Nataliia Laba, Joshua Han, Eden Woldegiorgis, Dr. Yufei He, Dr. Qingxin Xu, Dr. Dongbing Zhang, Dr. Yi Jing, Dr. Yingjie Chen, Shima Saniei, Dr. Zhigang Yu, Yuan Meng, Dr. Xueying Li, Olivia Inwood, Awni Etaywe, Dr. Dragana Stosic, Georgia Carr, Jiani Chen, Giselle Newton, Nida Tahssen, Dr. Lorenzo Logi, Gye Young Lee, Annie Hellwig, Lilian Ariztimuno, Laura Chen, etc. Special thanks to Chunhui Lu, Qingxin Xu, Alisa Tian, Yan (Rita) Yue, MoFang Yuan, Dianna Kreemers, Bonnie Zhang and Ocean Zhao, whose friendship literally color and lighten up my PhD life in Sydney; to Shuiying Yang, Jing Cui and Yan Tang for their generous support in my doctoral application.

Finally, I would like to express my gratitude to my dearest family: to my husband Wenxuan Li, who, as an architect, has shown great patience for my discussions of space from a social semiotic perspective, and has finalized most of the diagrams I designed in the thesis; to my parents Jiuju Ye and Xiangpin Wu for their unconditional love as always; to my dog Lucky for bringing in so much joy to my life; to my brother Shijun Wu and sister-in-law Xiaohong Zhou for being so optimistic in their life; lastly, to myself for being so strong to overcome so many challenges in this bumpy journey – ethics barrier, my mother's two surgeries, my husband's one surgery, my brother's sudden cancer and relapse, and two pandemic lock-downs. I am so proud of myself for not being beaten up by these challenges and even managing to complete my thesis on time within a 3.5-year time-frame.

Table of contents

List of Figures

List of Tables

List of Acronyms and Notations

SFG	Systemic-Functional Grammar
SFL	Systemic-Functional Linguistics
UNSW	University of New South Wales
[2] ★	the point of stasis and the duration of positioning
[3] ➡	the dynamic movement and the duration of moving
⇨	teacher gaze
➡	student gaze
➡	teacher movement
↻	teacher body orientation
➡	the lowering of the teacher's body
+	movement prominence at the rank of march
✚	movement prominence at the rank of promenade
//	tone group boundary
/	foot boundary
↑	an extra-salient syllable
^	silent beat
TGS	teacher gaze shift
SGS	student gaze shift
TBOS	teacher body orientation shift
SBOS	student body orientation shift
T/SGS	teacher and student gaze shift
T/SBOS	teacher and student body orientation shift
SHB	student hand beat
SLF	student leaning forward
I	rhythmic group boundary for the whole communicative event

Chapter 1 Introduction: Space, practice, and communication

1.1 Introduction

The current thesis is concerned with a multifaceted understanding of space (i.e. the built environment) in the context of pedagogic practice in an Australian university. Space, subject (an agentive member of society), and practice are considered together in a tripartite relationship involving intersections of the material, the semiotic, and the social. Instead of developing a rigorous code or grammar that emphasizes the formal aspects of space, the current thesis highlights the dialectical character – the social (spatial) practices (interactions between subjects and their space) inherent to the forms under consideration – primarily using a social semiotic approach. Under this theorization, space is neither conceptualized as a subject nor an object, but a constructed social reality that serves as a means of production, a means of control, and hence of power for the state and institutions. It will be argued that space cannot be reduced to a mere collection of things, to contents, or to forms derived from its physical materiality, because in doing so, it reduces space to the status of a reading and a message, thus largely evading both history and practice. Instead, space has to be seen as a material, semiotic, and social ensemble, and has to be seen from the standpoint of social practices, given that it is through these lenses that transitions from an empty space, to practice, and to theory of social life are made possible. It is through these transitions that a more complete exposition of the production of space (Lefebvre 1991) is made possible, and the roles that space plays in our everyday life can be unmasked and elucidated.

In order to demonstrate how space, subject and practice function together to construct space as a material, semiotic and social ensemble, the current thesis uses a so-called "Active Learning Classroom" in a tertiary setting as a site of application, and understands the social practices in such spaces as essentially communicative. In other words, pedagogic practices performed within these spaces are understood as meaning-making practices. This project explores the ways in which interactions between subjects – teachers and students – and their spaces – "Active Learning Classrooms" – in pedagogic practices – film studies – function together to make semiotic meaning that further articulates social meaning symbolically. Three separate aspects of practice are explored, entailing a shift in subject and materiality situated in a specific space. The material, the semiotic and the social sides of pedagogic practices in "Active Learning Classrooms" is firstly explored by examining one teacher's

bodily movement during one first-year film studies lesson. Then, the students' use of whiteboards for collective writing in a group discussion activity during another film lesson is explored. Therein, this project describes the semiotic potentials and epistemological consequences for their critical moments of intersections of the material, the semiotic and the social. Finally, the coherence and the symbolic articulation in the entanglement of space and practice at a deeper level are explored by referring to a multifaceted notion of rhythm. Thus, this project reveals the social motivations for an "Active Learning Classroom" project promoted by the institution, and elucidates the social roles that space plays in everyday life. Specifically, this project exposes how the institutional hegemonic class attempts to reinforce power and control by appropriating the space, and how subjects adapt this appropriation and regularization in their own performance.

Based on this empirical evidence, and informed by explicit descriptive analyses and interpretations of space-subject interactions in practice, it is posited that it is only through a lens of practice that what is going on semiotically, pedagogically, and socially in space can be fully unpacked, because space, subject and practice make meaning together. In other words, space takes on its full meaning in conjunction with social practices, and it is only through a standpoint of practice that an adequate understanding of space can be developed.

The current thesis aims to provide complementary insights and a further development of an emerging field of study – Spatial Discourse Analysis that foregrounds the role of subjects and their actualization of movement promenades in space in the process of meaning-making in the built environment (McMurtrie 2011, 2013, 2017; Ravelli 2018; Ravelli & McMurtrie 2016) – which is further informed by spatial semiotics (O'Toole 2011; Ravelli 2000; Stenglin 2009, 2011). It does so by attending to the practical relationship of space, and by addressing its multifaceted nature that involves intersections between the material, the semiotic, and the social. In doing so, the current thesis moves from systematic descriptions to social interpretations, and expands spatial analysis from designed spaces to performed spaces. In this way, a code/grammar is not mistaken for a practice, and the search for a metalanguage or discourse is not detached from practice or from the changes occasioned by practice, which enables space not only to be read but also to be constructed (Lefebvre 1991). Given that space is contextualized to a specific classroom, and practice to specific pedagogic practices, the current thesis also contributes to an understanding of pedagogy, whereby interactions of subjects with their spaces in pedagogic practices enact a specific spatial pedagogy (Lim et al 2012).

It should be emphasized that the purpose of the current thesis is not to prescribe but to describe and interpret space. In other words, it is a search for basic concepts, principles and metalanguage to promote further discussion rather than to provide a set of performance rules or codes of conduct.

In order to achieve these aims, the thesis draws on theoretical frameworks and analytical tools that have been developed for social space (e.g. Lefebvre 1991, 2004), pedagogy (e.g. Bernstein 1996, 2005; Vygotsky 1987), Systemic-Functional Linguistics (e.g. Halliday 1970; Halliday & Matthiessen 2004; Martin & Rose 2007), and Social Semiotics (Kress & Van Leeuwen 2001; Kress & Van Leeuwen 2006; McMurtrie 2013, 2017; Ravelli 2018; Ravelli & McMurtrie 2016; Van Leeuwen 2008a). A wide range of concepts and tools across different disciplines are drawn on in consideration of the complexity of space as a multimodal phenomenon, and its interrelationships with social practices. As suggested by Machin (2007) and Unsworth (2008), multimodal research is "inherently an interdisciplinary exercise, with a multiplicity of theoretical, methodological, and analytical approaches" (Machin 2007: x-xi), so the need to "transcend disciplinary boundaries to achieve the kind of integrated focus" is fundamental (Unsworth 2008: 8).

As a point of departure, this chapter first introduces the motivations of this project and its basic hypothesis. Then, it narrows down the scope of the project by outlining and justifying its key concerns and approaches via critical engagement with literature. After that, it further narrows down the research questions in the project, before it moves to present its key findings, contributions, and limitations. Finally, it structures the unfolding of the overall thesis, and discusses how the chapters relate to each other by playing different roles in addressing the research questions that this project sets out to undertake.

1.2 The genesis of the project
1.2.1 A multifaceted understanding of space

This project develops a multifaceted understanding of space. Yet, not so long ago, the word "space" evoked the idea of an empty area, meaning that space has a strictly geometrical meaning. The importance of space has for a long time been largely underestimated in social sciences, whereby space has often been regarded as a mere container of human activities. In light of this, some scholars have (e.g. Smith 1972) attempted to construct a mental space so designed as to facilitate their interpretation, according to their particular theoretical and practical history. Although in this way they have "arrived at specific representations of space", yet interpretations of this kind cannot be understood as a function of some "science of space" or of some holistic

concept of "spatiality" (Lefebvre 1974/1991: 7).

Amongst these trials, there are also some studies using geometry (e.g. Pearsall 1999; Tuan 1977) to distinguish the notions of space and place. In this tradition, space and place constitute different concepts, but are intimately bound up, with each requiring the other for its definition (Tuan 1977: 6). Place is seen as an occupied space that is realized by position, whereas space is seen as unoccupied area that is realized by motion (Tuan 1977). While this distinction is productive in the later exploration of the interrelationship between space and movement (e.g. McMurtrie 2017), yet it significantly reduces the complexity of space. As in the words of Lefebvre (1974/1991: 7), such accounts have only provided descriptions which never achieve analytical, much less theoretical status, because they have overlooked the body on the near side and power on the far side. Yet, it is by means of the body that space is perceived, lived, and produced, and power itself rejects decoding, because codes are controlled and manipulated by the state (Lefebvre 1974/1991).

Dis-aligning with these accounts, Lefebvre (1974/1991: 26) formulates a social account of space, whereby space is conceptualized as a social product. In this way, space serves as a means of production that is intimately bound up with structure and function, and in addition to being a means of production, it is also a means of control, and hence of domination, of power (Lefebvre 1974/1991: 26). Lefebvre's (1974/1991) theorization of space has significantly advanced the research of space, with his argument for the mutual constitution of space and society.

One of the biggest contributions in Lefebvre's (1974/1991) theorization of space lies in the ways he considers the interrelationship among space, subject, and practice. In his account, space, subject, and practice are tied up together in the conceptualization of space, whereby space is closely bound up with the forces of production that cannot be separated from the social division of labor and the superstructure of society. Under this theorization, space relates theoretically and methodologically to three concepts: forms, structure, and function, and thus space is subject to formal, structural, and functional analyses. In his theorization, instead of emphasizing the formal aspects of code, he stresses social practices, whereby codes will be seen as a part of a practical relationship, and as a part of interactions between subjects and their spaces. In addition to the emphasis on social practices, his account also highlights the body, and the interrelationship between space and subject. In his view (1974/1991), space exists prior to the presence of its subjects, and condition their presence, action, discourse, as well as performance, but at the same time,

4

subjects can also, as they presuppose this space, appropriate the space in question. In other words, space and subject co-construct each other in practice.

Another important contribution by Lefebvre (1974/1991, 2004) is his inclusion of time as one dimension of space. In his view (1974/1991: 95), time is apprehended and inscribed in space. In other words, time and space need to be considered together. However, he notes (1991: 95-96) that "with the advent of modernity, time has vanished from social space", with time recorded and measured solely on clocks. Based on this observation, he concludes (1991) that lived time, other than working time, has lost its form and social interest.

Lefebvre's (1974/1991) work has stimulated an increasing interest in studies of space, as manifested by the "emergence of a Marxist inspired radical geography in the early 1970s" (Morgan 2000: 276; see also Gregory & Urry 1985). However, despite this growing interest in space, its definition remains contested. Massey (1991) worries that the proliferation of spatial metaphors blurs the distinctions between different meanings of space. For a long time, space has been considered as a natural container where series of human activities unfold. Harvey (1973) and Soja (1989) extend the meaning of space to include its social aspects. They define the production of space as the outcome of class relationship. However, their definition is solely linked to economic relationships, while other types of relationships such as gender, ethnicity and nationality are downplayed. In the 1990s, the production of space is further linked to the production of identities such as feminism, age, disability, and race (e.g. Cresswell 1996; Keith & Pile 1993; Sibley 1995). Morgan (2000: 285) points out the possibility of conceptualizing space as a "social text". "Spaces are made in the living of our life, and since they are always being made, the possibility remains for them to be made differently" (Morgan 2000: 285). Following Morgan's understanding, there is no universal definition of space, but the production of space is always intimately tied up with social practices and various social relationships. Morgan's definition makes it possible for the reconfiguration of space in use. Recent multimodality studies further extend the meaning of space to include its social semiotic aspects (e.g. Lim et al 2012; McMurtrie 2013; Ravelli & McMurtrie 2016; Ravelli 2018; Stenglin 2009, 2011).

This project builds on current scholarship on space, especially work in relation to Lefebvre (1991, 2004) and multimodal studies (McMurtrie 2013, 2017; Ravelli & McMurtrie 2016; Stenglin 2009). It develops its own multifacted understanding of space, whereby the material, the semiotic, and the social intersect as a complex

ensemble in the production of space. Drawing on Lefebvre (1991, 2004), this multifaceted understanding of space entails a tripartite relationship among space, subject, and practice, and includes time in its conceptualization. Aligning with Lefebvre (1991), this project highlights social practices rather than a formal code or grammar, because it is only through social practices that we can relate space to society, and unpack adequately their interrelationship. However, at the same time, this project rejects Lefebvre's space-determinism (1991), whereby the texture of space would determine its collective and individual use. This project acknowledges the constraints of space on social practices, yet such constraints are never deterministic, because there is always the possibility for innovation and improvisation. Similarly, following Lefebvre (1991, 2004), this project considers time as a significant part of space. Yet dis-aligning with him, this project rejects the idea that lived time has lost its form and social interest. Instead, following Paolucci (1996), this project argues that time is becoming increasingly fragmented, heterogeneous, and multiple. These dis-alignments respond to Lefebvre's overestimation of the power of the state and his underestimation of human agency.

Drawing on multimodal studies (McMurtrie 2011, 2013, 2017; Ravelli & McMurtrie 2016), this multifaceted understanding of space includes intersections of the material, the semiotic, and the social, whereby the material is semiotised as the semiotic, and the semiotic symbolically articulates the social, with the body as the point of contact in social practices. The intersection of three aspects is in consideration of the complexity of space entangled with social practices. It is only through this intersection that a systematic description of space, both as a designed space and a performed space, and a social interpretation of practices performed within this space are made possible. As such, the intersection amounts to a fuller and richer theorisation and analysis of practices in space, and ultimately a critique of space, which is necessary because spaces cannot be adequately explained from any one aspect.

1.2.2 Educative spaces and pedagogic practices

Having argued for a multifaceted understanding of space, this section now contextualizes space to educative spaces and practice to pedagogic practices. This project is performed during the pandemic of COVID-19, whereby teaching and learning practices are largely transformed online, which provides a different frame of pedagogy. Nevertheless, instead of virtual learning environments, this project focuses on physical classrooms, because despite the rise of blended learning environments supported by technological advances, "physical learning environments continue to

dominate the functionality of many universities" (Matthews, Andrews & Adams 2011: 105).

The articulation of the spatial turn (Foucault 1986) in postmodern experience has engendered a growing interest in space in academic debates (e.g. Giroux 1992; Giroux & MacLaren 1994; Grossberg 1994). A large body of literature on spatial experience has been developed in social sciences, including its relation to education (e.g. Apple 2000; Brooks 2011; Giroux & Giroux 2004). There is an emerging trend to include the role of space in higher education research (Kuntz 2009). In fact, Edward (2000: vii) points out that "university architecture has a higher mission compared with other architectures" as "the university environment is part of the learning experience, and buildings need to be silent teachers." Within this field, educative space is no longer "a container of teaching and learning practices" but "a dynamic multiplicity that is constantly being produced by simultaneous practices" (Fenwick et al. 2011: 129). Spatiality, the sociomaterial effects and the relations of time-space, is "a tool for analysis" (Fenwick et al. 2011: 129).

In the context of higher education, there have been a number of studies that value the importance of physical spaces in teaching and learning practices and which explore the social relations involved in this process. For instance, Sommer (1977) understands the arrangements and use of physical space as part of the non-verbal communication system of the classroom. He is one of the first to argue that the physical environment in the pedagogic practice is too important a factor to be neglected. He also explores the power relation between teachers and students manifested in their use and control of physical spaces. Jamieson (2003), Oblinger (2005), and Montgomery (2008) argue firmly that an institution's physical environment has significant implications for the teaching and learning process as well as for other social practices. However, there are few studies that couple the embodied pedagogic practices with the materiality of learning spaces nor consider teachers and students simultaneously in their investigations. Even fewer studies include simultaneously the material, the semiotic, and the social aspects of educative spaces and pedagogic practices in their discussions, with their attention largely turning to issues of human activities and social concerns. Therefore, there is a great social and scholarly need to study how the design and use of educative spaces relates to pedagogic practices in all three aspects and to consider teachers and students together in this process.

The educational mission of the university is supported by extensive capital expenditure in formal and informal learning spaces. Yet, there is a paucity of empirical research that investigates the interactions between such spaces and pedagogic practices. Learning spaces in the university constitute "complex and dynamic assemblages of material, virtual, and social resources", involving both people and things (Ravelli 2018: 63). They afford and are mainly enacted by teaching and learning practices. Their affordances for teaching and learning are derived from physical attributes of the location, technology, and the role of the users (Ravelli 2018). Power and relations are created from the interactions between spaces and practices. The complexity of learning spaces and their relation with practices in the university make it challenging to describe, evaluate, and improve these spaces in terms of their design and use (Ravelli 2018). This project argues that a lack of empirical research is contributed to by a lack of multifaceted theorization of space in relation to practice that can adequately address the entangled relationship between educative spaces and pedagogic practices. It is to this end that this project formulates a multifaceted understanding of space, and contextualizes its research to educative spaces and pedagogic practices.

1.2.3 "Active Learning Classrooms" and film studies lessons

In particular, this project focuses on "Active Learning Classrooms" at the University of New South Wales, Sydney (hereby UNSW), and focuses on lessons in film studies performed within this type of classroom. An "Active Learning Classroom" (see Figure 1.1) in this project refers to a specific type of physical tutorial classroom at UNSW, and is a name given by the Learning Environment Team. It is important to emphasize that the use of this name does not indicate any assessment on the researcher's part of whether the teaching and learning within that space is active or not. As for pedagogic practices, a specific course performed in this type of classrooms – *ARTS1062, Hollywood Film: Industry, Technology, Aesthetics* – is selected in this project (see Chapter 3 for details). A photo of an 'Active Learning Classroom' is presented in Figure 1.1.

1.2.4 Summary

To sum up, this project is concerned with the development of a multifaceted understanding of space, whereby social practice is highlighted, and the material, the semiotic, and the social are intersected. The motivation for such an agenda relates to a growing need to unmask the social roles that space plays in our everyday life, and an urgent need to integrate description and interpretation in the theorization and analysis of space, so as to formulate a holistic concept of spatiality and an adequate understanding of space in relation to practice. By contextualizing this multifaceted

understanding to educative spaces and pedagogic practices, in particular, so-called "Active Learning Classrooms" and film studies lessons, this project responds to a paucity of empirical research that can sufficiently address the entangled relationship between space and practice so as to unpack the ways in which interactions between teachers and students with their spaces enact pedagogic designs.
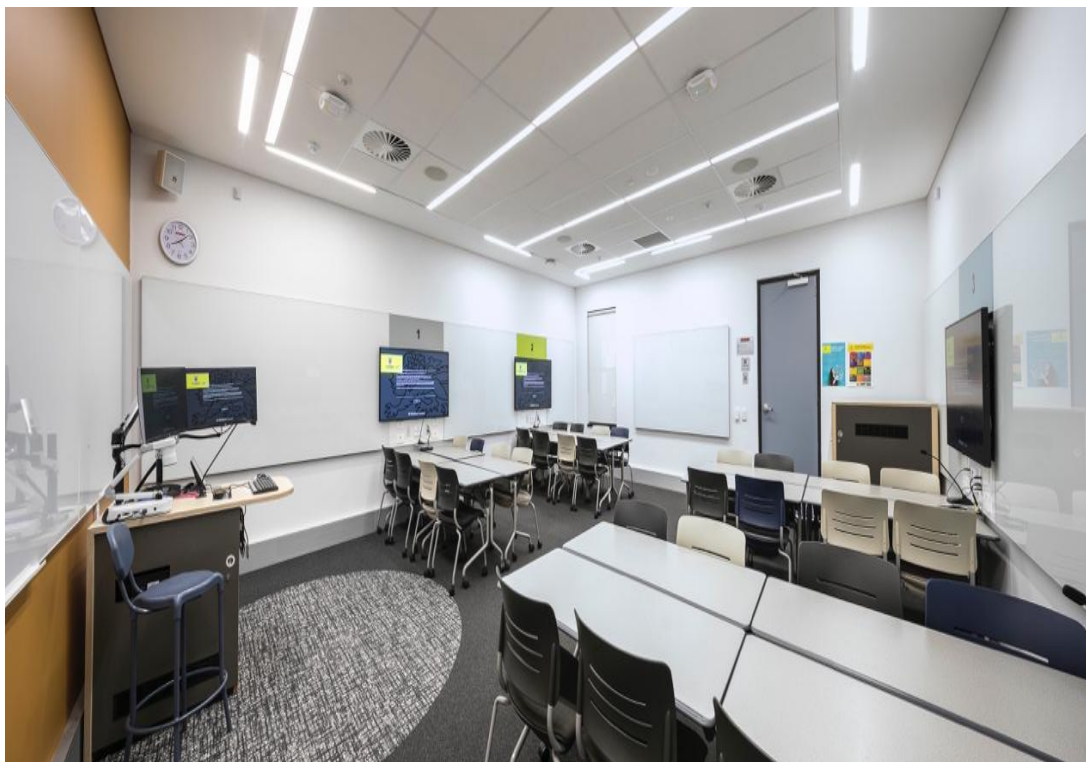
Figure 1.1 A photo of an "Active Learning Classroom" at UNSW, Sydney

1.3 The nature of the data

This project employs observations in situ and filming to collect seven video data. As stated in section 1.2.3, the foci of this project is to explore the material, the semiotic, and the social aspects of "Active Learning Classrooms" in relation to film studies lessons. In other words, this project explores how material, semiotic and social factors in 'Active Learning Classrooms' operate in use through the lens of practice. Given that it is not feasible to analyze all seven lessons or all semiotic practices performed therein within a four-year time frame, this project focuses on three lessons, and focuses on teachers and students simultaneously. These lessons document teachers' and students' different uses of resources in their pedagogic practices (see Chapter 3 for details).

Although these three lessons provide an array of material and semiotic resources for description and analysis, it is clear that the teacher's movement, students'

collective writing with whiteboards, and rhythm in teacher-student interactions are three relevant factors that need further consideration (see core Chapters 4, 5, 6 for further elaboration). The selection of these three factors is conditioned by the design features of "Active Learning Classrooms", promotional institutional discourses, as well as observations in situ. Design features of an "Active Learning Classroom" and a traditional tutorial classroom are presented in Figure 1.2.
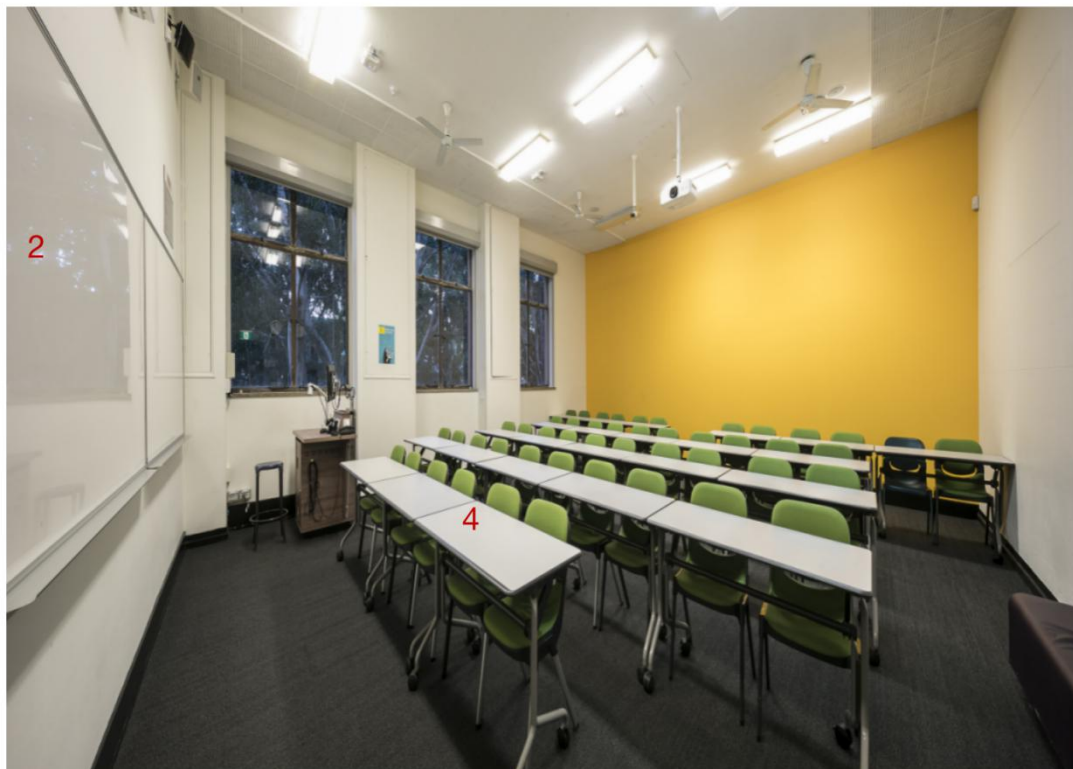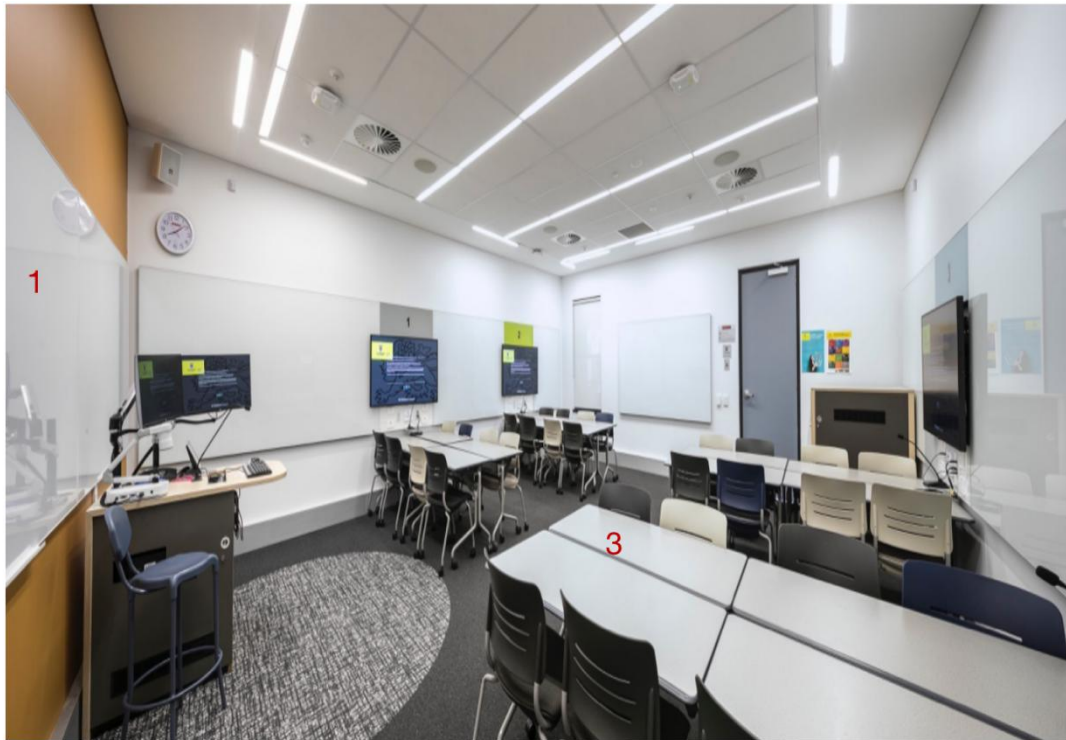
Figure 1.2 Design features of an "Active Learning Classroom" (top) and a traditional tutorial classroom (bottom)

Keys: 1: 'interactive' whiteboards for both teachers and students; 2: whiteboards only for teachers; 3: nested tables and chairs that support collaboration and bodily movement; 4: tables and chairs in rows

Based on observations of "Active Learning Classrooms" and traditional tutorial classrooms, it is noted that the designs of "Active Learning Classrooms" highlight movement. One of the distinguishing features of "Active Learning Classrooms" is concerned with the configurations of furniture (see Figure 1.2). An "Active Learning Classroom" typically features nested tables with movable chairs rather than with tables and chairs arranged in rows as in a traditional teaching classroom. Furniture in a traditional classroom can be – and often is – reconfigured, perhaps in a U-shape or in nested clusters, but this process tends to be clumsy and time-consuming. In the "Active Learning Classroom", the change of design feature allows the teacher and students to move around with ease, and students to sit together and face each other, so it supports movement, group work and interaction. Because of the impact of COVID-19, comparative pedagogic practices of the same teacher in an "Active Learning Classroom" and in a traditional classroom have not been filmed and documented. Yet, it has been observed that a teacher is more likely to move in an "Active Learning Classroom", compared with a traditional one. This observed movement difference motivates the first research concern: what is the semiotic potential of a teacher's bodily movement in space?

Another design feature of "Active Learning Classrooms" is that this type of classroom highlights the use of whiteboards and reflects a specific interactive pedagogic discourse, because whiteboards are positioned on every wall in the room and adjacent to tables for group work (see Figure 1.2). It has been observed that in a traditional classroom, only one whiteboard is placed in the classroom front for the teacher to write and display. By contrast, in an "Active Learning Classroom", learning resources such as whiteboards are not just allocated to the teacher but also to students. In other words, there is a reduced design difference between the teacher and students, which suggests an increase in equity and student access to semiotic resources. In other words, the material designs of the "Active Learning Classroom" suggest an expansion of students' participatory roles and highlights their agency and interaction. This coincides with what Bernstein (1996) terms a shift from "visible" pedagogy to "invisible" pedagogy as well as what some educational scholars (e.g. Anderson 1999; Roth & Tobin 2006) term a co-generative dialogue or a participatory discourse between stakeholders that aims to expand agency for all participants in an educational setting. This design initiative is further supported and promoted in the institutional discourses, as stated as follows:

Active learning may be defined as an active and reflective process involving a conscious intention by a student to make sense of new ideas and experiences in order to construct knowledge... Active students take responsibility for and control

of their learning, working collaboratively with others.

– Active Learning Guide[1]

In light of this, a second research concern arises: what is the semiotic potential for students' collective writing in their use of whiteboards in the classroom ?

While neither the teacher's movement nor students' writing practices account for everything in the space, yet a description and analysis of them begins to unpack the nature of this space in relation to pedagogic practices in much more detail. In addition to a separate account of the use of different resources enacted as pedagogic practices in this space, it is equally important, if not more so, to explore how these resources are brought together and integrated in one space in relation to specific pedagogic practices, and to explore the social motivations and power wrestling behind such integration that goes beyond an immediate multimodal text. It is also important to explore the discrepancy between the designed space and the performed space via a shifting lens of subjects in interaction with space, which results in diverse pedagogic experiences. This gives rise to the third research concern: how are diverse semiotic modes orchestrated in pedagogic practices, and how does such orchestration relate to broader issues of power and control at a deeper level? This line of inquiry is explored through the lens of rhythm as a potential integrative principle and as a governance tool that regulates the body in space.

1.4 Key concerns and approaches
1.4.1 Theoretical concern

This section justifies why a multifaceted understanding of space is needed in this project. This review can be roughly categorized into three dimensions: the material, the semiotic, and the social. There is overlapping among these dimensions, so this section presents a review that manifests a dominant trend in these three dimensions respectively, while at the same time addressing their intersections. Further aspects of the literature review will be addressed in Chapter 2.

1.4.1.1 The material realm of educative spaces and pedagogic practices

Studies exploring the material realm of educative spaces and pedagogic practices center around the role of materials in knowledge practice. Within this realm, human practices are not seen to be the sole centre of learning, and the materials are not regarded as inherently different from humans. Instead, materials, including tools, technologies, bodies, actions, objects, texts, and discourses, are foregrounded in social

---

[1] information collected at UNSW website
https://www.learningenvironments.unsw.edu.au/sites/default/files/documents/Active_Learning_Spaces_Best_Practice_Guide.pdf

sciences exploring the enactment of practice, politics and knowledge (Fenwick 2010). This realm argues that materiality is entangled in meaning. A large body of literature has explored the entanglements of materials and knowledge practices (e.g. Hicks & Beaudry 2010; Lee & Amjadi 2014; McDonnell 2010; Orlikowski 2007).

This realm emphasizes the constitutive relationships between the material realm and the social realm, and is evident in educational studies (e.g. Barad 2003; Fenwick 2010; Leonardi 2012; Massey 1991; Orlikowski 2007; Zilber 2018). It argues that "the material world is treated as continuous with and in fact embedded in the immaterial and the human" (Fenwick 2010: 105). Equal status is advocated between the material realm and the social realm (Barad 2003). In this perspective, "all entities are understood to be mutually constituted – in their distinct boundaries, properties, directions of action, and relations with other entities through ongoing flux of interactions and connections" (Fenwick 2010: 107). As Barad (2003: 817) says: "The world is an ongoing open process of mattering through which "mattering" itself acquires meaning and form in the realization of different agential possibilities." In this perspective, matter matters and matter acts. Human actors and material actors can both generate practical knowledge (Preda 1999).

Although many scholars have tried to understand the material realm and the social realm of space and practice in a tertiary setting (e.g. Alpert 1985; Clark 1998; Gouldner 1957; Hearn & Anderson 2002; Lewis 1993; Spencer-Matthews 2001; Walvoord et al. 2000; Weber 2001), few studies present materialist analyses that connect embodied experience with space (Green & Singleton 2006). The study of the intersection of the material and the social realms of space in higher education remains critically absent. More importantly, while a material perspective provides important transformations in the understanding of social practice and meaning making, it faces a paucity of concrete methods to systematically map out meanings created in the embodied practices that are entangled with materials and embedded in historical and cultural contexts. In other words, although material studies have included the social realm as equals in their investigations, yet, concrete methods tailored to the inherent nature of material studies remain to be explored.

1.4.1.2 The semiotic realm of educative spaces and pedagogic practices

Studies into the semiotic realm of educative spaces and pedagogic practices understand the interactions between educative spaces and pedagogic practices as communicative. These studies explore semiotic meanings expressed in various forms of communications – images, gestures, posture, speech, graphics, etc – and the

relationships between them. The emergence and expansion of digital technologies highlight the role of images, sound, movement, and other semiotic resources in the communication landscape. The social and cultural reshaping of the communication landscape has spawned a large body of multimodal educational research across different levels (primary, secondary and tertiary) and different subjects (History, Math, English, Biology, etc.) (e.g. Bezemer & Kress 2008; Kenner 2004; Lemke 1998; Pahl 1999).

In this context, classrooms have become an important site for multimodal discourse analysis. There are some important studies that explore how language and body language contribute to knowledge building (e.g. Amundrud 2017, 2019; Hao & Hood 2019; Hood 2011; Ngo 2019), and some informative studies that investigate how materials contribute to meaning-making across a range of social contexts (e.g. Feez 2019; Hood & Maggiore 2016; Jewitt 2006, 2011; Kress et al 2005; Lim 2011; Lim et al 2012). Yet, none of these studies have explored the semiotic affordance of "Active Learning Classrooms", and few of the studies have been conducted from the perspective of teachers and students simultaneously. Although existing studies have resulted in important systematic descriptions of specific semiotic resources, and while these have been conducted in relation to specific social contexts, there is scope for further theorization of the social aspects of the classroom. In other words, research into the semiotic realm of educative spaces and pedagogic practices is recognized as being closely related to the material realm, but insufficient attention has been paid to the study of the semiotic interaction between pedagogic practices and material resources in "Active Learning Classrooms", and few studies have been performed with a shifting analytic lens among subjects to include both teacher and student perspectives.

1.4.1.3 The social realm of educative spaces and pedagogic practices

Studies into the social realm of educative spaces and pedagogic practices largely explore how educative spaces and pedagogic practices relate to their social contexts. This realm often investigates how culture and society combine to shape educative spaces and pedagogic practices. Although much effort has been spent on the identification of "effective"[2] pedagogic practices, there are some scholars who have come to realize that it is equally important to know about the materiality and spatiality of these practices (e.g. Matthews, Andrews & Adams 2011; Webb, Schaller & Hunley 2008). In light of this, some educational scholars have included the interrelation of

---

[2] This does not indicate any assessment on the researcher's part about whether these practices are 'effective' or not.

space and practice in their discussions (e.g. Biggs 1993; Marton & Booth 1997; Morgan 2001; Prosser & Trigwell 1999; Ramsden 1992).

Studies in this realm often discuss how changes of communication technologies and educational ideologies affect the designs of educative spaces. The contemporary educational system encourages universities to provide spaces that facilitate community building, communication, interaction, collaboration, and more closely meeting the needs of individuals. Thus, attention largely turns to issues of comfort, aesthetics, fit-out, and layout, with a need for "effective" teaching and learning environments in the university to be both functional and visceral (Jamieson 2003). These studies mainly focus on the designs of educative spaces, so there are few empirical studies that examine how the uses of such spaces affect pedagogic practices. Research in this realm tends to be sociologically-driven, and is often linked to the discussion of materials, as noted above. However, in general, the vital role of space and its materiality entangled in pedagogic practices is not commonly recognized. In other words, universities have much to learn about the designs and uses of educative spaces in pedagogic practices.

1.4.1.4 Summary

To sum up, the above review indicates that the tripartite relationship among space, subject, and practice in higher education is largely neglected or backgrounded in all three dimensions, hardly amounting to analytical, much less theoretical status. There is a dearth of empirical studies that investigate the performed space in pedagogic practices across different subjects. With growing institutional promotions for an "invisible" pedagogy in higher education, the impact of space becomes even more prominent, so it is of an increasing significance to explore the spatiality in pedagogic practices, and couple this with historicity-sociality. In other words, the material, the semiotic, and the social aspects of space need to be theorized together, and need to be theorized in relation to practice.

1.4.2 Analytical concerns
1.4.2.1 Shifting analytical lenses across resources, subjects, and dimensions

As indicated in section 1.3, there are three analytical concerns in this project: the teacher's use of classroom space via their bodily movement (Chapter 4); students' collective use of whiteboards during group discussion activities for writing (Chapter 5); teachers' and students' orchestration and integration of different resources in their pedagogic practices (Chapter 6). There is a shift in analytical perspectives – from teacher-centered movement to student-centered writing – and then to teacher-student embodied interaction through rhythm. Each of these perspectives represents a "slice"

or a synoptic snapshot of an aspect of the multimodal resources in play in these spaces. While selective, the multiple slices enable a deep and complementary look at the data. This shift of analytical lenses also entails a shift in subjects and materials, which facilitates a more complete exploration of the diverse spatial affordances of "Active Learning Classrooms" for diverse pedagogic purposes in relation to different subjects. Overall, these shifts respond to the complexity of theorizing and analyzing space, because it is only through these slices/synopses that a complex space becomes describable and interpretable.

1.4.2.2 Why movement, writing, and rhythm

This section reviews current understandings of movement, writing, and rhythm, which establishes the significance of attending to these concerns in this project.

Bodily movement in space is a "basic defining feature of life in all its forms", bounding up with other actions and learning that are essential for the survival of animate life (Sheets-Johnstone 2009: 376). Movement is a part of the human constitution and is a basic force in social life as a non-verbal communicative mode (Blacking 1983). It permeates our everyday life, and has meaning potential that is utilized in a range of semiotic practices (Van Leeuwen 2021a). The diverse roles that movement plays in our everyday life establish and highlight the value of movement scholarship. In other words, the study of movement in this project can contribute to an understanding of the nature of movement, and unpack the different roles that movement plays in social life (Chapter 4).

Writing in space as a trace-making practice has been assigned great significance in our biological, mental and social life throughout history, as in the words of Johannessen and Van Leeuwen (2018: 2), human beings are fundamentally a trace-making species, and "the acts of modifying surfaces by adding or removing material, thus leaving traces, have been a fulcrum of cultural practices, whether spiritual, practical or aesthetic." Despite the close connection to humanity, graphic traces permeate our existence to such a degree that we often take them for granted, which leads to a narrow understanding of graphic trace-making as a specific practice without attending to the bigger picture (Johannessen & Van Leeuwen 2018). In other words, the essential roles that embodied graphic traces play in shaping cultural patterns as well as individual-scale cognition have not been fully accounted for in current studies. There is a need for a bottom-up understanding of the kinetic movement experience that grounds the production and the interpretation of trace-making as well as a top-down understanding of how the graphic social order

conditions trace-making practices. This project aims to contribute to such an understanding by exploring the kinetic experience of group writing in the classroom and its possible implications for shaping curriculum knowledge (Chapter 5).

The notion of rhythm has been assigned great significance both in everyday life and in academic research, especially in studies of temporal structures and processes. Rhythm has been claimed as a basic mode of being (You 1994), and people even go as far as to say, "I rhythmize, therefore I am" (Jousse 1974: 175). Yet despite this intense interest in rhythm analysis, rhythm studies are still largely constrained to the studies of temporal relations, whereas the role of space is often backgrounded. In other words, there is an "over-emphasis of the temporal and an under-emphasis of the spatial" in rhythm analysis (Lefebvre 2004: ix). Although rhythm studies have been approached from different perspectives, including a semiotic perspective (e.g. Halliday 1970; Van Leeuwen 1985, 1992, 2005), and a social perspective (e.g. Edensor 2010; Lefebvre 2004), yet few studies have integrated the social and the semiotic perspectives to a theoretically and analytically satisfying level, whereby rhythm can be both systematically described and socially interpreted. In light of this, the current thesis synthesizes Van Leeuwen's (1985, 1992, 2005) and Lefebvre's (2004) accounts of rhythm. The synthesis will methodologically enhance the semiotic in Lefebvre's account and theoretically enhance the social in Van Leeuwen's account. The aim is to develop a multifaceted understanding of rhythm, whereby rhythm is considered simultaneously material, semiotic and social, with its different sides bundling together as layers of signification. The theoretical and descriptive combination as well as the addition of a spatial dimension to the exploration of rhythm engender a dynamic and interactive perspective on the interrelationship of time-space, resulting in an emergent point of view of space (Chapter 6).

1.4.3 A multimodal approach

Any investigation of classroom discourse must necessarily be multimodal, as it involves the co-deployment of multiple semiotic resources other than language, as in the words of Christie (2002: 3), in classroom discourse "language is necessarily to be understood not as some discretely independent entity, but rather as part of complex sets of interconnecting forms of human semiosis." Furthermore, "it is now impossible to make sense of texts, even their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text" (Kress 2000: 337).

Nevertheless, prior studies of classroom discourse have tended to focus on language, even though there is a variety of methods and approaches among them. These can be generally categorized as Interaction Analysis, Discourse Analysis, and Conversation Analysis (Walsh 2011), each having their own advantages and disadvantages.

Being quantitative and measurable, Interaction Analysis claims to be a more "scientific approach" (Lim 2011: 64). This approach endorses system-based observations, and proposes several fixed categories that have been applied to different classroom contexts. However, the system-based observation instruments have been challenged and criticized for being too broad and overtly rigid, assuming a "stimulus/response progression to classroom discourse" (Walsh 2006: 40). Discourse Analysis is pioneered by Sinclair and Coulthard (1975), who base their framework on categorizing speech acts in the verbal exchanges of teachers and students, with each speech act relating to its function and verbal realizations. This approach develops a hierarchical model of classroom discourse involving different ranks and levels. This approach is also subjected to criticism for not fully attending to the role of contexts, role relationships, and sociolinguistic norms. Conversation Analysis understands social contexts as constantly shaped and reshaped by the interlocutors' use of language (Heritage 1997; Sacks, Schegloff & Jefferson 1974). This approach identifies the structural organizations of interactions without proposing pre-conceived notions or systems (Levinson 1983; Seedhouse 2004). As an ethnomethodological research, Conversation Analysis is "better equipped to interpret and account for the multi-layered structure of classroom interaction than previous approaches", because "it examines the utterances in sequence and in relation to the goal of the interlocutor as well as the context of classroom discourse" (Walsh 2006: 52-54). However, as Walsh continues, this approach also has its share of criticism for not being able to "express any 'order' on the dynamic and complex classroom interaction", thus not being generalisable or replicable.

While these three approaches have demonstrated their utility in identifying different aspects of features and trends of classroom discourse, a sole focus on language obscures the bigger picture of classroom interaction, and a great amount of meaning could be lost from the analysis, which brings the concept of multimodality to the fore.

A multimodal approach enables "meaning to be interrogated in nuanced ways, identifying communicative patterns which create social relations, facilitate activities

and tie together the multiple components of the process, involving both people and things (Ravelli 2018: 64). Most importantly, this approach helps relate the material and the semiotic to the social. A multimodal approach points out a direction for describing and interpreting the complex semiotic and social meaning created in the interweaving of materials, subjects and practices in space. As such, this approach may therefore be productive in addressing the complexity of educative spaces and pedagogic practices in the university.

There are many studies which contribute to multimodal understanding around the world, with slightly different research focuses. These include the Prague tradition that extends linguistics into the visual arts and the non-verbal aspects of theatre (e.g. Matejka & Titunik 1976), the Paris tradition that focuses on the analysis of popular culture and the mass media (e.g. Barthes 1967, 1977, 1983), the American tradition that takes an interest in the analysis of spoken language and non-verbal communication (e.g. Birdwhistell 1973; Pittenger 1960), and the Halliday tradition (e.g. Hodge 2017; Hodge & Kress 1988; Kress 2000, 2010; Kress & Van Leeuwen 2001, 2006; Van Leeuwen 2005a) that introduces the concept of multimodality into applied linguistics, especially into the study of language and literacy in education[3]. This project adopts the Halliday or Systemic-Functional Linguistics (hereafter SFL) tradition of multimodal research, because SFL provides powerful and systematic frameworks to describe meanings created in communicative practices. It advocates the mapping of meanings in historical and social contexts, and provides explicit connections between text and meaning.

Despite the fundamental influences of SFL on this project (e.g. Halliday 1970; Halliday & Matthiessen 2004; Kress & Van Leeuwen 2001; Kress & Van Leeuwen 2006; Martin & Rose 2007; McMurtrie 2013, 2017; Ravelli 2018; Ravelli & McMurtrie 2016; Van Leeuwen 2008a), Kress laments (2000: 153), "the semiotic changes which characterize the present and which are likely to characterise the future cannot be adequately described and understood with currently existing theories of meaning and communication". Similarly, as Hasan (2005: 51-52) notes, SFL can be considered an "exotropic" theory that seeks a dialogic engagement with other fields. Other fields of research have also made significant contributions to multimodal research, although their metalanguage diverges from SFL. As such, in addition to SFL, this project also draws on pedagogical theory (Bernstein 1996, 2005; Vygotsky 1987), in consideration of the complexity of educative space as an inherent material, semiotic, social, and pedagogic phenomenon. However, it should be noted that the synergy of

---

[3] See *The Routledge handbook of applied linguistics* (Simpson 2011) for a comprehensive review.

different theories and methods in this project is dealt with with caution (see Chapter 2 for details).

1.5 Research questions

As stated in section 1.4.2, space is theorized as a multifaceted construct that simultaneously involves intersections of the material, the semiotic, and the social. The complexity of such space needs to be addressed through the lens of practice, because it is in practice that different aspects of space are constructed together as an assemblage. Therefore, the overarching question of this project is as follows:

How to account for the production of space in practice, in particular, the production of "Active Learning Classrooms" in relation to pedagogic practices ?

In light of the complexity of space, this project formulates the following sub-questions. While none of these questions can fully account for every aspect of practice in space, yet, they illustrate the significance to bring the notion of practice in the theorization of space, and they demonstrate what it means to account for some of these aspects in detail.

(1). How would a description of teachers' movement practice in "Active Learning Classrooms" contribute to such an understanding?
(2). How would a description of students' writing practice in "Active Learning Classrooms" contribute to such an understanding?
(3). How are diverse practices in "Active Learning Classrooms" brought together as a whole and how do they contribute to spatial coherence?

1.6 Findings, contributions, and limitations

Findings related to these questions are discussed and explained in subsequent chapters (Chapters 4, 5, 6). Its is necessary, however, to present the key findings here as a way of preview. The analysis of one teacher's movement in "Active Learning Classrooms" in specific film studies lessons finds that these movements can make diverse meanings and achieve diverse pedagogic purposes as the lesson unfolds. The analysis of the students' writing in an "Active Learning Classroom" finds that the materiality of writing contributes significant elements to meaning-making processes, and that the change of medium matters semiotically, for it reshapes the curriculum knowledge at stake in multiple ways. The analysis of rhythm in the designed space and in the performed space finds that despite intense institutional efforts to reinforce its power and control via inscribing regular rhythms in the designed space, teachers and students can adapt these regularizations by imprinting their own beats in the

space.

By theorizing and analyzing the material, the semiotic, and the social aspects of space in practice, this project contributes to a multifaceted understanding of space, and develops a knowledge of space that relates space, subject, and practice in a tripartite relationship. Such a conception of space relates to the body on the near side and power on the far side, and includes time as one of its inherent dimensions. In this way, space can not only be systematically described and read, but also socially interpreted and constructed. Instead of formulating a grammar of space, this project provides an alternative paradigm that attends to the practical relationship of space that is inherent to the forms under considerations. It highlights social practices, and relates space to society. In doing so, it provides ways to expose the production of space and unmask the roles that space plays in everyday life. It also highlights human agency and rejects space determinism. Thus, this project provides an account of space that explains innovation and improvisation in the designed space and the performed space.

By contextualizing space to "Active Learning Classrooms" and practice to film studies lessons in a tertiary setting, this project also provides an array of tools to address the complexity of analysing face-to-face classrooms, thus amounting to a holistic understanding of the actual semiotic, pedagogic, and social occurrences in a classroom. By integrating institutional discourses, classroom designs, and classroom performances in its analysis, this project provides insights on what is claimed in the promotional discourse, in part manifested in the designed space, and what is actually going on in the performed space. In doing so, it contributes to a growing body of research that focuses on the relationships of human practices, space, and the semiotic resources used to structure them.

By coupling educative spaces and pedagogic practices in its theorization and analysis, this project also identifies the ways in which embodied meaning-making contributes to an understanding of spatial pedagogy, whereby the employment of multiple embodied resources in the space constitutes pedagogic designs and enacts a specific spatial pedagogy (Lim et al 2012). The findings derived from analyses of the interactions between teachers and students with their spaces can also inform teacher training, especially for novice teachers with little teaching experience, as well as student learning. Specific findings in this project in relation to movement, writing, and rhythm, can also inform movement studies, pedagogy studies, and rhythm studies, in addition to informing multimodal studies and educational studies in general.

Although these findings can potentially inform all types of classroom designs and lesson performances, yet it is necessary to discuss several limitations that are emergent in this project. Firstly, data analyzed in this project are limited to a specific classroom – "Active Learning Classrooms" – and three film studies lessons. Although this project shifts focuses among subjects, materials, and practices performed in "Active Learning Classrooms", thus enabling a comprehensive investigation of the diverse resources for diverse pedagogic purposes, yet there are obvious limits on the generalizability of the conclusions derived from analyses of only three lessons. Ideally, it would have been possible to analyze all seven lessons that have been collected for this project. However, the delimiting of data is to ensure the feasibility and completion of the project within the allowed time span of a four-year PhD program. Even with just three lessons (each over 90 minutes in duration), there are multiple semiotic resources taken into account simultaneously for detailed analyses. As such, the complexity of analysis prevents a further expansion of data. Also, because of the impact of COVID-19, this project has not been able to collect data in traditional tutorial classrooms which are still operated at UNSW on a large scale. As such, this project is not in a position to compare 'Active Learning Classrooms' and traditional tutorial classrooms to examine the extent to which space matters semiotically and pedagogically. In other words, the delimiting of data is also conditioned by resource availability.

For another, contemporary educative spaces extend far beyond formal physical classrooms to include informal and virtual spaces. How these different types of educative spaces would complement each other in pedagogic practices renders further research. However, as Kress (2010) states, "the study of modes in multimodal social semiotics focuses on the material, the specific, the making of signs now, in this environment for this occasion" (Kress 2010: 13). A focused study will enable a solid foundation to devise theoretical and analytical principles for one type of text, before analyzing different and more complex texts.

Finally, findings are based on empirical evidence and thus influenced by the understanding, the reading position, the hermeneutic skills, and the academic background of the researcher. However, instead of conceptualizing this as a limitation to the research, social semiotics "acknowledges that the analyst's own reading position is likely to guide his or her interpretations, but it sees that as a strength rather than a failing. Analysis is a socio-political relevance, not [merely] some theoretical abstraction" (Iedema 2002: 186).

1.7 The organization of the project

The current thesis has been organized into seven chapters. Chapter 1 has introduced the genesis of the project, which establishes the basis for a multifaceted understanding of space in practice, for its contextualization to a specific "Active Learning Classroom" in a tertiary setting and pedagogic practices performed therein, and for the employment of a multimodal approach. This account of origin and development of the project thus serves to clarify and justify why and how these theoretical and analytical concerns are addressed in this project. After that, this chapter outlined the research questions, before it briefly discussed the contributions and limitations of the research.

Chapters 2 and 3 establish theoretical and methodological foundations for this project. In particular, Chapter 2 introduces key theoretical concepts – intersemiosis, practice, mode, axis, pedagogy, etc. – which are then used for analyses and discussions in the following chapters. Chapter 3 first outlines and justifies the screening of research object and video data. Then it exemplifies multimodal transcriptions and discusses how such transcriptions are combined and used in the following analytical chapters. Other than these separate overall theory and methodology chapters that introduce the general concepts and research methods, each of the three core chapters (4, 5, 6) has a distinct review and method framework that are addressed in the context of that specific chapter, with each core chapter attending to different aspects of practices performed within the space.

Chapter 4 theorizes movement as a semiotic mode in its own right, and devises several general principles for the application of movement as meta-signs in practical fields. In particular, it presents three different ways in which the teacher's movement of their whole body in space contributes to meaning making and pedagogy: (1) movement demarcates more nuanced lesson activities, and enacts six different interpersonal "spaces" that modulate teacher-student relationships; (2) movement construes rhythm and periodicity as the lesson unfolds; (3) movement facilitates or aggregates knowledge building. In doing so, this chapter contributes to an understanding of the meaning potential of movement, as a step towards a further understanding of how different movement patterns in space function to realize a particular kind of pedagogy.

Chapter 5 shifts the attention to students' writing practice in the classroom that is often taken for granted in academic fields. Illustrative examples of whiteboards being used are taken in a specific film studies lesson, whereby notes from a small group

discussion are written up on a whiteboard for all to see. This chapter argues that students' use of whiteboards in the classroom is a trace-making social practice that is rich in meaning and culturally regulated. The analysis of embodied interaction and a multimodal text produced in the process of writing demonstrates that the materiality of writing contributes significant elements to meaning-making processes. More importantly, the analysis showcases how the change of medium results in semantic equivalence and semantic shift that reshape the curriculum knowledge in multiple ways. This reveals that small shifts in meaning-making process have implications for the classrooms in general.

Chapter 6 synthesizes two complementary accounts of rhythm, and presents the ways rhythm functions to make semiotic meaning that symbolically articulates social meaning. Under this theorization, space and time are considered together in the exploration of rhythm configured as temporal-spatial experiences. In particular, this chapter provides a multifaceted theorization of rhythm, and demonstrates how the institution attempts to reinforce its power and control via inscribing regular rhythms in the designed space, and how teachers and students imprint their own beats in the performed space. In doing so, it contributes to an understanding of the ways space participates in the production and reproduction of social relations. By coupling space and time, this chapter also contributes to a temporal understanding of space and a spatial understanding of time, which is particularly useful in investigating the patterns of multiscalar temporality (Edensor 2010: 2), and how individuals become grounded in time-space via interactions with each other .

Chapter 7 concludes the thesis by interpreting the findings from a more global perspective. It demonstrates how the current research can have interdisciplinary implications by informing not only multimodal studies and educational studies in general, but also a specific developing field – Spatial Discourse Analysis. Although this project is concerned with the development of a multifaceted understanding of space as a field of study in its own right, its theorization and analysis are still in its early stage of explorations. As such, limitations and directions for future research are also pinpointed at the end of the thesis.

Chapter 2 Theoretical foundation

2.1 Introduction

As introduced in Chapter 1, there are a range of disciplines relevant to the current study, including Multimodality, Social Semiotics, Systemic-Functional Linguistics, and Pedagogy, all of which provide rigorous frameworks for robust and well-grounded analyses of multimodal texts. Each of these is reviewed below. These concepts attend to different aspects of the data for their distinct theoretical affordances, thus providing complementary insights to the research. At the same time, they are interconnected with each other to produce a coherent research basis for a multifaceted theorization of space in practice.

2.2 Multimodality and intersemiosis
2.2.1 Multimodality

The term multimodality may be defined as "the use of several semiotic modes in the design of a semiotic product or event together with the particular way in which these modes are combined" (Kress & Van Leeuwen 2001: 20). This term is introduced to highlight the importance of taking into account semiotic modes other than language-in-use, and has taken on different meanings in different settings: as a phenomenon that is part of our life experience and closely related to technological development (e.g. O'Halloran 2011a), as a research field that engenders its own theories and methods (e.g. Jewitt 2009: 2; O'Halloran & Smith 2011: 1), and as an analytical approach to meaning making in multiple modes (e.g. Unsworth 2008: 8). These three definitions do not contradict each other, but rather attend to different aspects of the notion. In this project, these three meanings are taken up together in order to formulate a comprehensive discussion of multimodality that attends to its full complexity.

A multimodal approach is appropriate to investigate spatial practices in this project, given that these practices involve a simultaneous employment of multiple semiotic modes, such as movement, speech, writing, etc, all of which carry complementary semiotic workloads. Spatial practice as a multimodal phenomenon permeates every aspect of our social life, yet its semiotic potential is often taken for granted and underestimated. The recognition of the complexity of spatial practices contributes to a deeper understanding of spatial discourse, which is a further step towards "a more inter-disciplinary and trans-disciplinary perspective on the nature of

knowledge and analytical approaches" in multimodal research in general (Lim 2011: 22). The expansion and development of Spatial Discourse Analysis (McMurtrie 2011, 2017; Ravelli & McMurtrie 2016) by attending to its practical relationship could be taken as a region or a sub-field of multimodal research as a field. In spatial practices, multiple semiotic modes work together to formulate a coherent whole and create meaning through the process of intersemiosis (Ravelli 1995). It is intersemiosis that creates the overall spatial experience, as in the words of Ravelli (2006: 251), " it is intersemiosis which draws together individual constituents of the space and brings them together as a meaningful whole."

2.2.2 Intersemiosis as the working mechanism

Intersemiosis will be an important concept later in the thesis. The term intersemiosis was first put forward by Jakobson (1971: 260) who defines it as "interactions of different semiotic systems". It is later developed by Ravelli who understands it (2000: 508) as "a coordination of semiosis across different sign systems."

These inquiries of intersemiosis have attracted the attention of social semioticians since the late 1990s (e.g. Lemke 1998a, 2002, 2009; Royce 1998; Matthiessen 2007, 2009; O'Halloran 2008; Liu & O'Halloran 2009), with a primary focus on image-text relations in multimodal texts. However, one of the first pioneer scholars who addressed this issue in detail is Eisenstein (1943, cf Lemke 2009) from film studies rather than social semiotics. Eisenstein (1943) proposes two mechanisms for the synergy of image and sound in films: temporal synchronicity and cross-semiotic homology. He argues that by synchronizing speech with images of moving lips, a joint sign of image and sound is produced, and redundancy between these two modes is created. As for the non-synchronized sound and image, he proposes the principle of homology, whereby overtime co-patterning of two modes – change of sound and change of image – construct multimodal signifiers to be interpreted as a unified syntagm. Eisenstein's framework provides some insights for construing structural cohesion between image and sound in film texts. However, his model does not elaborate on how to map out the semantic meaning of the unified syntagm, and it does not account for the division of labor across modes in a multimodal text. Early work which also informs an understanding of intersemiosis was conducted by Barthes (1977, cited in Martinec & Salway 2005: 341), who identified three types of image-text relations: text supporting image (anchorage), image supporting text (illustration), and the two being equal (relay). His observation

does not have specific semiotic realizations but has laid foundations for further explorations of image-text relations.

Since the late 1990s, several systemic-functional semioticians influenced by the social semiotic work of Halliday and Hasan (2014) and Martin (1992) have continued the explorations of intersemiosis between image and text. For instance, Royce (1998) formulates the notion of intersemiotic complementarity between language and visual image and employs this mechanism to the analysis of a page-based multimodal text in *Economics.* Following Halliday's metafunctional model, he (1998) argues that metafunction is the integration principle that glues the verbal and visual into a coherent text. His ideational intersemiotic relation is an adaptation of lexical cohesion by Halliday (2004) as well as Halliday and Hasan (2014), including intersemiotic repetition, synonymy, antonymy, hyponymy, meronymy and collocation. His intersemiotic interpersonal relation is concerned with the reinforcement of address, and attitudinal congruence or dissonance established through mood and modality. His intersemiotic textual relation is largely identical with Kress and Van Leeuwen's (1996) layout and composition systems established through information value, salience, framing, intervisual similarity and reading paths. Royce (2007: 103, as cited in Caple 2009: 79) later describes the combination of visual and verbal resources constitutes "a synergistic relationship" that produces "a total effect that is greater than the sum of the individual elements or contributions."

Similarly, in Lemke's analysis of image-text relations of hypertext, he suggests (2002: 303), "When we combine text and images, each specific imagetext (Mitchell 1994) is now one possible selection from the universe of all possible imagetexts, and that universe is the multiplicative product of the set of all possible linguistic texts and the set of all possible images. Accordingly, the specificity and precision which is possible with an image-text is vastly greater than what is possible with text alone or with image alone." Lemke (2002) also proposes a metafunction-based model to explore intersemiotic relations between image and text, and his metafunctional model is somewhat different from that of Royce. His (1995) ideational intersemiotic relation is mapped out with thematic formation (Lemke 1995) as well as logical relations of expansion and projection (Halliday 1994). His interpersonal intersemiotic relation is concerned with speech function (Halliday 1994) and evaluation (Lemke 1998a). His textual relation is concerned with functional relations of the elements of structure (Martin 1992) and covariate chain elements (Halliday & Hasan 2014).

Based on Halliday's (1985) model of interdependency and logico-semantic relations, Martinec and Salway (2005) provide a grammatical description of image-text relations. Unlike Lemke (2002) and Royce (1998) with their focus on all three metafunctions, Martinec and Salway (2005) only map out the ideational intersemiotic relations between image and text. Nevertheless, the above four scholars all agree that such coordination of image and text occurs at the grammar stratum. Aligning with Martinec and Salway (2005), Unsworth and Clerigh (2009) argue that intersemiotic relations between image and text can be mapped out in terms of ideational meaning at the stratum of grammar. However, they (2009) challenge the inconsistency of the STATUS[4] system proposed by Martinec and Salway (2005), suggesting this system may not be helpful in furthering our understanding of how image and text collaborate to make a coherent multimodal text. To account for the reciprocity of the different affordances of image and text, they (2009) propose the intersemiotic relation of mutual identification. Under this framework, the image functions as Token and language functions as Value, and depending on the reader's familiarity with the image and text, different points of departure are construed. If the reader is more familiar with the image and uses it as the point of departure, then the image is the identifier and visualizes the text; if the text is the point of departure, then the text is the identifier that glosses the image. Focusing on educational image-texts, their bi-directional intersemiotic model accounts for readers' knowledge of the multimodal text, and thus moves from meaning production to meaning interpretation.

The above models seem to suggest that intersemioitc interactions between image and text occur at the grammar stratum, but some scholars voice differently. For instance, O'Halloran (2008) argues that intersemiotic interactions take place across ranks and at all three strata. She proposes (2008) six intersemiotic mechanisms including Semiotic Cohesion, Semiotic Adoption, Semiotic Mixing, Juxtaposition and Spatiality, Semiotic Transition, and Semiotic Metaphor. Following O'Halloran (2008) and Martin (1992), Liu and O'Halloran (2009) propose intersemiotic texture as the crucial property to construe a coherent multimodal text. Through an examination of print media, they demonstrate how image-text relations are metafunctionally orchestrated across experiential, textual and logical meanings at the discourse stratum. Their discourse-based model to image-text relations is complementary to existing grammar-based approaches.

---

[4] Following the systemic-functional writing technology convention, the name of the system is written in small caps (e.g. 'STATUS'), whereas the name of the functional structure is written in initial caps (e.g. 'Value').

Additionally, Matthiessen (2009) explores intersemiotic interactions beyond image and text to include the synergy of two or more modes in various combinations. In so doing, he provides a more or less universal model of intersemiosis. In his view (2009), the foundation for two different modes to create synergistic and seamless meaning is that they operate and are integrated within the same context that is construed as the highest connotative stratum above the content stratum and expression stratum (see section 2.4). At the other end of the hierarchy of stratification, different modes on the expression stratum are not seen as integrated but instead diversified. So viewed "from above" – from the vantage point of context of culture, different modes complement each other to make meaning, whereas viewed "from below" – from the expression stratum, different modes operate in different realms (Matthiessen 2009: 2-4). He assumes that "differences in modalities within the expression stratum decrease as we move into the content stratum towards the context, where different semiotic systems are integrated as complementary contributions to the making of meaning in context" (2009: 2). This is illustrated in Figure 2.1. In other words, the more abstract the level of stratification is, the more similarity there is between different modes. On this basis, he proposes the principle of the cline of integration, whereby the integration of different modes is seen as a continuous variation and a matter of degree (2009: 15). At the pole of maximal integration, there is only one semiotic system but different expressive systems that are integrated within one and the same content stratum. For instance, in the modelling of spoken language in Systemic-Functional Linguistics (Halliday & Greave 2008, cf. Matthiessen 2009: 15), the system of MOOD can be realized either by the presence of elements in the modal structure of the clause and the relative sequence of elements (e.g. "declarative" realized by Subject ^ Finite) or by the direction of pitch movement in an intonation contour (e.g. "reserved" realized by a fall-rise pitch movement). What matters is that the systemic values are kept distinct in the expression. In other words, it does not matter whether the system of MOOD is realized by modal structure or pitch movement, yet it matters that different systemic values (such as "declarative" and "interrogative") should have distinct expression forms.

At the pole of minimal integration, different modes are completely separated in terms of their content and expression systems, and they are only coordinated within the semiotic system of context. Between these two extremes is the intermediate integration, whereby different modes are integrated at the stratum of semantics. These relations are illustrated in Figure 2.2. Matthiessen's notion of the cline of integration is very insightful for modelling intersemiosis, for it both attends to distinct semiotic affordance and semantic complementary. However, it neglects the fact that for any

formulation of a coherent multimodal text, there must also be material synergy, for multimodal texts must exist in material forms. In other words, intersemiosis occurs at the expression stratum as well.
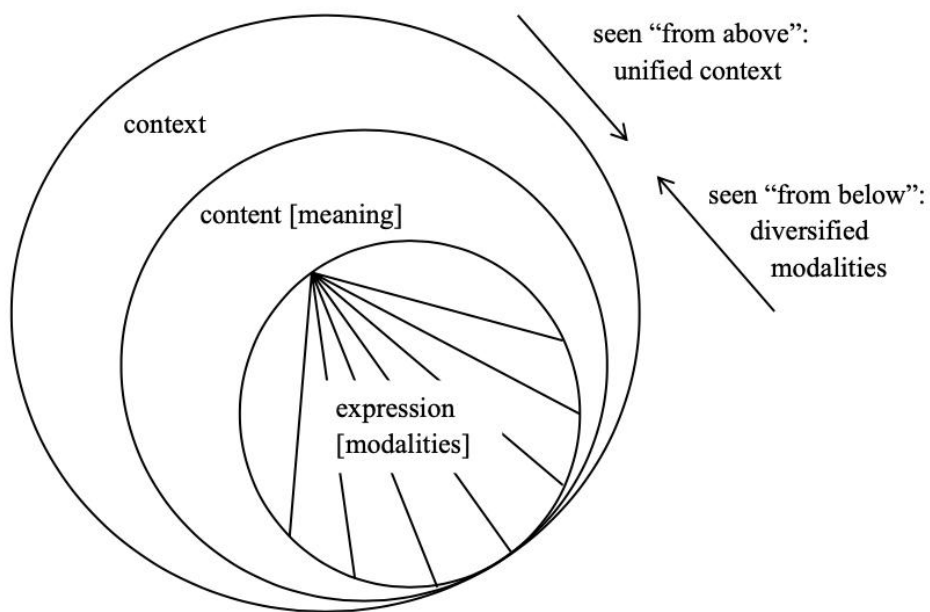
Figure 2.1 Multimodality: differences in expression – differences in content? (Matthiessen 2009: 3)
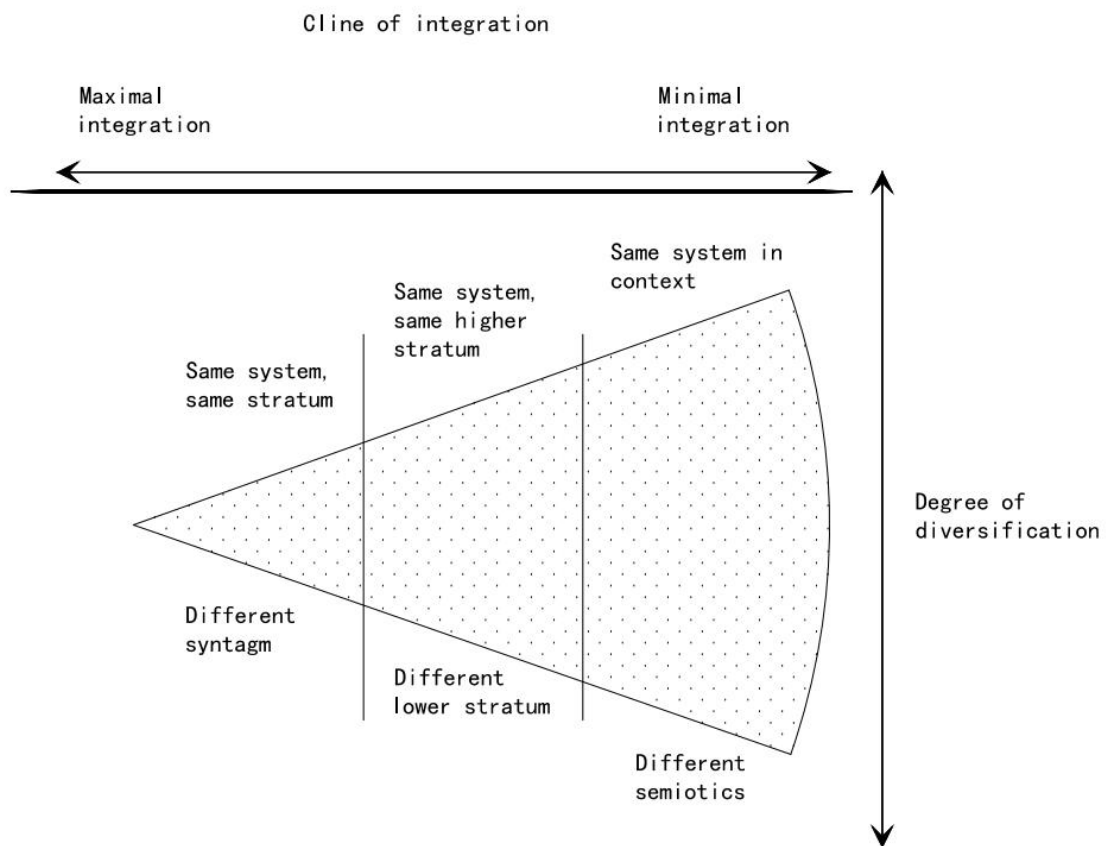
Figure 2.2 Cline of integration of different semiotic modes (based on Matthiessen 2009: 13)

Apart from O'Halloran (2008), most scholars seem to agree (e.g. Lemke 2002; Martinec & Salway 2005; Matthiessen 2009; Royce 1998, 2007) that intersemiotic relations of image-text take place at the content stratum, whereas expressive resources are diversified on the expression stratum. Although O'Halloran (2008) and Liu and O'Halloran (2009) argue that intersemiotic interactions also occur at the expression stratum, they do not elaborate exactly how different modes coordinate there. Their ideas of homospatiality and juxtaposition point in this direction for image-text relations, but no further systematic mechanism is proposed to map out the common features on the expression stratum.

In this regard, Van Leeuwen's (2017) synesthesia and parametric systems that represent simultaneously present choices of gradation can provide complementary insights. Drawing on the work of Herder (2002 [1772]) and Jakobson and Halle (1971), Van Leeuwen explores how humans can perceive a unity in the multitude of sensory impressions (Aristotle 2008: 425-27), that is, the cross-modal manifestation of meaning. He devises several common qualities to examine correspondences across parameters. In his synesthesia framework (2017: 3-4), there are two major arguments: (1) expressive parameters such as color, shape, timbre and texture can be mapped out through their distinctive features and can make meanings through experiential metaphor (Lakoff & Johnson 1980); (2) unity across different expressive modes is created through common qualities (such as "energy" for color, shape, texture and timbre), although the "common quality may not be realizable in every expression medium" (Van Leeuwen 2017: 116). His idea aligns with an earlier view of Eisenstein (1943, cited in Lemke 2009: 287) who articulates the irrepressibility of meaning-making, that is, we not only complete perceptual patterns but also make meaningful wholes with the slightest suggestion because we are eager to construct a multimodal coherent text. Van Leeuwen's work (2017) significantly develops that idea by mapping out the concrete integration mechanism on the expression stratum in a systematic manner, and relates this integration to the construction of experiential meaning.

So far, most scholars favor systemic (paradigmatic) relations over structural (syntagmatic) relations in mapping out intersemiotic interactions, which, as Zhao (2010a: 201-202) suggests, would increase the descriptive complexity because it is challenging to exhaust possible systemic choices. In light of this, Zhao (2010a) proposes a time-based model, whereby an intersemiotic relation is determined by its position in the logogenetic unfolding of a text, and its relation to the elements that come before and after them. Her study examines hyper-texts in video games and uses

manual analysis to identify the relations. She provides (2010a) three logogenetic patterns: sequencing, coupling and clustering, as well as reconfiguration. Given that her project faces the limitations of manual analysis, she only theorizes logogenetic patterns in terms of ideational coupling: naming and identifying, metonymizing, symbolizing and metaphorizing, classifying and co-classifying, and circumstantiating. Her proposal adds a time dimension in the mapping of intersemiosis by accounting for the unfolding and interactions among different modes across time, which therefore provides complementary insights by expanding the scope of intersemiotic analysis on a temporal basis in a dynamic manner. However, the concrete intersemiotic mechanism in her model does not in fact go beyond a grammatical/systemic thinking, and as suggested by Zhao herself, needs further classification and development. Also this type of modelling is suitable for dynamic multimodal texts that unfold in time, but has its limits for static multimodal texts. In other words, the nature of multimodal text matters when mapping out intersemiosis.

In sum, there are two complementary approaches to the exploration of intersemiotic relations: the systemic approach that focuses on static multimodal texts (e.g. Lemke 2002; Martinec & Salway 2005; Matthiessen 2009, 2010; O'Halloran 2008; Liu & O'Halloran 2009; Royce 1998, 2007; Unsworth & Clerigh 2009; Van Leeuwen 2017), and the time-based approach that focuses on dynamic multimodal texts (Zhao 2010a). The core of an intersemiotic model is concerned with "where" and "how" different modes integrate. The question of "where" consists of metafunctions and strata, whereby different modes integrate. In this regard, most scholars (e.g. Lemke 2002; Martinec & Salway 2005; Royce 1998, 2007) agree that the content stratum is most likely to formulate intersemiotic relations. However, the work of Eisenstein (1943), O'Halloran (2008) and Van Leeuwen (2017) suggests it is possible to have intersemiotic relations at the expression stratum. As for metafunctions, there are three orientations: examining intersemiotic relations in all metafunctions (e.g. Lemke 2002; O'Halloran 2008; Royce 1998, 2007), in the ideational metafunction (Martinec & Salway 2005; Matthiessen 2009; Unsworth & Clerigh 2009; Zhao 2010a), as well as in the ideational and textual metafunctions (Liu & O'Halloran 2009). The question of "how" is essentially concerned with the choices of descriptive systems and the ways these systems are modified, for instance, Martinec and Salway's (2005) description of the logico-semantic system.

Intersemiosis is used in this project as the meaning-making mechanism for the production and interpretation of meaning made in the co-deployment of multiple modes in specific spatial practices. This intersemiotic relation is considered to take

place at all three strata – the expression stratum, the content stratum, and the context stratum – which enacts semantic complementarity across different semiotic modes and ultimately contributes to a multiplying of meaning in the multimodal assemblage. This project moves beyond image-text relations to explore interactions between other semiotic modes, such as movement and speech (Chapters 4 and 6), as well as movement and writing (Chapter 5). In so doing, it contributes to an understanding of intersemiosis by focusing on the often taken-for-granted tripartite relationship among space, body and practice.

With this focus, this project also expands the scope of intersemiosis from an account of two-dimensional spatial relations of image-text on a print medium to three dimensional spatial-temporal relations in everyday practice. Intersemiosis is not just about co-deployment of multiples modes at one specific moment, but also about sequencing different modes across time in a communicative event. This intermodal sequencing also greatly impacts on the making of meaning (see Chapter 5 for how sequencing of different modes results in semantic transduction). In other words, the notion of intersemiosis can not only describe intermodal interactions at a specific moment of communication, but also the sequence of such interactions in the unfolding of time. The addition of a temporal dimension to the notion of intersemiosis expands its descriptive power: intersemiosis accounts for both static multimodal assemblages and dynamic ongoing semiotic practices.

2.3 Practice as embodied, semiotic, and social

Another important concept for the current thesis is that of practice. The notion of practice[5] is devised by Kress and Van Leeuwen (2001) who argue that it is through the notion of practice that modes and media are brought together in the production and interpretation of multimodal text, involving both representation and interaction. Practice thus might be roughly defined as a configuration of discourse, design, production and distribution, with each of these constituting one stratum of practice that contributes equally significant elements to meaning-making (Kress & Van Leeuwen 2001). This theorization recognizes that the foundation of meaning-making is built as much on the physiology of humans as bodily beings, on the materials drawn into culturally produced semiosis, as on humans as social actors (Kress & Van Leeuwen 2001). In other words, semiotic practice is both material and social. At the level of social organization, practice exists as scripts, either held implicitly by practitioners or made explicit as stated rules or best practices (Kress & Van Leeuwen 2001).

---

[5] In this project, the terms practice and action are used interchangeably.

Practice is the basis for representation, for representation is always grounded in social practice and without such grounding, making meaning would not be possible (Kress & Van Leeuwen 2001). In the words of Malinowski (1935: 58), "even in the most abstract and theoretical aspects of human thought and verbal usage, the real understanding of words ultimately derives from active experience of those aspects of reality to which the words belong. In short, there is no science whose conceptual, hence verbal outfit is not ultimately derived from the practical handling of matter." Discourse is built on social practices but at the same time it also transforms social practices. In other words, discourse is the representation and recontextualization of social practices framed as "socially regulated ways of doing things" (Van Leeuwen 2008a: 6)

In this project, the material, semiotic and social aspects of practice are accounted for in detail, and this multi-layered notion of practice is proposed as a method to address the complexity of spatial texts. In this light, by unpacking the semiotic potential of such practices from a material and social perspective (see Chapters 4 and 5), this project contributes to a complex understanding of a specific set of practices that are performed in a specific type of space – "Active Learning Classrooms." In addition to a nuanced understanding of distinct practices such as movement and writing in the classroom, this project also proposes a multifaceted theorization of rhythm as the underlying integrative principle to bring different practices together as a coherent multimodal whole (see Chapter 6).

2.4 Key theoretical concepts
2.4.1 Social Semiotics

The predominant theoretical framework of this thesis is Social Semiotics, a specific approach to semiosis. Social Semiotics diverges from semiology that is represented by Pierce, who develops a tripartite typology of signs – iconic, indexical and symbolic, and advocates infinite semiosis – "the process by which signs refer endlessly only to other signs, with meaning constantly deferred in an infinite series of signs, without any direct dependence on any object or referent" (Stam, Burgoyne & Flitterman-Lewis 1992: 5). Social Semiotics also diverges from de Saussure (1966), who perceives language as a system of pure values, where the value of a sign is determined by the other signs in that system, and by the environment in which signs appear. By contrast, Social Semiotics privileges the term resource, because this term indicates that the meaning of a sign is conditioned by how we use it, rather than having a predetermined fixed meaning (Hodge 2017; Hodge & Kress 1988; Hodge & Tripp 1986). In the words of Van Leeuwen (2005a:12), semiotic resources are:

"signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a theoretical semiotic potential constituted by all their past uses and all their potential uses and an actual semiotic potential constituted by those past uses that are known to and considered relevant by the users of the resource, and by such potential uses as might be uncovered by the users on the basis of their specific needs and interests. Such uses take place in a social context and this context may either have rules or best practices that regulate how specific semiotic resources can be used, or leave the users relatively free in their use of the resource."

Thus, Social Semiotics is the study of semiotic resources in use. The project uses Social Semiotics as its primary theoretical framework, because Social Semiotics can best link the material, the semiotic and the social aspects of space and practices (McMurtrie 2013; Van Leeuwen 2005a). This enables the identification of communicative patterns that create social relations, facilitate practices, and connect the multiple human and non-human elements involved in the meaning-making process (Ravelli 2018). A social semiotic approach also puts equal emphasis on "the material stuff of mode and on the work of culture" (Kress 2010: 55). In fact, social actions and material affordances produce semiotic resources together (Gibson 1986). The focus on materiality in Social Semiotics marks the move away from abstraction such as language and grammar towards specificity in multimodal studies. The focus on materiality also links the representation of modes with multisensory experiences (Kress 2010: 83), which brings the possibility of recognizing meaning as "embodied", and provides "a means of getting beyond separations of those other abstractions, mind and body, of affect and cognition". In sum, Social Semiotics provides powerful tools for analyzing and describing the full repertoire of meaning making resources which people use to communicate, and how these are organized to make meaning.

2.4.1.1 Mode, resource, modality, and medium

One of the key theoretical foci of Social Semiotics is the theorization of mode. However, the notion of mode remains contested and is often used confusingly with two other terms: "semiotic resources" and "modality"[6] in multimodal research. As O'Halloran (2011a: 221) observes, the terms semiotic "mode" and "modality" are used in various ways in multimodal research, most typically in a manner which is

---

[6] In Social Semiotics, the term "modality" is also used to refer to "the perceived reality of the content of a text" or "the representation of a given proposition as true or not" (Hodge & Tripp 1986: 2; Kress & Van Leeuwen 2006: 155; cf. Ravelli & Van Leeuwen 2018), for the latest development of the concept modality in the digital age, see Ravelli and Van Leeuwen (2018).

interchangeable with the term "semiotic resource" (e.g. Baldry & Thibault 2006; Bateman 2008; Jewitt 2009; Kress & Van Leeuwen 1996, 2001; Van Leeuwen 2005a). As in the comment by Baldry and Thibault (2006: 4), "different semiotic modalities make different meanings in different ways according to the different media of expression they use". From a systemic-functional perspective, the use of the term "mode" by Halliday (1978) is to model situations of context, and constitutes one of the contextual variables. However, Stöckl (2004: 11, as cited in Hiippala 2013: 26) points out that "a mode cannot be defined according to the sensory channel (visual, auditory, tactile, olfactory or gustative) in multimodal research, because these categories are too broad for a theory of multimodality." This project argues that the three terms of "resources", "mode" and "modality" are committed to different meanings and cannot be used interchangeably in multimodal research.

The term "semiotic resource" is generally understood as a resource for making meaning, which diverges from Pierce and de Saussure, as discussed above. From a social semiotic perspective, modes are defined as "semiotic resources which allow the simultaneous realisation of discourses and types of (inter)action" (Kress & Van Leeuwen 2001: 21). Modes are thus considered to be socially and culturally shaped (Kress 2010: 54). A mode is "an organised set of resources for making meaning" and "in order for something to 'be a mode', there needs to be a shared cultural sense of a set of resources and how these can be organised to realise meaning" (Jewitt 2008: 17). Hence, the term "mode" is used to define an assemblage of semiotic resources that have been regularised in usage and understanding within a culture (Lim 2011: 33).

A distinction is also made between mode and media, with mode being on the content side of the theoretical division, and medium on the expression side (Kress & Van Leeuwen 2001: 21). Apart from that, modes are more generally seen as means of representing, whereas media as means of disseminating (Constantinou 2005: 609). Recently, the broad definition of modes as semiotic resources in Kress and Van Leeuwen's (2001) framework has been criticised (e.g. Ellestrom 2010) and a tri-stratal model of mode has been proposed by Bateman (2011). In this project, the term mode refers to a conventionalized set of resources for meaning making in a given community. This notion attends to both material regularity and social and cultural shaping, and is used in Chapter 4 to theorize movement as a semiotic mode. The connection and difference between medium and mode in semiosis is further elaborated and discussed in Chapter 5. The modelling of movement as a semiotic mode in this project contributes to a systemic understanding of movement in terms of its meaning potential and means of realizations. The practice perspective provides an

alternative paradigm to account for the interrelationships between mode and media in multimodal communication and representation.

2.4.1.2 Logic of mode: Spatiality and temporality

In the exploration of semiotic resources, two resources – time and space – stand out. These two resources are integral to all aspects of meaning-making, as Lemke (2009: 143) points out, "meanings are made across time, across space, in and through matter. Experience is experienced in and through time, in place and across space, in a body and in interaction with other bodies." In a similar vein, Scollon and Scollon (2009: 177) state in their research, "human meaning-making is now understood to be accomplished in places and with materials which are predicated on rather different timescales." Temporality and spatiality constitute two essential dimensions of communication in this project, and are employed as the anchors of discussion in the following chapters.

The way semiotic resources are organized in time and space has its own semantics, as in the words of Van Leeuwen (2005b: 138): "timing itself is also a social practice – an integrative practice – vital for the coherence of social life, for holding together most, if not all of the social practices of a society." This semiotic view of time is built on the observation (Van Leeuwen 2005b: 128), "sociologists have drawn attention to the correspondences between the timing of fundamental social activities on the one hand, and the way people think and talk about time, or enact it in symbolic forms such as music, on the other." In addition to time, space also needs to be understood in practice, as in the words of Van Leeuwen (2008b: 88), "our understandings of space derive from and can be linked directly to social action, to the way in which we use space in acting out social practices."

In fact, the modelling of abstracting time and space in communication is hardly recent. For instance, Kress and Van Leeuwen (1996/2006: 183) propose two overarching codes[7] responsible for integrating different semiotic resources in texts – the code of spatial composition operating in texts – whereby elements are spatially organised, and the code of temporal composition or rhythm, which operates in dynamic texts such as dance. Lim (2011: 93) proposes the term "integral resources" to describe temporality and spatiality in multimodal discourse. He (2011: 94) argues that the use of this term is productive in multimodal studies because of the following

---

[7] The notion of "code" has been later contested by Van Leeuwen (1999: 4-5), who advocates the notion of "resource", because "code" implies a static and non-dynamic entity. This argument is supported by recent research that suggests semiotic resources are inherently dynamic (e.g. O'Halloran 2009).

reasons: it recognises the integral role that time and space have in semiosis; it distinguishes time and space from other semiotic resources; it shifts away from a logocentric focus by organising the analysis around time and space; it enables an integrated perspective of intersemiosis between semiotic resources on the expression stratum as co-occurrences in the same temporal and spatial site; it foregrounds the integrative nature of time and space in multimodal discourse.

This project theorizes the production of space in practice and exemplifies what it means to account for these practices (e.g movement, writing, speaking) in detail and to bring them together as a coherent whole. This practical understanding of space also includes a temporal dimension, whereby time is considered as an inherent part of space in practice. The integration of time, space and practice can contribute to a more dynamic understanding of the semiotics of space in practice. In particular, spatiality and temporality are used in this project as the basic logic of modes (Kress 2005) that gives rise to organization principles and material specificities of different modes. For instance, time and organization in time provide the organizing principles for meaning-making in speech, whereas spatial arrangements of simultaneously present elements provide the organizing principles for meaning-making in image (Kress 2010). Writing is a borderline category that combines the logic of time and space. In Chapter 5, spatiality and temporality are used as the basis for discussion of how shifts of modes in time lead to shifts of meaning and audience experience. Above all, in this project, the semiotic nature of space and time abstracted as spatiality and temporality is not only retained but also expanded through the lens of practice, because a multifaceted understanding is developed from a practical perspective that simultaneously attends to the material and the semiotic.

2.4.1.3 Design

The emphasis on and interest in the concept of design coincides with an increasing awareness of multimodality and its move into the center of theoretical attention in communication. There has been significant attention to a wide range of different modes of representation (e.g. Kress and Van Leeuwen (2006) on image, Machin and Van Leeuwen (2009) on toys, McMurtrie (2010) on hair, Ravelli (2000) on space, etc.). In contemporary communication, the notion of design is foregrounded, with previously stable "scripts" becoming unstable, and former boundaries between different domains of practice becoming permeable (Kress & Van Leeuwen 2001). For example, the formerly differentiated roles of writer, photographer and typesetter in the production of news can now be performed by one person. The development of digital technology provides the possibility for the synergy of different modes in the

production of multimodal texts single-handedly, thus flattening the hierarchy of different modes and putting them on an equal status (Kress & Van Leeuwen 2001). In such contexts, design is a necessary concept, as in the words of Kress and Van Leeuwen (2001: 45), "it is the fact of multimodality itself which needs the notion of design", and "we might say that we are living in a new age of design." Contextualizing this to pedagogic contexts in Australia in this project, the elements of significant design adhering to the role of teacher is giving way to student design and student participation (see Chapter 5). Nevertheless, teachers remain responsible in a significant way for the organization of what is to be articulated (see Chapters 4 and 6). Overall, there is a weakening boundary in terms of design roles between teachers and students in the pedagogic context (see section 2.4 for more detail).

Design refers to "a deliberateness about choosing the modes for representation, and the framing for that representation" (Kress & Van Leeuwen 2001: 45). "It is the organization of what is to be articulated into a blueprint for production (Kress & Van Leeuwen 2001: 50). This definition reveals the underlying condition of the design process – semiotic visibility and recognition – meaning that only resources whose semiotic potentials are explicitly recognized and visible can become subject to conscious design (Kress & Van Leeuwen 2001). In other words, these resources must be available to sign-makers in a particular domain, the availability of which is contingent on domains of practice but in accord with cultural regularities. Nevertheless, invisible elements and structures are still understood, and have the potential to be explicitly recognized over time. Sometimes, even with an explicit design, for instance, a lesson plan, the foregrounded modes (such as writing, image, etc.) might still remain invisible to the audience or even to the sign-makers themselves, because they are "naturally" there and the semiotics of the selection and orchestration of modes are often taken for granted. This is indicative of how conscious design of curriculum content can be accompanied by insufficient consciousness of semiotic modes. In other words, design might operate both at a conscious level and a subconscious level. The key to harnessing the design process is to transform from subconscious to consciousness. In this project, the modelling of movement as a semiotic mode (see Chapter 4) constitutes an attempt to bring an understanding of embodied movement in the classroom space from subconscious to consciousness. In so doing, it reveals the significance of movement for making meaning in the classroom, and provides an opportunity for teachers and students to explicitly design movement in their pedagogic practices for specific pedagogic purposes.

Design is active, agentive, and reflective of individual interest, but at the same time, it is also regulated by social and cultural conventions and rules (Kress & Van Leeuwen 2001). Design is neither wholly individualistic nor prescriptive, rather it is essentially a choice. A choice that is shaped by the history of social uses and cultural regularities, but at the same time, it also transforms previous selections and reflects the rhetorical and epistemological position of a designer on an individual basis. In this project, pedagogic discourse at a higher level is recontextualized in classroom designs, which to some extent conditions the availability of semiotic resources afforded in the classroom, and even prescribes at a certain level how these resources are to be taken up. Yet the actual uses of such classrooms by different teachers and students in specific pedagogic practices produce quite different pedagogic experiences (see Chapter 6). In other words, these lesson designs are conditioned by institutional curricula and classroom affordances, but they also reflect individual pedagogic styles.

2.4.2 Systemic-Functional Linguistics

Systemic-Functional Linguistics (hereby SFL) is used in this project as one of the key theoretical frameworks. Compared with transformational grammar pioneered by Chomsky (1957), and the subsequent work that decontextualizes language in order to formulate a set of rules for producing syntactically correct sentences (Chomsky 1995; 2006), SFL adopts a different approach to language, because it accounts for the vast phenomenon of language by suggesting that the context of use is a major factor in shaping language. It proposes that language should not be seen as a code or a set of rules, but as a resource and an object of study, which may be described using language (Halliday 1981: 16). Therefore, SFL is concerned with the study of language in use.

There is a rich repertoire of theories in SFL, but the key theoretical concepts that are relevant in this project are axis, instantiation, stratification, metafunction, and rank, which will be introduced in the following sections. It should be emphasized that this project does not just use language as a neatly fitting metaphor to describe movement and writing, nor simply translate terms from language into movement and writing. Rather, the "borrowing" of theory is done at an abstract level to ensure distinct affordances of different modes are accounted for, and at the same time, to ensure that the mapping out of different modes are theoretically consistent at a conceptual level.

2.4.2.1 Axis

Axis relates to the fundamental distinction in SFL between system and structure (Bartlett & O'Grady 2017: 5). Language has two axes of organisation: the systemic,

paradigmatic axis that is concerned with the choices or meaning potential of a semiotic system[8], and the structural, syntagmatic axis that is concerned with the structural relations of the choices (Halliday 2009: 63). The concept of choice lies at the heart of SFL, because SFL theorizes meanings as made through choice, and "the system of available options is the 'grammar' of the semiotic system" (Halliday 2002: 174). Whenever we make choices, we are taking part in the meaning making process (Eggins 2004: 15-16). However, as Halliday (1985/1994: xiv-xxvi) elucidates, the choice is "not a conscious decision[9] made in real time but a set of possible alternatives" from which choices are made in actual texts. As Van Leeuwen (1999: 29) explains, these choices usually "result from a convention followed unthinkingly, a habit acquired unreflectively, or an unconscious impulse." All these choices of a semiotic mode can be formalized as technical diagrams labeled as systems. When there are two or more systems, a system network is constructed.

A system network is read from left to right. For each system, there must be a condition of entry. Systems from left to right are hierarchically ordered in terms of delicacy – a "refinement in detail" (Halliday 2008: 66). Once a choice is made, the related feature is inherited with more delicate options inheriting the features of less delicate ones, and this increasing detailed description is referred to as the "the cline of delicacy" (Bartlett & O'Grady 2017: 5). Delicacy is a cline which runs from the least delicate to the most delicate, where distinctions are so minimal that they may not be considered differentiated (Halliday 2002: 48). The choice of one system can become the condition of entry into a more delicate system (Halliday 2003: 9). As the system network is traversed, choices are collected as a selection set.

In SFL, system and structure are complementary facets of meaning potential. Part of the meaning of a choice also stems from its structure that is defined as the ordering of the functional realisations of the choices of the system, "the set of functional constituents in syntagmatic relation" (Eggins 2004: 193). That is, the choices are realised as functions, indicated by a realisation operator and one or more operands written next to a downward diagonal arrow below the choice, all of which constitutes the realisation statement (McMurtrie 2013: 46). Undertaking a systematic analysis fundamentally involves extending primary systems in delicacy (Eggins 2004: 202). However, more delicate systems can only be built when there is a structural

---

[8] As rightfully observed by McMurtrie (2013: 42), the term system in SFL is ambiguous for it can either refer to a semiotic mode such as movement in its entirety, or it can refer to a small diagram which maps out choice and structure relations in the system network. However, they are the same concept operating on a different level (Halliday & Webster 2009: 232-233).

[9] For further information relating to the motivations of choice, see Kress (1993) for discussion on the interests of meaning-maker stemming from intersubjectivity (Husserl 1907/1964), and White (2003) for discussion on social intersubjective positioning.

reflex – a difference in structure (Eggins 2004: 200). The systemic-functional perspective recognizes that while structure is important, it is not imposed until a system has been entered and a choice has been made. This privilege of meaning over structure foregrounds the difference between SFL and transformational grammar.

In this project, system networks are used to visualize formal movement features for systematic transcriptions in Chapter 3. Chapter 4 will use existing systems of movement developed by McMurtrie (2017) and expand these to provide a more nuanced account and description of movement. These movement choices serve as realization statements[10] that contribute to meaning-making in contexts of use. The mapping out of formal movement features and the detailed transcriptions would enable an understanding of the ways in which the meaning potential of movement relate to movement structure, which is a significant step towards mapping out movement as a semiotic mode in its own right (Chapter 4). The axial thinking adopted in this project also indicates the recognition of the significance of system/meaning and structure, and the privilege of system over structure. In other words, this project is meaning-oriented and the production of meaning herein is closely linked to structural realizations and contexts of use.

2.4.2.2 Instantiation

Instantiation is concerned with "the movement from the system as potential to the production of texts as specific instances of the system, the result of choices made in real time" (Bartlett & O'Grady 2017: 5). Instantiation is "a scale of generalization" that is used to explore "the metastablity of systems" (Martin & White 2005: 25), because it is through instances that "systems negotiate both stability and change." In SFL, the production of text is considered as an instantiation of choices collected when the text maker traverses a multitude of system networks, which begins at the overall potential of the semiotic system, and moves through to the instantiation. This process can be represented as the "cline of instantiation" – the relation between the meaning potential of a semiotic system and the actual text (Halliday & Matthiessen 2004: 27). The set of choices made as the encoding of the text takes place constitutes the environment, or co-text, for a further set of choices, which become increasingly restricted until the text is completed[11] (Halliday & Hasan 1985: 10). A text then is the result of the process of choosing some resources from the potential, and organizing those resources in some way to communicate in a specific social and cultural context

---

[10] Realization can be used in two senses in Systemic-Functional Linguistics: inter-stratally between options in different strata and intra-stratally to show function structure. The realization statements in this thesis are used intra-stratally to show function structure.

[11] Once the text is completed, it can be expanded again through subjective reading (Martin & White 2005: 25).

(McMurtrie 2013). In this light, from a systemic-functional perspective, a multimodal text is an instance resulting from choices made in multiple systems (and systems within systems) in multiple semiotic modes (O'Halloran 2008; Liu & O'Halloran 2009). This project adopts the idea of a text as an instantiated collection of choice, but it also moves beyond instantiation to include the notion of transformation, for every act of instantiation involves the process of transformation[12]: (1) the act of instantiation involves modal shifts (transduction) from a general schema (realized in one mode) to its instantiation in another mode or modes (Chapter 5); (2) every act of instantiation involves meaningful choices (Kress & Van Leeuwen 2001). For multimodal text, it is even more complicated, because when choices from different semiotic modes interact, it creates something more than the sum of its parts (see section 2.2 for discussion of intersemiosis).

Text and discourse are the same phenomena perceived from different perspectives. As Halliday (2008: 78) explains, the term text is discourse when it is perceived as the product of a process of a social semiotic system, whereas discourse is text when it is perceived in a specific social cultural context. However, Gee (1990/2008) makes a distinction between the term "Discourse" and "discourse." He (1990: 143) explains that "a Discourse is a socially accepted association among ways of using language, of thinking, feeling, believing, valuing, and of acting that can be used to identify oneself as a member of a socially meaningful group or "social network", or to signal a socially meaningful "role." Gee's view aligns with Kress and Van Leeuwen's (2001: 4) general definition of Discourse as "socially constructed knowledge of [some aspects of] reality". By contrast, discourse is simply "connected stretches of language that make sense, like conversations, stories, reports, arguments, essays, so "discourse" is part of "Discourse" – "Discourse" with a big "D" is always more than just language" (Gee 1990: 142). This project privileges discourse at the micro-textual level, but it also emphasizes the role of context in multimodal analysis, with an aim to demonstrate "how instances of multimodal semiotic choices function intersemiotically in ways which ultimately create an answer to larger patterns of social context and culture" (O'Halloran 2011b: 135). The notions of discourse and Discourse are both utilized in this project, whereby the Discourse of the Australian higher education landscape and institutional ideology are recontextualized in material spaces – "Active Learning Classrooms" – which situates the micro-textual analysis of spatial discourses when they are instantiated in the unfolding of a specific lesson. The employment of the notion of text also positions the analytical orientation of this thesis,

---

[12] It should be noted that this is not Chomsky's notion of transformation but comes from Social Semiotics (Hodge & Kress 1988). In order to distinguish these two concepts, the Chomsky's notion is glossed as *transformational*.

that is, it aims to map out meaning beyond clauses to the whole multimodal text.

2.4.2.3 Stratification

Stratification in SFL provides the theoretical means for modelling the relationship between linguistic form, utterance meaning and social interaction (Bartlett & O'Grady 2017: 3). Unlike other functional theories, SFL has developed both an intrinsic (metafunctional) and extrinsic (social context) theory of language function (Martin & White 2005: 26). It perceives language as a complex semogenic system (Halliday & Matthiessen 2004: 24), contrasting it with other systems such as physical, biological, and social systems (Halliday & Webster 2009: 233). The language system may be modeled as a series of co-tangential circles (see Figure 2.3), and this model is stratified into two semiotic strata: the semiotic system of language, and the more abstract semiotic system of the socio-cultural contexts in which language is used. Context is further stratified into context of culture, and context of situation in which language occurs. The stratified model of language is presented in Figure 2.3.
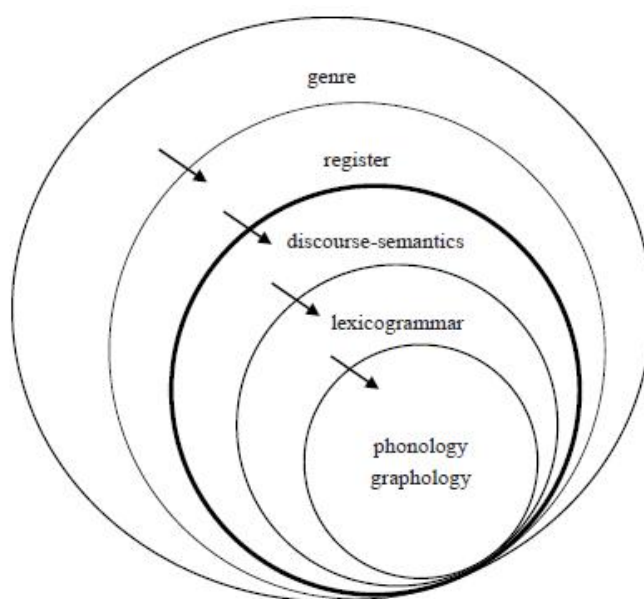
Figure 2.3 Language and its semiotic environment (Martin 1992: 496)

Context of culture is concerned with social purposes. The conventional use of language for similar purposes over time results in genres, which are defined as "staged, goal oriented social processes" (Martin 1992: 505). This implies that genres are necessarily teleological in nature, but in order to fulfill the social purposes, multiple steps are required, as meaning cannot happen in one stage (Martin 1997: 13; Painter 1988: 1; Eggins 2004: 59). However, each stage is not to be perceived as a discrete unit within a text, rather, all stages collaborate towards the fulfillment of a

genre's overarching goal, despite each stage having its own communicative purpose (McMurtrie 2013: 54). In this project, a lesson is considered to be a genre and this enables the structure of the whole lesson to be broken down into key stages, using detailed multimodal analysis to identify the different stages (see Chapter 3 for detail).

Context of situation pioneered by Malinowski (1923/1994: 6) is concerned with the specific situations within the cultural environment in which language is being used and interpreted (Halliday 1979: 28). It does not refer specifically to the material environment, but rather to the registerial "features which are relevant to the speech that is taking place" (Halliday 1979: 29). Register is constituted by three contextual variables: field, tenor and mode, and the configuration of field, tenor and mode is associated with a situation type. The systemic-functional model of register variables correlates with metafunctions – ideational is to field, as textual is to mode, and as interpersonal is to tenor (Martin & White 2005: 27). Register lies in the context of situation stratum below, not alongside genre[13] (Martin 1992: 502; Martin 2011: 252). Genre and register have been referred to by Hjemslev as connotative semiotics "whose expression stratum is another semiotic system" (Martin 1985: 249).

Language is stratified into the expression stratum concerning phonology or graphology, and the content stratum concerning lexicogrammar (words and structures) and discourse semantics – the organisation of texts (Hjemslev 1942/1954). Together, they form the tri-stratal system of language. The relation between the strata of the semiotic system is that of realisation, represented by a downward arrow (see Figure 2.4). As such, genre is realised by register that is realised by discourse-semantic that is realised by lexicogrammar that is realised by sounds and/or graphology (McMurtrie 2013: 55). This kind of realisational patterning is referred to as metaredundancy (Halliday 1992). In addition to language, the concept of stratification has been employed in other semiotic modes such as visitors' movement in an art museum (McMurtrie 2013, 2017), animation (He 2020), etc.

In this project, the investigation of movement in Chapter 4 is conducted on three strata: the expression stratum, whereby formal movement features are mapped out as distinct choices and used for transcription; the content stratum, whereby the meaning realized by co-instantiated intersemiotic patterns is presented and discussed; the context stratum, whereby how movement collaborates with other modes to aggregate curriculum knowledge[14] is discussed (Chapters 5 and 6). The adoption of

---

[13] See Hasan (1995) for a slightly different model of genre/register in SFL.

stratification in this project enables a richer understanding of the meaning potential of movement by expanding the meaning potential to include simultaneously the material, the semiotic, and the social aspects, and relating these meaning as meta-redundant, thus allowing a certain predictability between meaning and form. Such predictability is significant in the pedagogic context, for it means movement in the classroom can be taught as a learnable communication skill.

2.4.2.4 Metafunction

Metafunction is another key concept that lies at the heart of SFL. Derived from the work of anthropologist Bronislaw Malinowski (1923/1994), Halliday (1994: xiii) explicates that the use of the term 'functional' in SFL is "because the conceptual framework on which it is based is a functional one rather than a formal one." He explains that "every text … unfolds in some context of use". Thus the focus in SFL is to understand and evaluate meaning created in context. SFL asserts a systematic relationship between the sociocultural context and the functional organisation of language (Halliday 1978; Halliday & Hasan 1985), as Matthiessen (1995: 33) explains, "context determines systems in language; but it is also construed by them."

Halliday's (1978) social semiotic theory models the meaning potential of semiotic modes into three distinct metafunctions: ideational meaning that construes representations of reality and can be described in terms of TRANSITIVTY; interpersonal meaning that enacts social relations and can be described in terms of MOOD and MODALITY; and textual meaning that organizes the meaning into coherent texts and units and can be described in terms of THEME. The metafunctional organisation of meaning is particularly helpful in multimodal studies, because it presents a shared set of fundamentals across semiotic modes for integration and comparison. The organisation of meaning across semiotic modes "offers a unifying platform for studies in intersemiosis" (Lim 2011: 79).

In this project, in order to map out the metafunctional meaning of a multimodal text, several metafunctional concepts in SFL are used, and these include periodicity, taxonomic relations, and logico-semantic relations (Martin & Rose 2007). Following Martin and Rose (2007), a large stretch of discourse construes a hierarchy of periodicity: multiple layers of predictive prominence constitute the discourse, from Themes to hyper-Themes and to macro-Themes; consolidating prominence is realised through an aggregating hierarchy of News, hyper-News and macro-News. According to Halliday and Matthiessen (2004), Theme refers to the peaks of prominence at the beginning of a clause, which construes the point of departure for information flow,

while New refers to another kind of textual prominence at the end of a clause, which culminates the information. Periodicity is used in all three core chapters in this project: in Chapter 4 and Chapter 6, it is used to deal with the coordination of movement with waves of information flow in speech, and in Chapter 5 it is used to deal with waves of information in a written text.

Taxonomic relations are concerned with how chains of relations between lexical elements in a text build up a picture of people and things as a text unfolds (Martin & Rose 2007: 74). These are of various types, including repetition, synonymy, contrast (antonymy), class and member (hyponymy) or whole and part (meronymy) (Martin & Rose 2007: 76). Logico-semantic relations are concerned with interconnections between processes – adding, comparing, sequencing or explaining them (Martin & Rose 2007: 115). These relations can be categorized in terms of addition, comparison, time, cause, means, purpose, etc. (Martin & Rose 2007: 132-133). These two concepts are used in Chapter 5 to map out ideational meaning created in the multimodal text.

In addition to these metafunctional concepts in SFL, some metafunctional concepts in Social Semiotics are also used, and these include rhythm (Van Leeuwen 2005a), framing, information value, and salience (Kress & Van Leeuwen 2006). Following Van Leeuwen (2005a: 181), rhythm is defined as alternations that are realised in regular measures of time. This notion is used in all three core chapters (Chapters 4, 5, 6), and is further developed in Chapter 6 as spatial-temporal relations. Following Kress and Van Leeuwen (2006: 176), framing is defined as the degree of connectivity or separation between different components. This concept is used in Chapter 5 for visual analysis of the multimodal text. Information value is concerned with the placement of elements in different zones of the visual text, either polarized on the vertical axis – Ideal-Real information value, or the horizontal axis – Given-New information value, or else centralized – Center-Margin information value (Kress & Van Leeuwen 2006: 196). This concept is used in Chapter 5 for visual analysis of the multimodal text produced from students' collective writing. Salience is a semiotic principle that "creates a hierarchy of importance among different visual elements" (Kress & van Leeuwen 2006: 201), and is used in Chapter 5 for discussion of typographic meaning.

2.4.2.5 Rank

Rank provides a hierarchical arrangement of constituents, with a fixed number of layers, whereby each rank defines a point of origin for structures and systems (Halliday 2002a: 120), meaning that each rank has its own system networks and

idiosyncratic structural patterns. Constituency refers to the way in which larger units are constituted of smaller units, while smaller units create larger units (Eggins 2004; Halliday & Matthiessen 2004; Halliday & Webster 2009). Any meaningful unit can be split into smaller units at the rank below, each with its unique grammatical organisation, "until we arrive at the units of the lowest rank, which have no internal constituent structure" (Matthiessen & Halliday 2009: 71).

Rank has been a useful concept in linguistic analysis, but its utility in other semiotic analysis remains contested. For instance, Ravelli (2005), O'Toole (2011) and McMurtrie (2013) have suggested that rank has informed their analysis of space. Likewise, Martinec (2005) has also suggested that rank has been useful in his analysis of image-text relations and indexical gestures. However, Van Leeuwen (2005c) argues that the notion of rank is not always necessary in his analysis of images. Similarly, Zhao (2010b: 254) problematises the application of rank in multimodal research, because the flexibility in theoretical conceptualisation of rank has led to "confusion and low consistency in analytical practices."

Following McMurtrie (2013: 76), this project argues for the utility of rank, because it enables a complex text to be pulled apart into its relevant constituents, and for a metafunctional lens to be applied to these. However, what also needs to be considered is the size, the nature of the phenomena under analysis, and the purpose of analysis (Martinec 2005). In this project, given the complexity of data, rank[15] is used to describe a scale of pedagogic activity, whereby a lesson is composed by several lesson activities that are composed by learning cycles that are further composed by learning phases (Rose 2018). This scale of pedagogic activity is then used for detailed multimodal analysis in Chapters 4, 5 and 6: in Chapters 4 and 6, analysis is often conducted at the ranks of a learning cycle and phase. In chapter 5, the overall analysis is conducted at the rank of the task phase. In a specific task, the analysis first looks into the whole writing product and then zooms in (Boeriis & Holsanova 2012) to subsections. Also, in order to formulate a more robust rhythm analysis in Chapters 4 and 6, rank is used to describe rhythm at different levels of organization, including the ranks of phase, tone group, and foot. The employment of rank in this project can contribute to a more nuanced analysis and a more vigorous description and interpretation of spatial practices performed in "Active Learning Classrooms."

---

[15] There is some overlap here between the stages of genre and the concept of rank, because the researcher is taking a slightly loose notion of rank that is not strictly tied to the system-structure cycle (Halliday 1961), as in the case of a strict grammatical analysis.

2.4.3 Multimodal literacy and pedagogy

In consideration of the nature of the data in this project – educative practices in a tertiary setting – some theoretical concepts in social theories (e.g. pedagogy and literacy) are also used for a more in-depth and comprehensive discussion. These social theories provide solid concepts to address pedagogic practice as a theoretical construct, whereas the semiotic theories reviewed above provide an array of descriptive tools to describe and interpret specific pedagogic phenomena. As such, the synergy of semiotic theories and social theories will methodologically strengthen the semiotic in social theory, and theoretically enhance the social in semiotic theory.

2.4.3.1 Multimodal literacy

Literacy constitutes "a set of interdependent social practices that link people, media objects, and strategies for meaning making" (Lemke 1998a: 283). Hence, it is inherently social, material, and semiotic (Lim 2011). Literacy is social and "an integral part of a culture and its subcultures" (Lemke 1998a: 283), because literacy is always literacy in some particular genre, and must be defined with respect to the sign systems and social contexts of production and consumption of the particular genre (Lemke 1998a). The social nature of literacy is also attributed in part to the fact that literacy is developed by people participating in social relationships.

Contextualizing literacy to institutional schooling, learning is the development of "privileged knowledge and ideologies valued in a society" (Lim 2011: 12). Schooling and education in fact constitute powerful symbolic means for legitimation of social order (Bourdieu 1974; Kress et al. 2005). As such, literacy plays an essential role in maintaining and transforming a society, because it provides essential links between meanings and doings (Lemke 1998a). In this project, a social semiotic perspective on pedagogic practices in space can potentially provide insights with regard to the ideologies and power dynamics in pedagogic discourse, and prompt a reconceptualisation of the relations between literacy and the society in which it is operated.

Literacy is material, for "learning is negotiated and transformed through the physical media and in its material environment" (Lim 2011: 13). Literacy is itself a form of technology, and it gives us the means to employ broader technology (Lemke 1998a). Today new information technologies are mediating the transformation of our meaning-making communities (Lantolf 2000), and every transformed community, potentially represents a new literacy (Lemke 1998a: 287). "Higher forms of human mental activity are mediated" (Lantolf 2000: 80). Development is about the

appropriation by individuals (and groups) of the mediation means made available by others (past or present) in their environment in order to improve control over their own mental activity (Van Lier 1996, cited in Lantolf 2000: 80). The role of mediation has been accorded with great significance in education research, and a large expenditure has been invested in the materialization and renovation of media platform, such as the addition of interactive whiteboards and digital screens in the classroom, yet, the meaning-making potential of the media remains relatively unexplored and under-theorised (Lim 2011). In this light, this project will contribute to such an understanding by exploring the mediatory role of artifacts (e.g. whiteboards) afforded in the classroom in the mean-making process, which is a further step towards a full use of these media for literacy development.

Finally, literacy is semiotic, for learning is a semiotic act of meaning making (Lim 2011: 15), as in the words of Kress (2007: 37), "learning can be seen as the individual's agentive selection from engagement with and transformation of the world according to their principles". "The boundary between literacy practices and meaning making or semiotic signifying practices in general is a fuzzy one" (Lemke 1998a: 286). Today our technologies are moving us from the age of writing to an age of multimedia authoring, so all literacy is multimedia literacy (Lemke 1998a). In other words, learning is not only just semiotic but more accurately multi-semiotic. "Meanings in multimedia are not fixed and additive…" but "..multiplicative" (Lemke 1998a: 283), meaning that a logocentrism (Derrida 1976) that identifies language as the only reliable medium of thought and knowledge is rejected in a multimedia world.

A multimodal literacy (Bezemer & Kress 2008; Cope & Kalantzis 1993, 2000; Jewitt & Kress 2003; Kress et al., 2001; Lim 2011; O'Halloran 2008; Unsworth 2001, 2002) recognizes an increasing need for the development of literacy practices beyond a language-based pedagogy, and acknowledges the significance of all semiotic modes in making meaning, which, according to Jewitt (2007: 244), "marks a shift from the idea of literacy as an autonomous neutral set of skills or competencies that people acquire through schooling and can deploy universally to a view of literacies as local and situated." This means that a multimodal literacy in the digital age requires multimedia authoring skills that are further built on an understanding of "how various literacies and cultural traditions combine different semiotic modes to make meanings that are more than the sum of what each could mean separately" (Lemke 1998a: 288). In other words, both teachers and students need to be semiotically resourceful (Kieffer, Hale & Templeton 1998). In a multimodal world, teachers and students need to understand the affordances and limitations of different semiotic modes and their

cooperation mechanism so as to examine the semiotic gains and losses (Kress 2003: 51) when different modes co-occur or sequence as time unfolds.

Kress (2003:1) predicts multimodal literacy will "have profound effects on human, cognitive/affective, cultural and bodily engagement with the world and on the forms and shapes of knowledge." He envisages (2003: 168) that "the major task is to imagine the characteristics of a theory which can account for the processes of meaning making in the environments of multimodal representation in multi-mediated communication, of cultural plurality and of social and economic instability." In this sense, this project can be interpreted as one of the responses to the call for the development of theory that contributes, in some ways, to our understanding of the complexities of multimodal literacy.

2.4.3.2 Pedagogy

In addition to Literacy, Pedagogy is also an important concept in this project. Sociologist Basil Bernstein (1990: 180) develops the notion of pedagogic discourse to account for the "production, reproduction, and transformation of culture." In his (1990: 183) definition, pedagogic discourse refers to "the rule which embeds a discourse of competence (skills of various kinds) into a discourse of social order in such a way that the latter always dominates the former." The discourse of transmitting specialized competences and their relation to each other is termed instructional discourse, whereas the discourse creating specialized order, relation and identity is termed regulative discourse. Pedagogic discourse shapes consciousness that distributes knowledge and experience (Maton & Muller 2007). The conceptualization of pedagogic device is not just to describe the production and transmission of knowledge but also its consequences for different groups, because to control the device is to have access to a "symbolic ruler of consciousnesses", a "ruler" in both sense of having power over consciousness and measuring the legitimacy of its realisations (Maton & Muller 2007, cited in Lim 2011: 58). Although Bernstein (1990, 2000) originally formulated the concepts of instructional and regulative discourse to describe language-in-use, this project argues it may be productive to extend these concepts to non-verbal semiotic modes enacted in the classroom, thus formulating multimodal pedagogic discourses. The semiotic expansion of the notion of pedagogy can better address the complexity of classroom pedagogic discourse and expand its descriptive power.

Pedagogic discourse is socially and culturally shaped, and participates vitally in the production and transformation of society and culture in turn. As such, different

social and cultural realities give rise to different pedagogic paradigms. In a world of industrial capitalism and factory-based mass production (Lemke 1998a), pedagogy is arranged in a stable order and a fixed schedule, whereby the transmitter's intention to initiate, modify, develop or change knowledge is made transparent and explicit to the acquirer (Bernstein & Solomon 1999). By contrast, in a world of fast capitalism (Gee 1996), pedagogy highlights participation and individual choice, whereby the visibility of the transmitter's purpose is relatively low. Martin (2005) further clarifies these notions as visible and invisible pedagogy: invisible pedagogy is realized by weak classification and weak framing, so there is implicit hierarchy, sequencing rules and evaluation criteria; by contrast, visible pedagogy is realized by strong classification and strong framing, so there is explicit hierarchy, sequencing rules and evaluation criteria. In this project, these two terms – visible pedagogy and invisible pedagogy – are used throughout the thesis to discuss how classroom designs of 'Active Learning Classrooms' at UNSW afford and promote an invisible pedagogy over visible pedagogy at a macro-Discourse level, and how teachers and students enact visible pedagogy in specific lessons at a micro-textual level. The adoption of these two terms in this project enables a demonstration of the tousle between institutional control and human agency in enacting multimodal pedagogic discourses, which is illustrative of the ways in which space and subject co-construct each other in accordance with certain social relationships.

2.5 Conclusion

This chapter has reviewed key theoretical concepts that underpin the research and described how these concepts are taken up in the project. It has demonstrated how a practical understanding of space is a multimdoal social semiotic construction, whose meaning potential are occasioned through the process of intersemiosis. It has also examined how the synergy of Social Semiotics and Systemic-Functional Linguistics can provide complementary insights to this project, and how by attending to the pedagogic side of data, this project can have practical implications. The following chapter explores the research methods that are used to screen participants, collect data, and resemiotize dynamic three-dimensional video data as static two-dimensional representations.

Chapter 3 Data, methods and transcriptions

3.1 Introduction

The previous chapter has reviewed key concepts that constitute the theoretical foundation of the project, which establishes the necessity of a multimodal social semiotic approach to space in practice in a tertiary setting. This chapter introduces and describes data and research methods that are used to collect and resemioticise data as static representations. It builds on previous research by combining mixed tools and locating them in different and new analytical contexts. It explains in detail how research in this project is initiated and conducted, how data are obtained and screened, and how previous methods have been enhanced and combined. A nuanced description of data, methods and transcriptions provides a tool for future researchers to replicate the research, to confirm or challenge the findings, to evaluate the methods as well as to adapt and develop methods for different contexts.

As a point of departure, section 3.2 outlines and justifies the screening of research objects and participants. Section 3.3 describes methods of data collection and data screening. Section 3.4 describes and exemplifies multimodal transcriptions that resemiotise data as static representations. Section 3.5 introduces the analytical perspectives to be used in the following chapters. Section 3.6 summarises the whole chapter and discusses how various transcriptions are combined and used in the following analytical chapters.

3.2 Screening research objects and participants

This section presents how research objects and participants are screened in the project. The project was granted ethics permission (HC190413) by the University of New South Wales, Sydney (hereby UNSW) ethics committee in July 2019. In order to use the collected data for analysis, a copyright consent form was signed with the involved participants, which grants the researcher and UNSW the permission to use the content of the filmed lessons for academic purposes.

3.2.1 Screening space
3.2.1.1 Why "Active Learning Classrooms"

This project has selected "Active Learning Classrooms" at UNSW, Sydney, as the research object, because this type of classroom reflects the most recent design of classroom in a tertiary setting that incorporates multimedia design, and because it has the potential for a multimodal pedagogy. "Active Learning Classrooms" emerged in

the 2000s when classroom sizes were increasing around the world. At that time, institutions were under intense pressure to provide invisible pedagogic experiences and accommodate more students in one classroom at the same time (Baepler et al. 2016). The design of "Active Learning Classrooms" claims to be capable of "accommodating institutional pressures for increased class-sizes, and at the same time facilitating a form of pedagogic practice that is still said to be "student-centered" (Roderick 2021: 235). As such, the construction of "Active Learning Classrooms" on university campuses (such as UNSW) has recently been made a grand initiative and a sales pitch at leading universities across the world .

UNSW is allocating extensive resources to the design and renewal of formal teaching spaces, recognizing the important relation between design and pedagogy. The university's own "best-practice" guides (see Figure 3.1) point to the potential of these spaces. However, such guides are very general, and what is lacking is close qualitative analysis that elaborates how specific designs – and their use – contribute to pedagogical aims. In this regard, one of the aims for the current thesis is to provide close qualitative analyses of the use of this space by teachers and students in practice, demonstrating how teachers' and students' uses of a so-called "Active Learning Classroom" manifest different designs for teaching and learning, and exploring the implications of these for learning environments and pedagogy in general. A sample from institutional practice guides is illustrated in Figure 3.1.

- Whole group discussion
- Working on tasks or problem solving between students in close proximity

- Presentations and demonstrations
  Discussion amongst groups of pairs: pairs can turn around to join with other pairs (i.e. small groups of 4)
- Activity based tasks where 2-3 students can participate

- Presentations and demonstrations
- Roleplays
- 'Fish Bowl' discussions
- Brainstorming
- Collaboration or problem solving with multiple students

- Presentations
- Collaboration or problem solving amongst groups of pairs
- Mini Interactive Lectures
- Brainstorming
- Gallery walk

Figure 3.1   Sample from "best-practice" guides at UNSW (Information collected from the Learning Environment Team)

More importantly, even though these guides acknowledge the interconnection

between space and practice, they seem to have a very narrow understanding of these two notions: space often refers to the material environment, and practice is somewhat equivalent to nuanced lesson activities. In so doing, they miss the bigger picture here: space and practice are not only material entities but also simultaneously social semiotic constructions, the interaction of which fabricates many aspects social life, and has profound impacts on social cultural patterns. As such, the interconnection between space and practice goes beyond a container relationship in which a series of activities unfold to a construction relationship, whereby space is socially constructed by practices, and shapes the practices performed therein at the same time (see Chapter 1 for elaboration). In addition, what is deleted in these practice guides is the agentive role of human subjects as social actors, with a sole focus on materiality in relation to practice. However, the human subject matters and the human subject performs, so the discussion of space and practice cannot be divorced from the human subject, whose body provides the place of their encounter. In this regard, this project aims to contribute to a deeper understanding of space, practice and subject by making transparent their interrelationships through a social semiotic lens, and theorizing such relationships in a systematic manner. This theorization centers on practice and includes social shaping and human agency in the theorization process.

3.2.1.2 Description of "Active Learning Classrooms" at UNSW

UNSW is an Australian public research university located in the Sydney suburb of Kensington. Established in 1949, it is ranked 4th in Australia, 43rd in the world according to the 2022 QS World University Rankings. The university comprises nine faculties, through which it offers bachelor, master and doctoral degrees. The main campus is located on a 38-hectare site in the Sydney suburb of Kensington, seven kilometers from the Sydney central business district. It is one of the founding members of the Group of Eight, a coalition of Australian research-intensive universities, and of Universitas 21, a global network of research universities. It has international exchange and research partnerships with over 200 universities around the world and is considered one of the most elite universities in the world. This project was carried out at a time when UNSW was moving from a two-semester based calendar to a trimester model, and simultaneously promoting invisible and "blended" education, whereby technology-integrated spaces and systems are being developed and enhanced.

An "Active Learning Classroom" (see Figure 3.2) in this project refers to a specific type of tutorial[16] classroom at UNSW, and is a name given by the Learning

---

[16] At UNSW, the usual pedagogic mode is lectures followed by tutorials.

Environment Team, which is responsible for the design and implementation of formal and informal learning spaces at UNSW. As also noted in Chapter 1, the label "active" is designated by the university itself and does not imply any evaluation by the researcher. The initiative of building "Active Learning Classrooms" is undertaken by the Learning Environment team and AV team, who also work closely with architects and academic developer, Jos Boys. It is funded under the scheme of Operational Budget and 2025 Strategy, which is headed and supervised by Estate Management at UNSW, with the overall strategy guided by the Deputy Vice-Chancellor Academic and Student Life. So far 45 million Australian dollars has been invested for this initiative in order to make invisible learning a norm at UNSW within a few years. Two "Active Learning Classrooms" were under trial in 2016. In 2022, there are 85 "Active Learning Classrooms" out of 220 tutorial classrooms in total, taking up 38.6% of tutorial classrooms and covering a wide range of faculties and disciplines, and more are being built. A photo of an "Active Learning Classroom" is presented in Figure 3.2.
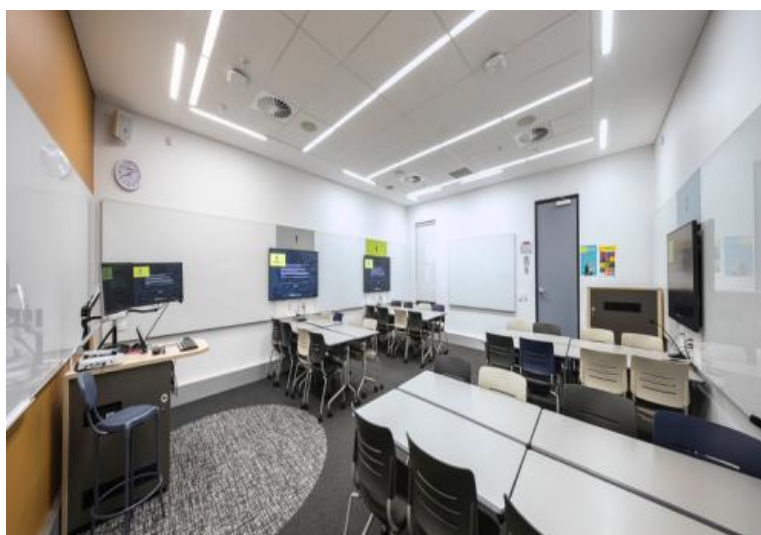
Figure 3.2 Image of an "Active Learning Classroom" (photo taken from the Learning Environment website)

Unlike traditional tutorial classrooms at UNSW, whereby key learning resources, such as whiteboards and projection apparatus are only allocated to teachers, "Active Learning Classrooms" distribute learning resources, especially digital technology equipment, to both teachers and students. In these classrooms, tables and chairs are arranged into nested groupings as "pods". Each pod can accommodate about 6-8 students, and is connected to a shared screen and a whiteboard, whereby the teacher's and students' work can be demonstrated. Teachers can control the display from a central point, but students can also control the display by connecting their own devices to the power outlets and to screens at the pods. As such, the design of this

type of classroom, as indicated in the institutional promotional discourse, seems to suggest that these spaces are intended to promote an invisible learning style, whereby students collaborate with each other to create meaning and contribute to knowledge building.

To sum up, "Active Learning Classrooms" at UNSW have been selected for two reasons. Firstly, this type of classroom incorporates specific and distinguishing designs that coincide with an increasing call for an invisible pedagogy in the pedagogic discourse. This warrants their research value, but there is a dearth of studies that examine how the use of such classrooms in practices enacts pedagogic designs and the production of space. Secondly, extensive financial resources have been invested into the renovation of classrooms and a growing number of "Active Learning Classrooms" are being built around the world. Yet, the best-practice guides provided by the institution are too general to be of great use to teachers and students who employ this type of classroom in their pedagogic practices, which indicates a great scholarly and practical need for a close qualitative analysis. As such, the selection of such classrooms for nuanced qualitative analyses in this project can contribute to an in-depth understanding of such spaces and inform pedagogic practices performed within the space in general.

3.2.2 Screening participants
This project has selected three teachers and their students of relevant lessons as research participants at the School of the Arts and Media at UNSW. A wide range of classroom observations (with teachers' consent) across different schools and different disciplines (e.g. History, Film Studies, Media, Architecture, Second Language Learning) were conducted, and two schools – School of Humanities & Languages for History and School of the Arts and Media for Film Studies – agreed to be filmed for research.

The screening criteria included teaching location, teaching experience, student participation, and use of resources. In other words, participants were screened based on the following standards: whether the teaching and learning were performed in "Active Learning Classrooms"; whether the teacher had more than 10 years of teaching experience; whether students were actively participating in classroom activities in a lesson; and whether teachers and students were actively using learning resources afforded in this type of classroom. The information about teaching location and teaching experience was obtained through UNSW website, and the information about student participation and use of resources was obtained through observations in situ.

Initially two teachers of History, three teachers of Film Studies, and their students met this screening criteria, but the history teachers did not have courses until Term 1 in March, 2020, whose lessons, however, because of the impact of COVID-19, were no longer available for filming. Because they were switched to online mode, "Active Learning Classrooms" were no longer used. As such, only three teachers of Film Studies and their students were eventually selected. Their teaching practices in so-called "Active Learning Classrooms" were observed, and agreement of students of relevant classes to be filmed was obtained by signed consent forms, following the ethics protocols. Students of these lessons were from different academic and ethnic backgrounds, but they were all year one university students. This choice of participants was conditioned both by screening criteria and participant availability.

Even though not all of the originally selected teachers are available for filming, the three teachers (under the alias names of John, Emma, and James) that are available complement each other in terms of their teacher profiles. While all three teachers have more than ten years of teaching experience, Emma and James are experts in film studies research and teaching, whereas John is a third-year PhD student, who hasn't taught this course before. Hypothetically, Emma and James might have a more profound knowledge and understanding of this course. Based on classroom observations, these three teachers manifest different pedagogic styles in their lessons, which further engenders different pedagogic experiences: John tends to combine formal teaching and student group activities in his lesson, James tends to enact a flipped teaching, whereby students dominate and the teacher guides in his lesson, whereas, Emma manifests an in-between teaching style. There is also a variation of student participation and teacher-student interaction in their lessons, with the highest participation in James's lessons, then Emma's lessons, and then John's lessons. However, it should be noted that this project does not evaluate pedagogic styles nor teacher profiles, and does not intend to draw any conclusion based on their level of expertise. Nevertheless, the selection of different teachers with different pedagogic styles provides the possibility to explore how spatial designs afforded in this type of classroom are taken up by different people to facilitate their pedagogic practices.

Given that the focus of the current thesis is concerned with the construction of space in practice, what is particularly interesting is that, although material resources available to these three teachers and students of their relevant lessons are practically the same, their choices of material and semiotic resources within the lesson are very different, which results in a very different teaching and learning experience. While

their differences are salient in the observation and multimodal analysis, generalizations cannot be drawn and extended to their level of expertise, because the scope of the data is too restricted. However, the differences do reveal the ways in which teachers and students make use of semiotic resources to create specific meaning within a shared pedagogic and curriculum framework. These observed differences support the hypothesis of the tripartite relationship among space, practice and subject, whereby space and subject co-construct each other in practice.

3.2.3 Screening courses and lessons

This project has selected ARTS1062 – *Hollywood Film: Industry, Technology, Aesthetics* – as the course for filming. This is a first year course concerned with film studies offered by the School of the Arts and Media within the Faculty of Arts and Social Sciences, as an option within the Bachelor of Arts degree. This course[17] produces "a historical and conceptual map of the Hollywood institution that dominated the global film industry in the twentieth century. In focusing on cinema as a socio-cultural and economic force, both in the United States and across the globe, it examines how Hollywood has historically produced and distributed a powerful cultural imaginary and devised methods to encourage audiences to consume it. The course considers Hollywood as an early example of a genuinely global industry that initially sustained itself through the implementation of a range of industrial, economic, cultural, legal, quasi-legal, and indeed illegal conventions and practices, for instance, the star system, the production code, the studio system, the genre system, monopolistic practices like vertical integration, and the Classical Hollywood style of film-making."

ARTS1062 has three course learning outcomes[18]: (1) identify key features of contemporary and classical Hollywood cinema and conventions of classical Hollywood narrative; (2) identify some of the technological, political, social and economic factors that have shaped the history of Hollywood cinema; (3) perform basic skills in analyzing and paraphrasing scholarly texts in film studies. The pedagogy of this course includes film screening, lecture and tutorial lesson and the course is evaluated in three ways: short critical writing that takes up 20% of the total score, research task in the form of online activity that takes up 40% of the total score, and a 2000-word essay that takes up 40% of the total score. This course is open for year one university students in various disciplines, and 191 students registered for this course in 2019. In this project, only tutorial lessons are filmed and analyzed as one of the key research aims is to understand how a specific "Active Learning Classroom" is

---

[17] Information collected at https://www.handbook.unsw.edu.au/undergraduate/courses/2019/ARTS1062/.
[18] At UNSW, all courses are required to specify course learning outcomes as part of a formal approval process.

constructed by teaching and learning practices performed therein, and this type of classroom is only used for tutorial lessons at UNSW. Information about this course can be summarized as Table 3.1.

Table 3.1 Course Information for ARTS1062

Pedagogic Form:	film screening; lecture; tutorial lesson
Student Information:	year one university students; various disciplines; 191 students enrolled
Course Learning Outcome:	identifying key features of films; identifying the technological, political, social and economic factors; basic skills in analyzing and paraphrasing scholarly texts in film studies
Assessment:	critical writing (20%); online research activity (40%); a 2000-word essay (40%)

In addition to being one of the few courses available for filming by the three teachers discussed above, this course was selected for the following reasons. Firstly, in this course, all of the tutorial lessons are conducted in "Active Learning Classrooms", which formulates a good basis for variable controls. Secondly, being an optional course, students who select this course are from diverse backgrounds, which provides the possibility for different or even innovative uses of this type of classroom. Thirdly, this course involves much terminology and jargon, and thus manifests the potential for explicit knowledge building, meaning that research of this course can have implications for building up curriculum knowledge (see Chapters 4, 5, 6). Finally, this course is concerned with film studies that often involve displays of films in class, which necessitates the use of digital equipment such as computers and shared screens in the classroom. This aligns with one of the key design features of "Active Learning Classrooms" and enables a full capture of their spatial affordance. However, it should be noted that the above discussion is limited to course affordance, which is not deterministic of how the classroom is actually used in specific film studies lessons.

Two lessons of this course for each of the three teachers and their students were filmed in week 9 and week 10, that is, the last two weeks of the semester. One teacher was particularly active in the use of the learning resources afforded in the new type of classroom, so a test recording of her class in week 8 was also collected for analysis, resulting in a total of seven lessons with each lasting about 90 minutes. The timing of the recordings was restricted by the ethics approval which was granted in July, 2019, meaning that after a trial observation of the lessons by each of the three teachers, the last two weeks was the only available time for filming. Arguably, the timing of recording in fact works in its favor, because by then, the teachers and students will

already be familiar with each other, with the curriculum framework, and with the spatial settings, which possibly enables a deeper investigation into the production of space in practice.

3.3 Methods: Data collection and screening
3.3.1 Observation

This section introduces the methods that this project employs to collect and screen data – observation and filming. The main purpose of observation is to find out what people are doing in a setting and identify the common and uncommon behaviors that are challenging to capture through distant video watching. Although a description of common behaviors may seem self-evident, the identification of common behaviors is part of the semiotic analysis as in the words of O'Toole (2011: 72), "we can only recognize 'marked' features in relation to the 'unmarked' ones." The observation technique is observations in situ (Bitgood 1993; Klein 1993; Loomis 1987; Melton 1935), which requires the researcher to be physically located in the classroom and to observe people from their perspective. In order to reduce the intrusion brought about by the presence of the researcher, she had a meeting with the teacher and students before class to inform them to ignore her presence and not to engage her in classroom activities. In order to minimize her presence in the class, she sat in the back corner of the classroom and took notes in silence. These observations are conducted to obtain a deeper understanding of multimodal interaction in the classroom to inform future analysis, so the notes themselves do not constitute data and thus are not the object of analysis. The data is the dynamic filmed texts that record the lessons.

3.3.2 Filming

In order to have a permanent visual record of classroom activities and interactions, a camera was placed in the back corner of the classroom. Again, in order to reduce the intrusion of the camera presence, only one camera was employed. This camera with a fish eye lens was selected after having consulted digital experts and experimented with pilot filming. In this way, it was ensured that a full view of classroom was captured, and the voices of speakers were clearly recorded[19]. Interviews were not used, as semioticians do not necessarily need information outside the text itself (Matthiessen & Halliday 2009: 83). Once the lessons were filmed, the electronic copies[20] were stored via UNSW One Drive and protected by password, whereby only the researcher and her supervisor had access.

---

[19] However, it is hard to distinguish different student voices when they do group activities, but the voice of the teacher is mostly clear. This is a common problem in classroom filming but analysis of language in this project is largely concerned with lesson activities (genre-based) so the compromise of student voices does not affect the analysis too much.

[20] Due to ethics constraints, readers do not have access to the filmed lessons.

3.3.3 Video data

Video offers "new and highly distinctive ways of collecting data and building records of human culture". It enables "new forms of analysis, presentation and publication", and most fundamentally it provides the possibility for detailed and systematic inspection of recorded data. Thus, it is increasingly used in research across a wide range of disciplines including sociology, social anthropology, education, communication and linguistics (Heath, Hindmarsh & Luff 2010: vi). Nevertheless, the complexity of video data inevitably sets new demands on the researcher and readers to gain insights and make sense of the material and its analysis.

Video data has many affordances, and the benefits of a permanent record are manifold: repeated data viewing to check the findings, and for multiple takes on the data – to explore different issues on different occasions or to consider the same issue from multiple perspectives; measurement of the length of the interaction; adjustment of viewing speed such as in slow motion and close-up; extraction of photographic stills as exemplifications of the descriptive theory (McMurtrie 2013). In other words, these records can be subjected to detailed scrutiny. In addition to providing a permanent record, video also has a revealing function (Kracauer 1960/1997), because it can capture objects that are too small and too quick for the naked eye to notice and then reveal the ephemeral and the imperceptible, thus enabling the analyst to discover things such as the optical unconsciousness (Benjamin 1931/1972: 7).

Although impacted by the framing and capture of the camera, video provides opportunities to record aspects of social activities in real-time in a naturalistic manner, thus preserving the original record for examination of the real-time production of social order in social interactions (Heath, Hindmarsh & Luff 2010). These video records can be shown and shared with others (with ethics and copyright consent), and can be made into an archive that supports future research and collaboration. Above all, video can attend to the multimodal nature of data and enable the researcher to consider not just participant language but also their embodied movement, their use of artifacts, and the ways in which they interact with each other in the unfolding of a communicative event. In other words, video data enables a multilevel analysis and generates a multisemiotic dynamic interrelationship between different data sets (Flewitt 2006: 31). In this way, video data enables the researcher to zoom in at the crucial moments of the interaction for detailed investigation of interaction patterns, and zoom out to explore the social shaping and motivation of such interaction patterns beyond an immediate text.

Contextualizing video data to video recordings in formal educational settings (e.g. Erickson & Schultz 1982; Hester & Francis 2000; Rendle-Short 2006), video data can help develop insights into aspects of communication previously unaccounted for in early years education research, because video data reveals how a full range of material and bodily resources are drawn on to make and express meaning in a motivated manner. This forces "a reconsideration of Vygotskian accounts of the relationship between thought and language by producing grounded evidence for a pluralistic interpretation of the construction and negotiation of meaning" (Flewitt 2006: 46). As in the words of Christie (2002: 3), language has come to be understood "not as some discreetly independent entity, but rather as part of complex sets of inter-connecting forms of human semiosis." Also, video recordings of classroom interaction highlight the dynamic and interdependent relationship of different semiotic modes, thus rejecting a hierarchical privilege of language over other modes, and providing insights on the coordination of different modes for meaning-making in the classroom (Flewitt 2006). In addition to challenging language-biased approaches to classroom interactions, using video to collect data also forces "a reexamination of established methodological practices, and has implications for the construction of knowledge theory in the field of education" (Flewitt 2006: 25).

Further contextualizing video data to video recordings of the classroom interaction in this project, the recording assigns materiality to the interaction between space, subject and practice in the classroom, which provides the researcher a solid material basis for interpretation, so that interpretation is not based on ephemeral impression or memory. The recording synthesizes or even highlights the temporal and spatial aspects of the data, which enables the researcher to use temporality and spatiality to anchor the complex semiotic interactions for systematic transcriptions and discussions (see section 3.4.). For instance, the researcher can transcribe the interaction between different semiotic modes on a temporal basis, and present interaction patterns to readers in a way that is directly accessible and comprehensible (see section 3.4.3.4). As such, a video recording will not only provide a material basis for the researcher to undertake a systematic analysis, but also provide a shared access for readers to data analysis, thus providing visual evidence for an argument.

However, despite these unprecedented opportunities created for research, video data also "presents the researcher with new practical, ethical and methodological challenges in terms of making links between data from different sources, the relationships between data collected in different media, the transcription or representation of dynamic visual data and multimedia possibilities for research

dissemination" (Flewitt 2006: 29). There may also be practical limitations, such as the point of view afforded by one camera rather than several, or the difficulty of capturing and differentiating multiple voices. Perhaps two of the most significant challenges are that video data does "not necessarily resonate with existing theories, concepts and themes that inform dominant approaches to research in social sciences" (Heath, Hindmarsh & Luff 2010: 10), and that despite the complexity and dynamic nature of video data, researchers still need to work within the limitations of text-based media due to constraints of conventional media through which academic research is disseminated.

To sum up, the dynamic and multimodal nature of video data challenges established research conventions in social sciences, but it also provides unprecedented opportunities for repeated, fine-grained scrutiny of moments of everyday social life. In so doing, it fosters an aesthetic of the everyday (Silverman 1997), an analytic appreciation of the often taken-for-granted complexities of social interaction that underpins the organisation of social and institutional life.

3.3.4 Data screening

Given that it is not feasible to analyze all of the seven lessons nor all of the material and semiotic resources deployed therein within a four-year time frame, this project focuses on three lessons which record the teachers' and students' different pedagogic practices situated in "Active Learning Classrooms": the teacher's (John) bodily movement in the classroom space in week 9, students' writing practice in James's lesson in week 10; the orchestration of different semiotic modes in teacher-student embodied interaction in John's and Emma's lessons in week 9. The analytical focus on movement, writing and rhythm is in part motivated by the fact that this type of classroom is designed to highlight such practices, yet these visible practices in the classroom are often taken for granted in research (see Chapter 1 for detail). Delimiting the corpus to three lessons enables a detailed analysis, and a more nuanced understanding of the co-deployment and interaction among these semiotic modes. Moreover, even if the corpus was more extensive, it would still not contain all the facts (Matthiessen & Halliday 2009: 81). A shift in analytical perspective – from teacher-centered to student-centered and then to teacher-student interaction – enables a comprehensive and complementary look at the data, as well as a demonstration of patterns of intersemiotic interactions in the dynamic unfolding and structuring of the lessons.

These three tutorial lessons share several similarities, but at the same time, they

also complement each other in terms of pedagogic styles and pedagogic experiences. They are similar in the following respects, which warrants the possibility of parallel discussions: they are all performed in "Active Learning Classrooms", meaning that the material resources afforded in the three classes are basically the same; they are at the same stage in the curriculum, that is, a Review Lesson in the last two weeks of the semester; they are performed in the same week and after the same lecture by the same lecturer, that is, the topic of the lesson is roughly the same – the review of lecture, discussion of assessment, and of the indie film[21] *Nebraska*[22].

However, despite these similarities, it is their pedagogic differences that motivate the researcher to select them for detailed analysis in the following chapters. As discussed in section 3.2, the three teachers manifest different teaching styles, and their lessons diverge in terms of degree of student participation. In the selected three lessons, John is very active in moving around the classroom (see section 3.4), so his lesson is selected for the analysis of movement (see Chapter 4 for detail). James tends to instantiate an invisible pedagogy, whereby students are often asked to work in groups and write up their discussions, so his lesson is selected for the analysis of writing (see Chapter 5 for detail). Emma and John balance between visible and invisible pedagogic styles, They evidently employ a range of bodily and material resources, and they manifest frequent interactions with students, so their lessons are selected for the analysis of multimodal orchestration in embodied interactions (see Chapter 6 for detail). Although the selection of data is in part conditioned by the researcher's subjective interpretation of different pedagogic styles, yet the selected examples do provide enough difference for the theorization of space in relation to different subjects and practices.

The delimiting of data is also conditioned by the complexity of analysis. As will be shown in section 3.4 and in the following analytical chapters (Chapters 4, 5, 6), the multimodal analysis will not only take multiple factors into consideration, including space, pedagogic practices, and curriculum knowledge, but also a multitude of semiotic modes that are intertwined. In addition to a variety of semiotic factors, the social realm – the higher level pedagogic discourse and institutional power dynamics – also permeates and is featured throughout the discussion. In an attempt to capture a comprehensive view of the tripartite relationship among space, practice and subject, a shifting of analytical perspectives is also enacted in the project. As such, the

---

[21] Indie/Independent films refer to non-mainstream Hollywood films that are not produced by major production companies.
[22] *Nebraska* is a 2013 American black-and-white comedy-drama road film written by Bob Nelson and directed by Alexander Payne. It stars Bruce Dern, Will Forte, June Squibb, and Bob Odenkirk.

complexity of analysis prevents a further expansion of data, so the delimiting of data is utilized as a research strategy to formulate an in-depth and focused discussion – the construction of space in practice – which this project sets out to undertake in the first place.

3.4 Transcription and exemplification
3.4.1 The essence and function of transcription

While video data is useful, it is necessary to provide some transcription of classroom speech and bodily movement in order to develop insights from moment-by-moment social interaction. O'Halloran and Smith (2012: 3) note that: "Rather than a direct, ongoing engagement with the source text", the transcription provides confirmable and empirical evidence for the development of insights in a way that is accessible and visible to the audience. Multimodal texts pose particular challenges for issues of transcription, especially when working from actual textual analyses to generalizations in the digital age (O'Halloran 2009; O'Halloran & Smith 2012). In fact, the issue of how to represent multimodal interaction has become a key issue not only for disciplines associated with language and communication, but also for video-based social research in general (e.g. Dicks, Soyinka & Coffey 2006; Flewitt 2006; Kissmann 2009; Pink 2001, as cited in Bezemer & Mavers 2011: 192).

The increasing significance assigned to multimodal transcription across a variety of disciplines shapes the ways multimodal transcripts are constructed and utilized, which in turn reshapes the presentation of academic accounts of social interactions. In other words, different research traditions have different methods of transcriptions. The context of use frames the transcript that "brings out the categories that are legitimate in that particular academic context" (Goffman 1974, as cited in Bezemer & Mavers 2011: 194). What may seem as an entirely legitimate transcript in one academic context may seem to be lacking in validity in others, so it is of great significance to match the transcript with disciplinary conventions. In other words, transcription is related to differences in "professional vision" (Goodwin 1994, as cited in Bezemer & Mavers 2011: 196), so consequently multimodal transcripts can be taken as a manifestation of differences in professional practices.

Multimodal transcripts serve both an epistemological function and a rhetorical function, which explains why they should be dealt with with caution in academic research (Bezemer & Mavers 2011; Bezemer 2014). Firstly, making a transcript is an "invaluable analytical exercise" (Rekers-Power 2020: 5): by attending to the details of interaction, we can develop insights into in-situ construction of social reality. For another, multimodal transcripts can provide verifiable evidence in developing an

argument for an academic audience. The complex and multiple choices made in the transcription process about what and how to transcribe interactions reflect the interests of the professional vision of the transcriber and the context of their production. Last but not least, multimodal transcripts can make visible aspects of social interactions which often remain un-articulated in the narratives provided by researchers and the participants of their study – the subconscious choices, and often it is these "hidden" dimensions that pave the way into an understanding of substantive issues (Bezemer 2014: 168).

The notions of transcription and transcripts both distinguish and interconnect with each other: transcripts are professional artifacts that mediate the social interaction between the maker, the represented material and potential readers; transcription is a social meaning-making practice, and it is through transcripts that transcription can be reconstructed (Bezemer & Mavers 2011: 191). Multimodal transcripts do not just record or make visible video data, but constitute representations themselves, given that they are an essential part of the academic practice (Bezemer & Mavers 2011). This means that the transcribed activity from a professional lens is inevitably different from the lens through which the participants construct the original activity. Lim (2011: 87) observes that "as Ochs (1979) notably argues, there is no theory-neutral analysis or transcription practices. Transcription in itself is theory and the mode of data presentation not only reflects subjectively established research aims, but also inevitably directs research findings." As such, transcription, like any form of representation, is shaped by theory (Ochs 1979) and politics (Bucholtz 2000), which contradicts a positivist stance that views transcription as an objective representation. In other words, transcription is not so much concerned about representational accuracy as with the semiotic work it performs (Kress 2010), guided by certain interests and principles that are socially regularized and individually instantiated in response to particular representational needs (Bezemer & Mavers 2011: 193).

Video data which are turned into multimodal transcripts are not merely descriptive and reductive "translations" of original interactions, but also "transducted and edited representations", involving complex processes of selecting, framing and highlighting (Bezemer & Mavers 2011: 196) and limiting what the reader of a research text can know about the dynamic event. The change from one mode to another in the transcription brings with a change of what is represented, and sometimes adds a reality status to the representations (Bezemer & Mavers 2011). Given that different modes have different modal affordances, for instance, screen-shots captured within the frame of the camera can provide certain visual specificity that is omitted in writing, whereas writing may make verbal elements clearer. Thus, transcription is a complex

semiotic practice that involves making decisions about the selection of the modes of transcription, and how these modes are arranged on a screen or a page.

To sum up, transcription serves an epistemological function and a rhetorical function, in addition to making visible the hidden dimensions of social interactions. It is a complex meaning-making social practice, whereby transcribers make significant representational choices that are conditioned by multiple factors, including social contexts, individual interests, and professional conventions. These choices shape the social relations involved in the transcription process: the transcribers, the participants and the audience. The transcription of video data entails a remaking and a transduction of original interaction, which calls for meticulous reflection over the effects of such transduction: how use of the mode of transcription shapes what is represented, and what are the gains and losses (Kress 2005) involved in this transduction process.

3.4.2 Challenges of multimodal transcription

One of the challenges of multimodal transcription is the use of a pre-defined system in the transcription process, which is problematised by some scholars (e.g. Jewitt 2009) for adding unnecessary complexity and rigidity to analysis. However, such systems, as argued by Lim (2011), are required for a robust text analysis in a social semiotic approach informed by Systemic-Functional Linguistics, because these systems, while pre-defined, are not unchangeable. In Lim's words (2011: 84), "while a theoretical system, based on relevant existing research and literature, is usually adopted as a guiding framework for analysis, the actual analysis of the text itself often provides feedback into the system. The recursive process of proposing frameworks and working with the text tests the productivity of the proposed systems, informs the systems and serves to advance the theoretical understanding of the field based on empirical analysis."

In this project, the system is used as a labeling strategy to facilitate systematic transcription, which is a significant step towards analysis and interpretation. A systematic transcription can provide both the researcher and readers access to the patterns of semiotic interactions, which facilitates a grounded analysis, and guides readers' understanding of semiotic patterns. In other words, with systematic transcriptions provided, analysis and interpretation are open to contestation and verification by readers, rather than being an exclusively "gifted" insight of the researcher. In addition, as discussed in the above section, fresh insights can be developed in the detailed systematic transcription process, which might not be

otherwise possible. As such, the key issue is not concerned with the use of systems in multimodal transcription, but more about moving beyond the detailed descriptions to generate insights and to address the research questions that motivate and initiate the transcriptions at the very beginning.

Another challenge faced by multimodal transcription is concerned with the researcher's subjective reading position in the transcription process. In regards to this question, this project follows Iedema (2002: 186) and argues that instead of conceptualizing this as a limitation to the research, social semiotics "acknowledges that the analyst's own reading position is likely to guide her or his interpretations, but it sees that as a strength rather than a failing, as analysis is a socio-political relevance, not [merely] some theoretical abstraction." In addition, as presented in the above section, the very nature of transcription is about making choices by the transcriber – selecting, framing and highlighting content as well as modes of transcription. These choices reflect the theoretical approach adopted and the culture in which that theory is constructed, which are bound to be subjective and contingent with different domains of practices. Any attempt to produce an absolutely objective and accurate transcription is elusive, so the key is to make transparent the transcriber's subjectivity in interpretative research, and adopt a reflective stance, whereby the transcriber's can locate their social and political relevance in the research.

Finally, given that multimodal transcription often involves multiple semiotic modes (e.g. writing, screenshots, images, layout), with each semiotic mode having their own distinct affordance for data representation and audience experience, another challenge faced by the transcriber is the complex semiotic decisions they need to make in regards to divisions of semiotic labor and orchestrations of different modes. As Pink (2001, cited in Flewitt 2006: 45) proposes, rather than always translating visual evidence into verbal knowledge or attempting to piece different representations together to form a "complete" picture, the transcriber should articulate how different representations produce different strands of knowledge and different "truths". The transcriber needs to allocate semiotic labor to different modes, and demonstrates the interaction among different modes in a way that is accessible to the audience, so that they can trace "how threads of meaning are drawn on from different resources and woven into the texture of the analysis" (Flewitt 2006: 35). Often the visualization of the interaction among different semiotic modes in multimodal transcription is done through the employment of a single timeline that serves as the common ground for multimodal interaction (see section 3.4.3.4). When the transcription is completed, the researcher needs to make selections again, and highlights interaction features for the

audience, whereby the insights developed in systematic descriptions of visual representation are made transparent.

3.4.3 Transcription designs in the project
3.4.3.1 Transcribing the lesson genre

This section presents the transcription design in the project by describing the concrete methods that are used to transcribe the lesson, the embodied movement, the instantiated speech as well as the interaction of these resources in the classroom. These transcripts are then used in the following analytical chapters. As introduced in Chapter 2, the lesson is modeled as a lesson genre, drawing on curriculum genre theory (Christie 2002) and pedagogic register analysis (Rose 2018). The purpose of this transcription is to segment the big and complex lesson into structured activities and to discuss the curriculum knowledge at stake. This segmentation is productive in mapping the structural unfolding in the logogenesis of the lesson (cf. Lim 2011: 149). In doing so, it enables the researcher to zoom in and zoom out of the lesson to investigate how one teacher's movement and students' writing in the classroom make meaning and enact pedagogy as the lesson unfolds. At the same time, it also provides the structural basis for the exploration of rhythm as the underlying principle that brings in coherence to the multimodal ensemble created through multimodal interactions among different semiotic modes.

As established in Chapter 2, a lesson genre is constituted by lesson stages that are in turn comprised by learning phases which characterize a stretch of discourse with a significant measure of consistency and congruity in functional meaning (Gregory 2002: 321). A phase commonly has further internal layers of structuring, so a primary phase can be segmented into smaller stretches of discourse as secondary phases and tertiary phases, in order to construe discourse as a process (Gregory 2002). As shown in Figure 3.3, the overall lesson is structured and sequenced as four stages in sequence: Prelesson, Lesson Initiation, Lesson Negotiation, and Lesson Closure. Pre-lesson and Lesson Closure are constituted by various phases that configure three functional meanings. Lesson Initiation and Lesson Negotiation are mapped as embedded genres, drawing on Szenes' (2017) notion of genre embedding – one genre is embedded in another genre and functions as the stage of another genre. As such, Lesson Initiation is comprised and sequenced by three stages: Orientation, Specification and Conference. Lesson Negotiation centers on a Task that are construed as the nucleus of the lesson, and which is comprised of several tasks, with each task comprised and sequenced by the three stages of Orientation, Negotiation and Closure. The Task is further divided into subtasks that are comprised and sequenced iteratively by the same three stages of Orientation, Negotiation and Closure. The Subtask Negotiation stage,

drawing on Rose (2018), is comprised by such learning phases as prepare, focus, task, evaluate, elaborate. This model of the lesson genre is visualized in Figure 3.3.

Based on this transcription framework, two lesson structures by John and Emma in week 9 are transcribed, but in this chapter only John's lesson structure is presented as an exemplification (for Emma's lesson structure, see Appendix C). As discussed in the above section, time is used as the anchor for multimodal transcription. The transcription finds that in John's class, Pre-lesson stage is constituted by six different phases, and that Lesson Initiation stage is constituted by two phases. Lesson Negotiation stage is instantiated as an embedded genre that is constituted by three stages: Orientation, Negotiation and Closure, of which Negotiation is further constituted by four tasks: Task 1 Referencing, Task 2 Assessment Criteria, Task 3 Group Exercise, and Task 4 Structure Exercise. Task 1 is an embedded genre that is constituted by three stages: Orientation, Negotiation and Closure, of which Negotiation is constituted by six phases. Tasks 2, 3, 4 can be mapped as two subtasks respectively, which are constituted by different stages that are further comprised by different phases. A sampled transcription of lesson genre is presented in Table 3.2 and a detailed lesson structure by John in week 9 is presented in Figure 3.4.

Figure 3.3 Modelling of Lesson Genre, drawing on Christie (2002) and Rose (2018)

Key: "^" indicates sequence, for instance, Lesson Initiation ^ Lesson Negotiation represents Lesson Initiation occurs before Lesson Negotiation.

Table 3.2 A sampled transcription for lesson genre

Time	Lesson Genre	Movement	Transcription
00:00-00:05	greeting	CF, MBHGT, MBHGT, MRHGT, MRHGT	TJ: Hello. Hello.
00:05-00:25	attendance	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 MRHGT, MRHGT, SP1, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SP2	TJ: It is a small class, isn't it? Where is more? The whole table is not here and this is only a few. Erm, OK, so this is because it is like week 9.
00:25-00:31	disruption	MLHIT, SP5, MFHGT, MFHGT, MFHGT, SP4	TJ: erm, you are doing your forms. Did you do the forms? (Students chatting, ignored)
00:31-00:39	personal	MROT, MROT, Box, Box, Box, Box, Box, Box	(TJ moves to the box to drink water)
00:39-00:48	supervising	MBHGT, MBHGT, MBHGT, MLHGT MLHGT, MLHGT, MLHGT, MLHGT MLHGT	(TJ moves around to look at students.)
00:48-00:56	conferring	SP4, SP4, SP4, SP4, SP4, SP4, MFHGA SP4	TJ: what is that, are you OK? S: I guess I can do that...but if you do... TJ: hahaha.
00:56-01:08	supervising	MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MRHGT, MRHGT MRHGT, SP2, MFHGT, SP1	(TJ moves around to look at students.)

Pre-lesson	greeting					
	attendance					
	disruption					
	personal					
	supervising					
	conferring					
Lesson Initiation	orientation					
	specification					
	Orientation					
		Task 1 Referencing	Orientation			
			Negotiation	focus		
				prepare		
				task		
				evaluate		
				elaborate		
				disruption		
			Closure			
			Orientation			
		Task 2 Assessment Criteria	Negotiation	Task 2.1 Pass Criteria	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						greeting
					Closure	
				Task 2.2 Exemplification	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						disruption
					Closure	
			Closure			
			Orientation			
Lesson Negotiation	Negotiation	Task 3 Group Exercise	Negotiation	Task 3.1 Doing Group Exercise	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						consulting
						checking
						conferring
						supervising
						disruption
					Closure	
				Task 3.2 Discussing Group Exercise	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						disruption
						checking
					Closure	
			Closure			
			Orientation			
		Task 4 Structure Exercise	Negotiation	Task 4.1 Doing Structure Exercise	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						consulting
					Closure	
				Task 4.2 Discussing Structure Exercis	Orientation	
					Negotiation	orientation
						focus
						prepare
						task
						evaluate
						elaborate
						checking
						conferring
					Closure	
			Closure			
	Closure					
Lesson Closure	next lesson					
	homework					
	class finis					

Figure 3.4 Lesson structure by John in week 9

3.4.3.2 Transcribing two teachers' movement in the classroom
3.4.3.2.1 Transcribing two teachers' movement per second

This section introduces and discusses the transcription of two teachers' movement situated in "Active Learning Classrooms". The transcription of two teachers' movement in the classroom is used to explore the possibility of modelling movement as a semiotic mode in Chapter 4 and to investigate rhythm as the underlying principle that brings embodied movement and speech together in Chapter 6. The full background to movement and transcription schema will be introduced in Chapter 4 but fundamentally, movement takes place when the body is placed in physical space through which the body moves and takes itself as the point of reference in terms of kinaesthetic orientation and motion (Burrows 1990: 5).

The transcription of movement is based on the system network developed by McMurtrie (2017), but the research in this project has found the need to extend the framework. The full explanation for the motivation of these choices is included in Chapter 4. Using the extended system network (see section 4.5 in Chapter 4), the overall movement choices (49 choices[23] in total) are documented in a table (see Table 3.3). Then these choices are used to transcribe the teacher's movement per second, using Microsoft Office Excel 2003. The analysis of the data in the spreadsheet is undertaken through the use of a Pivot table, using Microsoft Office Excel 2003, with the results displayed graphically on Pivot charts, thus enabling observations and comparisons of movement patterns.

The time-frame of one second is used as the basic unit to transcribe the teacher's movement in the classroom for two reasons. Firstly, it relates to the fast shifting of stasis and dynamic movement states, so narrowing the transcription to one second would enable a full capture of movement features and enable nuanced analyses. Secondly, transcription per second would enable a calculation of the time of each movement choice, which enables a calculation of the temporal value of movement choices, as well as a presentation of salient movement features across time. Thirdly, as discussed in the above section, the use of a timeline as the anchor for transcription of movement enables a visualization of possible interaction patterns among different semiotic modes. The transcription table is presented in Table 3.3, and a sampled transcription across learning phases is presented in Table 3.4.

---

[23] The teacher's positioning relative to others as well as the description of object as present or absent in the system network are left out, because the former is more closely related to gaze, and the latter is not explored in the discussion yet.

Table 3.3 Transcription table for the teacher's movement in the classroom

Positioning	Classroom Front (CF), Classroom Back (CB), Lectern (L), Box, outside classroom (OC)
	Screen: Teacher Screen (TS); Student Screen 1 (SS1), Student Screen 2 (SS2), Student Screen 3 (SS3), Student Screen 4 (SS4)
	Board: Teacher Front Board (TFB), Teacher Back Board (TBB); Student Left Board (SLB), Student Right Board (SRB)
	Student Pod: Student Pod 1 (SP1), Student Pod 2 (SP2), Student Pod 3 (SP3), Student Pod 4 (SP4), Student Pod 5 (SP5), Student Pod Center (SPC)
Movement	Non-directed: move forward (MF), move backward (MB), move left (ML), move right (MR), move outside (MO)
	Directed: Forward: move forward human-oriented individual towards (MFHIT), move forward human-oriented individual away (MFHIA), move forward human-oriented collective towards (MFHGT), move forward human-oriented collective away (MFHGA), move forward object-oriented towards (MFOT), move forward object-oriented away (MFOA).
	Directed: Backward: move backward human-oriented individual towards (MBHIT), move backward human-oriented individual away (MBHIA), move backward human-oriented collective towards (MBHGT), move backward human-oriented collective away (MBHGA), move backward object-oriented towards (MBOT), move backward object-oriented away (MBOA).
	Directed: Left: move left human-oriented individual towards (MLHIT), move left human-oriented individual away (MLHIA), move left human-oriented collective towards (MLHGT), move left human-oriented collective away (MLHGA), move left object-oriented towards (MLOT), move left object-oriented away (MLOA).
	Directed: Right: move right human-oriented individual towards (MRHIT), move right human-oriented individual away (MRHIA), move right human-oriented collective towards (MRHGT), move right human-oriented collective away (MRHGA), move right object-oriented towards (MROT), move right object-oriented away (MROA).

Table 3.4 An exemplified transcription of movement across learning phases

Time	Phase	Movement	Speech
75:50-75:53	focus	MBHGT,MBHGT,SPC	TJ: "Further reference to the core thesis/argument of your essay."
75:53-75:55	task	SPC,SPC,SPC	Ss: Paragraph.
75:55-75:59	evaluate	MFHGA,MFHGA,MFHGA,CF	TJ: Paragraph.
75:59-76:16	elaborate	CF,CF,CF,CF,CF,MBHGT, MBHGT,SPC,MBHGT,MBHGT, MBHGT,MBHGT,SPC, MFHGA,MFHGA	TJ: So you should make sure you refer to the argument, not necessary every single paragraph but there should be some points of reference in your essay. How your points you are making are relating back to that question you set to ask, maybe halfway between introduction and conclusion, something like that.

A systematic second-by-second transcription of John's (5030 seconds, about 84 minutes) and Emma's lessons (5897 seconds, about 98 minutes) in week 9 enables a mapping and a visualization of movement patterns in the whole lesson, across lesson stages, and across learning phases, which is then used for analysis and interpretation in Chapter 4 and Chapter 6 (for detailed movement patterns across time, see Appendix B). This transcription method is used to observe how teachers distribute their time in the lesson, to investigate the nature of their movements in more detail.

3.4.3.2.2 Intersemiotic transcriptions and visualizations per phase

The above transcripts showcase how time is used as the anchor in the transcription process, and how genre can be used as an effective tool to map out movement patterns as the lesson unfolds. However, the transcription so far privileges movement and speech, and has not looked at other semiotic modes. More importantly, it can be quite challenging for readers to directly "see" the movement feature in relation to spatial design. In other words, the spatial aspect of movement is not visualized.
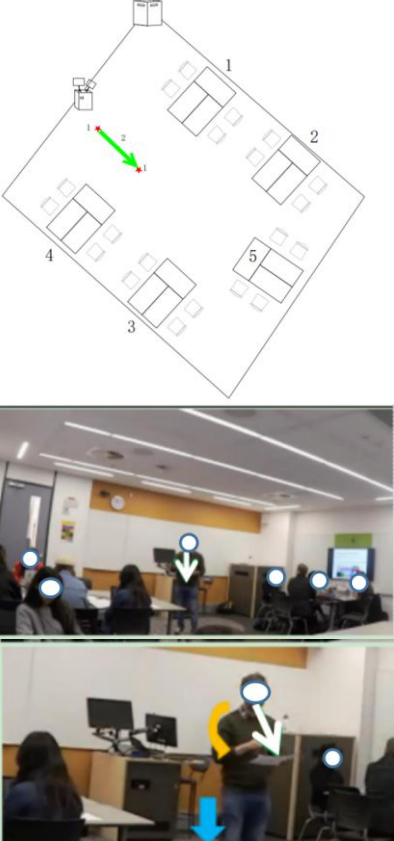
After repeated viewings of video data, this project finds that in addition to movement of the whole body as transition in space, teachers and students often move other body parts to collaborate with speech and co-construct pedagogic discourse. These body parts often include movement of the torso in the form of body orientation, and movement of the head in the form of gaze. Since movement, gaze, body orientation, and speech operate within the same time slot, it is feasible to anchor them for transcription in specific phases of discourse. Transcribing formal features of movement, gaze, body orientation, and speech to see patterns of co-relations enables the navigation of possible semiotic functions fulfilled by the teacher's movement without any presupposition. The transcription of multiple body parts simultaneously in social interaction mirrors a closer representation of communicative reality, given that these bodily resources are used together in real-life communicative practices. These intersemiotic transcriptions also align with the employment of intersemiosis as the meaning-making and interpretation mechanism in this project (see Chapter 2 for detail).

In order to make movement patterns more accessible and readable to readers, a visualization technique is developed, whereby a diagrammatic representation of movement and screen shots (see Table 3.5) with the teacher's gaze features (including body orientation) are jointly employed. A two-dimensional bird's eye view of the "Active Learning Classroom" is used to track the teacher's movement in the

classroom. A red star is used to represent the point of stasis, and the number attached to it represents the duration of stasis, whereas the green arrow represents dynamic movement, and the number attached represents the duration of dynamic movement. The white arrow in the screenshot represents gaze features, whereas the yellow arrow represents body orientation features. The blue arrow represents the occurrence of dynamic movement. In addition to these visualizations, movement and gaze features within a single phase are verbally described in parallel columns in a table. In this way, readers can "see" and read the formal features and see how multiple semiotic modes work together in constructing and advancing a phase of pedagogic discourse. These interactive features are used in Chapter 4 for multimodal phasal analysis and periodicity analysis, as well as in Chapter 6 for rhythm analysis. A sampled intersemiotic transcription is presented in Table 3.5.

The separate transcription of movement features per second in the whole lesson, and the transcription of intersemiotic features in a specific learning phase provide complementary insights on the selected video data. The time-based transcription of single movements can document and calculate the time value of movement choices, thus highlighting the statistical aspect of the data. The intersemiotic transcription of movement, gaze, body orientation, and speech in a learning phase retains the temporal nature of the data, and at the same time highlights the interactive aspects of the data. These two aspects are both significant in addressing the research questions that this project sets out to undertake – the production of space in practice.

Table 3.5 Multimodal intersemiotic transcription

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
75:50-75:53 focus		transition from the classroom front to the student pod center	shift of gaze from document to the students	TJ: "**Further reference to the core argument** (dynamic movement) **of your essay** (gaze shift)."
		shift of body orientation from the oblique to the frontal		

Key: the red star with a number represents the point of stasis and the during of stasis; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation; the single line represents the occurrence of teacher dynamic movement; the double line represents the occurrence of teacher gaze shift.

3.4.3.3 Transcribing multimodal rhythms in the classroom

This section introduces the transcription methods that are used to capture the features of multiple rhythms enacted in the classroom, with a focus on speech rhythm, movement rhythm and their interactions. As discussed in the above section, given that other body parts such as torso and head are also used by teachers and students to communicate in the classroom, movement, gaze, body orientation and speech are transcribed together. These transcriptions are then used in Chapter 6 for detailed analysis of how multiple rhythms produced by different practices in "Active Learning Classrooms" interact with each other to organize the discursive flow and semantic flow in the classroom, which ultimately engenders a symbolic understanding of the exposition of (re)production of space in social practices.

For the rhythm of spoken English, this project follows the transcription conventions in Systemic-Functional Linguistics for a wider audience accessibility. As shown in Table 3.6, a double forward slash "//" represents tone group boundaries and the tonic syllable is formatted in bold. A single forward slash "/" represents a foot boundary and the stressed syllable is formatted in italics. If the stressed syllable is made extra-salient, then it is represented by an arrow "↑". A caret symbol "^" represents a silent beat. However, given that the researcher is a non-native English speaker, this project employs software Praat to capture the prosodic features of speech in order to facilitate auditory analysis (see speech section in Table 3.6). It should be noted that this project highlights a listener-oriented auditory analysis, so the use of software is only supplementary. The auditory analysis is always foregrounded if there is any inconsistency with the instrumental analysis, and not all researchers will need that. Additionally, in order to enhance the validity of the perception, native and non-native English speakers who were not involved in this project – some are trained in linguistics and some are not – were invited to listen to speech produced in teacher-student embodied interactions together with the researcher, and then their findings were cross-checked, as will be introduced in Chapter 6. As for the rhythm of embodied movement (see movement section in Table 3.6), the researcher develops her own convention of transcription: a symbol "+" is used to represent salient points of movement at the rank of march – steps actualized to complete a promenade, analogous to foot in grammar – and this symbol in bold represents salient points of movement at the rank of promenade – one complete instance of movement as marked by transitions in space, usually stasis then motion then stasis, analogous to clause in grammar. A transcription example is presented in Table 3.6.

Table 3.6 Detailed multimodal rhythm transcription above clause (macroTheme)

Speech 75:50-75:53 focus	auditory	TJ (week 9): // "*Fur*ther reference to the/ /↑↘*core* thesis/ *ar*gument of your /*essay*."
	Instrumental	

Movement	rhythm	

	steps	Four steps
	description	Transition from the classroom front to the student pod center
Gaze		Gaze shift from the document to students
Body orientation		Body orientation shift from oblique to frontal

83

Screen shots & Diagrammatic representation	

Synchronicity   First step in sync with first stressed syllables "*fur*"; second step in sync with extra-salient syllable "*core*"; third step in sync with tonic syllable "**ar**"; fourth step in sync with the last stressed syllable "*es*"

Gaze shift in syn with the last stressed syllable "*es*"; body orientation shift in sync with the first stressed syllable "*fur*"

Key: Green shade marks the range of a promenade. Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash "//" marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash "/" marks foot boundary. Italics marks the stressed syllable and the extra-salient syllable is marked with "↑". A caret symbol "^" marks silent beat. The red star with a number represents the point of stasis and the duration of stasis; the green arrow with a number represents the dynamic movement and the duration of movement. The white arrow represents teacher gaze; the blue arrow represents teacher dynamic movement; the yellow arrow represents teacher body orientation.

The above transcription uses symbols, verbal descriptions, diagrammatic representations, and screen-shots to visually capture the details and to highlight the interactive feature of different rhythms for the audience. Although this transcription method captures the nuanced complexity of intersemiotic interactions, yet it is not easy for the audience to visually "see" the crucial points of alignment and the temporal unfolding of these interactions. In order to create such a visual experience for the audience, a template is designed in which temporality is arranged horizontally, with different semiotic resources and body parts to be detailed separated on the vertical axis. Initials are used to represent salient points for gaze and body orientation (see Table 3.7). The length of the line represents the length of the time in a set ratio. For instance, as shown in Table 3.7, the first line represents speech rhythm, the second line represents movement rhythm, the third line represents gaze rhythm, the fourth line represents body orientation rhythm, and the bottom line represents the time of their occurrence and the crucial points of interaction.

This design draws on principles of musical scores in music studies, which manifests several advantages in multimodal transcription. Firstly, the use of a single temporal timeline for different body parts and semiotic modes highlights the crucial moments of interaction among different semiotic modes, so that the researcher and the audience can see their synchronicity or asynchronicity on a common time ground. Secondly, in principle, there is no limit for participants and semiotic modes on the vertical axis, so this type of transcription can accommodate a large number of multimodal features, facilitating not only the examination of interaction among semiotic modes but also among different participants in the research. Thirdly, in principle, there is also no limit for time, so this design can be used to transcribe a large and dynamic multimodal text, thus enabling the researcher to zoom in and zoom out of the text to examine in detail the semiotic motivation behind the multimodal interaction. In this sense, this design can complement genre transcription in section 3.4.3.1, because it does not privilege speech and attends to the multimodal nature of data. A transcription example is presented in Table 3.7.

Table 3.7 Intersemiotic rhythm transcription above clause (macroTheme)

speech	TJ:// *Fur*ther reference to the/↑ *core* thesis/ **arg**ument of your / *es*say			
movement	+	+	+	**+**
gaze				TGS
body orientation	TBOS			
time	0.5s	2.2s	3.6s	4s

Key: A double forward slash "//" marks tone boundaries. The tonic syllable is formatted in bold and italics. A single forward slash "/" marks foot boundary. Italics marks the stressed syllable. An extra-salient syllable is marked by "↑".Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift.

3.5 Analytical perspectives

This project incorporates both bottom-up and top-down analytical perspectives. The focus on a detailed data analysis and then extrapolating theories from data analysis has distinct benefits, as in the words of Van Leeuwen (1999: 193), working on the data stratally from the source to theory, "reconnects with the meaning potentials that are opened up by our physical experience of materiality." However, the actual analysis of the text is not at the expense of neglecting theoretical formulations and contextual influences – the top-down perspective (cf. Lim 2011: 86) – since the contextualization of the multimodal text is also modeled, using curriculum genre theory (Christie 2002) and pedagogic register analysis (Rose 2018). The bottom-up and top-down perspectives are reconciled as complementary recursive processes, whereby theories initiate analyses and analyses feedback to theories.

In addition, the "trinocular perspective" of text as well as the "all-round" perspective proposed by Halliday and Matthiessen (2004: 31) are also adopted, so as to more comprehensively interpret meaning in contexts. As Lemke (2009: 141) explains, "meaning making is essentially selective contextualization…contexts, intertexts, and cultural patterns co-determine the construal of meaning." While the "trinocular perspective" and "all-round" perspective are useful, another perspective – the "all-in" perspective (Lim 2011: 88) that investigates intersemiosis across different semiotic modes – is also adopted and highlighted throughout the thesis (see Chapter 2). As stated by O'Halloran (2011a: 121, as cited in Lim 2011: 88), multimodal discourse analysis is concerned with the theory and analysis of semiotic modes and the semantic expansions, which occur as semiotic choices combine in multimodal phenomena. "The intersemiotic relations arising from the interaction of semiotic choices, known as intersemiosis, is a central area of multimodal research."

3.6 Conclusion

This chapter has described the research strategies used for screening participants and research objects and introduced the methods for data collection and data screening. The transcription framework was outlined and sample transcriptions were provided, which will guide the analysis and interpretation of patterns in the following analytical chapters. The transcription design in this project not only attends to the multimodal nature of data, and visually presents their interaction at crucial moments in the communication, but also retains some statistical aspects of the data (see Appendix B), which, as Lim (2011: 86) notes, "offers empirical justification for the theoretical propositions made about the nature of the text."

Chapter 4 Moving in space: Modelling movement as a semiotic mode
A social semiotic approach to one teacher's movement in an "Active Learning Classroom"

4.1 Introduction

In order to develop an adequate understanding of space in relation to practice, this thesis examines the semiotic phenomena of movement, writing and rhythm situated in space. The current chapter focuses specifically on movement, theorizing it in terms of the interaction of the human body with space in motion, as a semiotic mode that when contextualized in a specific social practice, carries rich meaning potential. The site of application for this exploration is how one teacher (John, male) employs movement in so-called "Active Learning Classrooms" in film studies lessons in a tertiary setting. A social semiotic approach is adopted in this project, meaning that both the materiality of movement and its context of use are taken into account in the theorization process (cf. McDonald 2021). In light of the specific kind of movement examined in this project, namely, the teacher's bodily movement in the pedagogic context, the role of movement in aggregating knowledge and enacting pedagogy is also explored. In other words, this chapter explores movement as a semiotic mode, with a particular focus on how one teacher's movement within a particular type of classroom space in film studies lessons makes meaning and enacts pedagogy, whereby pedagogy is understood as a meaning-making practice that entails both teaching and learning.

A general understanding of movement could be defined as the animation of an organism (cf. Sheet-Johnstone 2009), which refers to any bodily motion that involves and extends beyond human beings. However, in order to sharpen the focus of this research, this project narrows down movement to human movement only and defines movement as transition in space. Following Burrows (1990: 5), movement takes place when the body is placed in physical space through which the body moves and takes itself as the point of reference in terms of kinaesthetic awareness, orientation and motion.

The aim of this chapter is to develop a systematic understanding of the types of meaning that movement can realize and the ways in which they are realized. As such, this chapter will contribute to an understanding of the meaning potential of a teacher's movement in the classroom, as a step towards a further understanding of how different movement patterns in space function to realize a particular kind of pedagogy.

This chapter begins with a literature review that outlines the significance of movement scholarship and justifies the adoption of a social semiotic approach to movement in this project. The motivations to use one teacher's movement in a so-called "Active Learning Classroom" as a site of application are presented, and a stratified model of movement as a semiotic mode is developed. This is used to provide an account of movement on the expression, content and context strata, together accounting for movement as an intersemiotic phenomenon.

4.2 Literature review
4.2.1 The significance of movement in social life

Scholarship on movement has been undertaken for some time in phenomenology (e.g. Husserl 1970, 1973, 1980, 1989; Sheets-Johnstone 1999, 2009, 2011, 2012, 2014) and social anthropology (e.g. Blacking 1976, 1981, 1983), and more recently in social semiotics (Han 2022; Maiorani 2017, 2020; McMurtrie 2017; Van Leeuwen 2021a). In fact, around 2,500 years ago, Aristotle had already succinctly characterized movement as the fundamental dimension of the living beings in his formulation, 'Nature is a principle of motion and change' (cf. Sheets-Johnstone 2009: 376).

A key figure in phenomenology, who has contemplated the nature of movement and advocates its significance for the living body, is Husserl (1970, 1989), whose work laid the foundation for future movement scholarship in this field. According to Husserl (1970: 331-332, cited in Sheets-Johnstone 2010: 119), living bodies are not entities in a vaccum but are kinetically and experientially anchored to the surrounding world and engaged in meaningful kinds of movement within it. He even goes as far to say (1989) that it is the engagement in synergies of meaningful movement that supports the survival of living bodies. In order to highlight the fundamental role of movement in life, he proposes (1970: 331-332) a famous triad – *I move*, *I do*, *I can*, that emphasizes the interrelationships between movement, action and learning.

Drawing on and expanding Husserl's (1970, 1989) work, Sheets-Johnstone (2009: 382) reiterates the intrinsic role of movement in animate life. She goes even further by claiming that animate organisms are developmentally made of movement and endowed with movement inside and out, and so to "ignore, neglect or pass over movement is thus to ignore, neglect or pass over the fundamental, essential, and properly descriptive phenomenon: the bedrock of our being and feeling alive" (Sheets-Johnstone 2009: 376). In addition to reinforcing the argument of movement being essential in animate life, she also elaborates (2014: 249) the interrelationship

between movement, action and learning: "movement is the ground floor of moving our bodies and learning to move ourselves effectively and efficiently in the world, in effect of achieving a repertoire of 'I can' in the first place", for "any kind of 'action' or 'activity' involves movement: by its very nature, any so-termed 'action' or 'activity' – be it kicking a ball, shopping for bread, reading a book, or writing a letter – is not only by nature constituted in and through movement but could not be conceived as packaged unit of some kind short of movement."

Similarly but from a social anthropological perspective, Blacking (1976, 1983) draws our attention to a specific form of movement – dance, and maps out the important role that dance plays in our social life. Dis-aligning phenomenology from its orientation towards the biological, Blacking (1976) argues that dance is part of the human constitution and a basic force in social life. With a particular focus on communication that conceptualizes dance as a social institution, he (1981) alerts us the danger of not relating dance to specific social contexts, because the processes of "moving and giving meaning to movement are the sources of dance experience" (Blacking 1983: 93). On this basis, he highlights the evolutionary importance of dance as a mode of communication, based on the fact that dance has bot been superseded by language and survived universally (1983: 89). Nevertheless, he pinpoints (1983: 90) that in industrial societies, the non-verbal characteristics of dance are devalued, with dance developed as an art form that become increasingly prevented from "speaking" for itself. To sum up, Blacking's work establishes dance as a non-verbal communicative mode whose meaning potential can only be fully understood in the context of use.

From a social semiotic perspective, Van Leeuwen (2021a) adopts an historical perspective and traces how movement has been used in different kind of practices across time. He notes that modern artists play a pioneering role in incorporating movement as a form of artistic expression in their work, and soon the semiotic potential of movement is picked up in the mass media, and today in video and animation software, available with different degrees of sophistication, to any computer user (2021a: 97). He further clarifies that although for several hundreds of years, people have been fascinated by movement, yet it was only in the 20th century, in the age of the motor car and movies, that movement became integrated, not only with art, but also with the design of everyday objects (2021a: 98). This trend has extended even to the design of texts, where the screen – the medium of the moving image – began to merge with the page – the medium of the static word. For instance, A digital screen can integrate animated typography. As such, movement now

permeates our life, not only as an isolated embodied practice, but also as a principle that is integrated into product design. Whatever the overriding framework – phenomenology, social anthropology, or social semiotics – it is evident that movement is a fundamental resource for making meaning in all aspects of society.

4.2.2 The need for a social semiotic approach

In the current modelling of movement as a mode of communication, there are three different approaches – practical, perceptual and linguistic, with each approach having distinct orientations towards the following questions: if movement is theorized as a "mode" or a "sign system", what are its expressive forms? What types of meaning are made ? How are meanings connected to the expressive forms? Is context involved in this meaning-making process?

4.2.2.1 Practical approaches to movement

Practical approaches, such as those developed by Laban (1976, 1984) or Benesh (1977) focuses on a specific type of movement such as dance as a form of practice, with the aim of conceptualizing professional skills and styles for choreographers and dance practitioners. Important work was done by both these scholars on systems of dance notation, but such notation systems are specifically devised to describe the dynamic and mechanical qualities of movement, while the meaning potential or the context of movement are not taken into account. For instance, targeting ballet as a specific form of dance, Laban (1976, cited in Maletic 1987: 58) devised a system which he called "comparable to the phonetic alphabet" with the capacity to record "the precise time taken for each movement" and describe "the essential feature of dance, namely its flow of movement." Although this type of notation has been widely adopted for archiving and teaching purposes around the world, its limitation is that it focuses exclusively on movement, without taking music into account. In this regard, Benesh (1977) provides a complementary notation system that is based on musical scores that records the progression of physical movement along with the music.

In addition to their wide application in dance practice, design and architecture, Laban notation and Benesh notation have become increasingly instrumentalised in studies of human motion employing motion-capture technology (Maletic 1987; Munjee 2015). For instance, research in the cognitive sciences has drawn on the creation and experience of dance discourse to investigate the cognitive nature of movement and its emotive meaning in structured contexts (cf Maiorani 2020). Nevertheless, as stated earlier, these notation systems are highly complex and based on archiving data that are solely anchored to dance performance (Maiorani 2020),

without taking account its discursive interaction with the audience in a live performance. This limitation significantly reduces the complexity of the description of the dance performance and consequently weakens the descriptive power of such notation systems. In addition, knowledge generated in this type of research is too technical and complex to be shared and accessed by a general audience or even scholars in different fields, rendering it an exclusive area of research restricted to practitioners and professionals.

4.2.2.2 Perceptual/experiential approaches to movement

Perceptual or experiential approaches to movement (e.g. Camurri et al 2012; Capello 2007; Federman 2011; Gonzalez 2019; Koch & Fischman 2011; Samaritter 2009; Sheets-Johnstone 1999, 2009, 2011, 2012; 2014) ground research in the kinaesthetic experience of actual movement. Starting with the seminal work of Sheets-Johnstone (1999, 2012, 2014), such approaches provide an array of descriptive tools to examine in depth the dynamics of the kinaesthetic experience of movement. As stated in section 4.2.1, this line of inquiry is rooted in phenomenology and inspired by Husserl's (1970, 1989) understanding of the interrelationship between movement and biological life. These kinaesthetic approaches to movement studies are based on the tenet that kinaesthesia is a sensory modality in its own right, one that is "experientially resonant in and of itself and thus can be phenomenologically investigated and analysed, and its dynamic qualitative structures made apparent" (Sheets-Johnstone 2012: 42).

Such approaches propose that space, time and energy are the essential features of movement, with the qualitative aspects of "tensional intensity, linear design and pattern, areal design and pattern, and projectional manner of tensional quality together constituting the dynamics of movement" (Sheets-Johnstone 2012: 49). This approach rejects claims that seek to minimize the experienced dynamics, where "the voluntary contribution to movement is almost entirely limited to initiation, regulation of speed, force, range, and direction, and termination of the movement" (Gowitzke & Milner 1988: 256). "The constellation of qualities inherent in movement imbues any movement with an overall qualitative dynamic": its intensity, expansiveness, rigidity, unswervingness, suddenness, and so on (Sheets-Johnstone 2012: 46).

In addition to mapping out the qualities of movement based on such observable parameters, these approaches also explores the motivations for movement, arguing it is that emotion that constitutes the integral motivation for movement. In other words, emotions both move through the body and move the body to move in highly

differentiated ways, resulting in a dynamic formal congruency between movement and emotions (Sheets-Johnstone 1999). Dynamic kinetic forms "articulated in and through the qualities of movement are congruent with dynamic forms of feeling as they are affectively felt" (Sheets-Johnstone 2012: 52). On this basis, this approach proposes four basic emotions – anger, fear, grief and joy – and maps out the corresponding forms of movement that realize these emotions.

This approach demonstrates two of the merits of movement studies: firstly, the qualitative variables developed in this approach fully attend to the materiality of the body and space; secondly, these qualitative variables are not simply observable parameters but variables that are kinaesthetically felt by the individual who is moving. As Sheets-Johnstone says (2012: 47), "What is observable from an audience's perspective is already kinesthetically felt by dancers, "already" in the sense of their already being kinethetically attuned to the qualitative dynamics of the dance they are dancing, and this because they have practiced, perfected, and rehearsed its choreography." In other words, the mapping of movement in terms of distinct qualities can be applied to both the kinaesthetic feeling of the mover and the perceptions of audience, thus laying common ground for interaction studies that include both performance and reception.

Nevertheless, this approach also has its limitations. Although it attempts to move beyond the realisation of forms of movement by attending to the the underlying motivations as well as the emotional aspects of movement, the meaning potential of movement goes far beyond a mere description of emotions. A sole focus on emotional meaning significantly reduces our understanding of the meaning potential of movement. More importantly, focusing on perceptions and feelings as a common human endowment may rule out the possibility to explore the wider context of movement. In other words, this approach undermines the fact that movement, embodiment and space are all socially constructed. The theorization and analysis of movement need to highlight the key role of context.

4.2.2.3 Linguistic approaches to movement

Linguistic approaches to movement (e.g. Adshead 1981; Bannerman 2014; Blacking 1983; Maiorani 2017, 2020; McMurtrie 2013, 2017) "translate" the theory of language by theorizing movement as a semiotic mode that relates movement meanings to movement structures in specific contexts. Such approaches drawn on different linguistic theories for their theoretical repertoire, and manifested varying

degrees of "fit" in mapping the analogy between language and movement. The two main areas of linguistics drawn on here are the pragmatic, and the social semiotic.

4.2.2.3.1 Pragmatic approaches to movement

Focusing on dance as a specific type of movement, Adshead (1981) argues for the need to think of dance in linguistic terms to capture its meaning-making processes, and comments on the contribution of a linguistic approach in clarifying concepts for dance students. In later work, Adshead (1994) problematizes the gap between the experience and interpretation of a live dance performance and the text deriving from its notation or video archive. Similarly, Foster (1986) conceptualizes dance as a system of meaning, and compares the work of a number of different choreographers in order to problematise common understandings of dance studies. Nevertheless, neither Adshead nor Foster develop a systematic model to describe and analyze dance as discourse.

As stated in section 4.2.1, movement has been utilized in a range of semiotic practices for a long time (Van Leeuwen 2021a), but it is actually in the 21st century that consistent and systematic approaches to movement as a form of communication have been formulated (Maiorani 2017). For instance, Hutchinson-Guest (2005) utilizes concepts from language in the description and analysis of dance, thus pushing theory towards a translation of dance meaning-making processes. Drawing on pragmatics, Bannerman (2010, 2014) proposes a theory of dance as a system of signs, and explores the extent to which dance represents its meanings in a similar way to language. She contends that (2014: 66), "movement has a looser relationship vis à vis meaning than does language. Vocabulary and syntax are present in dance in the way that the word vocabulary is often employed to describe the selection of specific movements, and syntax, to represent the combination or arrangement of these movements (vocabulary) into chains of phrases of dance material. Phrases, sections of even whole dances satisfy the conditions of what is termed the linguistic utterance. Phrases of longer units of dance correspond to the grammatical sentence. The linguistic speech act, an important instance of language use, if not literally present can nonetheless be represented in dance." On this basis, Bannerman (2014) concludes that dance is structured like a language, but it is not a language, for there is no relationship theorized between movement and meaning in the main, even when mimicking is involved.

Pragmatic approaches to movement can be seen as initial attempts to provide a systemic model for the analysis of movement as discourse. Such approaches have

made significant contributions to mapping out movement structures as vocabulary and syntax[24], and to taking context into consideration in movement analysis. However, the meaning potential of movement is only modelled as speech acts, and there is no relationship theorized between movement meaning and movement structure, which significantly reduces the meaning potential of movement, and imposes great challenges for systematic analysis of movement.

4.2.2.3.2 Social semiotic approaches to movement

Social semiotic approaches to movement draw on Systemic-Functional Linguistics (Halliday 1978; Martin & Rose 2007) as one of its key theoretical sources, a linguistic model of communication whose principles can be applied to the modelling of non-linguistic semiotic modes, such as image (Kress & van Leeuwen 2006), space (Ravelli & McMurtrie 2016) and etc. This approach builds explicit and systematic connections between movement structures, meaning potentials, and contexts of movement. In other words, this approach considers movement not only as situated in specific time and space, but also as a continuously evolving form of social practice shaped through a material and socio-cultural environment. From an SFL point of view, movement-based communication is formally patterned and socio-culturally motivated, and thus can be systematically investigated in all its contextualised forms.

Drawing on Systemic-Functional Linguistics, scholars such as Maiorani (2017, 2020) and McMurtrie (2013, 2017) have devised functional models of movement that map movement as a basic system network of choices. This type of modelling describes movement structures as a system of choices that realize specific meaning activated by contexts of situation. Maiorani's (2017, 2020) model focuses on dance as a specific kind of movement, and is devised to address the need for a framework to analyze dance as a form of communication, with a further aim to explore whether dance discourse can be automatically tracked and recorded in non-visual forms. McMurtrie's (2013, 2017) model focuses on the movement of visitors to an art museum as transitions in space, and is devised to foreground the role of users and their actualization of movement "promenades" in space in the process of meaning-making in the built environment. Although with different focuses, and hence different contexts of movement and different notions of movement,[25] both models highlight the relationship between movement and space in meaning-making processes.

---

[24] Such "metaphorical" strategies have recently been criticized by some scholars (e.g. McDonald 2013).
[25] Marioni's (2020) notion of movement is wider than McMurtrie's (2016), because the former includes all body parts, whereas the later only focuses on feet and eyes.

The above linguistic approaches structure movement like a language, and map its meaning potential in terms of representation. There are also a number of emerging studies (Han 2022; Van Leeuwen 2021a) that are influenced by Systemic-Functional Linguistics but without relying too much on linguistic theories in their theorization of movement. Drawing on Han's (2022) work on dance and Leao's (2012) work on moving images, Van Leeuwen (2021a) maps out the meaning of movement beyond animation movement to the movement of things, using provenance and experiential meaning metaphor as the meaning-making mechanisms. Rather than talking about movement "grammar", Van Leeuwen (2021a) maps out the meaning of movement based on the gradable distinctive features including direction, expansiveness, velocity, force, angularity, fluidity, directedness and regularity. This approach expands the meaning potential of movement from representational meaning to stylistic meaning, and theorizes different realizations of such meaning, drawing on the inherent spatial, temporal and energetic characters of movement on a perceptual basis. In this sense, the theorization of movement structures resembles the perceptual/experiential approaches discussed above in section 4.2.2.2.

Social semiotic approaches to movement contributes to a systematic understanding of the diverse meaning potentials of movement and the ways in which they are realized, whereby the relationship between the meaning and expression is constructed and redundant (Halliday 2002; Lemke 1985), opening the possibility of a systematic analysis. This approach both attends to the materiality of movement and its contexts of use. Compared with a practical approach, description formulated in social semiotics is much more accessible to a general audience. Compared with a perceptual approach, a social semiotic approach significantly expands the meaning potential of movement beyond emotions to diverse representational meanings. More importantly, a social semiotic approach models movement as a mode of communication that is socially constructed and socially evolved. In other words, a social semiotic modelling of movement is both formally structured and socially motivated, and thus can be used to systematically investigate movement in all its contextually embedded forms.

4.3 The focus on one teacher's movement in an "Active Learning Classroom"

This section introduces the specific type of movement focuses on in this project – the movement of a teacher in what is known as an "Active Learning Classroom" in tertiary settings. This type of movement has seldom been investigated in current movement scholarship, and so there is a relative lack of understanding of its particular nature. Given that it takes place in pedagogic contexts, an in-depth investigation of this type of movement will contribute to an understanding of not only its meaning

potential and means of expression, but also how different movement patterns function to enact specific kinds of pedagogy.

As explained in Chapter 1, movement and space are closely related, with movement constituting one aspect of embodied practice in space. This section first reiterates the motivations for selecting the "Active Learning Classroom" as the site of application for the project, as already explained in Chapter 1, but here with a specific focus on movement. In general, this type of classroom is selected because on the one hand, its design reflects a shift in pedagogic discourse at a macro-level to an "invisible" pedagogy (Bernstein 1996), and on the other hand, its spatial designs highlights the movement of people situated in this space.

As reviewed in Chapter 1, there has been an increasing awareness of the pedagogic role of space in higher education (e.g. Apple 2000; Giroux & Giroux 2004; Kuntz 2009). Gregory and Urry (1985: 3) discuss the mediatory role of space, and claim that "spatial structure is now seen not merely as an arena in which social life unfolds, but rather as a medium through which social relationships are produced and reproduced." Jamieson (2003), Oblinger (2005) and Montgomery (2008) argue strongly that an institution's physical environment has significant implications for its teaching and learning practices. In sum, it is widely acknowledged that space matters, pedagogically.

University spaces mediate teaching and learning practices, but at the same time, these spaces are jointly shaped by culture, society and ideology (Matthews, Andrews & Adams 2011; Webb, Schaller & Hunley 2008). In the past the ideology of teaching as "transmission of information" was so prevalent that the delivery and assessment systems of the universities around the world were built and designed with this goal in mind (Biggs 1999). However, the growing integration of communication and information technologies, in combination with the shift to what Bernstein (1996) terms a shift from "visible" pedagogy to "invisible" pedagogy, is changing teaching and learning spaces in universities. With a call for an implicit teaching (see Chapter 6) and a stakeholder perspective that highlights the agency of all participants in the educational setting (Tobin & Roth 2006), the contemporary educational philosophies encourage universities to provide spaces that facilitate "the building of community", enable "communication", "interaction" and "collaboration", as well as more closely "meeting the needs of individuals". Attention thus turns to issues of comfort, aesthetics, fit-out and layout, with a need for effective teaching and learning environments in the university to be both "functional" and "visceral" (Jamieson

2003).

As a response to these changes in pedagogic discourses, and in the 2000s when class sizes were increasing around the world, "Active Learning Classrooms" emerged. At that time, institutions were under intense pressure to provide an "interactive" and "student-centered" pedagogic experience and to accommodate more students in the one classroom at the same time (Baepler et al 2016). The design of "Active Learning Classrooms" was simultaneously claimed to be capable of accommodating this pressures for increased class-sizes and to be facilitate "student-centered" pedagogic practice. As such, the construction of "Active Learning Classrooms" on university campuses has recently been made a grand initiative and a sales pitch at leading universities across the world (Roderick 2021).

This type of classroom is representative of the most recent conception of classrooms incorporating multimedia design and the potential for a multimodal pedagogy. Compared with traditional teaching classrooms, "Active Learning Classrooms" manifest several specific features. An "Active Learning Classroom" (see Figure 4.1 right picture) typically features nested tables with movable chairs rather than with tables and chairs arranged in rows in the traditional style. This design feature allows the teacher to move around and the students to sit together facing each other, so it supports group work and interaction. In an "Active Learning Classroom", the tables are often equipped with whiteboards for brainstorming, and are often linked to LED screens, by contrast with a traditional classroom with only one whiteboard and one projector screen placed at the front of the classroom for the teacher's use. In an "Active Learning Classroom", students can project their computer screen to share with the group, or alternatively the teacher can select the work of one table to share with the whole class, thus supporting flexible displays of information. There is no clear division of the front and the back with the aim to increase mobility for both the teacher and students, again in stark contrast to a traditional teaching classroom with its strong division between the front and the back and between the teacher and students.

Because of these design features, it can be quite easy for the teacher to navigate to different places within "Active Learning Classroom" without any backtracking. The teacher can physically approach all students either collectively or individually, regardless of the students' seating position, and can also face students either side-by-side, face-to-face, or face-to-back, although the teacher cannot face all the students in one pod at once without the students having to turn their bodies. By

contrast, in a traditional teaching classroom, the teacher sometimes needs to backtrack through further movements if they want to navigate to different places in the classroom. Often, the teacher can only approach students individually, and only face them face-to-face or side-by-side, depending on their seating position. Thus, the design of an "Active Learning Classroom" highlights and supports teacher movement. A comparison of the design features of a traditional classroom and an "Active Learning Classroom" is give in Figure 4.1.

Despite a common assumption that the teacher's movement in the classroom is inherent to the spatial and pedagogic experience (e.g. Martin & Stenglin 2007; Ngo et al. 2021), this type of movement is often seen as a merely contingent on spatial design features such as layout, rather than a meaning-making resource in its own right (e.g. Bitgood 1993; Melton 1935). In contrast to these studies, Lim et al. (2012) suggest that patterns of movement can realize a specific spatial pedagogy and enact different interpersonal "spaces". Their study (Lim et al. 2012) clearly shows that the teacher's movement in the classroom has the potential to make interpersonal meaning in its own right. This project builds on these studies by theorizing one teacher's movement in the classroom as a stratified semiotic mode.
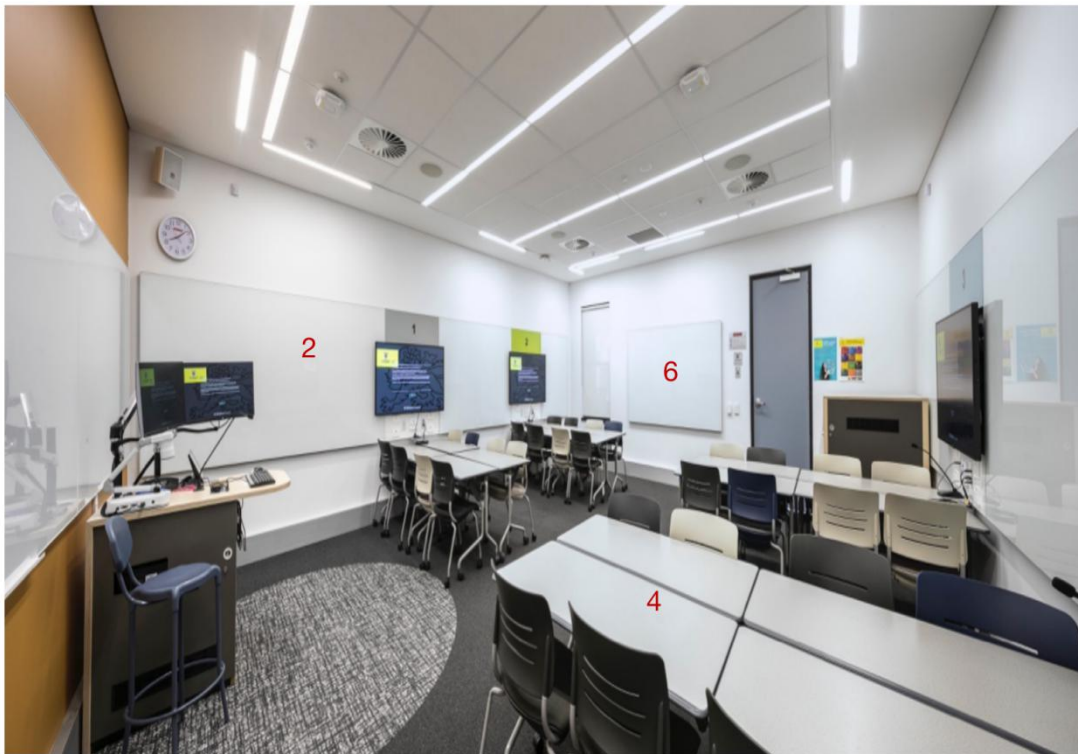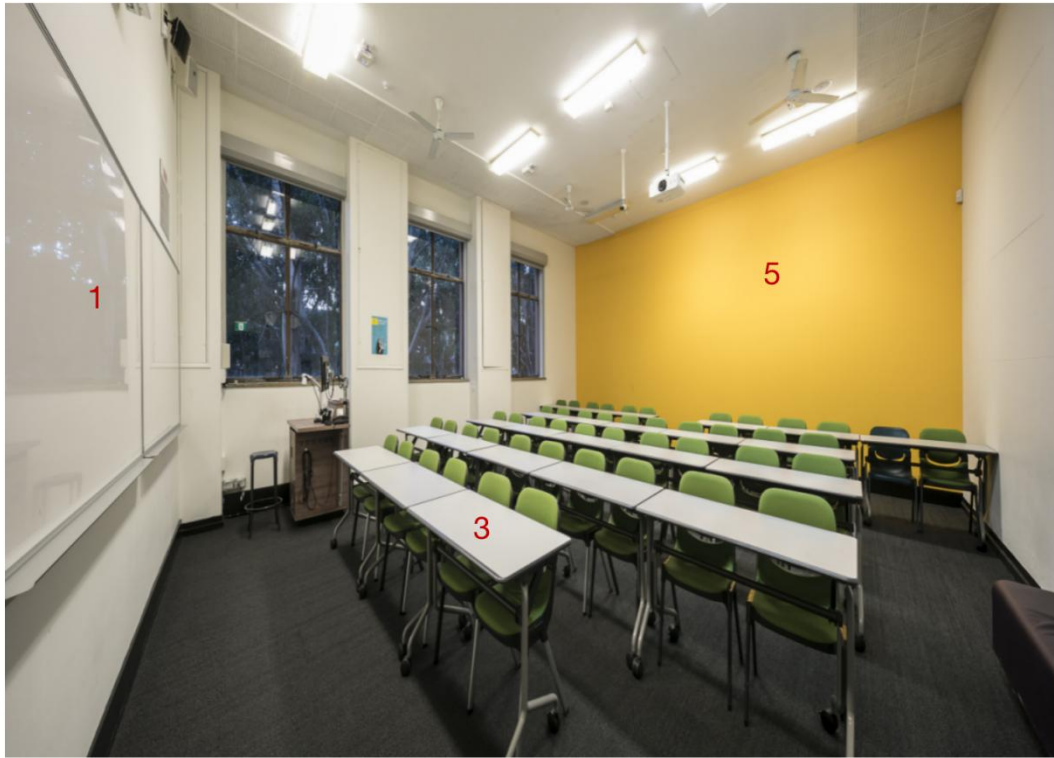
Figure 4.1 Design features of of a traditional teaching classroom(top) and an "Active Learning Classroom" (bottom)

Keys: 1: one whiteboard only for the teacher; 2: interactive whiteboards for the students; 3: tables and chairs in rows; 4 nested tables with movable chairs; 5: a strong division of the front and the back; 6: no strong division of the front and the back

4.4 The modelling of movement as a stratified semiotic mode

By contextualizing movement to one teacher's movement in the classroom and space to so-called "Active Learning Classrooms" in a tertiary setting, this project develops a stratified model of movement as a mode of communication that simultaneously attends to its material, semiotic and social nature. This model recognizes the inherent interrelationship between the body and space, and the meaning-making processes involved in their interaction.

Overall, this model conceptualizes movement at three strata – the expression stratum of movement systems and structures, the content stratum of movement meaning, and the context stratum that attends to the social purposes of movement. A tristratal model of movement indicates that meaning is "doubly articulated" (Martinet 1960). Following Lemke (1985), this model uses meta-redundency to account for the interrelationship between each stratum – patterning of patterning of patterning, which amounts to predictability of particular events within a larger aggregate of events. This relationship is symmetrical and "redounds with" is equivalent both to "realizes" and to "is realized by" (Halliday 2002: 355). For instance, given a tri-stratal system S/LG/Ph, then a sound pattern Ph (a, b, c) is redundant with a wording pattern LG (l, m, n), and this entire complex (l, m, n / a b, c) is redundant with a meaning pattern S (p, q, r). Expressed in terms of "realisation": (1) "p, q, r is realised as the realisation of l, m, n, in a, b, c", (2) "a, b, c realises the realisation of p, q, r in l, m, n" (Halliday (2003: 425-6).

The expression stratum of movement is modeled as a stratum without metafunctional organization[26]. Systems and are proposed to map out the formal movement features as distinct choices that realize the affordance of movement expression. These systems describes movement expression in terms of STATE and STATUS (see section 4.5 for elaboration).

The content stratum of movement is modeled metafunctionally, with a focus on interpersonal meaning and textual meaning (see section 4.6 for elaboration). It should be noted that at this point, intersemiosis is used as a theoretical mechanism to map out movement meaning with speech, and the conceptualization of movement adopted here is expanded beyond transition in space to include gaze and body orientation as well. Both the expansion of the notion of movement and the inclusion of speech are conditioned by the nature of movement in the classroom setting, where these

---

[26] For alternative theorizations of movement form and its link to stylistic meaning, see Han (2022), Sheets-Johnstone (2012) and Van Leeuwen (2021a).

resources work together as an assemblage in constructing a lesson, and teachers and students experience them together in their jointly constructed pedagogic practices. As movement and speech "mean together" in the classroom and thus need to be investigated together as well. Nevertheless, the synergy of two modes by no means implies that one is dependent upon another. In other words, movement is not seen as a paralanguage that depends on language for meaning. Rather movement is a semiotic mode in its own right, but in the context of classroom practices, movement work together with speech to realize and facilitate pedagogy – the teaching and learning of knowledge and value.

In the analysis, as demonstrated below in Section 4.6, movement and speech function together to segment a large stretch of discourse into secondary learning phases, and enact six interpersonal "spaces" (Lim at al. 2012) to modulate the teacher-student relationship and define different pedagogic roles for the teacher to perform different pedagogic activities. Movement can also function rhythmically to construe prominence and boundaries at different levels of organization, which contributes to coherence and periodicity for the "information flow" and "semantic flow" (see Chapter 2) in the lesson.

On the context stratum, once again movement and speech are considered together to co-instantiate curriculum genre (see section 4.7 for elaboration). In other words, in the pedagogic context, movement and speech function together to enact the teaching and learning of knowledge and value. With a particular focus on knowledge, this chapter explores how movement and speech work with each other to enact "semantic convergence and divergence" in order to "aggregate" knowledge. This stratified model of movement is presented in Figure 4.2. Details of co-instantiation of the curriculum genre by movement and speech can be found in Chapter 3 (see section 3.4.3.1).
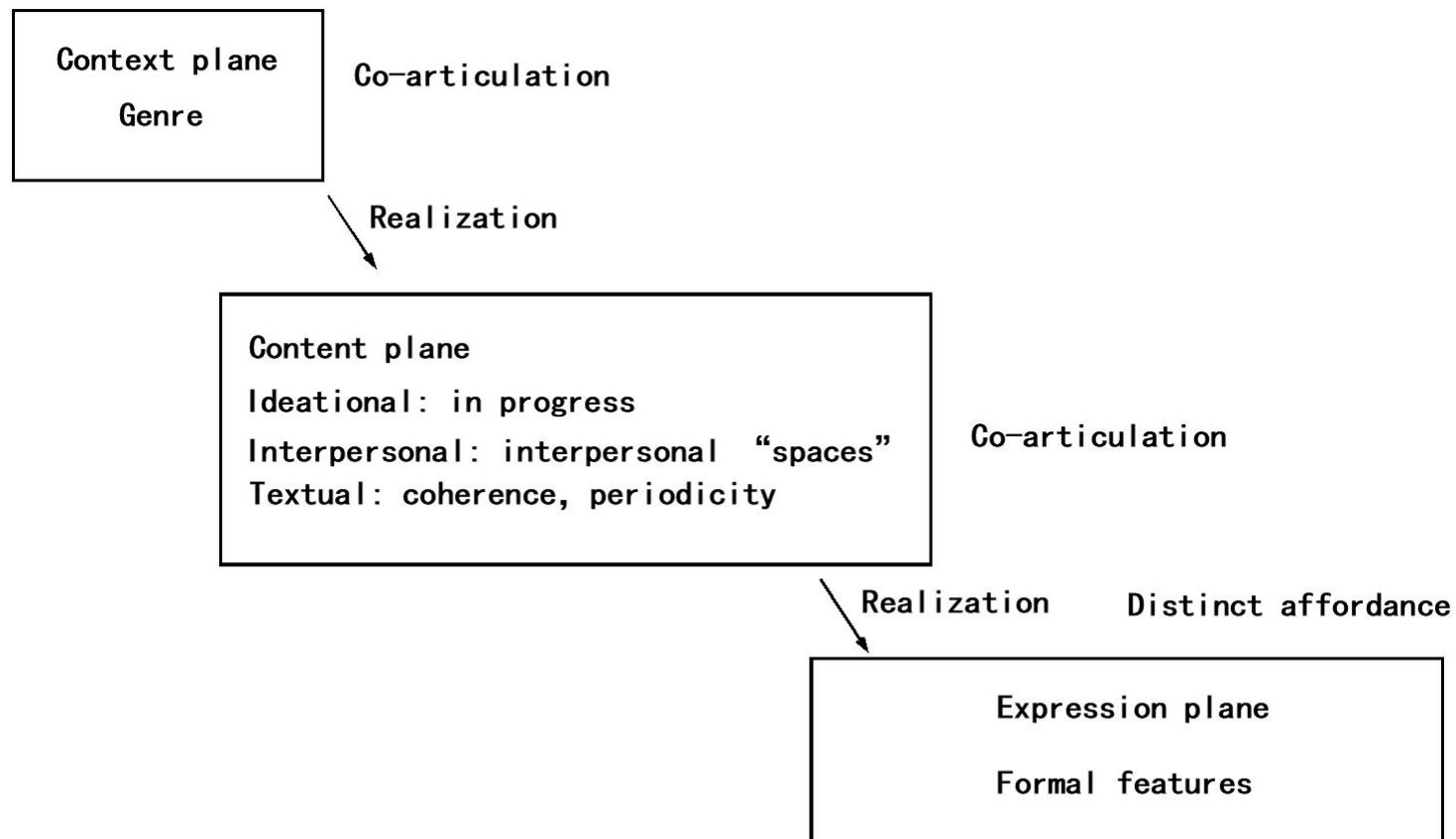
Figure 4.2 Modelling movement as a stratified semiotic mode[27]

---

[27] The ideational meaning of embodied movement is still a work in progress and needs future research. However, as will be demonstrated in Chapter 6, the point of rhythmic coordination of movement and speech would enable the discussion of co-articulation of ideational meaning at that point.

4.5 Mapping out movement choices on the expression stratum

This section formulates a system network to map formal movement features as distinct choices that are used for transcription (see Chapter 3). These movement distinctions on the expression place do not express meaning in themselves, but serve to realize meaningful choices on the content stratum. This modelling of movement choices on the expression stratum draws on McMurtrie (2017). In McMurtrie's (2017) theorization of visitors' movement in an art museum, movement can be ranked as a single movement or a movement complex if more than two movements are involved. A movement complex can be categorized as dependent if people need to backtrack for further movement, or independent if people do not need to backtrack for further movement. Based on the presence or absence of Motion, a single movement can be categorized as two states: dynamic or static (the systemic choices).

In the context of the teacher's movement in the classroom, a more nuanced modelling of a single movement is possible. If the state of a single movement is dynamic, then it can be further categorized in terms of DIRECTION and DIRECTEDNESS. DIRECTION[28] of dynamic movement can be front, back, left, or right. DIRECTEDNESS of dynamic movement can be directed or non-directed, based on the presence or absence of a Goal (the passive participant in a movement process at which the movement is directed at). Directed movement can be further modified in terms of ORIENTATION and TARGET. ORIENTATION can be towards or away, based on decrease or increase in physical distance, and TARGET can be human or object. If the TARGET is human, then it can be further categorized in terms of COLLECTIVITY and ACCESSIBILITY. COLLECTIVITY can be individual, or collective if the movement is towards people as a group, and ACCESSIBILITY can be modelled as partial, or full if the movement can reach all people in the classroom. If the TARGET is an object, then it can be further modified in terms of PRESENCE as physically present or absent, depending on whether the object has physical existence or not. If the STATE of movement is static, then it is possible to modify the functional component of this movement choice – Actor: person (actor realized by a person), in terms of POSITIONING at a more delicate level.[29] If people are positioned in the classroom, they will simultaneously construe a relation to the classroom space and to others. Classroom space can be be further categorized as different spaces such as classroom front, classroom back, student pods, etc. The relative positioning to others can be mapped as face-to-face, side-by-side or face-to-back. Choices of movement features are illustrated in Figure 4.3.

---

[28] Classroom space is used as the reference point for mapping DIRECTION in order to ensure consistency in the annotation, for instance, if the teacher moves to classroom front, then the direction of movement is front.
[29] See McMurtrie (2011) for discussion of rank and system network.
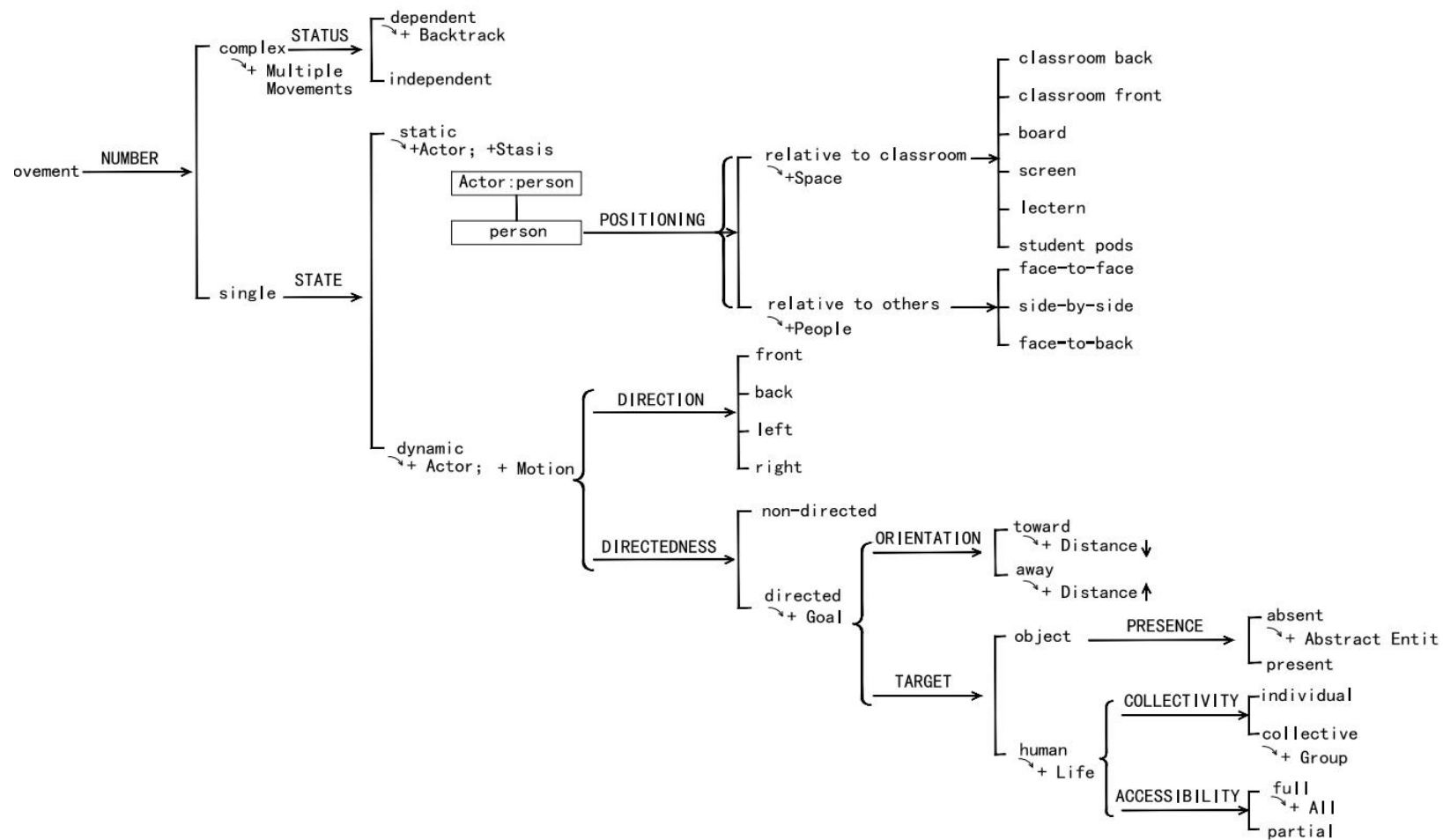
Figure 4.3 Choices for movement in the classroom (extending McMurtrie 2017)

4.6 Movement and speech co-instantiating meaning and enacting pedagogy on the content stratum
4.6.1 Demarcating lesson activities and enacting interpersonal "spaces"

This section presents a concrete instance of multimodal analysis in order to demonstrate how movement – entailing both gaze and body orientation – and speech mean together in space. In this section, one clip from a filmed lesson performed in an "Active Learning Classroom" is selected for an in-depth multimodal phasal analysis in order to show how the task phase[30] in this clip is demarcated by co-instantiated patterns of movement and speech into five smaller secondary phases of pedagogic discourse: the supervising phase, the personal phase, the consulting phase, the checking phase and the conferring phase, with each phase named according to its pedagogic function. It is worth noting that movement plays different roles in demarcating the different types of secondary learning phases. In the supervising phase and the personal phase, movement plays a constitutive role: in other words, it is mainly movement patterns that distinguish the two different phases. By contrast, in the consulting phase, the checking phase and the conferring phase, movement only plays an ancillary role: in other words, it is largely the speech patterns that distinguish the different phases. In addition to demarcating a large stretch of pedagogic discourse into more nuanced lesson activities, these patterns of movement also have the potential to enact six interpersonal "spaces": the supervising space, the personal space, the consulting space, the checking space, the conferring space and the authoritative space, with each type of space additionally enacting a different teacher role.

This clip concerned a referencing exercise – *Doing Group Exercise on Referencing* – in which the teacher asked the students to do an academic referencing exercise in groups, comes from the middle of the lesson and takes about 30 minutes. In the clip, the teacher first divided the students into groups, and then provided them with a table to fill in the required information from their readings about American indie films[31]. The students discussed the table together and identified the information required. At times, certain students were not clear about the task or about particular concepts in film studies, so they raised their hands and asked the teacher for help. As students were doing the exercises, the teacher moved around each pod to supervise their work. At times, he went to an individual student and provided explanations if requested; at times, he moved to different student groups to verbally check if they are clear about the task at hand, or positions himself around the lectern or the box to drink water or mark essays. So while the students were completing the task, the teacher was

---

[30] Further segmentation of the task phase within a learning cycle is more likely to occur when the teacher and students are doing group activities.
[31] Indie/Independent films refer to non-mainstream Hollywood films that are not produced by major production companies.
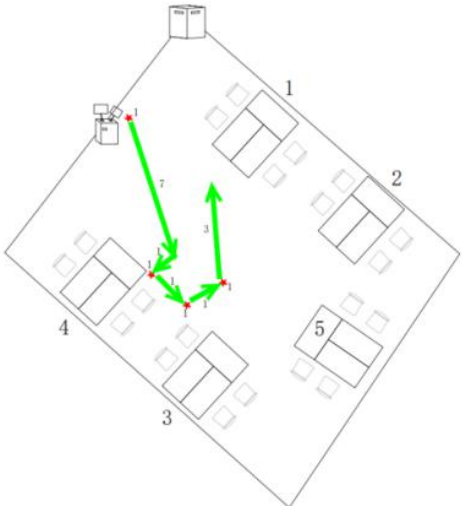
also quite busy with different activities related to this process.

4.6.1.1 Movement demarcating the supervising phase and the personal phase and enacting the supervising space and the personal space

The distinction between the personal phase and the supervising phase is based on the difference in movement patterns, because these two phases do not involve language. The reasons to describe them as two independent secondary phases rather than supplements to other phases is the following: these phases recur in the lesson and take up significant amount of times and they seem to realize distinct pedagogic functions. Movement patterns in the supervising phase and the personal phase are illustrated in Table 4.1 and Table 4.2
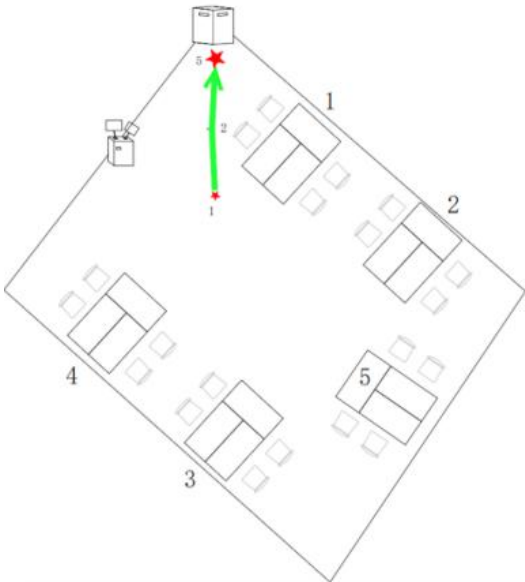
Table 4.1 Movement[32] realizing the supervising phase

Time & Phase	Diagrammatic representation & Screenshots	Movement	Gaze
24:37-24:50 supervising		frequent movements towards the students as a group; brief positioning in student pods	teacher gaze directed at the students collectively; shifts of body orientation to different groups of students

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

---

[32] Although gaze and body orientation are two dimensions of movement as suggested in section 4.4, they are annotated in separate columns in the current thesis in order to distinguish movement as transitions in space and movement of other body parts.

Table 4.2 Movement realizing the personal phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze
24:50-24:58 personal		movement towards an object and away from the students	teacher gaze directed at objects
		long positioning around the box	body orientation remaining at an oblique angle to the students

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the yellow arrow represents teacher body orientation.

As shown in Table 4.1 and Table 4.2, the supervising phase and the personal phase can be distinguished on a metafunctional basis. Ideationally, in the supervising phase, the teacher frequently moves towards the students as a group, occasionally positioning himself in different student pods. By contrast, in the personal phase, the teacher moves towards objects, and positions himself around the box for relatively long stretches of time. Interpersonally, in the supervising phase, the teacher directs his gaze at the students as a group, and shifts his body regularly towards different groups of students, which indicates an increase in teacher involvement (Kress & van Leeuwen 2006). By contrast, in the personal phase, the teacher often gazes at an object, and his body remains at an oblique angle to students, suggesting a decrease in teacher involvement. Textually, in the supervising phase, there is a connection between what the teacher does and what the students do established through the teacher's transition around the space and shift of gaze. In other words, although the teacher and the students are doing different activities, they are still in the same communicative realm. By contrast, in the personal phase, what the teacher does, such as marking assignments, is often not relevant to the immediate pedagogic activity at stake. No semiotic resource is enacted to tie the teacher and students together in the same communicative realm, so their connection is temporarily broken[33]. Such differences in the co-instantiated patterns of movement and gaze distinguish these two stretches of discourse as distinct phases.

In addition, following Lim et al. (2012), the teacher's regular use of classroom spaces in the supervising phase can be seen as transforming these sites into supervisory space and enacting a supervisor role. Since supervising activities are performed in silence, this phase does not involve language. Lim et al. (2012) draw on Foucault's (1977/1995) notion of 'panopticon', whereby if a silent gaze is coupled with the teacher's positioning behind the students' back, it reinforces the teacher's authoritative role and increases his power by means of invisible surveillance. By the same token, in the personal phase, the teacher's regular use of classroom space enacts a personal space, and indicates a decrease in teacher engagement, given that what the teacher is doing is not directly relevant to what the students are doing.

---

[33] Nevertheless, they are still bound at a higher level of discourse, whereby the teacher gives the task and students perform the task.

4.6.1.2 Movement demarcating the consulting phase and the checking phase and enacting the consulting space and the checking space

The consulting phase and the checking phase are different from the supervising phase and the personal phase in terms of movement patterns and language involvement. In the consulting phase and the checking phase, the teacher moves towards the students first, and then positions himself among the student pods for a long time; in the supervising phase, the teacher frequently moves towards the students as a group; in the personal phase, the teacher moves towards the object first and then positions himself in the lectern or around the box for a long time. In the consulting phase and the checking phase, language is involved and plays a major role in construing the lesson activities, while in the supervising phase and the personal phase, language is not involved at all.
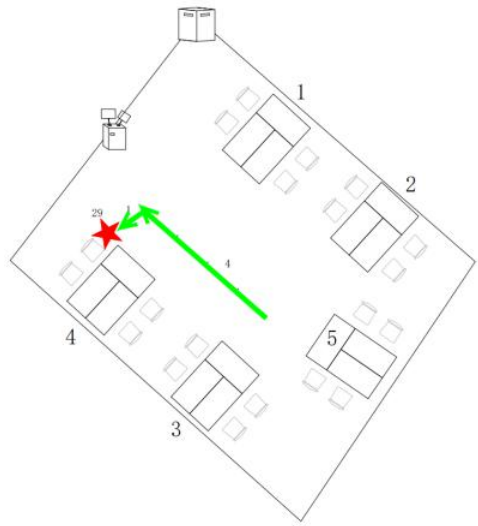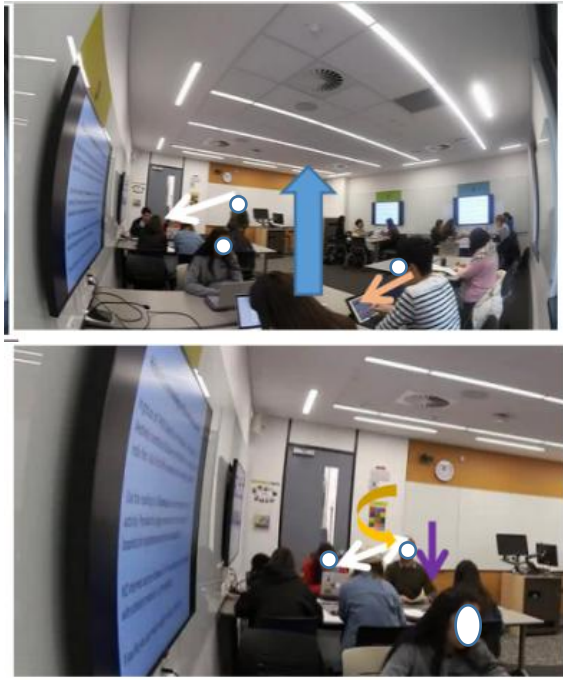
In the consulting phase and the checking phase, the movement patterns are quite similar. There is one slight difference in movement patterns: in the consulting phase, the teacher often moves towards individual student, whereas in the checking phase, the teacher more often moves towards the students as a group. In both phases, the teacher shifts his gaze between the students and the document, and the students shift their gazes between the teacher and the document. In both phases, the teacher lowers his body to minimize the height difference and to enact level gaze, which indicates an effort to reduce power difference (Kress & Van Leeuwen 2006). Transcriptions of movement and speech in the consulting phase and the checking phase are illustrated in Table 4.3 and Table 4.4.

Table 4.3 Movement and speech realizing the consulting phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
20:37-21:56 consulting		movement towards an individual student	teacher gaze shifting between the students and the document; student gaze shifting between the teacher and the document	**S2**: So what are we, what are we doing? I don't really get it. I am sorry. **T**: That's fine. I will come back. ... **T**: So what do you do is the three of you just choose one of these to look up, pre-1970s, xx 1980s Indie.... **S2**: OK. So we are just grabbing information from the source. We are gonna have to source it? **T**: You need to go to the readings. And you need just to put in the page of it. ... **T**: ...So you can save this for the main points.
		positioning among the student pod	teacher lowering his body to minimize height difference and to enact level gaze	

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the pink arrow represents student gaze; the purple arrow represents the lowering of the teacher's body; the yellow arrow represents teacher body orientation.

Table 4.4 Movement and speech realizing the checking phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
21:56-22:29 checking		movement towards the students as a group	teacher gaze shifting between the students and the document; student gaze shifting between the teacher and the document	**T**: Is everyone clear of the task? **Ss**: Yes, we are fine. **T**: You are doing good, good. **T**: You know what you are doing? **Ss**: We understand. **T**: You understand, yeah, cool.
		positioning among the student pod	the teacher lowering his body to minimize the height difference and to enact level gaze	

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the purple arrow represents the lowering of the teacher's body; the yellow arrow represents teacher body orientation.

Although movement patterns in the consulting phase and the checking phase are quite similar, there are distinct metafunctional differences that distinguish them as separate phases. Ideationally, the consulting phase largely realizes three types of entity (Hao 2020, drawing on Martin & Rose 2007): thing entities – *indie film* and *readings*; people entities – *I, we* and *you* (referring to the teacher and students); and semiotic entities – *information* and *main points*. The ideational meaning here is largely realized by material processes and relational processes, and occasionally by mental processes. By contrast, the checking phase largely realizes two types of entity: people entities – *you* and *we* (referring to the students); and semiotic entities – *task*. The ideational meaning here is largely realized by mental processes and relational processes, and occasionally by material processes. These two phases thus display quite distinct ideational meanings. Interpersonally, the consulting phase is often initiated by the students who are construed as secondary knowers demanding information, while the teacher is construed as a primary knower giving information. The checking phase is the reverse, with the students construed as primary knowers and the teacher construed as a secondary knower, with the teacher and students thus displaying opposite roles in relation to information in these two phases. In the consulting phase, the more common mood choices are Wh-interrogative, while in the checking phase, the more common mood choices are Yes/No interrogative. Thus in the consulting phase, what is being demanded is specific information, while in the checking phase, what is being demanded is affirmation. Textually, the consulting phase is characterized by marked Themes indicating a shift in lesson activities, whereas in the checking phase, Themes are mainly unmarked. These metafunctional differences distinguish these two stretches of discourse as distinct phases. It is worthwhile pointing out that while there are regular movement patterns instantiated in these two phases which play a role in distinguishing these two phases from the supervising phase and the personal phase, it is language that plays a major role in distinguishing these two phases from each other.
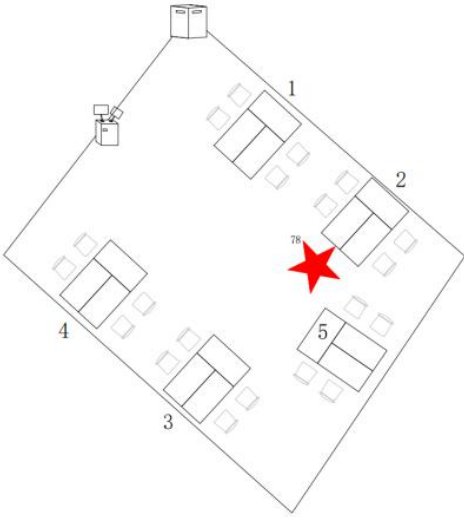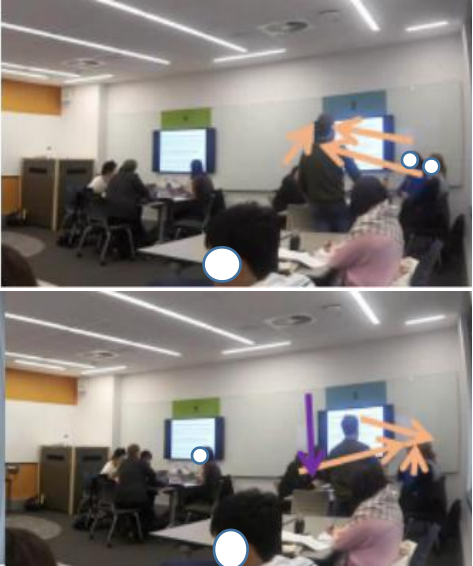
In addition, through the teacher's regular use of classroom space in the consulting phase, a consulting space and a consultant role are enacted for the teacher to provide guidance and ensure that the students' tasks are successfully completed. Also through the teacher's regular use of classroom space in the checking phase, a checking space and a monitoring role are enacted for the teacher to manage the progress of students' work.

4.6.1.3 Movement demarcating the conferring phase and enacting the conferring space

The conferring phase differ from all other secondary phases. The distinction

between the conferring phase and the other phases is based on differences both in movement and language. However, the major distinguishing criterion is language, because language plays a major role in construing the pedagogic activity. Transcriptions of movement, gaze and speech in the conferring phase are illustrated in Table 4.5.

Table 4.5 Movement and speech realizing the conferring phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
33:30-34:48 conferring		long positioning in the student pod and few dynamic movements	a collective gaze[34] at the speaker	.... T: But I don't know what elevates the tension. S4: Yeah, I have the same idea. It is like one of my subject. My other subject is about how... S1: I feel like the show is like.. I don't know if it is Indie.. S4: I know immediately the first ...was. S1: And everyone of us...
		shifts of gaze synchronous with shifts of speaking turn		S4: Yeah. Actually... was the most enthusiastic. She is incredible. Yeah, she is amazing but all my.., she is depressed. S1: Oh, that makes sense. S5: Yeah. ... T: I am a researcher too. S5: ...I think media and arts people have that central.. in general. ...

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The pink arrow represents student gaze; the purple arrow represents the lowering of the teacher's body.

_____

[34] In this context, this means everyone but the speaker.

As indicated in Table 4.5, ideationally, movement patterns in the conferring phase somewhat resemble those in the consulting phase and the checking phase: all three phases are realized by the teacher's long positioning at the student pods. However, the conferring phase is distinct from the other two in that, while in the consulting and the checking phase the teacher moves between different student pods, in the conferring phase the teacher seldom moves but is frequently positioned at one student pod. Textually, in the conferring phase there is a collective gaze directed at particular speakers, and the shift in gaze is synchronous with the shift in speaking turns, which indicates a constant shift of centre of attention, whereas in other phases the centre of attention is largely on the teacher.

In terms of language patterns, ideationally in the conferring phase there are three types of entity: thing entities – *film* and *subject*; people entities – *she* (referring to a female scholar), *researcher,* and *media and arts people*; semiotic entities – *idea* and *experience*. The ideational meaning is largely about comparing different disciplines and evaluating a specific female scholar, both of which do not relate directly to the academic referencing exercise at stake, while the other phases are directly concerned with the discussion of the academic referencing exercise. As such, the ideational meanings realized by the conferring phase differ from the other phases. Interpersonally, in the conferring phase all speakers are construed as primary knowers who give information: in other words, all enjoy the same epistemological status, whereas in the other phases, there is a difference in information status between the teacher and the students. Textually, in the conferring phase, multiple speakers participate simultaneously in the verbal communication and the exchange of information flows quite naturally with almost no trace of institutional protocols or conventions, which shows some resemblance to the model of casual conversation proposed by Eggins and Slade (1997). In the other phases, exchanges are often structured as pairings of question and answer, while in the conferring phase the exchanges seem less structured than in the other phases.

In the conferring phase, a conferring space is construed through the teacher's regular use of the classroom space. Following Hall's (1966) work on distance sets, the teacher-student relationship is conventionally modelled as social-consultative. However, it could be argued that, in the conferring phase, the nature of teacher-student relationship is temporarily modulated towards casual-personal. The decrease of physical distance between the teacher and the students, and the lack of difference in information status between them in this phase, seem to suggest as such.

117

Another type of interpersonal space identified by Lim et al. (2012), authoritative space, is also found in the selected clip. However, this type of interpersonal space is not enacted in the secondary phases or in the conferring phase, but rather in the focus phase or the extend phase. The authoritative space is also enacted intersemiotically (see Table 4.10 in section 4.6.2.2 for an exemplification): the teacher moves away from the students and positions himself at the front of the classroom, directs his gaze at the students, and uses speech to extend knowledge or initiate a task. The authoritative space is often mapped onto the front of the classroom or the lectern, which are conventionally associated with teacher authority. Arguably these movement choices in the focus phase and the extend phase can reinforce the teacher's authoritative role and elevate his epistemological status.

4.6.1.4 Summary

To sum up, a detailed multimodal phasal analysis finds that movement and speech function together in the pedagogic context to demarcate a large stretch of the task pedagogic discourse into five secondary phases: the supervising phase, the personal phase, the consulting phase, the checking phase and the conferring phase. In addition, through movement patterns in the supervising phase and the personal phase, two different interpersonal spaces are enacted: the supervising space and the personal space. In the supervising space, a supervisor role is enacted and the teacher's authoritative role is reinforced if the teacher gazes at the students behind their back in silence. In the personal space, a decrease of teacher engagement is signalled. Through co-instantiated patterns of movement and speech in the consulting phase, the checking phase and the conferring phase, three other interpersonal spaces are also enacted – the consulting space, the checking space and the conferring space. In the consulting space, a consultant teacher role is enacted and in the checking space, a monitor teacher role is enacted. In the conferring space, the nature of the teacher-student relationship seems to lean towards the casual-personal (Hall 1966). Additionally, through co-instantiated patterns of movement and speech in the focus phase or the extend phase, an authoritative space is enacted whereby the authoritative role of teacher is highlighted. These findings are summarized in Tables 4.6 and 4.7 below. Using this multimodal phasal analysis, the whole lesson can be divided into 19 nuanced lesson activities. These can be seen in Table 4.8. It should be noted that this analysis is particular to this specific lesson by John, but the method can be used to map out any lesson by any teacher, and further comparison with Emma's teaching will be included in Chapter 6.

Table 4.6 Movement and speech demarcating secondary phases

Phase/semantic distinction	Ideational meaning	Interpersonal meaning	Textual meaning
supervising phase (movement)	**Movement**: frequent movements towards the students as a group and occasional positioning in student pods	**Movement**: gaze at the students as a group, shift of body orientations, indicating an increase of involvement	**Movement**: connection between the teacher and the students via transitions in space and mutual gaze
personal phase (movement)	**Movement**: movements towards objects and positioning around the box for a long time	**Movement**: gaze at objects and oblique body orientation, indicating a decrease of involvement	**Movement**: disconnection between the teacher and students
consulting phase (movement+ speech but mainly speech)	**Movement**: movement towards individual student first, and then positioning among different student pods for a long time	**Movement**: gaze shifting between the students and the document; lowering of the body to minimize height difference and to enact level gaze to reduce power difference	**Movement**: the center of attention is largely placed on the teacher.
	Speech: three types of entity: thing entity – *indie film* and *readings*; people entity – *I, we* and *you*; semiotic entity – *information* and *main points* largely realized by material processes and relational processes, and occasionally by mental processes	**Speech**: exchange often initiated by the students; students as secondary knowers, while the teacher as the primary knower mood choices often realized by Wh-interrogative to demand specific information	**Speech**: a marked theme, pairing of question and answer
checking phase (movement +speech but mainly speech)	**Movement**: teacher movement towards students as a group first, and then positioning among different student pods for a long time	**Movement**: gaze shifting between the students and the document; lowering of the body to minimize the height difference and to enact level gaze to reduce power difference	**Movement**: the center of attention largely placed on the teacher
	Speech: two types of entity: people entity – *you* and *we* (referring to students); semiotic entity – *task* largely realized by mental processes and relational processes, and occasionally by material processes.	**Speech**: students as primary knowers while the teacher as the secondary knower often polar mood choices interrogative to demand affirmation	**Speech**: an unmarked theme, pairing of question and answer

conferring phase (movement +speech but mainly speech)	**Movement**: long positioning at one student pod **Speech**: thing entity – *film* and *subject*; people entity – she (referring to a female scholar), *researcher,* and *media and arts people*; semiotic entities – *idea* and *experience* information not immediately relevant to the academic task at stake	**Movement**: a collective gaze at different speakers **Speech**: all speakers as primary knowers at the same epistemological level	**Movement**: the shift of gaze synchronous with the shift of speaking turns **Speech**: multiple speakers simultaneously, natural flow in the exchange of information with almost no traces of institutional conventions, resembling a casual conversation (Eggins & Slade 1997)

Table 4.7 Movement and speech enacting interpersonal "spaces", extending Lim et al. (2012)

Interpersonal space	Lesson activities	Movement pattern	Meaning
supervising space	supervising phase	silent gaze coupled with the teacher's positioning behind the students' back	a supervisor role reinforcing the teacher's authoritative role and power by means of invisible surveillance
personal space	personal phase	movement towards objects and then positioning around the lectern or the box, body orientation oblique to students	a decrease of teacher engagement
consulting space	consulting phase	movement towards individual student first, and then positioning among different student pods for a long time	a consultant role
checking space	checking phase	movement towards the students as a group first, and then positions among different student pods for a long time	a monitoring role
conferring space	conferring phase	long positioning at one student pod, and a collective gaze at different speakers	from social-consultative towards casual-personal
authoritative space	focus phase or extend phase	movement away the students and positioning in the classroom front or the lectern	reinforcing the teacher's authoritative role and epistemological status

Table 4.8 19 nuanced lesson activities

greeting, specification, attendance, task orientation, disruption, closure

prepare, focus, task, evaluate, elaborate

conferring, supervising, consulting, personal, checking

next lesson, homework, class finis

4.6.2 Movement construing coherence and periodicity
4.6.2.1 Movement construing rhythm at different levels of organization
4.6.2.1.1 Movement construing rhythm at the rank of phase

This subsection presents how movement construes rhythms both in relation to classroom space and in relation to lesson activities. Following Martinec (2000: 289), a temporally-based semiotic resource, like movement in this instance, is rhythmically articulated at several ranks at the same time. This project proposes that at the rank of phase, the teacher's movement in the classroom is rhythmically articulated in relation to not only classroom space but also the lesson activities at stake. In other words, parallel rhythms are created when the teacher moves in and out of spaces as well as in and out of lesson activities. Occupation value (McMurtrie 2017), that is, the amount of time the teacher spends positioned in a space or in a learning activity creates prominence. Boundaries are created by designed boundaries – demarcation in space and the semantic discontinuity.

On this basis, this project first maps the "Active Learning Classroom" into 19 zones where the teacher might be positioned once a dynamic movement is completed, based on the design feature of the classroom. It then distinguishes 19 kinds of lesson activities, based on the multimodal phasal analysis presented in section 4.6.1, and measures the positioning time in seconds across each zone and across each lesson activity in the whole lesson. By tracking the occupation value (see Figure 4.4 and Figure 4.5) -- the amount of time the teacher spent located in each position, this chapter finds that the teacher's point of stasis in the classroom realizes irregular waves, resulting in peaks and troughs in the information flow and assigning prominence to some spaces and some lesson activities. Zones of classroom space are presented in Table 4.9. Occupation values in each zone and lesson activities are illustrated in Figure 4.4 and Figure 4.5.

Table 4.9 19 Zones of an "Active Learning Classroom"
Student pod 1, Student pod 2, Student pod 3, Student pod 4, Student pod 5, Student pod center
Classroom front, Classroom back, Box, Lectern
Teacher screen, Student screen 1, Student screen 2, Student screen 3, Student screen 4
Teacher front board, Teacher back board, Student left board, Student right board

Both figures (see Figures 4.4 and 4.5) show fluctuations in their rhythmic waves, which indicates that the teacher positions himself for a different amount of time in each zone and in each lesson activity. Clearly Student pod 2 and the consulting activity have the highest peaks, which shows that this space is the most frequently used and the consulting activity is the most frequently enacted. A close look at the whole lesson finds that the most interactive students are positioned in Student Pod 2 and have many interactions with the teacher during the lesson, which may explain why the teacher frequently positions himself there. In addition, in the homework section, the teacher finds that most of the students did not do their homework or attend the lecture, so when the students are given tasks, they have a lot of questions and ask the teacher for help, which may explain in part why the consulting activity is so salient.

Figure 4.4 also shows that there is almost no occupation value for whiteboard spaces and screen spaces in the classroom, which suggests that these spaces are not used by the teacher in this part of the lesson. A close look at the whole lesson finds that the teacher makes almost no use of whiteboards and digital screens (but compare with Emma in Chapter 6, who does). Similarly, Figure 4.5 shows that there is almost no occupation value for the majority of lesson activities, such as the prepare, the greeting, the homework phases, etc. A close look at these activities finds that they are largely concerned with the management of the classroom, that is, they have to do with the regulative register (Christie 2002: 3), rather than the enactment of knowledge which corresponds to the instructional register (Christie 2002: 3). The teacher tends to move rather than position himself in a fixed space so as to engage with different students, which may explain why the occupation values during these lesson activities are so low. Finally, Figure 4.4 and Figure 4.5 show relatively steady fluctuations in Student pod 1, Student pod 3, Student pod 4 as well as during the conferring, the elaborate, and the focus phases, which may suggest the occurrence of relatively stable occupation values as well as regular movement patterns.

To sum up, the analysis of occupation value shows that the teacher's point of

stasis in the classroom realizes irregular rhythmic waves both in relation to space and lesson activities, with the highest peaks realized in Student pod 2 and in the consulting activity. The analysis also shows that some spaces in the classroom such as the whiteboard and the screen spaces are not actively used in this case. It could be useful for the university to further track if this is a significant trend, given that the interactive whiteboards and multiple digital screens are largely what distinguishes "Active Learning Classrooms" from traditional teaching classrooms, and extensive expenditure has been invested in materializing these designs. Finally, the analysis shows that relatively stable occupation values and movement patterns occur in the student pods and in the focus, the conferring and the elaborate phases. While there is not space for a full comparison with another teacher's movement, Appendix C replicates the above analysis for the case of Emma's teaching, and as will be shown in Chapter 6, her occupation values are distinct from John's.
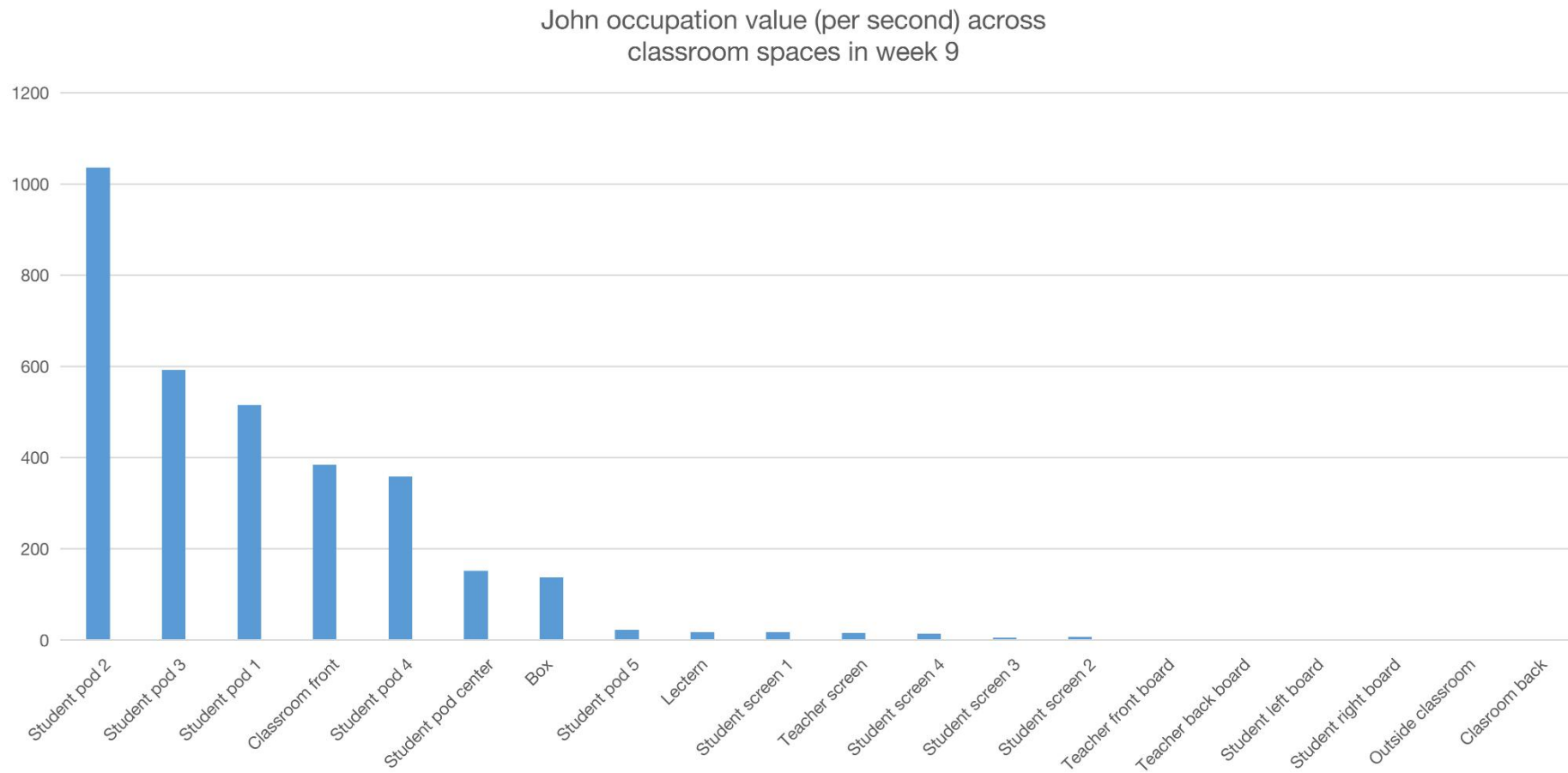
Figure 4.4 John occupation value (per second) across classroom spaces in week 9
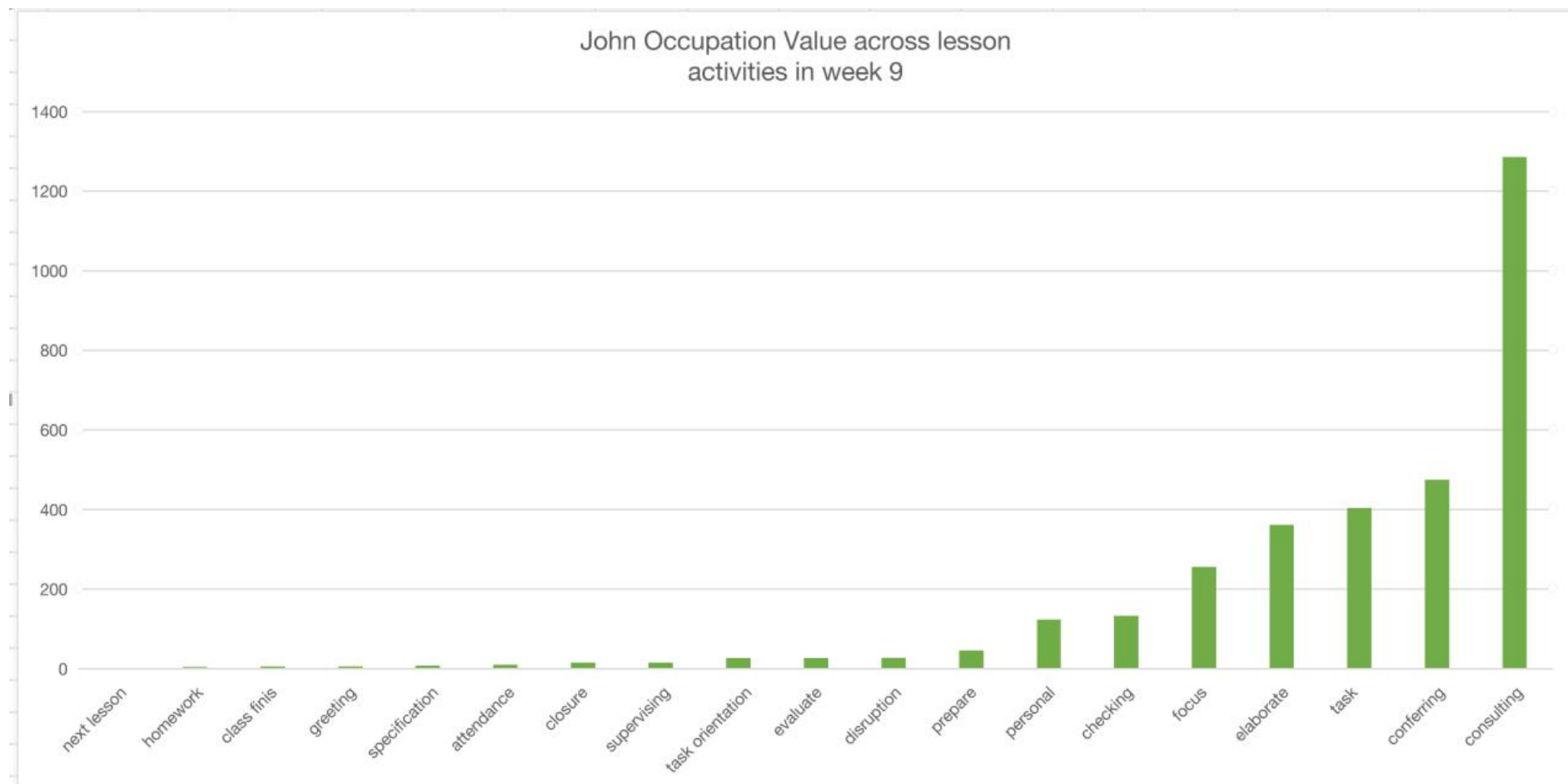
Figure 4.5 John occupation value (per second) across lesson activities in week 9

4.6.2.1.2 Movement construing rhythm at the ranks of promenade and march

As established in the previous section, movement can construe rhythm at different levels of organization. In other words, movement can construe parallel rhythms at the rank of phase in relation to classroom space and lesson activities. It can also construe rhythm at lower ranks. At the rank of promenade, the alternation between movement states from stasis to motion also produces rhythm (McMurtrie 2017: 113), which is analogous to the rhythms construed in tone groups in speech. Prominence at the rank of promenade is realized by the Point of Arrival, which is analogous to clause New in grammar (Halliday 2014). At the lower rank of march, prominence can also be realized by the actualization of Step as a smaller version of alternation between movement states. Boundary is realized by a pause in the movement as Positioning. For instance, in this table (see Table 4.10), there is one instance of promenade that takes up 4 seconds and instantiates fours steps, with each step marking the salient points in the promenade at the rank of march, like downbeats in music or stressed syllables in speech. The final step, that is, the Point of Arrival, marks the prominent point at the rank of promenade, which is analogous to tonic syllable at the rank of tone group. As such, movement can construe rhythm to create prominence and boundaries at the ranks of phase, promenade, and march. An example of movement rhythm at the ranks of promenade and march is presented in Table 4.10. Realizations for movement rhythms at different ranks are summarized in Table 4.11.

Table 4.10 Annotations of movement rhythm at the ranks of promenade and march

rhythm	

steps	Four steps
description	Transition from the classroom front to the student pod center
Screen shots & Diagrammatic representation	

Key: plus symbol "+" marks a change of movement state that indicates prominence at the rank of march; plus symbol "**+**" in bold marks movement prominence at the rank of promenade. The red star with a number represents the static movement and the time of positioning; the green arrow with a number represents the dynamic movement and the time of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 4.11 Movement rhythm at different ranks

Resource	Rhythmic accent	Rhythmic juncture
Movement	Prominence: step	march/analogous to foot
	Prominence: stop	promenade/analogous to tone group or clause
	Prominence: occupation value	phase

4.6.2.2 Movement and speech construing periodicity

This subsection shows how movement and speech work together to construe prominence by building multimodal synchronicity across a hierarchy of periodicity – above clause, and clause and at clause. Another clip from the same lesson with John as teacher was selected for an in-depth rhythm analysis. This clip was part of a structure exercise – *Discussion of Structure Exercise,* whereby the teacher and the students together discussed possible answers for a structure exercise. This clip occurred at the end of the lesson and lasted about 30 seconds. In this clip, the teacher and the students discussed the placement of a sentence that further referenced the core argument. They affirmed that this sentence should be placed in the paragraph. After this affirmation, the teacher stressed the necessity to refer back to the argument and elaborated on the possible placement of such sentences in academic writing – at the halfway point between the introduction and the conclusion.

Above clause (see Table 4.12), the teacher's movement towards the students as a group occurs and synchronizes with the commencement of macro-Theme – *Further reference to the core argument of your essay* (no macro-New is realized in this clip). This synchronicity reinforces the prominence and flags what is to come. The teacher moves from pod 1 to the center of the student pods, which brings him physically closer to the students; he transforms his body orientation from oblique to frontal, which suggests a greater sense of involvement; at the end of this sentence whose beginning was quoted above, he shifts his gaze from the document to the students, which invites the students to participate in the goings-on and attend to the knowledge at stake. In other words, the transition of space and shifts of body orientation establish the communicative realm, whereas the shift of gaze invites student participation and expands the communicative realm. Intersemiotic annotations above clause are presented in Table 4.12.

Table 4.12 Intersemiotic annotations above clause

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech	
				Text	Periodicity
75:50-75:53 focus		transition from the classroom front to the student pod center	shift of gaze from the document to the students	**T**: "**Further reference to the core argument** (movement) **of your essay** (gaze shift)."	**Macro-Theme** (in bold)
		shift of body orientation from the oblique to the frontal			

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

And clause, (see Table 4.13 and Table 4.14), the teacher's movement towards the students as a group occurs and synchronizes with the commencement of hyper-Theme – *So*. The hyper-Theme commences with a logical conjunction *So*, which realizes an expectant causal relation, and signals the transition in meaning. The synchronicity foregrounds the logical relation at stake, and this foregrounding is further supported by the shift of the teacher's positioning space. The teacher moves from the center of the student pods to the front of the classroom, which marks a transition into authoritative teaching space and an increase in formality. The teacher positions himself at the front of the classroom, which enables a maximum mutual visibility between the teacher and the students. At the end of the hyper-Theme – *the argument*, there is a shift of the teacher's gaze from the document to students at another student pod. This shift synchronizes with the mention of a semiotic entity – *argument*, which assigns textual prominence to the ideational meaning, and demonstrates the way textual meaning coordinates ideational prominence.
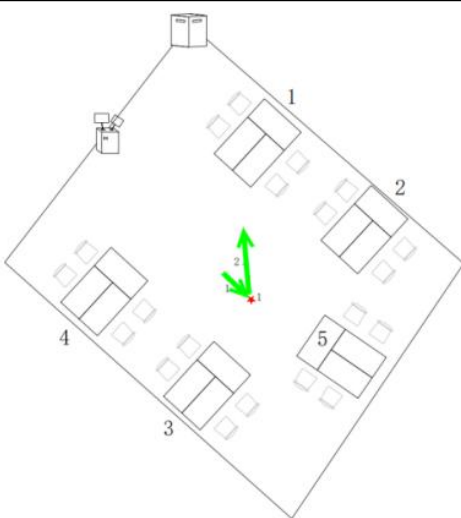
The teacher's movement towards the students as a group also synchronizes with the hyper-New – *Maybe halfway point between introduction and conclusion, something like that*, which summarizes the information. In fact, what the movement enacts here goes beyond a mere accumulation of what has been verbally articulated. it also enacts an interpersonal complementarity and a registerial complementarity as well. The transitions in space and shifts of gaze across different student pods actually enable the teacher to distribute his attention and engage with different students, which contributes to the interpersonal meaning. This further enacts a regulative register of classroom management and pedagogic activities that appropriates the instructional register of the knowledge and the value being taught and learned that is being realized by language (Christie 2002: 3). As such, the hyper-Theme establishes the point of departure of the message – students need to refer back to the argument in their writing, and the hyper-New marks the point of arrival – this reference could be placed in the middle point of the article between the introduction and the conclusion. The movement highlights this message and supports its noticeasibility by reinforcing the peaks of prominence. Two instances of intersemiotic annotations and clause are presented in Table 4.13 and Table 4.14.

Table 4.13 Intersemiotic annotations and clause (1)

Time & Phase	Diagrammatic representation & Screenshots	Move ment	Gaze	Speech	
				Text	Periodi city
75:56-76:16 extend		transition from the student pod to the classroom front	shifts of gaze from one group to another	T: **So** (movem ent) **you should make sure you refer to** the argume nt (gaze shift).	Hyper-Theme (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 4.14 Intersemiotic annotations and clause (2)

Time & Phase	Diagrammatic representation & Screenshots	Movement	Gaze	Speech	
				Text	Periodicity
75:56-76:16 extend		transitions among student pods	shifts of gaze among different groups	T: **Maybe halfway point between introduction and conclusion** (movement & gaze shift), **something like that** (movement).	Hyper-New (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the blue arrow represents movement; the yellow arrow represents body orientation.

At clause (see Table 4.15 and Table 4.16), overall, movements are synchronous with four semiotic entities – *Question, Points, References, Essay*, thus giving prominence to these ideational meanings. In the first sentence, a movement by the teacher towards the students as a group occurs, synchronizing with the clause New – *some references at some points in your essay*, thus accumulating the information. Then subsequently, a gaze shift by the teacher occurs, synchronizing with the marked clause Theme – *not necessarily every single paragraph,* which foregrounds the transition of meaning and highlights the ideational meaning – students do not need to refer back to the argument in every single paragraph. As such, a complementary synchronicity is enacted in this instance: movement is synchronous with the clause New that summarizes the information, and the gaze shift is synchronous with the clause Theme that predicts what is to come.
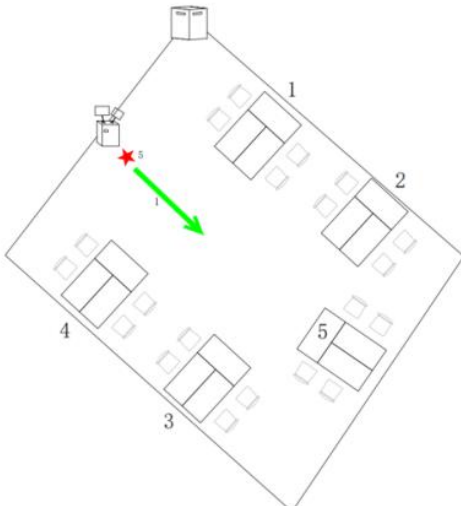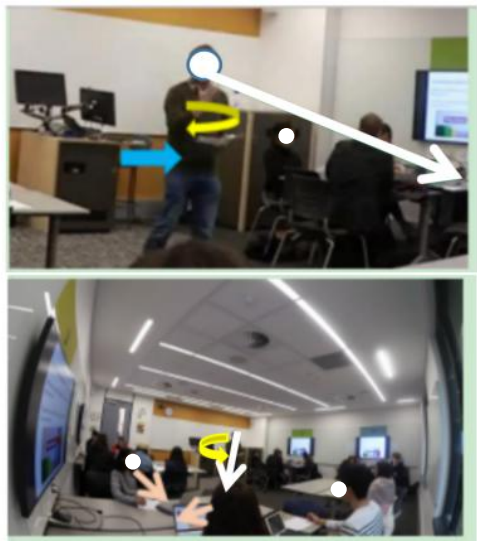
In the second sentence, two intersemiotic synchronicities occur, with one co-occurrence of movement and gaze shift synchronizing with clause Theme – *how your points you are making*, and another occurrence of movement synchronizing with clause New – *that question you set to ask*. This assigns textual prominence to both the point of departure and the point of arrival in the local information flow. In these two instances, the teacher moves from the front of the classroom to the center of the student pods, and frequently transforms his bodily orientation in relation to to each pod, which indicates both his shifts of attention, and his efforts to include different students in the communication realm. Intersemiotic annotations of this clip at clause are presented in Table 4.15 and Table 4.16.

To sum up, movement can converge with periodicity patterns intersemiotically: intersemiotic synchrony can construe and reinforce prominence in the unfolding of a lesson. These synchronous intersemiotic markers tune students in both to Themes, predictive peaks of information that point to what is to come, and to News, culminative peaks of prominence that aggregate meaning as News[35]. In this way, students are guided to attend to key knowledge in the lesson, which may help them to adjust their attention and develop an awareness that certain aspects of knowledge are being foregrounded in the lesson and require their closer attention. In addition to amplifying prominence and supporting the noticeability of ideational meaning, intersemiotic synchrony can also enact both metafunctional complementarity and registerial complementarity. The enactment of complementarity not only extends the meanings made by language, but at the same time enacts multiple teacher roles at the

---

[35] See Ngo et al. (2021) for similar findings in their theorization of para-language.

same time: with the teacher as an instructor who teaches knowledge, as a mentor who encourages student participation, and as a regulator who manages the class.

Table 4.15 Intersemiotic annotations at clause (1)

Time & Phase	Diagrammatic representation & Screenshots	Movement	Gaze	Speech	
				Text	Period icity
75:56-76:16 extend		transition from the classroom front to the pod center	shifts of body orientation towards different groups; the shift of teacher gaze from one group to another	T: <u>Not necessary every single paragraph</u> (gaze shift) **but there** should be <u>some references at some points in your essay</u> (movement).	Clause Theme (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 4.16 Intersemiotic annotations at clause (2)

Time & Phase	Diagrammatic representation & Screenshots	Movement	Gaze	Speech	
				Text	Periodicity
75:56-76:16 extend		moving further to the pod center	shifts of body orientation to different groups; shifts of teacher gaze at different students	T: How your points you are making (movement & gaze shift) are relating back to that question you set to ask (movement).	Clause Theme (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

4.6.2.3 Movement construing boundaries between lesson transitions

Analyzing clips at the rank of a whole lesson, by tracking movement patterns between transitions of lesson stages, task stages and subtask stages (see Table 4.17), this chapter finds that the transitions between lesson activities are convergent with the transformation in the state of movement, and that this convergence occurs across different ranks of lesson activities. In other words, movement is actively used by the teacher to create boundaries and signal transitions between lesson activities. This indicates the ways in which classroom design facilitates the enactment of movement in class, as established in Chapter 1, and how such movement potential is taken up by the teacher in their use of classroom space in pedagogic practices. Movement features between transitions of lesson activities are presented in Table 4.17.

Table 4.17 Movement construing boundaries between transitions of lesson activities

Rank	Time	Stage Shift	State Shift	Positioning Place	Speech Marker
Lesson	01:32-01:33	From Prelesson to Lesson Initiation	static to dynamic	Student Pod 5	TJ: Alright, let's get started.
	02:38-02:39	From Lesson Initiation to Lesson Negotiation	static to dynamic	Student Pod 4	TJ: Erm.. let's before we go to the actual topic though, I just want to give you a few heads-up.
	81:04-81:05	From Lesson Negotiation to Lesson Closure	static to dynamic	Student Pod Center	TJ: So hopefully that helps.
Lesson Stage					
Pre-lesson	00:04-00:05	From greeting to attendance	dynamic to static	Student Pod 1	
	00:24-00:25	From attendance to disruption	static to dynamic	Student Pod 2	
	00:30-00:31	From disruption to personal	static to dynamic	Student Pod 4	
	00:38-00:39	From personal to supervising	static to dynamic	Box	
	00:47-00:48	From supervising to conferring	dynamic to static	Student Pod 4	
	00:55-00:56	From conferring to supervising	static to dynamic	Student Pod 4	
	01:07-01:08	From supervising to disruption	static to dynamic	Student Pod 1	
Lesson Initiation	02:02-03:03	From task orientation to task specification	static to dynamic	Lectern	
Lesson Negotiation	02:44-02:45	From Orientation to Negotiation	static to dynamic	Lectern	
	81:04-81:05	From Negotiation to Closure	static to dynamic	Student Pod Center	
Lesson Closure	81:07-81:08	From next lesson to homework	dynamic to static	Student Pod 3	
	81:11-81:12	From homework to class finis	dynamic to static	Student Pod 1	
Task	06:46-06:47	From Task 1 to Task 2	dynamic to static	Box	TJ: So, this is, let's have a look at the criteria for research and use of resources.
	18:22-18:23	From Task 2 to Task 3	static to dynamic	Student Pod 3	TJ: So for today's first exercise
	60:22-60:23	From Task 3 to Task 4	dynamic to static	Box	TJ: Erm, what I like us to do now is a structure exercise.

	Time	Description	Transition	Object	Comment
	00:22-00:23	From Task 3 to Task 4	dynamic to static	Box	TJ: Erm, what I like us to do now is a structure exercise.
Task Stage					
Task 1	02:44-02:45	From Orientation to Negotiation	static to dynamic	Lectern	
	06:32-06:33	From Negotiation to Closure	dynamic to static	Student Pod 4	
Task 2	06:46-06:47	From Orientation to Negotiation	dynamic to static	Box	
	18:22-18:23	From Negotiation to Closure	static to dynamic	Student Pod 3	
Task 3	18:28-18:29	From Orientation to Negotiation	static to dynamic	Teacher Screen	
	60:22-60:23	From Negotiation to Closure	dynamic to static	Box	
Task 4	60:33-60:34	From Orientation to Negotiation	static to dynamic	Teacher Screen	
	81:01-81:02	From Negotiation to Closure	dynamic to static	Student Pod 1	
Subtask	09:28-09:29	From Task 2.1 to Task 2.2	dynamic to static	Teacher Screen	TJ: I am now going to do an example of what I would say is a pass.
	48:40-48:41	From Task 3.1 to Task 3.2	static to dynamic	Student Pod 3	TJ: Alright, maybe we should have a discussion.
	71:03-71:04	From Task 4.1 to Task 4.2	dynamic to static	Student Pod 4	TJ: Let's go through the answers.
Subtask Stage					
Subtask 2.1	07:04-07:05	From Orientation to Negotiation	dynamic to static	Student Pod 4	
	09:28-09:29	From Negotiation to Closure	dynamic to static	Student Pod Center	
Subtask 2.2	09:34-09:35	From Orientation to Negotiation	static to dynamic	Lectern	
	18:23-18:24	From Negotiation to Closure	static to dynamic	Student Pod 3	
Subtask 3.1	18:41-18:42	From Orientation to Negotiation	dynamic to static	Student Pod 1	
	48:40-48:41	From Negotiation to Closure	static to dynamic	Student Pod 3	
Subtask 3.2	48:46-48:47	From Orientation to Negotiation	dynamic to static	Box	
	60:00-60:01	From Negotiation to CLecternosure	dynamic to static	Student Pod Center	
Subtask 4.1	60:33-60:34	From Orientation to Negotiation	static to dynamic	Teacher Screen	
	71:03-71:04	From Negotiation to Closure	dynamic to static	Student Pod 4	
Subtask 4.2	71:05-71:06	From Orientation to Negotiation	dynamic to static	Classroom Front	
	81:00-81:01	From Negotiation to Closure	dynamic to static	Student Pod 1	

The transitions between lesson activities (see Table 4.17) are also signalled by transitional discourse markers, but these speech markers are only used between the transitions of large stretches of discourse: the transitions between lesson stages, between tasks, and between subtasks. By contrast, in addition to signalling the transitions between large stretches of discourse, movement can also signal the transitions between smaller stretches of discourse: the transitions between task stages, between subtask stages, and between phases within a lesson stage. The fact that movement signals the transitions at these different ranks of lesson activities actually indicates the great potential that movement has for construing rhythm in a lesson.

By tracking the positioning space between the transitions of lesson activities, the analysis in this chapter also finds that the teacher often positions himself in the authoritative space – the lectern, the box, the teacher screen or the classroom front, when he initiates a lesson stage or a lesson task. Such positioning choices arguably reinforce his authoritative role, thus adding formality to the lesson activities at stake: in other words, by his positioning choices, the teacher makes it explicit to students when particular points in the teaching becomes prominent, and in this way, he tunes students in to the prominent activities and key knowledge at stake. To sum up, movement has great potential for construing rhythm and create boundaries across different ranks of lesson activities. The teacher's positioning choices between the transitions of lesson activities can function to coordinate student attention.

The above rhythm analysis also indicates the success of classroom design in "Active Learning Classrooms" in terms of enabling the teacher to incorporate movement in their pedagogy. However, even though the classroom design facilitates movement, different teachers might use this affordance differently. While it is not reflected in the collected data, it has been observed that some novice teachers often position themselves in the front of the classroom and seldom move in their lesson, meaning that the classroom affordance for movement is actually not taken up. It might be useful to further track how movement patterns are distributed across different teachers at different levels of expertise and with different years of experience in order to explore the ways in which movement can be trained as a learnable communication skill.

4.7 Mapping out movement on the context stratum
This section demonstrates, with reference to the same clip discussed in section 4.6.2.2 above, how movement and speech work together to facilitate and aggregate knowledge by building semantic convergence and divergence. The analysis
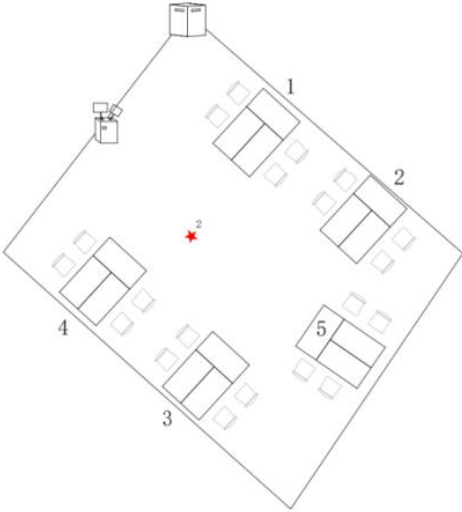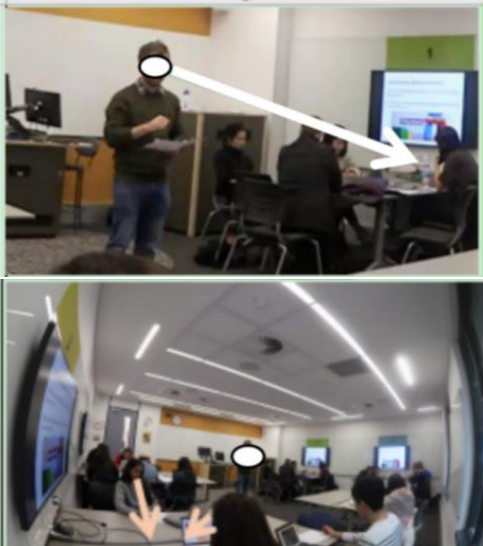
commences with a detailed multimodal descriptive analysis across each phase in the selected clip. It then discusses how the complexing of semiotic resources acts in synchronicity with the complexing of phases in order to build up knowledge.

4.7.1 Descriptive analysis of movement patterns as the phases unfold

In the focus phase (see Table 4.12 in Section 4.6.2.2 above), the teacher first positions himself at the front of the classroom. When he starts talking, he gradually moves towards the students at the back of the classroom. At the end of his speech, he stops moving and positions himself in the centre of the student pods. At the same time, he switches his gaze from the document to the whole class, and his bodily orientation changes from oblique to frontal so that he is facing the students at the back of the classroom. He verbally articulates a question – where to put a sentence that references the core argument – verbally demanding information from the students. By moving to and positioning himself in the centre of the student pods, he invites and encourages student participation, and arguably this positioning reinforces his verbal demand. At the same time, coupled with his frontal body orientation, his frontal gaze in fact realizes a visual demand (Kress & Van Leeuwen 2006), which once again sustains and reinforces the verbal demand. His change of body orientation from oblique to frontal indicates an increase in involvement. His change of gaze from pod 4 to the students at the back indicates a shift of attention. By directing his gaze at the document and reading out the sentence at the same time, the teacher tracks and sustains the topic at stake – the placement of the referencing sentence. The convergence of visual demand and verbal demand highlights the information at stake. At this point, the students collectively gaze at the document, and avoid eye contact with the teacher. Their choice of gaze seems to indicate their silent participation in the task but a lack of willingness to verbally participate in the task in the immediate situation.
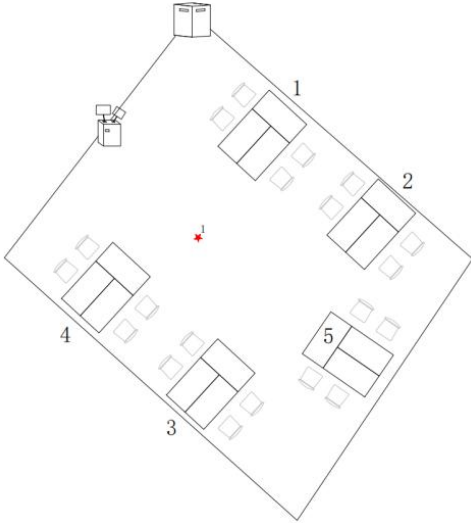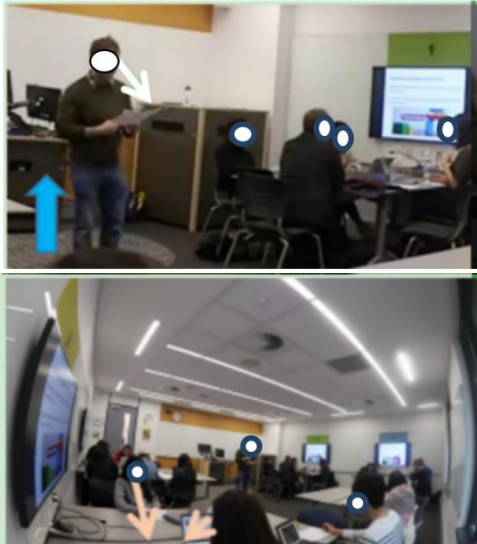
In the task phase (see Table 4.18), sustaining his positioning at the centre of the student pods and fixing his gaze on the whole class, the teacher sustains his attention on the students as they are performing the task. Similarly, the direction of the students' gaze remains fixed on the document or the computer screen, indicating interest in the task but reluctance to directly participate verbally. In the evaluate phase (see Table 4.19), the teacher remains positioned in the centre of the student pods. By switching his gaze from the whole class to the document, the teacher shifts his attention from the students back to the topic at stake. His change of gaze serves to track and maintain the learning topic. Intersemiotic annotations in the task phase and the evaluate phase are illustrated in Tables 4.18 and 4.19 below.

141

Table 4.18 Intersemiotic annotations at the task phase

Time & Phase	Screen-shot	Movement	Gaze	Speech
75:53-75:55 task		Teacher positioned in the center of the student pods	teacher gazing at the students up the back; student gaze directed at the document or the computer screen	**Ss**: Paragraph.

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement.

Table 4.19 Intersemiotic annotations at the evaluate phase

Time & Phase	Screen-shot	Movement	Gaze	Speech
75:55-75:56 evaluate		Teacher positioned in the center of the student pods	teacher gaze directed at the document; student gaze directed at the document or the computer screen	T: Paragraph. (gaze shift)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement.

In the extend phase (see Tables 4.13 and 4.14 in Section 4.6.2.2 above), the teacher moves to the front of the classroom when he stresses the necessity to refer back to the argument and include it somewhere between the introduction and the conclusion. The physical distance between teacher and students symbolizes a epistemological distance between them, which assigns the teacher a higher epistemological status. At this point, knowledge is no longer presented on the document or computer screen but by the teacher's verbal articulation: in other words, the source of knowledge now shifts from the document to the teacher. Shifts of gaze by several students from the document to the teacher indicate this change. However most students still have their gaze fixed on their computer screens (see Table 4.13 and Table 4.14), which suggests a lack of explicit interest in the verbal participation. Nevertheless, the fact that their gaze is directed at the document, and they seem to be listening attentively to the teacher, may suggest they are still in the communicative realm. However, it is possible that they would miss some of the meanings made by the embodied movement of the teacher now that they have chosen not to look at him.

4.7.2 Movement aggregating knowledge via semantic convergence and divergence

The above descriptions show how the teacher's movement and speech in the classroom work together to facilitate the enactment of knowledge in the unfolding of each phase in the learning cycle. The present subsection now demonstrates how the complexing of phases and the complexing of semiotic resources aggregate knowledge.

In terms of phasal complexing, the focus, the task and the evaluate phases enact a complete exchange, whereby the information is demanded, provided and affirmed. The particular information being exchanged here is that a sentence referring to the core argument should be placed in the paragraph. The extend phase, as indicated by its name, extends this information and adds new information. The teacher first adds that students need to refer back to the argument, but then clarifies that there is no need to refer to the argument in every single paragraph. He finally adds that this type of sentence could be placed between the introduction and the conclusion.

In terms of the complexing of semiotic resources, two significant patterns have been noted: multiple semiotic resources can converge with each other to reinforce and intensify the meaning at stake; and/or they can also diverge from each other in order to formulate functional complementarity and expand the meaning at stake. For instance, in the focus phase, the teacher's movement is semantically convergent with his gaze and speech, realizing a parallel verbal demand and visual demand. His

transition at the end of his speech from the front of the classroom to the center of student pods invites the students to participate, which intensifies and gives prominence to his demand for information. In the extend phase, the teacher's movement and gaze are semantically divergent from the speech, with his movement and gaze in this phase primarily realizing interpersonal meaning, while his speech primarily realizing ideational meaning. This functional complementarity enables a simultaneous unfolding of knowledge teaching and classroom management. In other words, metaredundancy and complementarity are two means of meaning expansion.

To sum up, movement plays different types of roles in supporting the enactment of knowledge as the phases unfold: at times the teacher's transition of space in the classroom invites student participation and highlights key knowledge at stake; at times, the teacher's positioning in the authoritative space reinforces his authoritative role and tunes students to in the key knowledge at stake; at times, the teacher's sustaining of his positioning space sustains and tracks the lesson topic. In addition, movement also plays a role in aggregating knowledge by building semantic convergence with or divergence from the other semiotic modes at stake.

4.8 Conclusion

This chapter has argued that while there has been extensive scholarship on the nature of movement, what is still lacking in the current literature is a systematic understanding of the meaning potential of embodied movement and the ways in which it is realized. This understanding should both attend to the materiality of embodied movement in relation to the full affordance of the body, and to the different contexts of use that assigns meanings to movement. In other words, such an understanding reject both linguistic imperialism and post hoc analyses (McDonald 2013). In the light of this, a stratified model of movement is proposed in this chapter to establish an explicit link between contextual meanings and textual patterning by building connections among genre, metafunction, and structure (Martin 1992). In so doing, this chapter provides an explicit account of how meaning is created in relation to movement structure, without privileging language or producing another kind of "language". In other words, movement is not transformed into a sort of paralanguage that has to depend on language for meaning-making, but instead all semiotic modes are put on an equal footing. As such, this chapter contributes to a systemic-functional understanding of movement as a semiotic mode in its own right.

In addition, in the theorization of movement as a semiotic mode, what makes this study unique is that it is one of the few studies that attend to the materiality of

movement on the expression stratum, thus accounting for its distinct affordance as an independent mode on its own right. This chapter interrogates the multimodal interaction of different resources as a text in relation to specific social contexts: in other words, it breaks down movement as an independent mode for analytical purposes via annotations on the expression stratum (see Chapter 3 for elaboration), but then puts movement back together with the other semiotic modes to create a meaningful text as a whole. In doing so, the theorization of movement is brought closer to communicative reality: in a specific communicative practice, we do not encounter one specific mode on its own but as a multimodal assemblage with different modes fusing together as a more or less coherent text. In other words, different semiotic modes "mean together" in a communicative practice. In this chapter, the concept of intersemiosis is used as the working mechanism in this chapter to map out the meaning potential of movement on both the content stratum and the context stratum in relation to movement structure, resulting in an emergent rather than post hoc analysis. In so doing, there is no privileging of language in the analysis, for the multimodal text is used as the starting point for analysis, with different semiotic modes performing different semiotic labor within that text. In other words, the meaning potential of movement is seen as systemic and operating in the context of the whole text, not in terms of isolated signs (McDonald 2013). As such, this chapter contributes to an understanding of how different semiotic modes work with each other to co-articulate meaning and create a multimodal text.

The theorization of movement as a semiotic mode in this chapter highlights the role of the body by grounding the meaning and the structure of movement in the natural signifying potential of the human body (Burrows 1990; Deacon 1997; Ruthrof 1997; Thibault 2004), which aligns with a so-called "corporeal turn" (Ruthrof 2000: vi). This turn incorporates the body into social meaning-making, whereby symbolic meaning is not inherent in movement but rather social agents harness the meaning-making possibilities of the body in service of their project (Thibault 2004: 77). Given that there is still a lack of detailed understanding of how the body itself can make meaning (McDonald 2013), the explorations of movement in this chapter contributes to an initial and preliminary trial to search for a mechanism to account for how meanings articulated by the body are realized in embodied structures. Furthermore, an increasing emphasis on the signifying potential of the body beyond a passive medium calls for a fluid notion of mode that sets a permeable boundary between medium, mode and practice, and allows for mode changes in relation to social changes (see Chapter 5 for elaboration).

In particular, by using the teacher's bodily movement as transitions through space in a so-called 'Active Learning Classroom' as the site of application in the theorization of movement as a semiotic mode, this chapter has demonstrated through detailed analyses that co-instantiated patterns of movement and speech in the classroom can create different types of meaning and affect pedagogy: (1) movement and speech can demarcate a large stretch of task pedagogic discourse into more specific lesson activities – the supervising phase, the personal phase, the consulting phase, the checking phase, and the conferring phase; (2) movement and speech can enact six different interpersonal "spaces" to modulate teacher-student relationships – the supervising space, the personal space, the consulting space, the checking space, the conferring space and the authoritative space; (3) movement can construe rhythm at different levels of organization to create boundaries and points of prominence that contribute coherence and periodicity to a text; (4) movement and speech can aggregate knowledge via building semantic convergence or divergence.

Finally, the above phasal analysis indicates that phase is a multimodal construct rather than just a linguistic accomplishment. Such an analysis reveals how a non-verbal semiotic mode such as movement in the pedagogic context can play a role in constructing or segmenting phases of pedagogic discourses, which raises questions about the existing modellings of phase on a pure linguistic basis. In addition, the above rhythm analysis demonstrates that embodied movement in the pedagogic context can produce parallel rhythms in relation to both the classroom space and the lesson activities at stake, which opens up the possibility of modelling rhythm as a spatial-temporal experience, thus raising questions as to the current modelling of rhythm on a purely temporal basis (see Chapter 6 for further elaboration).

In addition to these theoretical implications, movement studies in this chapter can also have practical implications, whereby movement is treated as meta-kinetic or meta-signs to inform education and regenerate social life. In particular, in pedagogic contexts, theorizing movement as choice and making the movement choices available to teachers and students explicit and visible can help enhance the teaching and learning experience. Once these choices are transformed from subconscious into conscious awareness, teachers and students can develop them into their lesson design and reduce unintended or sometimes even confusing meanings. In pedagogic contexts, movement dynamics are anchored to the melody of teaching and learning of knowledge and value. In this sense, the detailed movement analysis above shows the potential to inform pedagogy in different ways: (1) movement can enrich the pedagogic experience by demarcating more specific learning activities; (2) movement

can construe rhythm to support smooth transitions between different lesson activities as well as to foreground certain aspects of knowledge over others, and manage learners' attention. A comprehensive understanding of the meaning potentials made possible by movement in the classroom is especially significant for novice teachers, who from observations in situ, have often been quite reluctant to move themselves in the classroom. Additionally, as stated earlier, the concept of intersemiosis is used as the working mechanism to map out the meaning potential of movement in relation to movement structure. As such, teachers and students need to develop their semiotic capacity not only for movement, but also for the "multimodal orchestration" that is involved in this process: in other words, they need to pay close attentions to the coordination of the rhythms enacted by different semiotic modes in the classroom (see Chapter 6 for elaboration). As such, it is theoretically and practically productive to explore movement meaning in relation to movement structure, which makes movement study an exciting arena of research.

Last but not least, as stated in section 4.3, the material design of "Active Learning Classrooms" in theory provides similar opportunities of movement for the teachers and students situated in those classrooms. Yet, in the data collected here, there were few instances of students' movements, and an expansion of the data analyzed might yield further findings. Nevertheless, the semiotic principles devised in this chapter can equally well be applied to students' movement as well. Also movement in the classroom is in fact conditioned by the embodied interactions, and movement involves and extends beyond transitions in space or gaze and body orientation to include other parts of the body, such as the torso, hands, arms, head etc. Extending analysis to these other body parts might result in more comprehensive findings, if the notion of movement is expanded, and the aspect of audience's response to movement is included. Given that embodied movement is closely related to spatial designs, so it might also be interesting to compare movement in different spaces to investigate how certain spatial arrangements configure movement possibilities, and how movement and space mean together (see Chapter 6 for a preliminary discussion).

The next chapter will focus on an analysis of students' writing practice in their use of the whiteboards in the classroom. In particular, it will explore how students' use of the whiteboards for collective writing enacts a semiotic transduction of speech into writing that rematerializes meaning, and reshapes the curriculum knowledge in multiple ways. It will address in depth the interrelationship between medium, mode and practice, and propose a fluid notion of mode in relation to practice.

Chapter 5 Writing in space: Modelling students' use of whiteboards as a trace-making practice in an "Active Learning Classroom"[36]

5.1 Introduction

Chapter 4 has theorized movement in space as a semiotic mode, using one teacher's bodily movement in an "Active Learning Classroom" as a site of application. This chapter models students' collective use of whiteboards in space as a trace-making practice that constitutes embodied interaction and produces multimodal texts in the classroom. Illustrative examples of whiteboards being used are taken from the same tertiary context, as discussed in Chapter 4, whereby notes from a small group discussion are written up on a whiteboard for all to see. This chapter uses a sociocultural perspective (Lantolf 2000; Vygotsky 1987) and a multimodal social semiotic perspective (Hodge & Kress 1988; Kress 2010; Kress & Van Leeuwen 2006) informed by Systemic-Functional Linguistics (Martin & Rose 2007) to make sense of how writing in space constitutes a trace-making social practice that is rich in meaning and culturally regulated.

Even though writing traces permeate every aspect of our life, yet they are often taken for granted in academic fields, for the materiality of writing is often thought by linguists to be meaningless, especially in the digital age when the materiality of writing is even less tangible. Dis-aligning with such a non-semiotic view of the materiality of writing, this chapter demonstrates with detailed analyses how the materiality of writing contributes significant elements to meaning-making processes. By uncovering the essence of writing as embodied movement in space, this chapter also shows how in the embodied movement of writing practice, the production and the reception of meaning intermingle. Above all, in its examination of writing practice in the classroom, this chapter shows how the change of medium from embodied vocals to whiteboards and pens enacts a semiotic transduction and results in semantic equivalence and difference that reshape the curriculum knowledge in multiple ways, thus revealing that small shifts in meaning-making processes have implications for classrooms in general.

In so doing, this chapter contributes to a social semiotic understanding of writing practice, and adds empirical evidence to a semantic understanding of materiality and medium in multimodal studies. In consideration of the specific nature of the data and the fact that whiteboards and/or blackboards are a common design feature in classrooms, and are often used in the classroom for documentation and demonstration,

---

[36] Aspects of this chapter have been published as Wu and Ravelli (2022).

findings in this chapter have implications for teaching and learning of knowledge as well. The focus on writing practice in the classroom can also further our understanding of everyday practices of writing, reading and seeing, and of instructing and learning how to write and read in real-life social interactions.

The chapter begins with a comprehensive review that maps out the essence of writing in embodied movement, and outlines the significance of this research in a digital age. The theory, data and lesson context are described, followed by detailed analyses of embodied interaction, the multimodal text, and the epistemological consequences entailed in the semiotic transduction.

5.2 Literature review
5.2.1 Definition: Writing as a movement-based trace-making practice

Gibson (1979: 275) notes that:

In the child, both writing and drawing develop from what I call the fundamental graphic act, the making of traces on a surface that constitute a progressive record of movement [. . .] The movement of the tool over the surface is both felt and seen. The muscle-joint-skin kinesthesis is emphasized by orthodox sensory psychology, and the visual kinesthesis is emphasized by my perceptual psychology. But these are transient awarenesses. The seeing of a progressive record of the movement of the tool is lasting. There is a track of trail of the movement, like the afterimage of a firebrand whirled in the darkness, except that it is permanent – a stroke, a stripe, or a streak, in short, a trace.

– Gibson (1979: 275)

Writing as a trace-making practice has been assigned great significance in our biological, mental and social life throughout history. Different graphic traces may serve different cultural practices, and different scholars have attempted to provide their own definition of graphic traces. For Ingold (2018), graphic traces are essentially a haptic phenomenon of mind-world relation that is closely related to feeling and modeled on the working of the hand. For Thibault (2018: 47), trace making is a "sequence of movements that unfold in time", which aligns with Johannessen and Van Leeuwen's (2018) conceptualization of traces as essentially a record of movement. Despite these nuanced differences, graphic traces do have certain commonalities: there will be a material surface or support on which the trace is made; there will be various material pigments and tools to accommodate the hand; above all, there will be bodily movement. "Body, tools and materials form a kind of trinity on which most practices of trace-making rest" (Johannessen & Van Leeuwen 2018: 5). In

this project, writing is considered as a graphic trace-making practice that is based on embodied movement in space, whereby material tools and surfaces are utilized.

It should be noted that writing is more than a mere transcription of speech into a visible form, nor is it just an image (Christin 2001). Rather it is a communication system defined by its particular way of involving interpretative operations from the viewer-reader (Jeanneret 2011: 79-80), involving both production (writing) and reception (seeing and reading). It also needs to be stressed that writing provides a hybrid experience, because writing entails simultaneously verbal and visual communication. In other words, the produced written language has two levels of meaning, whereby one meaning is related to the idea represented by the word itself, constructed from a string of letters as word image, and the other meaning derives from its holistic visual manifestation as typographic image (Bellantoni & Woolman 2000: 6). In other words, typography is "a fully developed medium of expression...possessing a complex grammar by which communication is possible" (Neuenschwander 1993: 31). The type of meaning made possible by the materiality of writing is what Van Leeuwen (2021b) terms identity meaning (e.g handwriting as a manifestation of character and individuality).

Nevertheless, typography (as was graphology) – the materiality of the printed word – was often ignored by linguists, and only seen as a craft in service of the written words with an aesthetic value at best that can be only appreciated by the craftsman (Van Leeuwen 2005a). Even with a renewed interest in the materilaity of language initiated by post-structuralist philosophers and cultural critics, typography was thought to be in abstraction from meaning, so embodiment is celebrated but not seen as integral to meaning-making (Johannessen & Van Leeuwen 2018: 8). In contrast, following Van Leeuwen (2021b), this project examines in detail in section 5.4.2 how the materiality of writing, such as size, shape, punctuation etc. contributes to meaning making in the production of multimodal text. Therein instead of identity meaning, this project focuses on how these material elements can also contribute to representational meaning. In doing so, it rejects a divide between materiality and meaning, and emphasizes the fact that close attention to the materiality of trace and trace-making can reintegrate embodiment into meaning and contribute to a better understanding of contemporary meaning-making practice.

5.2.2 Reading and writing: Embodied movement and graphic empathy

The study of graphic trace makes transparent the interrelationship between the production of writing as trace-making and the reception of writing as reading, whereby the essential role played by embodied movement in this process is

highlighted (e.g. Ingold 2018; Lagarrigue & Longcamp 2018; Thibault 2018). For instance, Lagarrigue and Longcamp (2018: 21) study writing styles created by invariant movement features. They suggest that writing knowledge, built through repeated production of letters and letter strings, has a role in visual recognition of written language. The representation of movements learned through tracing can bind to the visual information in memory to access the identity of a letter. In other words, embodiment mediates social recognition of the identity of the writer, and handwriting seems to provide the visual system with crucial information regarding the spatial configuration of characters. Similarly, Ingold (2018: 37, as cited in Johannessen & Van Leeuwen 2018: 37) argues that "When it comes to writing, the hand that holds the pen does not assemble letters into words or words into sentences, as does the hand of the typist or typesetter. It rather lays a trail of continuous movement – the letter line – along which words make their appearance and which the reader can subsequently follow." In this sense, to read is to retrace the line and to rehearse the movement of its formation rather than to re-articulate elements, resulting in a reading experience that is at once haptic and visual (James & Atwood 2009; Longcamp et al 2005). The crosscuts between the eye and the hand suggest a possible resolution of the apparent incompatibility of seeing and reading, and a resolution of the distinction between image and text (Ingold 2018: 30). These studies emphasize the essential role played by kinetic movement in visual recognition of the writing product.

Thibault (2018) and Johannessen et al. (2021) examine in depth the basis for a shared understanding between the performer and the perceiver of a graphic trace. They share similar ideas but use different terms. Thibault (2018), aligning with Ingold (2011: 241-243), proposes a "correspondence relation" between the performer and perceiver of a graphic trace, using embodied movement line as the common ground for kinaesthetic and sensory experiences of the trace that transcend immediate time and space. "Handmade graphic traces retain the prosodic structure of the manual gestures that produce them" (Johannessen et al 2021: 3). Readers who anticipate and are sensitive to that prosody can recognize and spell out that conceptual ground. Inspired by Abercrombie's (1967) phonetic empathy, Johannessen et al (2021: 6) label this relationship as graphic empathy between the writer and the reader. In other words, there is "an essential kinaesthetically embodied equivalence" between the performer and the perceiver, "defined by the actions involved in making a graphic trace" (Johannessen et al 2021: 6). The graphic trace can record the information made by the movement of the writer, which may "resonate with the sensory system of a perceiver, as if they themselves perform the movement" (Johannessen et al 2021: 1). In this project, both the production and the interpretation of trace-making are included

in the discussion, but the focus is largely placed upon the production and the product of writing as a multimodal text.

5.2.3 Contextualization: The digital age and "Active Learning Classrooms"
5.2.3.1 Writing in the digital age

While there are a number of scholars (e.g. Bouchy 2018; Ingold 2011, 2018; Lagarrigue & Longcamp 2018; Leroi-Gourhan 1993) that examine the pros and cons of handwriting versus type writing in the digital age, the presence of whiteboards in the "Active Learning Classrooms" means that students are afforded with the opportunity to write by hand. This project contextualizes writing to the graphic writing of English language on whiteboards in a so-called "Active Learning Classroom" in the tertiary setting. Writing is a common semiotic practice across curricula, although handwriting is no longer taught in some countries. Appropriate writing in the diverse discourses and genres of contemporary society has been a basic skill and requirement for students.

As established in section 5.2.1, writing is a form of language, "but to regard it as language alone is only a partial understanding" (Mavers 2007: 157), because in writing, which is necessarily visual, meaning derives not only from its lexis, grammar and discourse, but also from the color and texture of their words (Mavers 2007; Kress 2010; Van Leeuwen 2020). Writing draws on a variety of means to make meaning, and consists of more than just letters to include punctuation, layout, spacing, shape, typography, etc (Mavers 2007). In consideration of the trinity of writing practice (surface, tool and movement, cf. Johannessen & Van Leeuwen 2018), the meaning potential of writing is further subject to the medium in which it is produced, the tool it uses to make traces, and the embodied movement, because these factors directly affect the production and reception of the writing product. In this project, the relevant medium support is the whiteboard – the thick erasable walls used to write upon; the relevant tool is the marker pen; and the relevant movement is the kinetic movement[37] of the body of the student scribe.

In the digital age, new technologies have reshaped and engendered a new

---

[37] The kinetic embodied movement in writing is of great significance in literacy practice. Recently some scholars (e.g. Ingold 2018; Lagarrigue & Longcamp 2018; Noland 2006) have drawn attention to the negative impacts brought about by the rise of digital typing, as a result of the growing use of computers and mobile devices. They argue that the replacement of hand by keyboards would effect an instantaneous capture that breaks up the flow of manual movement and motor perceptual coupling (Lagarrigue & Longcamp 2018: 24), resulting in the regression of the hand (Ingold 2018) and a "dematerialization" of written traces (Jeanneret 2012: 397).

understanding of writing. The new functional relations of image and writing have reshaped writing to some extent, whereby writing is newly organized by the demands of spatial logic of the visual mode which dominates the screen (Kress 2010: 93). In this sense, the distinction between image and writing is becoming increasingly blurry, and at the same time, the link between speech and writing introduced by the alphabet system is disconnected (Van Leeuwen 2008a). In this project, writing is perceived both as a practice – the process of producing a text that entails embodied movement, and a finished product – the text being produced that retains visual, verbal and haptic/embodied experience. Both the dynamic writing practice and the produced text contribute significant elements to meaning-making processes.

In addition to the placement of elements in space, the movement sequence of elements in time in the writing practice can also matter. That is, what is written before or what is written later can affect how meaning is made and interpreted, when and if the written text is received at the same time that it is being produced, in other words, when the writing of the text is being observed as it unfolds. Graphic tracing in such instances is never given all at once to the perceiver. As such, writing can draw both on temporality and spatiality to make meaning. In other words, in writing, meaning can be made in time and the sequence of elements in time, and simultaneously in space and the relation of the simultaneously present elements.

5.2.3.2 Writing and the "Active Learning Classroom"

As indicated by Monahan (2002: 5), the "Active Learning Classroom" constitutes a "built pedagogy", whereby the classroom design embodies "tacit curricula" and specific educational philosophies. The very design of the classroom claims to advocate a form of "invisible" pedagogy (Bernstein 1996) that emphasizes the "active", "engaging" and "collaborative" role of students, whilst discouraging the "visible" pedagogy (Bernstein 1996) that perceives pedagogy as the transmission of knowledge and emphasizes the authoritative role of the teacher.

As noted in Chapters 1 and 4, an "Active Learning Classroom" in a tertiary environment can be distinguished from other classrooms by its installation of interactive digital equipment and congregated furniture arrangements. In this type of classroom, students are congregated into groups, with tables and chairs organized as nested groupings. The design of the classroom suggests that students are supposed to interact and work with one another. As suggested by Painter et al. (2013: 9), "these spaces are usually designed to facilitate and increase mobility for both instructors and students with the aim of increasing interaction." Yet, given that each table has a

whiteboard and a shared screen enabling the students to share their work with the whole class, the design of the classroom suggests a certain degree of separation of group work. As such, students are supposed to work in groups independent of the larger class, that is, both teamwork and some independence are highlighted in the classroom design.

Also, ideally the furniture in this classroom enables reconfiguration, thus allowing a dynamic change in layout and student attention, and affording different scales of lesson activities with flexibility: the whole class, large group, small group and individual student. This design feature claims to transfer and amplify flexibility from the built environment to the process of student learning situated in the classroom (Roderick 2021). More importantly, in this type of classroom, learning resources such as whiteboards are not just allocated to the teacher but also to the students. There is a reduced design difference between the teacher and the students in the "Active Learning Classroom". This reduced design difference between the teacher and the students suggests an increase in equity and student access to semiotic resources. It also suggests that the students are encouraged to write and demonstrate their work in the class, which further indicates a change of epistemological relationship, whereby the students no longer just listen to the teacher, but actively design and demonstrate their own learning. In other words, the material design of the "Active Learning Classroom" suggests an expansion of the students' participatory roles and highlights their agency and interaction.

5.2.3.3 Whiteboard affordances

The "Active Learning Classroom" highlights the use of whiteboards and reflects a specific interactive pedagogic discourse, because whiteboards are positioned on every wall in the room and adjacent to tables for group work. These boards invite participation because their colors are white and echo the whiteness of a blank page. They are suitable for public demonstration because they are stable, flat, set at waist height and are visible from a distance. In other words, the whiteboards have a communicative function. They encourage interaction because they are allocated to a tabled group. They support flexible changes and adjustments, while serving to document the written content at least temporarily, since they are erasable.

The inclusion of multiple whiteboards in the "Active Learning Classroom" affords three types of change in pedagogic practice. Firstly, whiteboards facilitate the practice of writing, and given that they are designed for group work, they facilitate a practice of group writing, which further indicates that the students situated in this classroom

are not only expected to talk but also to write in groups in the classroom. This shift in practice engenders a shift in the materialization of information, and suggests a transformation of semiotic resource of speech into writing. Once information is transformed from fleeting verbal speech to writing and displayed in the public domain, it becomes stabilised and documented.

Secondly, since whiteboards are visible from a distance for the whole class, they afford the practice of demonstration, especially for demonstrations in groups. Demonstration is a common practice across curricula and occurs dynamically in space over time, so it further affords the observation of the production process rather than the finished product alone (Mavers 2009). In other words, the audience – someone who only observes the writing in silence – can see the detail of what is produced and the order in which it is produced. The discussant – someone who contributes their understanding of the writing topic – can comment on or evaluate the writing product or even intervene in the writing process. This will also mean that the scribe[38] – someone who materializes the writing – needs to decide the degree of detail included in a limited space and a limited amount of time, since the finished product needs to be sufficiently concise to fit in the available space and at the same time comprehensive and comprehensible to the audience, which suggests a complex semiotic work for the scribe.

The third change in pedagogic practice arising from using whiteboards is a transformation in body orientation of the scribe. When writing on the whiteboards, their body is often turned back towards the class, which indicates a loss of eye contact. Nevertheless, this shift in body orientation also builds a connection between the scribe and the textual product, given that they are positioned in proximity to it. In addition, once the writing is completed, the product is detached from its context of production, meaning that the product needs to be explicit enough for the audience to understand.

As such, the introduction of whiteboards in the classroom not only affords a change in semiotic practice and affords the practice of demonstration, but it also facilitates a change in body orientation. This further suggests that the scribe is involved in complex decisions to design a product that is both succinct and explicit, whereby semiotic resources, the audience, and their own interests all need to be accounted for.

To sum up, the material designs of the "Active Learning Classroom" facilitate a

---

[38] Usually one student is allocated to write for the group.

specific multimodal pedagogy that supports student interaction and parallel designs of learning. Whiteboards in this type of classroom can afford three changes in pedagogic practice. The discussion of the collective use of whiteboards in the classroom has implications for classrooms in general, which often involve group work and the use of whiteboards for documentation and demonstration.

5.3 Theory and Data
5.3.1 Sociocultural theory – mediation

This chapter draws particularly on sociocultural theory. Sociocultural theory holds that learning takes place as a result of "the culture-specific interactions we have with other individuals and with the artifacts constructed and deployed by the culture" (Lantolf 2000: 79). A distinguishing concept of socio-cultural theory is that "higher forms of human mental activity are mediated" (Lantolf 2000: 80). As argued by Vygotsky (1987), people use symbolic signs to mediate and regulate their relationship with others and with themselves. From a sociocultural perspective, knowledge is intrinsically connected to the culturally framed and discursively patterned communicative practices in our community (Hall 1997). Thus, the essential components of learning become the mediated means, in other words, the symbolic tools and resources around which our practices are organized (Hall 1997: 303). In a similar vein, Van Lier (1996, cited in Lantolf 2000: 80) argues that according to Vygotsky, development is about the appropriation by individuals (and groups) of the mediation means made available by others (past or present) in their environment in order to improve control over their own mental activity. In other words, learning occurs as a result of interactions with members of our culture and is in part manifested by the mastering of mediation means. From a sociocultural perspective, mediation can be categorized as one of three types (Lantolf 2000): social mediation (e.g. teacher and students or among students as peers); self-mediation (private speech) and mediation through artifacts (e.g. tasks, technology, etc). In this chapter, social mediation and mediation through artifacts are used in the analysis and discussion.

5.3.2 Data
5.3.2.1 Description of the whole lesson

The lesson in focus in this chapter was performed in week 10 and was the last lesson in the semester. The whole lesson can be segmented into four stages as Prelesson, Lesson Initiation, Lesson Negotiation and Lesson Closure. During Pre-lesson before the commencement of the class, the students asked the teacher (James, male) to clarify essay requirements for them. During Lesson Initiation, the students were asked by the teacher to complete a survey. During Lesson Negotiation, the students were divided into three groups – pod 2, pod 3 and pod 4, and were

directed by the teacher to discuss the readings on female film makers in groups. The students were required to identify three factors but something went wrong and they could not access the reading online, so they were required by the teacher to brainstorm the second topic – *the key elements of indie film style* in groups (how indie films both relate to and differ from other types of Hollywood films), which was taught the proceeding week. One student in each group was selected by the teacher to write out their discussions on the whiteboard, aiming to formulate a productive discussion on one film *Enough Said*[39] that was produced by a female film maker. When students worked with each other to discuss and write, the teacher would be busy with checking work progress or offering consultations. There was not much writing in one group at pod 2, so they were asked by the teacher to join another group at pod 3. As such, there were two groups who designed two texts in total to represent their understanding of the topic. Students at pod 4 completed the task very quickly, so the teacher discussed with them another topic – *intertextuality.* After the students completed the notes, they were required by the teacher to write up another topic – *the similarity and difference of four Hollywood film styles,* whereby the teacher guided and discussed with them together until their completion. During Lesson Closure, the teacher ended the lesson and said farewell to the students. This chapter will examine the embodied interaction, the writing practice and a specific multimodal text (see Figure 5.2) that is written on one whiteboard in the middle of the lesson by one student in one of the student groups. Embodied interaction, the multimodal text and a representation of this multimodal text are presented in Figure 5.1 and Figure 5.2[40].

---

[39] Enough said is an American romance comedy-drama film written and directed by Nicole Holofcener in 2013. It stars Julia Louis-Dreyfus, Lennie Loftin, Jessica St. Clair, and Christopher Nicholas Smith.

[40] Analysis will only focus on the embodied interaction and the original multimodal text (Figure 5.1 and top picture in Figure 5.2).

Figure 5.1 Embodied interaction
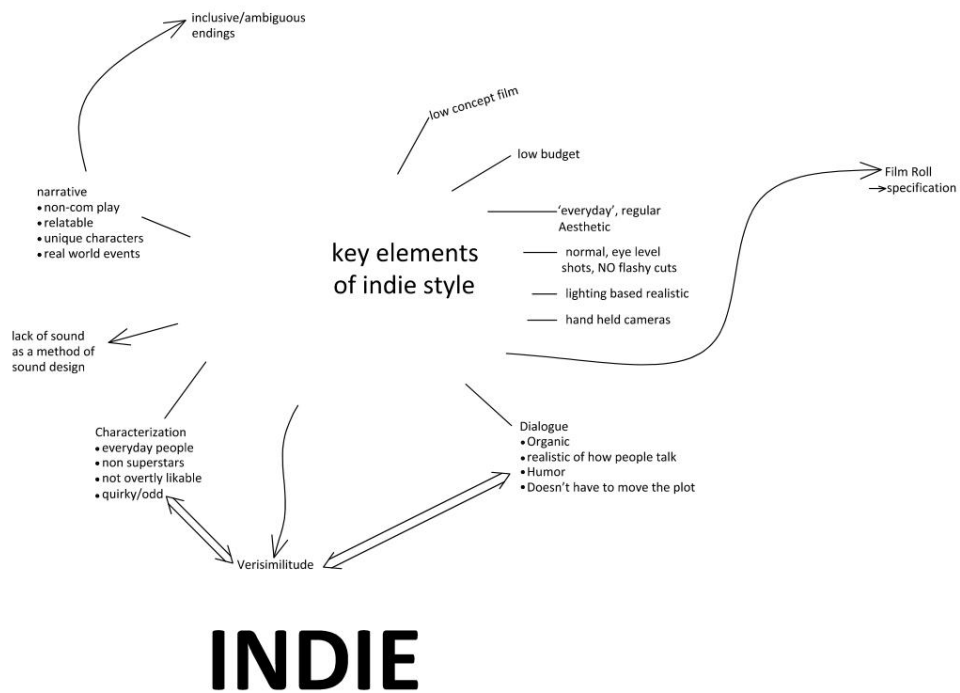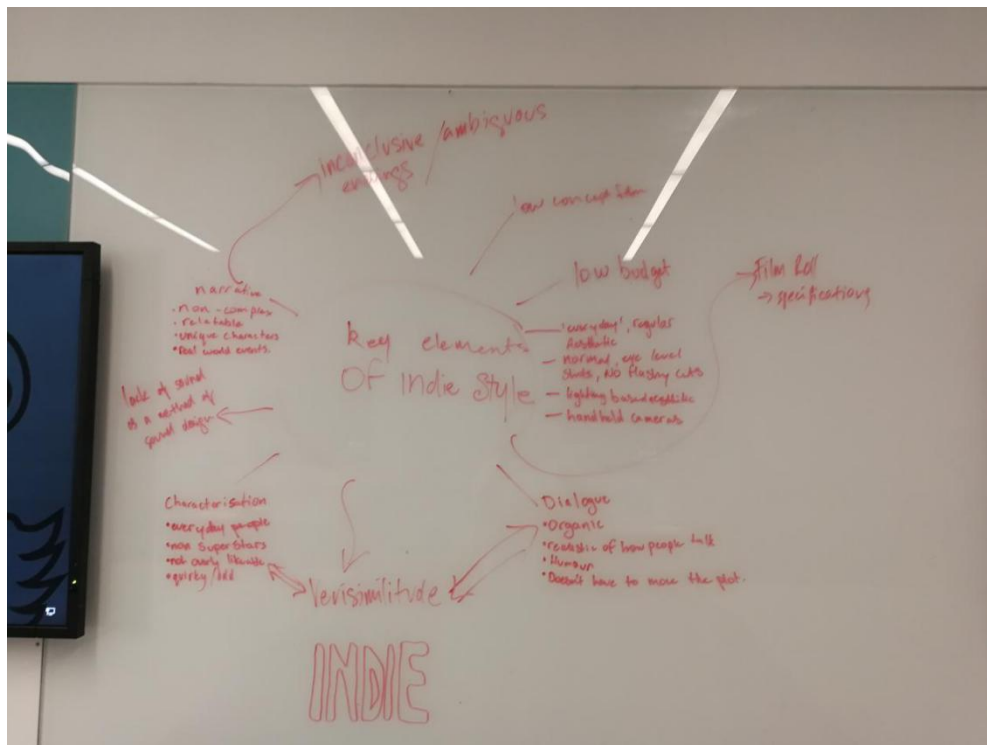
Figure 5.2 Students' whiteboard text (top) and digital representation (bottom)

5.3.2.2 Embodied interaction in the process of writing

The production of this multimodal text was prompted by the teacher directing students to write up in groups their understanding of the key elements of indie film style, which had been taught in the previous lesson. The group activity took about 30 minutes. The multimodal text in Figure 5.2 was produced by one student group. There were only two students (hereby student 1 and student 2) in the selected group at first. The male student was selected to write up their discussion. The scribe (student 1, male) commenced his writing with *key elements of indie style* in the middle of the whiteboard at pod 2. At this point, the teacher asked two other students (hereby student 3 and student 4) at pod 1 to join them at pod 3. Student 2 (female) suggested to write *low budget* as one of the elements. The scribe agreed, so he drew an oblique line from the center to the top-right of whiteboard and then wrote *low budget* there. The teacher approached and directed them to unpack the meaning of each term. Student 2 said indie films connoted everyday stuff. The scribe agreed, so he drew another oblique line from the center and wrote *"everyday", regular Aesthetic* slightly below *low budget.* All three students watched the writing process when the scribe wrote. Once the scribe finished, he leaned towards and looked at student 2. The scribe talked about the features of shot and cuts in indie films, so he drew an oblique line (shorter than previous lines) from the center and wrote *normal, eye level shots, NO flashy cuts* below *"everyday", regular Aesthetic.*

Student 2 (female) observed and suggested that they could spread points around the center. The scribe (male) agreed and moved to the digital screen to look for another element of indie film. The scribe moved back to the whiteboard in its left side (as opposed to *low budget*) and said he would write *narrative* there, to which student 2 agreed. The scribe wrote *narrative* first slightly opposed to *low budget,* and then drew an oblique line from there to the center. Student 2 said the feature of indie film narrative was that they were not comedies. The scribe agreed and wrote *non-com play* below *narrative* and then drew a dot beside it. Student 2 added that these films were relatable, so the scribe wrote *relatable* below *non-com play* below *narrative* and then drew a dot beside it. After that, all students paused for thinking. The scribe said these films were often hilarious with characters like dwarf. Student 2 agreed and renamed it as unique characters. The scribe leaned towards the whiteboard and wrote *unique characters* below *relatable* and then drew a dot beside it.

After he finished, student 2 (female) pointed at the digital screen and said the next element should be dialogue. The scribe agreed and tried to find a space to place dialogue. He tried the top of the whiteboard first, then gave up and decided to write it

below. He positioned himself on the right side of the whiteboard, drew an oblique line from the center at the bottom-right of the whiteboard and then wrote *Dialogue*. He wrote *organic* and *realistic of how people talk* below dialogue sequentially without discussion. Student 2 clapped her hands to show agreement. She came up with another feature of indie films (low concept), with which the scribe agreed. He paused a second below *'everyday', regular Aesthetic* but quickly moved upwards, drew a line from the center above *low budget* and wrote *low concept film* there. The scribe turned around to face student 2 and they all paused for thinking.

Student 2 said they could discuss the sound feature of indie films. The scribe looked at the digital screen for further information. He drew an oblique line from the center in the bottom-left of the whiteboard as opposed to *Dialogue* and wrote *Charactorization* (sic) there. The scribe looked at the screen and corrected his spelling on *Characterization*. Student 2 added that indie films were about everyday people, so the scribe wrote *everyday people* below *Characterization*.

After that, the scribe discussed with a student at pod 2 about their idea to design the writing as a spreading circle. The teacher approached the students at pod 2 and directed them to unpack all terms in more detail. The teacher suggested that the film *Enough Said* would help them unpack the terms. Student 2 (female) suggested that they could elaborate on the aesthetics of the film. The scribe (male) agreed and said that the lighting in indie films was quite natural and realistic, and student 2 agreed. He drew a short straight line and wrote *lighting based realistic* below *normal, eye level shots, NO flashy cuts*. He then moved downwards to *Dialogue*, drew a dot and wrote *Humor* below *lighting based realistic*. He checked spelling with student 2, and then moved upwards to *narrative* and then back to *Dialogue* to check spelling there.

The scribe discussed with student 2 the plot and characters in the film *Enough Said* in order to find further detailed features of indie films. The teacher moved to their pod and listened in silence. The scribe moved to *narrative* section, drew a dot and wrote *real world events* below *unique characters*. The scribe moved to *aesthetic* section, drew a dot and wrote *hand held cameras* below *lighting based realistic*. The teacher (James, male) moved backward, positioned himself face-to face with the scribe and discussed the difference of characters between indie films and conventional films. They reached an agreement that indie characters were real but did not have to forward the plot. The scribe checked the spelling and style at *Characterization* section. He drew a dot and wrote *no superstars* below *everyday people*. The teacher reminded them to think about another film *Nebraska* and its relation to the discussion.

He suggested that characters in indie films were often not likable. The scribe agreed and bent over to write *not overtly likable* below *no superstars* and drew a dot beside it.

The teacher asked the students at pod 2 (who had not written much on their whiteboard at this point) to join the students at pod 3. Two students (student 5 and student 6) joined them immediately but the other two students did not move and just observed. The scribe compared the dialogue feature between high concept films and low concept films. Student 6 verified with the teacher that in high concept films, dialogue functions to forward the plot. The scribe turned around, squatted, drew a dot and wrote *Doesn't have to move the plot* below *Humor*.

After that, the teacher and the students discussed the nature of characters and dialogue in indie films. The scribe at this point sat and joined the verbal discussion, so writing stopped for a moment. After the discussion, the teacher directed the students to check the lecture slides for further detail. He also asked two other students at pod 2 to join the group at pod 3. The scribe asked student 2 to be the new scribe who agreed. Student 1 asked the new scribe (female) to write quirky characters, so she drew a dot and wrote *quirky/odd* below *not overtly likable*. Student 5 said they could add the film roll, so the scribe moved to aesthetics section, drew a long arrow from there to the top-right of the whiteboard and wrote *Film Roll* there. She checked spelling for *Roll* with student 5. She then drew a small arrow below *Film Roll* and wrote *specification* there. All the other students observed as the second scribe wrote. The second scribe looked at the computer for further information. Student 5 elaborated more on film rolls and festivals with the other students, but these comments were not written up.

The second scribe (female) checked the slides again. She squatted, drew a single arrow from the center and wrote *verisimilitude* at the bottom of the whiteboard, which had not been not verbally discussed. Student 5 elaborated how verisimilitude might relate to low budget, but that was not written up. The second scribe drew a double arrow to connect *verisimilitude* and *Dialogue* on the right. She then drew another arrow to connect *verisimilitude* and *Characterization* on the left. Student 1 praised the clear design of the writing.

Student 5 suggested that they could write about the endings of indie films, so the second scribe (female) drew a long single arrow from *narrative* to the middle top of the whiteboard and wrote *inclusive/ambiguous endings* there. The students and the scribe commented further on the quality of the films and how often the scripts were

bad, which was not written up on the whiteboard. The second scribe proposed to end the writing, but then student 6 added the plot of indie films being down to earth, and student 5 added the sound feature of indie films – the absence of sound as a method of sound design. The second scribe prepared to write in the left middle of the whiteboard. However, she did not know how to spell the word *absence,* so she gave it up and chose *lack* instead. She drew an oblique line from the center and wrote *lack of sound as a method of sound design* between *narrative* and *Characterization.* At the same time, student 5 and student 6 discussed further detail about this point, while the other students observed the writing process. After the second scribe finished, she sat down and listened to student 5 and student 6. The writing stopped again, and students commented on different films they watched. After a while, the second scribe wrote a stylized autograph *INDIE* in full capitals at the bottom of the whole text. The writing ended at this point, but the students continued their comments on different films. After a while, the teacher asked the first scribe at pod 3 to write up another topic – *the similarity and difference of four Hollywood film styles.*

5.3.2.3 The multimodal text

As shown in Figure 5.2 (see the second picture), other than linguistic phrases, the scribe also employed visual resources, such as lines, arrows and shapes, to indicate relations between different elements. In this way, the students' verbal speech was transformed into a multimodal text, both visual and written, which indicated a transduction of speech and group discussion into multimodal writing.

The overall topic – *key elements of indie film style* was placed in the center and was surrounded by seven different elements – *low concept, low budget, regular aesthetic, dialogue, characterization, sound, narrative,* enacting a Center-Margin structure (Kress & Van Leeuwen 2006). The connection between the center and the elements was established by oblique lines. Different elements of indie style were placed in different parts of the board, and were demarcated by empty space. The shape of the elements resembles a circle that clusters around the center. The stylized autograph *Indie* in bold and large size was placed under the drawing, which serves as a title and a cumulative point of the text.

Below each element were sub-features marked with dots (or short lines) and consistent spatial placement (below the main elements). For *regular aesthetic* and *narrative*, perhaps for a lack of space, their sub-feature – *ending and film roll* were written somewhere else, but their connection with the element was established via a single arrow. *Verisimilitude* was different from other elements, in that it did not have

sub-features but was connected to two other elements and the center. The connection with *dialogue* and *characterization* was established via two-way arrows and the connection to the center was established via a single arrow.

5.4 Analysis
5.4.1 Embodied interaction
5.4.1.1 Intermingling between production and interpretation in writing

The detailed description in section 5.3.2 presents how the production and reception of writing as a trace-making practice in the classroom constitutes an embodied interaction between the teacher and the students. The description demonstrates the complexity of group writing practice in the classroom. It involves interaction and coordination of multiple participants to brainstorm and produce knowledge together, as well as sophisticated semiotic decisions about what and how this knowledge should be visually presented and documented on the whiteboard for display and demonstration. Given that the writing practice unfolds in time and often after verbal discussion in the group, the production of writing by the scribe involves his/her interpretation of that discussion. It also involves the audience's reception of that interpretation, and they sometimes intervene in the production process. For instance, the teacher (James, male) required the students to unpack the concepts in more detail when he saw the unfinished written text at the beginning of the writing practice. Some students corrected the spelling of the scribe in the middle of the writing practice. In a sense, as long as the audience participate in the writing practice, and materially manifest their participation, whether verbally, visually or kinetically, they contribute to the meaning-making process. In other words, the writing practice is a creative process operating both in the process of production and the process of interpretation (Van Leeuwen 2021b), whereby meaning-making is attributed in part to the designer and in part to the interpreter.

5.4.1.2 Roles, collaboration and learning

This analysis section of the embodied interaction privileges the interpersonal meaning, with a particular focus on the different types of roles enacted, which is foregrounded in the production process. As described in section 5.3.2, during the group writing activity, it was the students who contributed to knowledge building and designed the representation of knowledge in a multimodal text, whereas the teacher only played a consultant or a monitor role. In other words, the source of knowledge is largely attributed to the students rather than the teacher. However, it should be noted that it was the teacher (James, male) who designed the paradigm for the writing activity. That is, he explicitly demonstrated the seven elements of indie film style earlier on the digital screen, which, to some extent, framed or shaped how students

designed their understanding of this topic. In addition, he can intervene in the students' design process, for instance, he asked the students twice to unpack the terms in more detail, which added depth to the designed multimodal text.

As established in section 5.2.3.3, the role of students involved in the design process can be categorized into three types: the scribe, the discussants and the audience. Following this categorization, student 3 and student 4 enacted the role of the audience, because they observed the whole writing process without any verbal articulation. Student 5 and student 6 played two roles at different times: they enacted the role of the discussant when they participated in the verbal discussion, and they enacted the role of the audience when they just observed. Student 1 and student 2 enacted all three roles: student 1 mainly enacted the role of the scribe and the discussant when he was the selected scribe; he sometimes enacted the role of the audience when he neither talked nor wrote; student 2 enacted the roles of the discussant and the audience first, and then enacted the role of the scribe when she was selected to write up the later part of the discussion. The use of this categorization presents how students can play different roles in completing the task and how such roles can be transformed at different times, which shows the dynamism and fluidity of pedagogy.

In most cases, the discussants discussed together what ideational content should be put on the whiteboard, and the scribe decided how to represent it. But occasionally, the discussants also intervened in the representation process, for instance, student 2 suggested to spread different elements of indie films in a circle, which was taken up by the scribe and formed the basic layout of the multimodal text. Sometimes, the scribe also decided on their own what to put on the whiteboard, regardless of what the others said. For instance, the scribe put *verisimilitude* on the whiteboard, based on her checking of slides on the computer, even though this was not brought up in the discussion initially. In other words, it is possible for the group to direct the scribe as to what and where to write, or for the student scribe to re-shape what has been discussed verbally among the group. However, under most circumstances, the choice of the ideational content is a process of negotiation, as indicated by the instantiation of multiple verbal exchanges. As such, collaboration can be seen to make an important contribution to the multimodal product.

The embodied interaction has implications for learning as well, because learning occurs as interactions with members of our culture and is in part manifested by the mastering of mediation means (Van Lier 1996, cited in Lantolf 2002: 80). Interactions

between the teacher and the students as well as among the students in fact constitute one of the key types of mediation – social mediation. As such, these interactions can help develop student's social mediation and interpersonal skills. The use of whiteboards in the interaction process enacts another type of mediation – the mediation of artifacts – which helps students to learn how to make the best use of the mediating function of whiteboards. This further suggests that learning involves and extends beyond the mastering of knowledge to include how such knowledge is intrinsically linked to culturally framed and discursively patterned communicative practices in our community (Hall 1997), and how our relationships with others are regulated in this process (Vygotsky 1987).

5.4.2 Multimodal ensembles: Aptness of fit and multimodal orchestration

This section presents how students make use of different semiotic resources with rhetorical intent for their affordances, and how they design the multimodal orchestration apt to the characteristics of the specific environment. In other words, the semiotic choices they make constitute a multimodal orchestration that is based on the principle of aptness of fit. It discusses the semiotic potential of some material resources (e.g. punctuation, size, boldness, case, spacing, spelling, sequencing) instantiated in the design process, which have often been taken for granted and thought to be meaningless. It will show that students can make meaning with these resources, framed by the power of social, cultural and institutional conventions (Foucault 1981), and that rhetorically framed, these choices and ensembles of choices give different shapes to knowledge (Kress & Van Leeuwen 2001; Lemke 1990).

5.4.2.1 Punctuation, size, boldness, case, spacing

In designing the multimodal text, the scribes use punctuation, size, case and spacing to create salience and framing (Boeriis & Nørgaard 2013; Kress & van Leeuween 2006), which highlights the noticeasibility of certain knowledge, and creates boundaries between different sections of the text. Specifically, six different types of punctuation are employed in the multimodal text: hyphen, slash, comma, single quotation mark, apostrophe, and period, among which the comma is most frequently used. As Mavers notes (2007: 163), the relatively small group of punctuation marks in contemporary English writing have regularized but not fixed functionalities, and here the students' use of punctuation on the whiteboard provides grammatical framing to organize the text into units of meaning, as well as moments of pausing for the audience[41]. The use of punctuation in this way helps get information across.

---

[41] The scribes add some of the dots while waiting for the discussants to supply the content.

In addition, in the multimodal text, the letters are not in the same size, boldness or case. The title *INDIE* has the biggest size. It is in upper case and in bold, which assigns salience to it. The second largest word is the center – *key elements of indie style,* then each element (e.g. *low budget*), and then the sub-features (e.g. *relatable*). As such, the difference in typographic size not only assigns various degrees of salience to the knowledge at stake, thus projecting a reading path (Kress & van Leeuwen 2006) for the audience, but also indicates a level of information specificity, with a smaller size indicating a more nuanced level of meaning. In addition to font size, the scribes also use spacing to organize and frame information, for instance, they space the sub-features of each element together, which indicates a connection of information, while they demarcate elements via the use of empty space, which indicates a disconnection of information. Some of the typographic size differences are presented in Figure 5.3.

Figure 5.3 Some of the typographic size differences in the multimodal text

It should be noted that the scribe makes these semiotic choices very quickly in the production process, and they make meaning not only with just one resource like punctuation, but combine multiple semiotic resources (e.g. punctuation, size, boldness, spacing) at the same time, which shows how semiotically resourceful and capable they are, and how they play an agentive role in the design process. Additionally, the fact that the scribe tries to use punctuation to create a sense of temporal phrasing, and to compensate for the loss of temporality in the transduction of speech into writing as a written product, indicates how they are conscious of different modal affordances, and the gains and losses involved in the process of semiotic transduction.

5.4.2.2 Spelling

Noteworthily, both scribes (student 1 and then student 2) paused in the production process to check spelling. The first scribe stopped three times to check his spelling, especially with the word *characterization*. The second scribe stopped twice to check spelling. She stopped for the first time for the word *roll,* because she was not familiar with this film jargon, so she consulted the spelling from student 5 who contributed this idea. The second time she did not know how to spell the word *absence,* so she used another word *lack* to replace it. The spelling section in the multimodal text is presented in Figure 5.4.
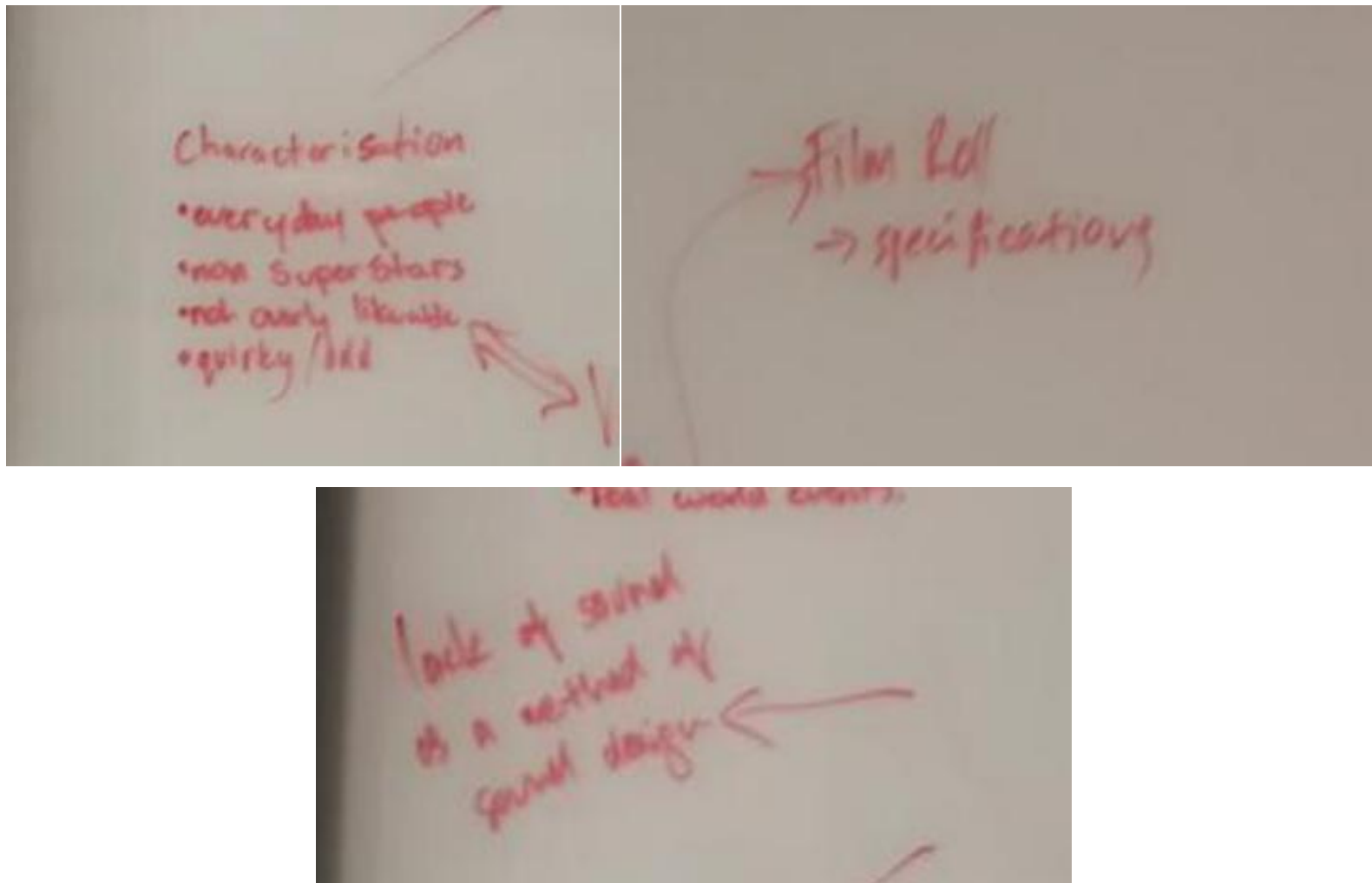
Figure 5.4 Spelling section of the multimodal text

The fact that both scribes pay special attention to spelling[42] indicates their effort to seek correctness (be precise) and follow conventions in their writing, which is representative of institutional and curricular learning. Arguably, the second scribe is quite resourceful in handling the design "crisis", because when she realizes a potential issue arising from her spelling, she turns to peers for help and uses synonyms to resolve the problem. In other words, she not only makes flexible use of her inventory of semiotic resources, but also expands her own semiotic repertoire via social mediation among peers, which enacts situated learning.

In short, seemingly insignificant material resources like punctuation, size, boldness and spacing have great potential to make textual meanings such as salience and framing, and are often used jointly by the sign maker in their making of a multimodal text to create cohesion. Translated in the classroom, these material resources can be very useful to highlight or background certain knowledge as well as adjust audience attention. Even details like checking spelling can be important for learning, because the mediation entailed in this process can help expand the sign makers' semiotic repertoire and develop their semiotic resourcefulness. A close look at the context of this text production, whereby the teacher directed the students to review key concepts for their final assessment so as to identify any gaps in their understanding, highlights the need to look into these seemly insignificant resources.

5.4.3 Semiotic transduction: Synoptic and dynamic

This subsection presents how students employ the concept of metafunction (subconsciously) as a semiotic principle to orchestrate the multiple modes and media involved in the text-making process. Orchestration describes the processes of selecting/assembling/designing the semiotic resources apt to the sign maker's interests shaped in the context of situation and the context of culture, in relation to the modal affordance and the needs of the audience (Kress 2010). In the making of the multimodal text, certain resources are made available in a specific order, and this sequencing of semiotic resources has an important impact on meaning-making, because it formulates the staging of communication. In the making of this type of multimodal text, speech often comes first before writing (with only a few exceptions). In other words, in most cases, the meaning introduced in speech is re-articulated in writing in a relatively more explicit and concise manner. However, writing does not just re-encode the meaning made in speech, it reshapes it as well. As such, the semiotic transduction of speech into writing entails both semantic equivalence and

---

[42] This may also reflect how the automatic correction function in software like Word, emergent from the rise of computers, impacts students' ability to write correctly on a page.

semantic shift.

Transduction can be conceptualized synoptically as an end-product, pertaining to what, where, and how meaning is sustained and reshaped. At the same time, drawing on translation studies (e.g. de Souza 2010; Wang 2021), transduction can also be considered dynamically as a process of intermodal re-instantiation, The transduction process involves a distantiation (Martin 2008), an ascend along the instantiation cline in the source mode to the point whereby meaning is available in the target mode, and a re-instantiation, a descent along the instantiation cline in the target mode to the level of text. Given the complexity of meaning-making processes, transduction can involve complex distantiation and re-instantiation routes consisting of multiple ascending and descending moves along the clines in order to properly represent the logogenetic patterns in the target mode (de Souza 2010; Wang 2021). Very often the more different two semiotic modes are, the more complex the transduction route is.

This project combines synoptic and dynamic perspectives in its examination of transduction of speech into writing. However, speech and writing, although theorized as distinct semiotic modes (Bateman et al 2017; Kress 2010) for their distinct materiality, share certain representational functions in the language system, and only a small amount of data is examined in detail in this chapter. The dynamic transduction route seems to take place at text level in the selected data, without too much ascending and descending in the transduction process. As such, this project focuses its discussion on the synoptic perspective of transduction to explore where, what and how meaning is sustained and reshaped.

5.4.3.1 Semiotic transduction: Semantic equivalence and semantic shift

As stated above, the transduction in the selected data takes place at text level, so metafunctional meaning is used as the anchor to compare how meaning is sustained and reshaped when information is transducted from speech into writing. Overall, most of the ideational meaning made in speech is sustained in writing, especially in regards to the key knowledge points that are concerned with the characteristics of indie film. However this ideational meaning is no longer expressed at the rank of clause but often in nominal groups in an extremely concise manner, which indicates a shift in the rank of expression. The textual meanings made in speech such as prominence and foot boundaries is also sustained in writing to some degree (see section 5.4.2), although a different meaning-making logic is utilized – spatial arrangement rather than temporal unfolding of elements. Most of the interpersonal meaning is lost when information is transducted from speech into this form of writing whereby the modal structure is

deleted, so there is a loss of mood and modality. The maintenance and the shift of metafunctional meanings is indicative of the scribe's assessment of the transduction task: the key is to highlight knowledge and get it across to the audience rather than to construe interpersonal relationships.

The transduction of speech into writing also engenders another division of semiotic labor across different semiotic resources in the produced multimodal text. In the multimodal text composed largely by nominal groups and visuals, the ideational meaning is primarily realized by lexical items (including groups), whereas the textual meaning, such as information order, framing and salience, is largely realized by the placement of visuals in space (symmetrical arrangement and the bullet points). In addition, the spatial arrangement of visuals often interacts with nominal groups to assign prominence to the ideational content, demonstrating how the textual meaning coordinates ideational prominence and foregrounds certain aspects of knowledge.

In the multimodal written text, because of a lack of verbs, the interpersonal meaning is greatly weakened. This is understandable, given that the students design a diagram-like text to represent their semi-scientific understanding of this topic. This design connotes their thinking of what is appropriate presentation of knowledge in film studies – abstract and objective – and what it is like to be a student in film studies – precise and concise, which demands a downplay of interpersonal meaning. The downplay of interpersonal meaning may also in part relate to the nature of their final assessment – an academic essay, which orients them towards objective knowledge and argument rather than subjective feelings. Nevertheless, their withdrawal in their personal commitment in the meaning being made and presented on the whiteboards, consequently results in a higher epistemological demand for the audience, as explained in the following section.

In short, the changes brought by the semiotic transduction of speech into writing in this case are two fold: firstly, most ideational meaning and some textual meaning in speech are sustained in writing, but most interpersonal meaning in speech is lost in the transduction; secondly, for those sustained meaning, there is another round of division of labor across different semiotic resources to realize such meaning. This suggests that transduction is a dynamic re-instantiation process. In the produced multimodal text, the ideational meaning is largely linguistically realized, while the textual meaning is largely visually realized, and the interpersonal meaning is downplayed, which creates a division of metafunctional labor in the multimodal mix. This also

indicates that the semiotic weighting (Mavers 2007) – how meaning is balanced across the text – is significant, because a simple shift in one facet can have implications for the whole.

5.4.3.2 Epistemological consequence: Reshaping knowledge

When a curricular entity is realized with different modes and media in a multimodal ensemble, there are epistemological consequences for knowledge (Kress & van Leeuwen 2001), and "a huge number of variations on a concept are made possible" (Stein 2003: 135). This section presents how knowledge is reshaped in the transduction of speech into writing, demonstrating that a small shift in semiotic resources can have a significant impact on the representations of knowledge and on audience experience.

5.4.3.2.1 Reshaping knowledge in the writing practice

In the process of creating the whiteboard text, the sequence of student actions makes an important contribution to the meanings being made. The mediatory role of a whiteboard frames the writing practice pedagogically, through the transduction of speech into writing. In this example, the writing sequence construes a periodicity of information flow (Martin & Rose 2007). The scribe commenced the text with *Key Elements of Indie Style* and ended with *Indie.* They placed *Key Elements of Indie Style* in the center of the whiteboard and in large font size at the beginning of the text production. This gives prominence to the ideational content, and flags what is to come. They wrote *Indie* in bold when the other elements had been completed, and placed it below the drawing as the label of the whole graph. This echos the center and culminates the information. The produced text reshapes the periodicity: the Center enacts a macroTheme and predicts the overall information flow; each Margin title enacts a hyperTheme that further flags what is to come, namely the subsections immediately below, most of which are further realized by several bullet points. As such, the periodicity is not so much a temporally-unfolding wave, as is the case in some forms of written discourse, but "pulse points" of attention and focus for the text as a whole that can be realized in different means. Visual periodicity of the multimodal text is presented in Figure 5.5.
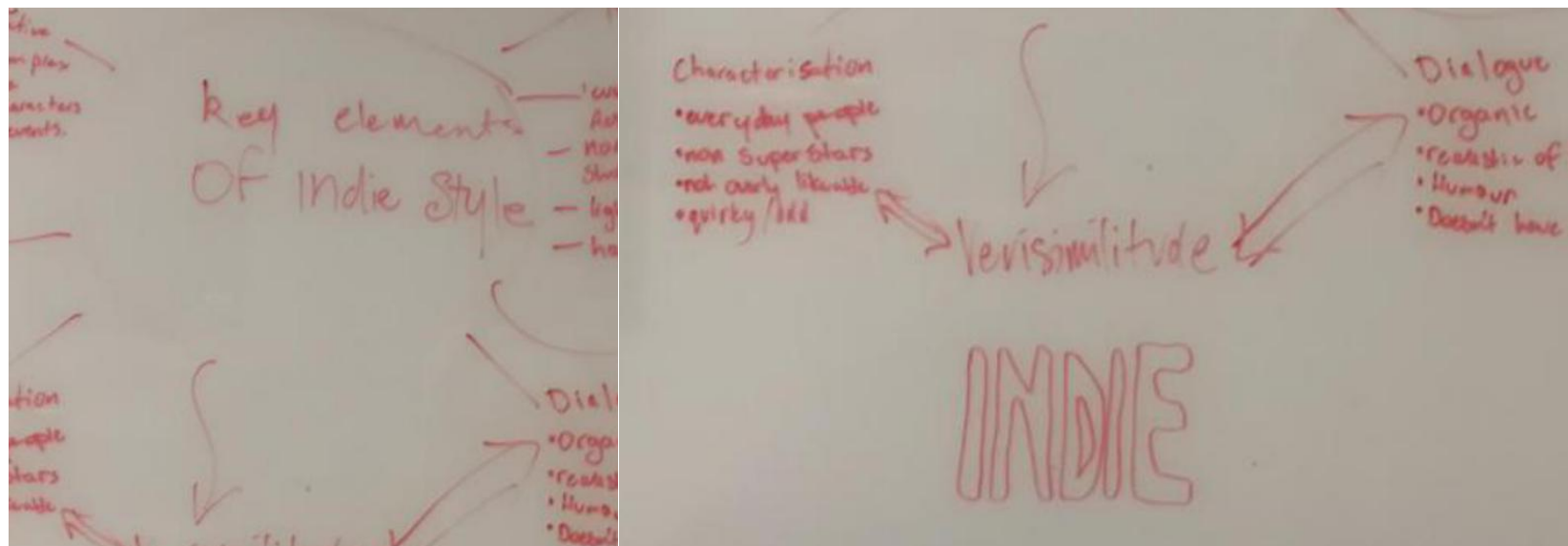
Figure 5.5 Visual periodicity in the multimodal text

Despite the fact that periodicity has to some extent been carried over from the process of production to the final product, it is nevertheless the case that, once the text is completed as an end product, the meaning evident in the sequence of text production itself is somewhat lost, because all semiotic entities are then simultaneously presented to the audience. In turn, even though aspects of this sequence are compensated for in the spatial design of the text (e.g. the enactment of salience via a combined use of punctuation and size), the completed product ascribes a greater potential for agency to the audience, now that they do not depend on the original discussion to acquire information, nor on watching the text unfold, because they can see the whole multimodal text in front of them. In other words, the audience has some freedom to choose a reading path, since this is no longer determined by the speaker or the scribe. Even though the scribe can project an intended reading path by drawing on the principle of salience in the final product, the audience can still choose to subvert it. As such, while the sequence of the writing practice contributes to the periodicity of information flow, some aspects of this are lost when the practice has been completed.

In the transduction from speech to whiteboard text, there is also a shift in the visibility of the source of knowledge and a re-composition of information engendered by the displacement of time-space once the product is completed, which further indicates gains and losses of meaning (Kress 2005). In the verbal discussion, the social actor (Van Leeuwen 2008a) was highly visible, since it was produced in the immediate context of situation. In other words, it is easy to trace the source of articulation based on distinct voice qualities, and the other members of the group can also directly see or hear the speaker. But once speech is transformed into writing, in this case, a composite visual/verbal text, it is detached from the context of production, hence no co-presence of signs and the sign maker, and the original sign-maker becomes less visible. It can be quite challenging to trace the source of each idea, given that they are all written by the scribes[43] (student 1 and student 2). As such, the social actor is somewhat deleted in the transformative process, and individual private knowledge is transformed into collective public consensus. Also, as introduced above, in the verbal discussion, students often shifted between different elements of indie style, so the ideational content was not well organized. When the verbal information was transformed into writing as a multimodal text, the students made use of framing, such as white space and sub-headings, to reorganize the ideational content. In this way, order is established and information is more tightly packed and organized. As

---

[43] Of course, this also depends on how familiar the audience is with the immediate context of production. It is possible for the group members to identify the source of each knowledge point, but not so much for other audience members in the class who have not directly participated in the writing practice.

such, in the transduction from speech to writing, what is gained is information order, while what is lost is some authorial voice.

This transduction of speech into writing also foregrounds some aspects of knowledge over others and adds some new knowledge. Given that the discussion took about 30 minutes, much information was exchanged verbally. However, since writing was materialized within a framed space, the scribes made decisions as to how to represent the knowledge economically. As such, not everything that is said is written down. Whatever is written is made salient, because it is assigned temporary permanence (compared with the fleeting and ephemeral nature of speech) and is displayed in a public domain, which represents what students deem most relevant. At the same time, meaning is highly condensed when compressed into nominal groups, while a full clause can be more expressive, and can unpack relations between semiotic entities more clearly (Eggins 2004; Ravelli 1988). So when information is condensed from verbal clauses to written phrases, more commitment is required from the audience to unpack the information. In addition, when verbal clauses are transformed into nominal groups, the verbs are taken away, hence no mood or modality, which indicates a great loss in the interpersonal meaning. The content of writing is largely convergent with the content of speech, but it also diverges from speech at several points when the scribe adds their own understanding (e.g. *verisimilitude)*, which had not been discussed verbally, or when the scribe chooses not to write up some points verbally discussed. The convergence further reinforces the knowledge at stake, and the divergence extends the knowledge, again demonstrating that the semiotic transduction results in the reshaping of the knowledge at stake.

5.4.3.2.2 Reshaping knowledge in the writing product as a multimodal text

The verbal and visual components of the whiteboard text both contribute to the meaning-making process, which is not realized in speech. As illustrated in Figure 5.2, and at the rank of the whole text, the layout design instantiates a taxonomic understanding: indie film style is comprised by seven factors, including *low concept, low budget, verisimilitude, dialogue, characterization,sound,* and *narrative.* Visually, this text instantiates a Center-Margin structure (Kress & Van Leeuwen 2006) to configure the relations between different semiotic entities: the overall topic is placed in the center, while each subtopic is placed around it, thus construing a dependent relation for their meaning-making. The overall topic — *Key Elements of Indie Style*, is made salient via its placement in the Center, its large typographical size, and initial capitalization. The radiating arrows establishes the connection between Center and Margins, which creates a unity of information. The empty space and

semi-symmetrical arrangement of each subsection construes the framing of the text design, and thus the framing of different knowledge points. As already noted, the design of the information structure also construes layers of periodicity.

Further contributions to the multimodal text are made with visual resources such as lines and arrows. In the multimodal text, the spatial arrangement construes two types of relations between semiotic entities, among which one-way lines construes class-member relations (Martin & Rose 2007) between the Center and Margins (e.g. *elements of indie style* and *characterization*), while two-way arrows construes an exemplification relation between *characterization* and *dialogue*, as well as *verisimilitude*. That is, a verisimilitude effect can be seen in the characterization and dialogue of the film. Additionally, the class-member relation is made prominent in some of the sub-sections through a dominant and consistent spatial arrangement of subsection title followed by bullet points with key words (e.g. *narrative: - non complex; - relatable*). That is, this text foregrounds the class-member relation via consistent spatial arrangements and titling. Some of the visual resources are presented in Figure 5.6.
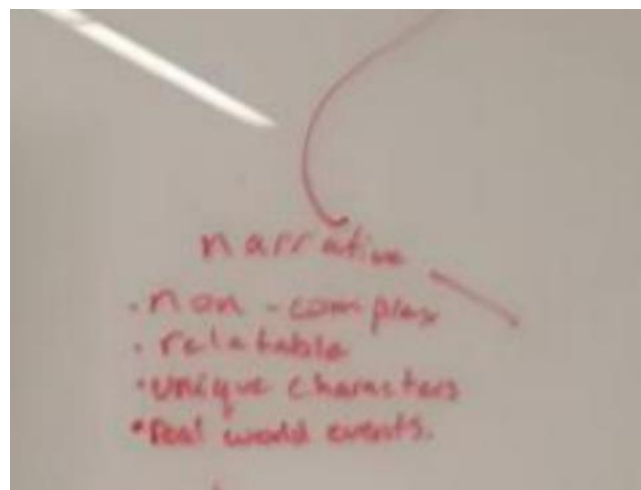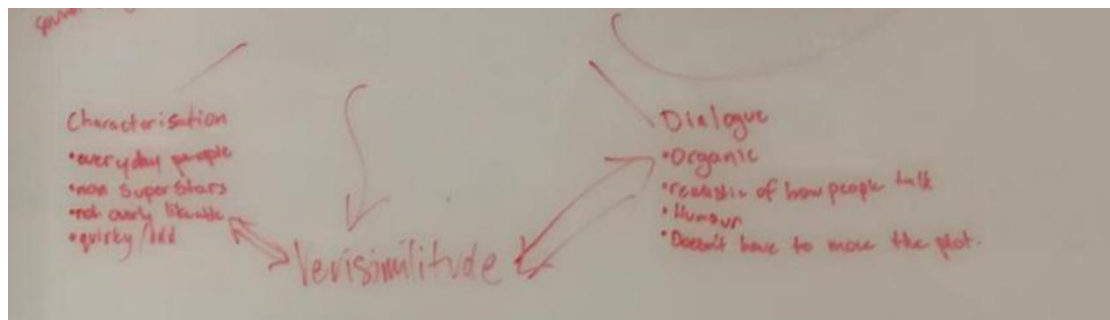
Figure 5.6 Some visual resources in the making of multimodal text

Also the linguistic features instantiated in this text suggest a higher interpretative demand for the audience. In this multimodal text, the linguistic expressions are dominantly realized by nominal groups (such as *film rolls, unique characters, non superstars*). Because of the use of sub-classifications (such as *Dialogue, narrative, lack of sound*) the subject is to some extent implied, and features expressed below the sub-classifications (such as *organic, quirky/odd*) can be interpreted as its attributes. However, because of a lack of verbs, such interpretation is projected via its spatial arrangement, whereby the sign maker does not explicitly account for such interpretation. As such, freedom and responsibility for interpretation are distributed to the audience. The use of nominal groups rather than a full clause also indicates the sign-maker's assessment of the audience's epistemological level: arguably, this may suggest that the sign maker is confident that the audience can understand the knowledge at stake even if it is not fully unpacked. This semiotic choice is arguably apt to the characteristics of the specific learning environment: the students need to unpack dense knowledge in a limited space, whereby most of the knowledge has already been taught before, so they integrate the economy of representation and the audience's epistemology in their design. Some of these linguistic features are presented in Figure 5.7.

narrative
- non-complex
- relatable
- unique characters
- real world events

Characterisation
- everyday people
- non superstars

Dialogue
- Organic
- realistic of how people talk
- Humour
- Doesn't have to move the plot.
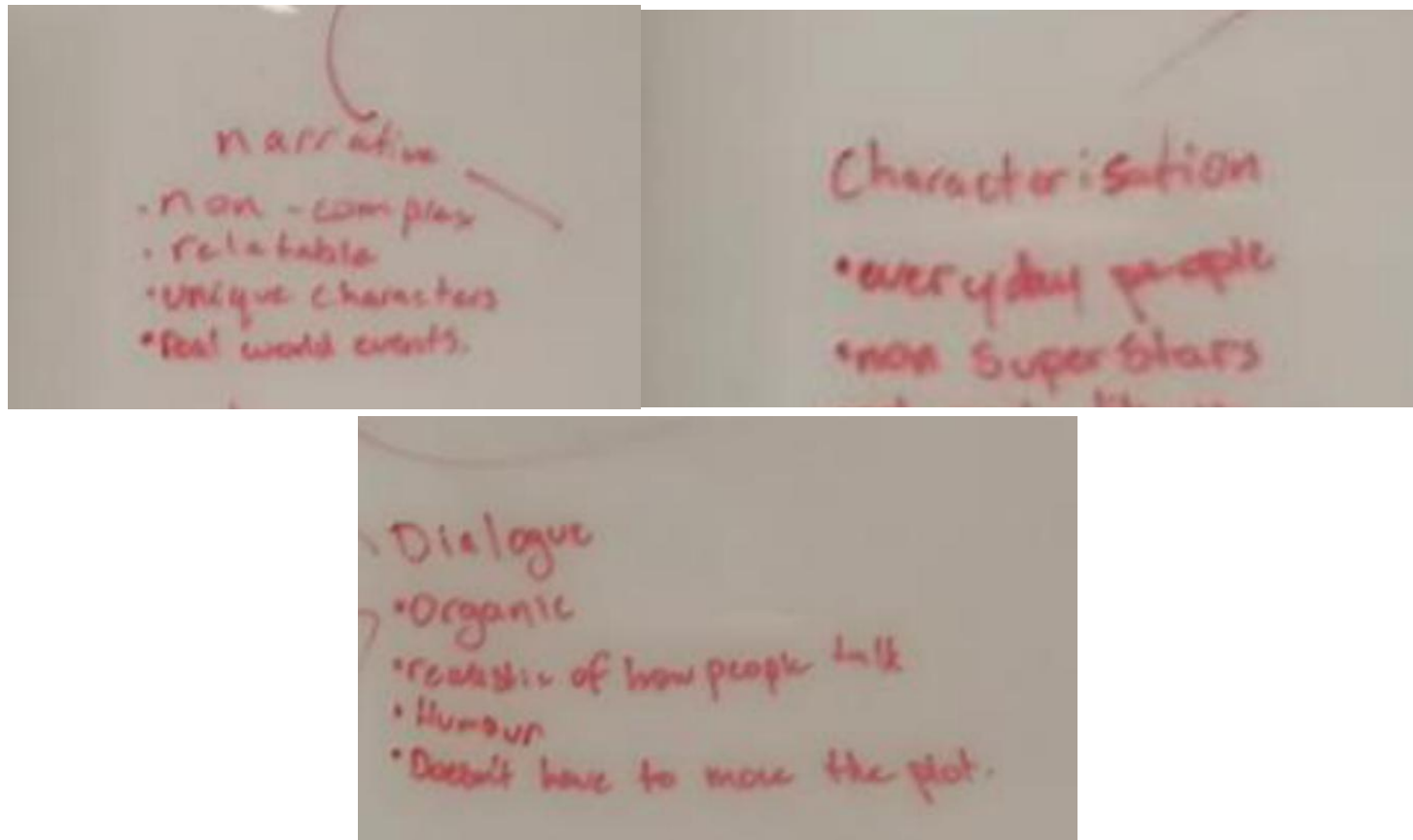
Figure 5.7 Linguistic features of the multimdoal text

Thus, the transduction from speech to writing, as mediated by the whiteboard and its visual and verbal elements, greatly affects the reshaping of the curriculum knowledge. Once the text has been completed, this reshaping weakens the visibility of the original source of the curriculum knowledge, and transforms individual knowledge into public consensus. It reveals the students' shared knowledge of technical and non-technical features of indie film style, and reorganizes ideational information and patterns of information flow. Some knowledge is made prominent, and some new knowledge is added. In addition to curriculum knowledge, this transduction also reshapes the audience experience, whereby the audience are assigned more freedom of interpretation, but at the same time faced with higher demands for interpretation.

The discussion of the mediation of the whiteboard and its impact on the reshaping of the curriculum knowledge can be extended to other classrooms, whereby whiteboards are envisaged to be used and the transduction of speech into writing takes place as a result of it. In other words, whenever whiteboards are used as a mediation of pedagogic practice, there might be semiotic transductions entailed in this process. Since different semiotic resources have different implications for knowledge, the semiotic transductions will have epistemological consequences, whereby the representation of knowledge and audience experience are changed. In addition to the transformation of the knowledge at stake, the use of whiteboards in the classroom either individually or collectively can also mediate the social relationship among the participants who learn from each other and regulate their relationships in the interaction process. As such, curricular learning is in part a process of mediation and interaction, whereby material resources and embodied interaction are necessarily involved and thus need to be accounted for.

5.6 Conclusion

The analysis in this chapter demonstrates that the students' use of whiteboards in the classroom is a process of semiotic design, whereby a principled engagement with different modes and media is enacted. Classroom design in itself does not suffice to promote teaching and learning, without informed and strategic use. Curricular learning is construed as a process of meaning-making or text-making, which demands engagement with different modes and media of communication and representation as well as their interrelationships (Mavers 2009). The semiotic work of curricular text-making entails making decisions regarding which resources are most apt to the expression of meaning, and those choices are significant for how meaning is shaped.

In particular, the students' collective use of whiteboards for writing in the classroom enacts what Bernstein (1996) terms an "invisible" pedagogy, which is different from the teacher's use of whiteboards for writing. What distinguishes the discussion of the use of whiteboards in group discussion, from the writing of a teacher on a whiteboard, and from an individual student writing on a page or device? Compared with the teacher's writing, the students' use of whiteboards in the classroom suggests that knowledge is no longer just transferred from experts (teachers) to the students; instead, knowledge is construed as an emergent phenomenon, whereby it is legitimate for students to actively design and manifest their understanding of knowledge. As such, the authority and source of knowledge have shifted at this moment from the teacher to the students, which aligns with the design feature of the "Active Learning Classroom" that mediates "invisible" pedagogy. Compared with individual writing like mind maps afforded by pen and paper (e.g. Somekh & Mavers 2003; Van Leeuwen 2020), group writing suggests that knowledge is an outcome of co-construction and negotiation. In other words, students need to learn how to collaborate with each other, which aligns with another design feature of the "Active Learning Classroom" that mediates an "interactive" pedagogy. As such, the use of material resources in the classroom – by whom and in what manner – constitutes part of the pedagogic style.

The analysis of the embodied interaction shows that social mediation has a significant impact on learning, and on regulating the students' relationship with each other. It also shows that students can enact different roles at different points of the writing activity, similar to the teacher enacting different roles in different lesson activities, as discussed in Chapter 4. The students' orchestration of different semiotic resources in the multimodal ensemble also has implications for assessment, whereby all signs "are taken seriously both in isolation and in relation to other co-present signs" (Mavers 2007: 171). Supporting students in their representation of a body of knowledge with diverse semiotic resources can help them prepare for participating in the diverse discourses and genres of contemporary society.

The above analysis also shows that in the transduction of speech into writing mediated in the use of whiteboards, there is an enactment of a different pedagogic experience and a reshaping of curriculum knowledge in many respects. This further suggests that small changes in the use of material resources have implications for mediation and communication in the classroom: material resources are transformed by use into semiotic resources. In the transduction of speech into writing, students do not just repeat what is said in speech, but instead actively design the learning experience

with multiple semiotic resources. Ravelli (2019: 348) has shown that "elements which might otherwise be regarded as being trivial, such as writing sequence, font size, layout and punctuation … have significance for the meaning-making practice of the discipline". Such elements have the potential to frame different knowledge points and foreground certain aspects of knowledge over others. This suggests that students need to become semiotically resourceful to construct a positive learning experience for themselves, according to the immediate communicative purpose, and to be aware of how this might impact upon the representation of curriculum knowledge.

In addition to practical implications, the detailed analysis in this chapter can also have implications for a highly contested issue pertaining to the theoretical distinction and connection of media and mode in multimodal studies. The analysis in this chapter demonstrates the significant role of medium in the meaning-making process: when the medium is transformed from embodied vocals to whiteboards and marker pens, the selected mode is transducted from speech into writing, and the knowledge at stake is reshaped in multiple ways. In other words, medium matters semiotically. In order to interpret the meaning, we need to however have fluid notions that set permeable boundaries among different concepts and allow for different interpretations.

The detailed description in this chapter not only reveals the complexity of meaning-making practice in the classroom, but also suggests that a binary description of classroom linguistic discourse can no longer work without significantly reducing the actual complexity in the classroom. Such complexity of classroom interaction calls for a multimodal analysis that integrates the production and interpretation of meaning, an analysis that puts human agency back in design and interpretation, and builds on an adequate understanding of multimodality, cultural history and the role of semiosis in social life.

It should be noted that the discussion of the use of whiteboards is just one "point of fixing" in the semiotic chain (Stein 2008: 99) of the lesson. Meaning often co-emerges across time and space in the dynamism of the classroom (Leander & Wells 2006). As such, an expansion of the data to account for the use of whiteboards across lesson genres and curriculum genres (Christie 2002) might yield further findings. Future research can also explore how the students' writing in the classroom construes their identity so as to unpack the ways in which the social interrelates with the individual. It can also explore and compare other types of semiotic transduction enacted in the classroom (e.g the transduction of speech into embodied movement) to examine whether different types of transductions will have different shaping on the

meanings being made.

The above discussion has demonstrated that the material, the semiotic and the social aspects of space are entangled, and need to be considered together in practice. As such, the next chapter will explore how rhythm is used as an underlying semiotic principle that brings all these aspects together. This will underpin the exposition of the production and the reproduction of space in practice.

Chapter 6 Space in coherence: Modelling rhythm as a multifaceted construct
A social semiotic understanding of rhythm in "Active Learning Classrooms"

6.1 Introduction

While the descriptive analyses of Chapters 4 and 5 begin to unpack the complexity of educative spaces in relation to pedagogic practices, three further questions remain unresolved. Firstly, the institutional discourse disseminated around the campus as well as the material designs of "Active Learning Classrooms" establish normative rules and conventions about when particular practices should take place and in what particular spaces (Adam 1995: 66). In other words, space participates vitally in the production and reproduction of social relationships. Yet, there is a paucity of theory to describe and interpret this phenomenon socially beyond an immediately instantiated text, and there is also a paucity of empirical research that compares what is promoted in the institutional discourse and the designed space with what actually happens in the performed space.

Secondly, in order for a multimodal text to "hang" together as one piece, there must be a certain degree of coordination and synchronicity among diverse semiotic resources. Otherwise, the text would appear strange or even collapse. While Chapters 4 and 5 describe complex patterns of different semiotic resources instantiated in the classroom, and hopefully students experience them as a coherent lesson, yet what enables this coherence has not been addressed. Thirdly, although teachers and students are positioned in the same classroom setting that affords the same resources and for more or less the same pedagogic functions, yet lesson experiences are construed as somehow both similar and different. Little research has examined the factors that engender these similarities and differences. In an attempt to address these questions in detail, this chapter attends to the description and interpretation of space in practice by referring to and developing the notion of rhythm as a multifaceted construct. In other words, the exploration of rhythm constitutes an attempt to develop a semiotic principle or mechanism that brings together different aspects of practice in space as an assemblage and to investigate how this assemblage means in a broader social context.

This chapter adds a spatial dimension to the notion of rhythm, which responds to "an over-emphasis of the temporal and an under-emphasis of the spatial in rhythm analysis" (Lefebvre 2004: ix). It synthesizes the common themes and complementarities of two different accounts of rhythm (e.g. Lefebvre 2004; Van Leeuwen 1992, 2005a) to show how the semiotic side and the social side of rhythm bundle together as layers of signification, and how the notion of rhythm can be used

as a pedagogic tool to achieve pedagogic functions in the pedagogic context. Under this theorization, space and time are considered together in the exploration of rhythm configured as temporal-spatial experiences. Bridging these perspectives together, the aim of this chapter is to contribute to an understanding of rhythm in terms of its material, semiotic, social, and pedagogic aspects, and to develop systematic ways of analyzing, describing and discussing its multifaceted nature. By coupling space and time, this chapter will also contribute to a temporal understanding of space and a spatial understanding of time, which is particularly useful in investigating the patterns of multi-scalar temporality (Edensor 2010: 2), and how individuals become grounded in time-space via interactions with each other. In doing so, it ultimately contributes to an understanding of the roles that space plays in the production and reproduction of social relationships.

This chapter is theoretically informed by Van Leeuwen (1985, 1992, 2005a) and Lefebvre (1991, 2004), and analytically informed by Halliday (1970) and Martin and Rose (2007). Concrete rhythm analysis in this chapter is also influenced by studies in space (Ravelli 2000; Ravelli 2018; Ravelli & McMurtrie 2016), movement (He 2020; McMurtrie 2011, 2017; Martin & Zappavigna 2019; Ngo, Hood et al. 2021), and music (Han 2022; Van Leeuwen 1999).

The chapter synthesizes two complementary accounts of rhythm, presents the ways rhythm functions to make semiotic meaning that symbolically articulates social meaning, and provides a multifaceted theorization of rhythm which outlines key parameters for concrete rhythm analysis. Rhythm is then analyzed in the designed space and in the performed space of the "Active Learning Classrooms" at UNSW.

6.2 Literature review
6.2.1 Two complementary accounts of rhythm
The notion of rhythm has been assigned great significance both in everyday life and in academic research, especially in studies of temporal structures and processes. Rhythm has been claimed as a basic mode of being (You 1994), and people even go as far as to say, "I rhythmize, therefore I am" (Jousse 1974: 175). In his study of music, film, and speech, Van Leeuwen (2005a: 181) suggests that rhythm is a basic biological given and the "life-blood" of semiotics, claiming that human actions and interactions are by nature rhythmically coordinated. Similarly, but casting his attention to everyday life, Lefebvre (2004: 15) argues that "(E)verywhere where there is interaction between a place, a time, and an expenditure of energy, there is rhythm." Their accounts are not exactly the same, but provide complementary insights to each other: Van Leeuwen's theorization of rhythm attends largely to its semiotic side, thus

facilitating an understanding of the meaning potential of rhythm and the ways in which it is realized; Lefebvre's account of rhythm attends to its social side, thus contributing to an understanding of these often unacknowledged pulses in everyday life through which social life is regulated and experienced. However, despite the ubiquity and the significance of rhythm in social life, rhythm has been on the margins of linguists' attention, in part because it was largely thought to be meaningless (Martinec 2018). Dis-aligning with a non-semiotic view of rhythm, this project theorizes rhythm as a multifaceted construct that carries rich meaning potential and functions as the integrative principle to engender spatial coherence.

The essence of rhythm has been mapped from two complementary perspectives. For Van Leeuwen (2005a: 182), the essence of rhythm is alternation between two polar states[44]: an up and down, a tense and lax, a loud and a soft, a night and a day, an ebb and a flow, and so on. For Lefevbre (2004: 6), there is no "rhythm without repetition in time and space, without reprises, without returns, in short, without measure". However, he clarifies (2004: 6) that "there is no identical absolute repetition indefinitely... there is always something new and unforeseen that introduces itself into the repetitive." In other words, rhythm brings with it a differentiated time, and repetition is subject to alteration and difference. He further contends (2004: 230) that "every rhythm implies the relation of a time with space, a localized time, or if one wishes, a temporalised place," dismantling the entangled relationship between time and space. The integration of time and space in Lefebvre's theorization of rhythm can help complete the exposition of the production of space, and elucidate the roles that space plays in everyday life.

It should be highlighted that Lefebvre's theorization of rhythm as repetition in time-space should be in no way understood as a static conceptualization of space nor an abstract conceptualization of space that is detached from social context, for rhythms are essentially dynamic and emerge from human practices. Part of the multiplicity of flows and rhythmic processes emanate from, pulse through and center upon space, thus contributing to its situated dynamics by affording a mix of temporal events (Crang 2004). Rhythms produced in human practices within a space formulate a continuous situated "engagement with the material, sensory, social and cultural context in which we dwell" (Pink 2007: 62).

---

[44] In Van Leeuwen's (2005) theorization of rhythm, such alternation between two "opposite poles" is so essential to human perception that we perceive it even when, "objectively", it is not there. In other words, rhythm is imposed by subjective perception rather than objective alternation (Lehiste 1973).

The mapping of rhythm as alternation between two polarities and the mapping of rhythm as repetition (entailing difference) in time and space are not ontologically divergent from each other, with the latter a broader notion subsuming the former. The emphasis on perception and the emphasis on change highlight the subjective and dynamic nature of rhythm. In the current thesis, synthesizing these two perspectives, a broad notion of rhythm is adopted, whereby the alternation between two polar states and the repetition in time-space will both be seen to construe rhythm. This synthesis enables a close examination of the spatial-temporal patterns of "Active Learning Classrooms" at UNSW as a designed space and a performed space. In this way, the dynamic nature of the spatial-temporal patterns produced therein can be conceptualized, described and uncovered.

The notion of rhythm has often been assigned a mechanical overtone, with its organic aspect being brushed out. However, Lefebvre (2004) foregrounds the body and highlights the interconnection between rhythm and corporeal experience. He (2004: 21) stresses that the rhythm analyst must drawn on "his (sic) breathing, the circulation of his blood, the beatings of his heart and the delivery of his speech as landmarks", and recognize that rhythms are folded in and through the permeable body. The rhythm analyst must take their own body - "its respirations, pulses, circulations, assimilations... durations and phases of durations" - as the measure of other rhythms. In his view (ibid: 19), disembodied appreciation of rhythms is impossible, for "to listen to one's own body is necessary to appreciate external rhythms." Lefebvre's emphasis on embodied rhythm in fact aligns with Van Leeuwen's (1985) proposal that rhythm is inherently perceptual, which is opposed to the Cartesian separation of mind and body. Van Leeuwen (1992: 236) advances this argument further by calling for a subjective auditory rhythm analysis rather than objective instrumental measurement (e.g. acoustic analysis), for what one hears might be different from what is "objectively" there.

Following the studies of Van Leeuwen (1992) and Lefebvre (2004), rhythm analysis in the current thesis understands rhythms enacted in "Active Learning Classrooms" as embodied and subjective spatial-temporal experiences. As such, all concrete rhythm analysis is performed auditorily[45], and the validity of the perception is enhanced by inviting other participants to listen together to the audios of film

---

[45] However, given that the researcher is a non-native English speaker, this project employs software Praat to capture the prosodic features of speech (see Chapter 3 and Appendix B) in order to facilitate its auditory analysis. It should be noted that this project highlights a listener-oriented auditory analysis, so the use of software as instrumental analysis is only supplementary and not all researchers will need that.

studies lessons performed within "Active Learning Classrooms". Native and non-native English speakers who were not involved in this project – some are trained in linguistics and some are not – were invited to listen to speech produced in teacher-student embodied interactions together with the researcher, and then their findings were cross-checked. In this way, rhythm analysis in the current thesis attends to the perceptual and subjective nature of rhythm, and enhances the reliability of rhythm analysis at the same time.

There are a number of different ways to categorize rhythms (e.g. Edensor 2010; Van Leeuwen 1985). Depending on the relevant agents, rhythm can be categorized as human rhythms and non-human rhythms, whereby the non-human rhythms exist separately and are entangled with human rhythms (Edensor 2010). Rhythm can also be categorized as initiating or non-initiating, whereby non-initiating rhythms will be synchronized and subordinated to the initiating rhythm (Van Leeuwen 1985: 225). For instance, in a film, an initiating rhythm will usually determine the cutting points throughout a sequence (Van Leeuwen 1985: 226). Depending on the structuring of time, rhythm can also be categorized as cyclical, that is often of natural origin , or linear, that often originates from human and social activities (Lefebvre 2004). Cyclical rhythm often describes the flow of natural environment such as the alternation of seasoning, whereas linear rhythm often describes the flow of social practice such as the 'beat' of work activity. Although cyclical and linear rhythm are clearly distinct, they are in perpetual interaction and relate to one another, even to the extent that one serves as the measure of the other (Lefebvre 2004: 8). As such, they are studied together in the rhythm analysis in the current thesis.

Although Lefebvre's work on rhythm breaks new ground theoretically, yet he never explicitly accounts for the ways in which time-space is construed or experienced. In other words, his measure is not concretized, which can be partially attributed to the fact that he goes from the abstract to the concrete in his theorization. This is compensated in Van Leeuwen's (1985, 1992, 2005a) account of rhythm, through his development of rhythmic accent and rhythmic juncture, which amounts to a fuller and richer analysis of practices in space. In Van Leeuwen's (2005a: 182) account, rhythm is not an alternation between "steady states", but a wave-like motion[46]. The "opposite poles" created by rhythm are never equal. This inequality between two "opposite poles" is a basic given of human perception (Van Leeuwen 2005a: 182). Rhythm always involves cycles, cycles which consist of an alternation

---

[46] Martinec (2000: 289) proposes a hierarchical model of rhythm, whereby temporally based semiotic modes are rhythmically articulated at several levels at the same time. These rhythmic waves are "similar in kind but different in scale, with higher level waves tending to be longer and more prominent than lower level ones".

between successive sensations of accentuation and non-accentuation, and these cycles repeat themselves with time intervals perceived as equal, called isochrony (Van Leeuwen 1985: 217). It should be noted again that the isochronous spacing of accents is a perceptual effect rather than an objective reality: when the duration of successive cycles are not equal, as is often the case in speech, they will nevertheless be perceived as such (Lehiste 1973). The accent is made more prominent, more "attention-catching", and can be realized by diverse means either in a single manner or a combined manner, such as increased loudness, pitch or duration, or, in the case of movement, some other form of increased force (Van Leeuwen 2005a: 189). The accentuation plays a key role in articulating meaning, because it foregrounds the sounds or movements that carry the key information of each measure, which helps to get the message across (Van Leeuwen 2005a: 183). This concept will be made use of in the rhythm analysis of this chapter in order to explore which aspects of classroom space and lesson activities are foregrounded in the lesson.

Another important aspect of rhythmic organization is rhythmic juncture, which is concerned with the segmentation or boundary in the flow of time. Rhythmic juncture is marked by a momentary interruption in the isochronous spacing of the accents and can be realized diversely, such as a pause in the speech, a rallentando (slowing down) in the body movement, an organ point in the music, or some other discontinuity (Van Leeuwen 1985). Rhythmic juncture creates a time frame for communicative acts (Van Leeuwen 2005a: 184). Rhythm segments the flow of time into measures (also known as rhythmic feet in speech rhythm) and organizes measures – up to seven or eight at a time – into phrases (Van Leeuwen 2005a). Each phrase has one accent that is made particularly prominent amongst other accents, which carries the highlight and constitutes the crucial moment of the communicative act (Van Leeuwen 2005a: 184). Rhythm also organizes phrases – again, up to seven or eight at a time – into moves. Between these moves there is a more distinct boundary, for instance, a significantly longer pause, and perhaps also overall changes in tempo, pitch level, loudness, or in the case of movement, posture and position (Van Leeuwen 2005a: 184). These moves provide a time frame for the stages of the generic structure of time-based texts, and have a phrase that is made particularly prominent and constitutes the crucial communicative act of the stage. As the rhythmic grouping level goes up, the boundary becomes stronger. Van Leeuwen (2005a) makes a distinction between semiotic rhythms and non-semiotic rhythms, based on whether they can be segmented into phrases:

Semiotic articulations, whether in the form of speech, music, dancing or other types of communicative action, are segmented in phrases, but other rhythms, for instance the rhythms of nature and the rhythms of repetitive human work, are not 'chunked' in this way and carry on as a continuous wave form, without having breaks after up to seven or eight measures (Van Leeuwen 2005a: 184).

The question of what exactly creates juncture merits a closer examination. Van Leeuwen's (2005a) general insight on this issue is that juncture is created by some form of temporal discontinuity realized by different qualities or combinations of them, for instance, the juncture of phrases in speech will be realized by a speech pause or a change in tempo. He also seems to suggest that junctures at a higher rank will be signaled by a bigger scale of change, for instance, the juncture of moves in speech will be realized by a longer pause or an overall change of tempo. In their study of music, Cooper and Meyer (1960: 9, cf. Han 2022) propose that rhythmic junctures at all levels are realized by "similarity and difference, proximity and separation" of sounds, and result from the interaction of various aspects of music including pitch, intensity, timbre, texture, harmony and duration. In other words, sounds are grouped together when they are similar and near, and separated when they are different and distant. They recognize multiple qualities of music, which can be used in different ways to create cohesion and separation, allowing for the possibility of contradictory combinations so that groups of sounds that are segmented can still be connected to each other.

The current thesis synthesizes the accounts of Cooper and Meyer (1960) and Van Leeuwen (2005a), and argues that rhythmic juncture is created by discontinuity and relates to similarity as well. That is, segmentation is created by difference, but that difference is not necessarily temporal nor qualitative. Semantic discontinuity, for instance, discontinuity in any of the three metafunctions, can also create segmentation and results in phasal distinction (see Chapter 4 for elaborations of phasal analysis). This type of segmentation can be realized multimodally, with different semiotic resources playing different roles in the framing of the communicative event. For instance, in Chapter 4, this project argued that movement (entailing gaze and body orientation) and speech in the pedagogic context can work together to segment a large stretch of pedagogic discourse into secondary phases. Following Cooper and Meyer (1960), this project also provides room for contradictory combinations of semantic continuity and discontinuity, so that different groups of meaning can still be connected to each other. Through adopting the

concept of rhythmic juncture and expanding its realization to include semantic continuity and discontinuity, this project not only attends to rhythms made by speech, but also rhythms made by other semiotic resources such as movement. In other words, the adoption of one concept and the expansion of its realization not only sustains conceptual consistency, but also attends to different affordances of diverse semiotic resources. In this way, the diverse rhythms enacted in the design and use of "Active Learning Classrooms" are formulated within one unified concept, rendering them more or less compatible and thus suitable for further investigations of their interactions.

Similarly, in Van Leeuwen's (2005a) account, rhythmic accent is created by an intensification of qualities, such as stressed syllables, increased loudness, pitch or duration or increased force in movement, etc. In the current thesis, in the discussion of the teacher's movement in the classroom and following McMurtrie (2017), occupation value – the amount of time that a person spends in positioning themselves in a space and in a lesson activity – can also contribute to rhythmic accent. That is, in a timetabled lesson (often 90mins), the more time is invested, the more prominent that space and lesson activity are made. For instance, in Chapter 4, specific student pods in the classroom are made salient during the consultation phase activity because most time is spent there. The expanded realizations for movement to construe rhythmic accent in the classrooms enable a close examination of rhythmic patterns at a higher rank, that is, the rank of phase. In doing so, it also attends to the specific nature of the teacher's movement in the classroom space: such movement can enact two parallel rhythms in relation to both the classroom space and lesson activities (see Chapter 4 for elaboration).

Another important aspect of rhythm is that rhythmic accentuation and rhythmic juncture can be combined in different ways. However, different combinations of accentuation and juncture will create different perceptual experiences and have a great impact on the proceedings of the communicative event. The essence of Van Leeuwen's (2005a) account of rhythm is that "a temporally continuous rhythm can be segmented into discrete units, at different levels of organization, each delimited by a form of temporal discontinuity more evident than the level before it and each with a point of relative salience" (Han 2022: np). If this concept is dealt with flexibly, then it is possible to apply it at any scale (Han 2022). For instance, above the rank of move in a communicative event (such as a lesson in the pedagogic context), the institution can draw a temporal boundary around the formal aspects of the lesson by time and space. As such, typically a teacher's entry into the classroom can mark the

beginning of the lesson (often within the time-frame of 90 minutes) and their exit from the classroom (outside this time-frame) can mark the end of the lesson, thus providing one frame of the communicative event within the continuum of everyday life (e.g. in the curriculum and in the academic degree structure). However, it should be noted that these are only formal boundaries, and that rhythmic groupings at different levels might be motivated in different ways and make different meanings (Han 2022).

In the current thesis, rhythmic accent and rhythmic juncture are combined in rhythm analysis and the motivations behind their interactions are discussed in detail. In particular, rhythm analyses of instantiated speech and movement patterns in the performed space are conducted across different levels of organization. Rhythmic accents across different semiotic resources at different levels of organization, and interactions among different rhythmic accents either in synchronicity or asynchronicity are featured in concrete rhythm analyses. In consideration of the nature of the space – the classroom in a tertiary setting – the pedagogic motivation and function for the interactions of rhythmic accent and rhythmic juncture are also presented. In so doing, the pedagogic implications are discussed for rhythms produced in the pedagogic context.

Despite the nuanced differences in Van Leeuwen's (2005a) and Lefebvre's (2004) accounts of rhythm – perhaps relating to the fact that Van Leeuwen's semiotic approach to rhythm addresses temporarily-organized multimodal texts, whereas Lefebvre's social approach to rhythm addresses everyday life entangled in time-space, their respective conceptualizations can provide useful complementarities to each other: Lefebvre's account adds a spatial dimension to Van Leeuwen's temporal account of rhythm, which helps elucidate the roles that space plays in everyday life; Van Leeuwen's account provides powerful descriptive tools, which render rhythm systematically analysable and thus visible and accessible to the audience, so that rhythm does not just reside in subjective interpretation.

6.2.2 Functions of rhythm
6.2.2.1 Semiotic meaning potential of rhythm

The aim of this section is to develop an understanding of rhythm in relation to its meaning potential as semiotic meaning and social meaning. Van Leeuwen (1992) provides an account of the semiotics of rhythm in terms of establishing prominence and boundaries. He identifies larger-than-foot prosodic units and manifests a strong interest in the relationship between language and social context. Similar to Halliday's (Halliday 1970; Halliday & Greaves 2008) modelling of intonation, Van

Leeuwen (1992; 2005a) argues that rhythm plays an important role in realizing information structure. That is, rhythm can realize textual meaning pertaining to the organization of discursive flow and creation of cohesion and continuity (Halliday & Matthiessen 2004: 30). For Van Leeuwen (1992), rhythmic patterning enables the speaker to anticipate what needs to be focused on, and what carries the semantic weight, thus facilitating a successful understanding of the message. In his view (2005a: 181), rhythm plays an indispensable part in getting the message across, and in fusing together the meanings co-articulated in different semiotic modes, because rhythm injects life into texts and communicative events. Similarly, in their account of discourse semantics, Martin and Rose (2007) push rhythm further by claiming that rhythm can contribute to a hierarchy of periodicity in texts. This project largely draws on Van Leeuwen's (2005a) theorization of the semantic meaning potential of rhythm, and it explores how rhythmic patterns instantiated in the use of "Active Learning Classrooms" function to establish prominence and boundaries that fuse meaning together and create a more or less coherent lesson.

Following Van Leeuwen (1992, 2005a), Martinec (2000, 2002, 2018) proposes a hierarchical model of rhythm, whereby rhythm not only exists in linguistic expressions but also in semantic fields, labeling them as import wave and import foci that derive from both language and context. In addition to the textual meaning of prominence and segmentation, Martinec (2002) pinpoints the relation of rhythm to interpersonal meaning. His studies of rhythmic patterns in dialogue shows that different rhythmic patterns are related to different social relationships among interactants. His investigation of dialogues formed by two or more speakers suggests that rhythm can be jointly constructed, that is, rhythmic chains can be extended across speaker turns. However, this extension depends on the relationship among interactants (whether they are cooperative or conflictual), and on the interactive context (such as equality of power as found in casual conversation or unequal power as found in political interviews). This project draws on Martinec's (2018) study and argues that teachers and students jointly construct[47] rhythms in their embodied interactions in the performed classroom. In particular, the project examines whether rhythmic chains can extend across speaker turns. In so doing, it contributes to an understanding of what brings coherence to the lesson and of how teachers and students coordinate with each other to play different roles in construing pedagogic experience.

---

[47] Here rhythm as a joint construction is similar to the term Joint Construction (Martin 2005) in genre pedagogy in the sense that they both highlight the joint roles played by teachers and students in the construction of text. Yet, it should be clarified that they are not fully equivalent in that the former focuses on the production of rhythm, whereas the latter focuses on an explicit pedagogic strategy in the production of text.

Also aligning with the work of Van Leeuwen (2005a), there are studies (e.g. Han 2022) that attend to the meaning potential made by rhythm through provenance (what the pattern reminds us of and where it comes from), as well as experiential meaning metaphor (from the meaning latent in itself, and in the actions need to articulate it). While these aspects are not the focus of this project, it is still necessary to give a brief introduction to this line of research as a way to demonstrate the fact that rhythm not only plays a significant role in making meaning but also has diverse means to realize it.

6.2.2.2 Social meaning potential of rhythm

In addition to its close relation to corporeal experience and its potential to realize semiotic meaning, rhythm also plays a vital role in the production and reproduction of social meaning. As in the words of Durkheim (1965: 488), "it is the rhythm of social life which is at the basis of the category of time." "Rhythm of [social] time is not [merely] modeled on the natural periodicities verified by experience; rather, societies themselves have the need and means to institute the rhythm" (Hubert 1999: 219). In his rhythm analysis of broadcasting, Van Leeuwen (1992) elucidates that rhythm can realize more meanings that derive from the semantics of the social context, often founded on norms and conventions of social institutions rather than the semantics of the semiotic resource (establishing prominence and boundary). For instance, Van Leeuwen observes two habits in news announcements: rhythmic regularization (preference of rhythmic feet of three syllables) and the punchline habit (accentuation towards the end of each news item). He argues that these can be used to convey impartiality (negate the presence of the speaker) and to foreground news as a social institution (Van Leeuwen 1992). This project not only explores the semiotics of rhythm but also the social motivations behind the occurrence of the rhythm patterns, such as the impact of capitalism (e.g. Castree 2009; Harvey 1989) on spatial-temporal patterns enacted in "Active Learning Classrooms".

A number of scholars have drawn attention to the main social functions of rhythm, drawing particular attention to issues of power and control (e.g. Alheit 1994; Edensor 2010; Harvey 1989; Lebfevre 2004; You 1994). One of the key insights of these studies (e.g. Edensor 2010) is that in order to sustain power and control, the institutional hegemonic class often resorts to the establishment of norms and conventions about proper timing through prescribed regular rhythms. For instance, in the educational system, the academic year is divided into terms or semesters that is further divided into weeks, through which the institution allocates a particular length of time for a class (1 hour, 2 hours) and specifies the number of hours for one course, etc. By imprinting a rhythm on an era, it is possible to regularize behaviours in

accordance with particular prescribed rhythms, through which power is instantiated and sustained (Edensor 2010). Power resorts to rhythmic conformity and spatio-temporal consistency through the maintenance of normative rules and conventions about when particular practices should take place at particular times, for "power knows how to utilise and manipulate time, dates, time-tables" (Lebfevre 2004: 68). In other words, normative rules and values are associated with proper timings and rhythms, and our body can be trained and disciplined via repetition to behave in accordance with these norms. Although these studies (e.g. Edensor 2010; Lefebvre 2004) seem to indicate that normative rhythms have great control over our social life, yet they also emphasize that it is important not to revert to the assumption that managed normative rhythms possess an overarching force that compels individuals to "march to their beat" (Edensor 2010: 15). People are apt to attune themselves to the rhythm of the moment through breathing, gestures, pace of movement and speech. However, they can also improvise, adapt or even resist, putting their own beats in the space. Additionally, there is a growing interest in polyrhythmicity that advocates semiotic pluralism, whereby each person has their own internal clock without any need for synchronicity. This growing interest indicates a stronger division in social life, whereby metronomic time and synchrony are losing their grip on social life (Van Leeuwen 2005a).

This project draws on Lefebvre's (2004) work to explore how semiotic meaning made by rhythm symbolically articulates social meaning. In particular, it investigates how spatial-temporal patterns in this type of classroom relate to issues of power and control. It does so by attending to the norms and conventions established by prescribed regular rhythms in the designs of classrooms and institutional discourses. In addition to an exploration of prescribed rhythms in the designed classroom, it also explores how teachers and students imprint their own beats in the performed space. In doing so, this project can move from semiotically descriptive rhythm analysis to socially interpretive rhythm analysis, which amounts to a fuller and richer rhythm analysis. In this way, it also attends to the complexity of space as both a semiotic and social phenomenon, because it relates space to the body on the near side and power on the far side.

6.2.3 Summary
To sum up, synthesizing Van Leeuwen's (1985, 1992, 2005a) and Lefebvre's (2004) accounts of rhythm motivates us to think about time and space differently and to think about them together rather than separately. The synthesis opens up the possibility of a rich and systematic analysis as well as interpretation of the diverse

semiotic and social meanings that rhythm can make. In other words, synthesizing these two accounts enables a thorough investigation of the interrelation between the semiotic side and the social side of rhythm, and engenders a move from description to interpretation and explanation. The synthesis also enables the inclusion of the material environment (the physical classroom space), into the semiotic realm of the communicative event (the lesson), rendering an interaction between prescribed pulses in the space and responsive pulses in the lesson. In other words, the synthesis enables a semiotization of space[48] in design and use.

The theoretical and descriptive combination as well as the addition of a spatial dimension to the exploration of rhythm engender a dynamic and interactive perspective on the interrelationship of time-space, resulting in a becoming and emergent point of view. In this view, time-space are seething with emergent properties, but also stabilized by regular patterns of rhythmic flows, whereby it is possible to explore how rhythms pulse through space. However, it should be noted that although rhythm analysis enables segmentation of continuity into discreet units, yet the boundaries might not be clear-cut, and the whole communicative event is dynamically unfolding, so a frame of the communicative event provides only a punctuation of semiosis. If rhythm is visualized as wavelike movements, then these wavelike movements may extend indefinitely from the micro to the macro, which rejects all definitive and fixed references.

6.3 Theorization and description framework
6.3.1 The multifaceted nature of rhythm

This section shows how the material, semiotic, and social sides of rhythm bundle together as layers of signification, and how rhythm can also serve pedagogic functions in the pedagogic context. Following Van Leeuwen (2005a) and Lefebvre (2004), alternation between two polar states (e.g. stasis and motion) and repetition in time-space both construe rhythm. This broad definition of rhythm opens up the possibility to identify how power and order are instantiated and sustained in normative practice but also adapted by other dimensions of experience. In the words of Barbara Adam (1995: 66), the "when, how often, how long, in what order and at what speed" are governed by 'norms, habits and conventions' about temporality, a host of implicit, embedded and embodied forms of social knowing that regulate social life and space.

---

[48] See Ravelli and McMurtrie (2016) for a comprehensive argument for and demonstration of how material spaces can be simultaneously semiotic and social.

Rhythm analysis is a useful tool with which to explore the everyday temporal structures and processes that re(produce) connections with individuals and the social via creating, sustaining, and changing spatial-temporal patterns. The synthesis of Van Leeuwen's and Lefebvre's accounts configures rhythm as an inherently spatial-temporal experience which functions to re(produce) social ordering and disordering. This synthesis recognizes that the basis of rhythm analysis is grounded in material time and space, establishing the interrelations of rhythm and corporeal experience and acknowledging the material nature of rhythm. The synthesis also conceptualizes material time and space as a signifier of semiotic time and space, with the body as the point of contact. In other words, when material time and space are encountered and experienced by the body in practice for specific social purposes, it enters into the semiotic realm and engenders semiotic meaning. Finally, the synthesis conceptualizes semiotic time and space as a symbolic articulation (Hasan 1989; Martin 1997) of social time and space. The semiotic meaning (first-order meaning) made by spatial-temporal patterns can be re-patterned on the second stratum[49] so that second-order meaning (more general and abstract meaning) is constructed. In other words, other than creating coherence and balance, the body can be socially trained to behave in accordance with norms, habits, and conventions that regulate social life and space, but at the same time, the body can also improvise by imprinting their own beats in space.

It should be noted that material time-space, semiotic time-space, and social time-space relate to each other as layers of signification. They diverge in terms of degree of abstractness but unite in the notion of rhythm. The body encounters and interacts with these aspects of rhythm in practice together. In other words, rhythm is simultaneously material, semiotic, and social, which necessitates a multifaceted understanding of rhythm both in terms of theory and analysis. The visual presentation of rhythm is illustrated in Figure 6.1.

---

[49] See Hasan (1989) for a more detailed explanation of this concept.
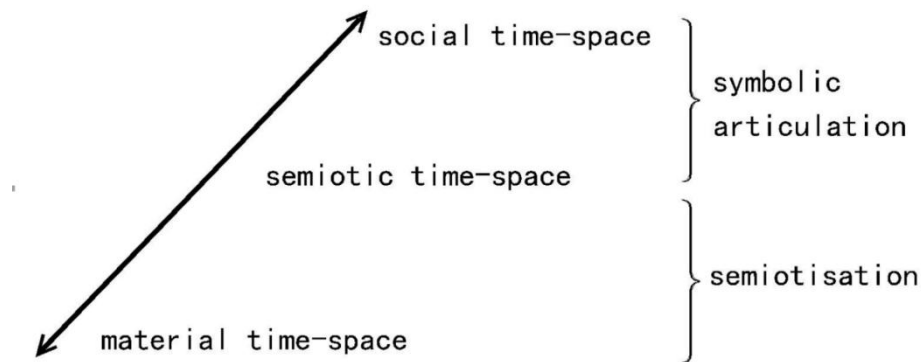
social time-space ⎫
 ⎬ symbolic
semiotic time-space ⎭ articulation

material time-space ⎫ semiotisation
                      ⎭

Figure 6.1 Rhythm as layers of signification, drawing on Hasan (1989) for the notion of symbolic articulation

6.3.2 Parameters for rhythm analysis

This section provides parameters in concrete rhythm analysis that are employed in this chapter. Instead of going from the abstract to the concrete, this chapter moves from the concrete to the abstract. As stated in section 6.2.1, Lefebvre (2004) provides insightful meta-discourses to interpret how time-space relates to the regulation of social life, whereas Van Leeuwen (2005a) provides an array of descriptive tools for concrete and systematic rhythm analysis. The synthesis of these two perspectives enables a concrete and visible rhythm analysis at the descriptive level, as well as a discussion of social meaning behind these rhythmic patterns at an interpretative level, thus bridging description and interpretation.

As stated in section 6.2.1, there are two essential components in rhythm analysis: rhythmic accent that creates prominence, and rhythmic juncture that creates segmentation, both of which help to get the message across and facilitate communication. Rhythmic accent can be further scaled at different levels of organization: different rhythmic junctures or wavelengths, ranging from measure to phrase to move, thus resulting in extra-prominence or even super-prominence. Often rhythmic accents at higher ranks or in longer wavelengths are made more prominent than those at lower ranks, and extra-prominence is often realized by more intensified qualitative changes. In a multimodal text, each semiotic resource has its own rhythm, and can be analyzed in terms of rhythmic accent and rhythmic juncture in its own right. As such, the multimodal text is in fact a site of polyrhythms, whereby diverse rhythms co-exist and interact with each other. These rhythms can either synchronize or not synchronize with each other, thus resulting in eurhythmia or arrhythmia. However in order for a multimodal text to "hang" together as one piece, there must be a certain degree of coordination and synchronicity among diverse rhythms. Otherwise, the text would appear strange and out of place or even collapse. It should

be noted that when multiple rhythms synchronize with each other, prominence is aggregated even further, which renders the information at stake more attention-catching. Also, even if these rhythms do not synchronize with each other, they can still be motivated in their own ways.

Different semiotic resources have different ways to realize rhythmic accent and rhythmic juncture; this chapter focuses on the rhythmic patterns of instantiated spoken English and movement in teacher-student embodied interactions in specific lessons performed within "Active Learning Classrooms". In spoken English (which is clearly foot-timed), rhythmic accent is realized by stressed syllables.[50] When annotated, the stressed syllable is the one immediately following the slash and carrying the beat (see Table 6.1), and these syllables are perceived to occur at regular intervals. A stressed syllable can be made extra-prominent via a significant jump in pitch or an increase in duration or loudness. Each interval between two stressed syllables constitutes a foot, and this acts as a unit of rhythm analysis in English (Halliday & Matthiessen 2004).

Table 6.1 shows an example of rhythm analysis in spoken English. As shown in this example, other than the first foot and the last foot in the clause, each foot is comprised by strong syllables and weak syllables. The first foot has no strong syllables, and a foot can also start with a silent beat that maintains the rhythm even when an expectant beat is not articulated, just as in music. Beyond the foot, spoken English can also be segmented into larger wavelengths (tone groups), by intonation patterns (Halliday & Matthiessen 2004). Each tone group has one tonic syllable carrying the major pitch movement. Table 6.2 presents an example of joint rhythm analysis at the ranks of foot and tone group.

Table 6.1 Exemplified rhythm analysis (foot) in Spoken English (cited in Halliday & Matthiessen 2004: 12)

/ˆIf /all the/ world was/apple/pie,

/ˆAnd/ all the/ sea was/ink,

/ˆAnd/ all the/ trees were/ bread and/ cheese,

/ˆWhat/ should we/ have to/ drink?

Key: a single forward slash **"/"** marks foot boundary, italics mark stressed syllables, a caret symbol**"ˆ"** marks

---

[50] Van Leeuwen (2005a) proposes analogous terms to foot and tone group -- measure and phrase, in his theorisation of rhythm, which can be applied to rhythm analysis of speech. The current thesis employs Halliday and Matthiessen's (2004) terms -- foot and tone group, for their wider accessibility and specific focus on spoken English, but at the same time, it expands the realization of information structure beyond pitch to include duration and loudness, in light of Van Leeuwen's (2005a) further development. Nevertheless, these terms are derived from similar semiotic principles, whereby the basic information structure -- prominence and boundary -- remains the same. In other words, these terms are theoretically comparable.

silent beat.

Table 6.2 Exemplified rhythm analysis (tone group and foot) in Spoken English (cited in Halliday & Matthiessen 2004: 12)

//ˆIf /all the/ world was/apple /**pie**,

//ˆAnd/ all the/ sea was /**ink**,

//ˆAnd/ all the/ trees were/ bread and / **cheese**,

//ˆWhat/ should we/ have to / **drink**?//

Key: A double forward slash "//" marks tone boundaries. Tonic syllables are formatted in bold. A single forward slash "/" marks foot boundary. Italics mark stressed syllables. A caret symbol "ˆ" marks silent beat.

In English, feet are organized into tone groups that serve to organize discourse into information units, with each information unit comprising the functions of (optional) Given and (obligatory) New. The clause is the nearest grammatical unit that corresponds to an information unit, but sometimes there might be overlaps. A clause has periodicity of information value as Theme and New (Halliday & Matthiessen 2004). Theme is placed at the beginning of the sentence and creates a point of departure for information flow, whereas New is usually placed at or towards the end of the sentence and creates culmination of information. Martin and Rose (2007) push this forward and argue for a hierarchy of periodicity in a text, so that it is possible to articulate the information flow in a text as Theme and New that are organized into hyperTheme and hyperNew that are further organized into macroTheme and macroNew.

In addition to spoken English, another semiotic resource this project examines is embodied movement in the classroom space. As established in Chapter 4 and following McMurtrie (2011, 2017), the alternation of stasis and motion creates rhythm in a promenade – a complete instance of movement marked by transitions in space, and analogous to a clause in lexico-grammar. The stop is the prominent point in the promenade because it forms its boundaries and marks the point of arrival, which is analogous to New in speech. The transformation from stasis to motion creates the point of departure in the promenade, which is analogous to Theme in speech. The current thesis expands McMurtrie's study, and argues that a smaller shift of movement state between instantiation of steps and non-instantiation of steps at a lower rank of march also creates prominence. In this way, the steps blow the rank of promenade are also included in the discussion, which is analogous to downbeats in music or stressed syllables in speech, thus enabling a more nuanced rhythm analysis of movement. Table 6.3 presents a sampled annotation of movement rhythm at the

rank of promenade. As shown in this table, the promenade takes four seconds and instantiates four steps that alternate between stasis and motion, resulting in four beats in one instance of movement. The last step is made more salient, given that it is the culminating point of the whole promenade, which is analogous to tonic syllable or clause New. Annotation of movement rhythm at the rank of promenade is illustrated in Table 6.3.

Table 6.3 Annotations of movement rhythm at the rank of promenade
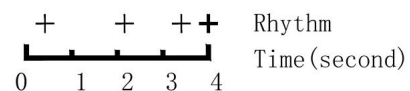
rhythm	

steps	Four steps
description	Transition from the classroom front to the student pod center
Screen shots & Diagrammatic representation	

Key: Plus symbol '+' marks a change of movement state that indicates prominence at the rank of march. Plus symbol '**+**' in bold marks movement prominence at the rank of promenade. The red star with a number represents the static movement and the time of positioning; the green arrow with a number represents the dynamic movement and the time of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

If movement is pushed beyond the rank of promenade, then it is possible to explore its rhythmic patterns at higher ranks. As shown in Chapter 4, as the teacher (John, male) moves in and out of different zones of classroom space and of different lesson activities, and thus he creates particular rhythms. The amount of time he spends in each zone and each lesson activity gives these occupation value, and by measuring occupation value in the classroom, it is possible to explore which zones and lesson activities attract more attention in the classroom. In the current thesis, diverse rhythms including movement (entailing gaze, body orientation, and hand beat) and speech, as well as their interaction (either as synchronicity or asynchronicity) will be analyzed for a comprehensive descriptive rhythm analysis. The full parameters for rhythm analysis for speech and movement are presented in Table 6.4.

Table 6.4 Parameters for rhythm analysis

Resource	Rhythmic accent	Rhythmic juncture
	Prominence: stressed syllable	foot
	Prominence: tonic syllable	tone group
English	Prominence: New	clause
	Prominence: hyperNew	paragraph[51]
	Prominence: macroNew	above a paragraph
	Prominence: step	march/analogous to foot
Movement	Prominence: stop	promenade/analogous to tone group or clause
	Prominence: occupation value	phase

6.4. Analysis and discussion

Pure conceptualization and theorization of rhythm is not sufficient, neither is an account of particular instances of rhythm in use. "Thought strengthens itself only if it enters into practice: into use" (Lefebvre 2004: 69). As such, this section presents three dimensions of rhythm analysis in order to address its multifaceted nature.

6.4.1 Prescribed/afforded/constrained rhythms in classroom designs and institutional discourses

This section demonstrates how spatial designs of "Active Learning Classrooms" prescribe, afford or constrain certain rhythms in order to examine how spatial-temporal patterns instantiated in this type of classrooms on the university campus relate to broader issues of power and control.

---

[51] HyperNew does typically correlate with the beginning of a paragraph (ditto macroNew) but not always. Paragraph is a unit of typography, whereas New is a unit of information (Ravelli 2004).

6.4.1.1 From institutional discourses to classroom designs

Rhythm analysis commences with a description of time-space and everyday practice in order to navigate the pulses of the space through spatial-temporal patterns. This section begins with a description of the operation of UNSW as an institution, with a focus on "Active Learning Classrooms" and timetable systems in order to see how institutional discourse normalizes pedagogic practice in space. As discussed throughout the thesis, the construction of "Active Learning Classrooms" on university campuses has been made a grand initiative and a sales pitch around leading universities around the world, including UNSW. Alongside the construction of classrooms, UNSW has also been simultaneously implementing a tri-semester teaching calendar in replacement of a two-semester academic system. If the summer term is taken into account, then the institution is in fact operated in four terms, meaning that teaching and learning practices at UNSW are rapidly accelerating. Behind all those renovations lie what UNSW claims to be an "Active Learning" initiative, stated as follows:

> *"UNSW's 'Beliefs about Learning' note that learning is an active process involving a conscious intention on a student's part to make sense of new ideas and experiences and involves action and reflection. This understanding is supported through the implementation of our integrated curriculum framework, the Scientia Educational Experience (SEE) domains and the UNSW 2025 Strategy Initiatives."*
>
> – Active Learning Guide[52]

The initiative aligns with an agenda to materialize an "invisible" pedagogy in order for UNSW to achieve educational excellence. Under this initiative, the institution attempts to redefine learning and establishes *competence models* (Bernstein 1996) as the norm and convention about pedagogic practices at the university. The promotion of competence models greatly reshapes the identities of teachers and students. Student agency is highlighted, as manifested by the multiple active roles the institution envisages them to play in the current or future pedagogic practice. Students apparently have great control over the selection, sequence and pacing of knowledge, and the emphasis is placed upon the competences that students already possess or are envisaged to possess. By contrast, teachers are largely reduced to the role of facilitators, whose roles in pedagogic practices in the classroom are significantly weakened. Teachers have implicit control over the selection, sequence and pacing of knowledge, and their evaluation criteria is implicit. Some of these

---

[52] information collected at UNSW website
https://www.learningenvironments.unsw.edu.au/sites/default/files/documents/Active_Learning_Spaces_Best_Practice_Guide.pdf (2021.08.08)

features are reflected in the following institutional discourse that are disseminated around the campus.

1) Active learning may be defined as an active and reflective process involving a conscious intention by a student to make sense of new ideas and experiences in order to construct knowledge.

2) Active learning teachers are facilitators of the learning process, guiding students to solve problems and engage their high-order thinking skills.

3) Active students take responsibility for and control of their learning, working collaboratively with others.

4) Active learning spaces and technologies are vital for student learning, and ideally should accommodate both traditional and interactive teaching practices in order to support a diverse range of student learning styles and experiences.

– Active Learning Guide

"The teacher's role in active learning changes from that of a 'knower' to that of a 'facilitator'. If Student X asks a question, rather than answering it as a knower, the teacher would ask Student Y to explain it, or ask for a volunteer student to explain it. The student explanations are often better than those given by the teacher."

– Active Learning Guide

The normative pedagogic practices at UNSW are not only instantiated in institutional discourse and operation systems, but also manifested in the material designs of "Active Learning Classrooms". In other words, material space participates in the structuring of social life and portraying of its values and preoccupations, for it "plays a crucial role in institutionalizing social practices and in communicating contemporary institutional values" (Ravelli & McMurtrie 2016: 3). Although the spatial design of "Active Learning Classrooms" does not itself produce rhythm, it does configure action possibilities performed within this space. In other words, the design of "Active Learning Classrooms" affects the production of rhythm situated within this space by affording or constraining certain action possibilities.

Drawing on spatial discourse analysis (Ravelli & McMurtrie 2016), a close examination of the classroom design (see Figure 6.2) finds a high degree of visual cohesion in this type of classroom. There is a minimized segregation, as manifested by the following design features: classrooms are large open-plan rooms with movable furniture that is organized in groups and easily supports reconfiguration. The design features also indicate a certain degree of differentiation of elements, as manifested in the separation of tables and chairs into four groups with each group demarcated by empty space as well as the design differences between the teacher and

the students. For instance, the furniture design for the teacher is slightly different from that of students, and the teacher has central controls of display and relatively more distribution of learning resources such as whiteboards. In general, the design features indicate strong visual rhyme in the classroom, as manifested by frequent repetitions in color, symmetrical furniture arrangements, digital screens, etc. Design features of "Active Learning Classrooms" are illustrated in Figure 6.2.

visual rhyme by repetition
in color and furniture

nuanced design differences
between the teacher and students

demarcation by empty space

movable furniture in group settings

large open room
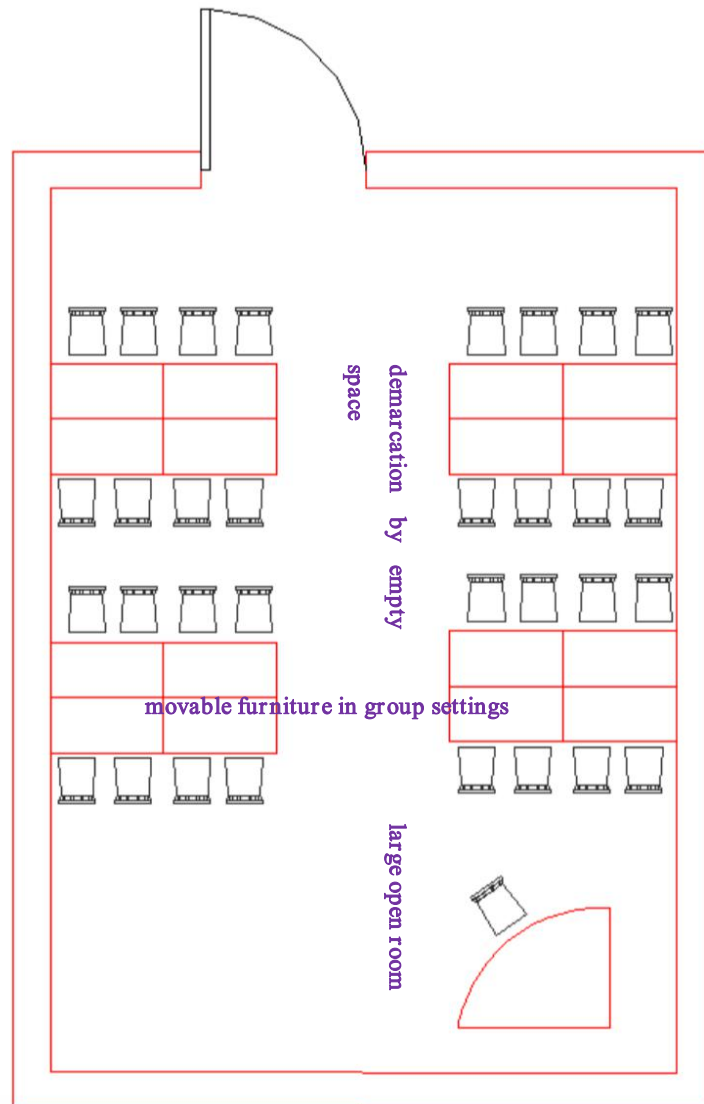
Figure 6.2 Design features of "Active Learning Classrooms"

The composition analysis described for the "Active Learning Classroom" indicates a minimal separation and a strong visual rhyme between the teacher and the students, meaning that teacher and the students are afforded with some similar action possibilities and thus some similar possibilities to produce rhythm in the classroom (see Figure 6.2). For instance, the implementation of interactive whiteboards suggest that both the teacher and the students can write and display content in the classroom, which further indicates that both the teacher and the students can be the producers of knowledge. The placement of digital screens in the classroom suggests that both the teacher and the students can control the display of content, which further indicates that both the teacher and the students can take control of the selection, sequencing and pacing of knowledge. The congregated arrangement of furniture suggests that the students can work with each other for group activities, which further indicates the possibility of a joint construction of knowledge in the classroom (see Chapter 5). Given that each embodied action situated in that space produces its own rhythm, the designs of "Active Learning Classrooms" in fact afford rich opportunities for both the teacher and the students to produce diverse rhythms in this space.

In addition to affording the production of certain rhythms, the classroom design also prescribes or constrains certain rhythms, by enabling the teacher and the students to move in certain ways. As shown in Figure 6.2, much of the space in this type of classroom is navigable. The furniture is arranged in pod settings and demarcated by empty space. The empty space between each pod as well as between the lectern and student pods suggests that both the teacher and the students can navigate and transit to different spaces in the classroom with ease, although the students seated near the wall are afforded with less freedom of navigation. The lectern and student pods are placed on an equal level, and digital screens around the walls afford visual displays at a distance, meaning that the teacher and the students can transit to different spaces without losing sight of the content on display. The placement of a whiteboard in the back of the classroom suggests that the teacher (or students) can navigate there as well. However, because of the specific design features of the classroom, both the teacher and the students are prescribed to move in certain ways. For instance, because the lectern is positioned in the classroom front and the central control of display is located there, the teacher is prescribed to navigate to the lectern if they want to adjust the visual display. In addition, because the students are seated in a congregated manner, the teacher cannot face all the students at one time, and is thus prescribed to navigate to the front and back of the classroom if they want to monitor student reactions (see Chapter 4 for enactment of such movement patterns). Further, while seating is clearly indicated for students,

seating for the teacher (at the front) means that they have little visibility across the classroom, so the teacher mostly tends to stand/move. At the same time, while students can *potentially* promenade freely in the classroom, observation suggests that they tend to remain seated, unless asked to move by the teacher or to write on the whiteboard. In other words, while the spatial designs of "Active Learning Classrooms" greatly afford the production of movement rhythm, they prescribe certain rhythmic patterns.

Aligning with institutional discourses, the material designs of "Active Learning Classrooms" also establish normative rules and conventions about when particular practices should take place at particular times in particular spaces. The institutional verbal discourse and spatial discourse collaborate with each other to co-construct self-managing learners who attain greater agency and are portrayed as the key actors in pedagogic practice. Via a linear structuring of time through implementation of four-term timetable systems, UNSW normalizes the acceleration of teaching and learning practices and inscribes regular rhythms in the university. The establishment of proper timing and regular rhythm trains and disciplines our body via repetition to behave in accordance with these norms, resulting in rhythmic conformity and spatio-temporal consistency. The social training of the body to perform and condition it to accede to particular rhythms in space reinforces and transforms the norms and conventions to a state of unreflective subconscious, which stabilizes the space and enacts spatial control. Institutional power and authorities seek to dominate the university through the domination of space and time. These powers drew on and continue to draw on space and time as a means of control and as a political instrument (Adapting Lefebvre's (2004: 91) original words, "these powers drew on and continue to draw on space as a means of control and as a political instrument").

6.4.1.2 Subverting spatial-temporal patterns to capitalism

Key questions remain in terms of what motivates the institution to normalize the acceleration of teaching and learning practices, to portray students as the key actors in social practices, and to establish competence models as the normative pedagogic model. Following Harvey (1989) and Lefebvre (2004), this project interprets this as a capitalist[53] phenomenon. In the following section, the inscription of an accelerated rhythm in space is related to a capitalist agenda that utilizes temporal and spatial patterns by regularizing the social structuring of space and time for its own profit. In other words, capitalism enacts social regulations by taking control of clock time that disciplines the body in everyday practice, whereby time and space are co-evaluated and co-constituted (Castree 2009: 28).

The inscription of accelerated timetable systems in space and the promotion of a competence model of pedagogy constitute a production strategy by the institutional management class. On the one hand, acceleration brings in concrete economic advantages to the institution, since it provides greater capacity to take in more students in one academic year. On the other, the promotion of competence models gives the appearance of student autonomy and therefore teacher-student equity. This competence model cultivates students as self-managing learners and as the producers of knowledge. By contrast, teachers are positioned as the role of facilitators and organizers. At a deeper level, the social training of students in the university in fact parallels what Harrison (2000: 317) terms "enterprising subjects", whereby employees are conceptualized as self-regulating individuals whose sense of self-worth and virtue is inextricably linked to the "excellent" performance of their work. In other words, regardless of what is claimed in the promotional discourse, the institution is in fact producing students as the future social labor force in service of the market.

The "Active Learning Classroom" is a material metaphor for future employability and a pedagogic device in which social knowledge is recontextualized as pedagogic knowledge. This in turn becomes the basis for a new set of evaluative criteria (Roderick 2021). This type of classroom recontextualizes the privileging of employable skills in the classroom, and in doing so, it further legitimizes an instrumentalist understanding of pedagogy that highlights homogeneity of practice with a focus on procedural commonalities shared within a group (Bernstein 1996: 63). As such, citizens that are attuned to social rules and social order are one aspect that is highly valued in the space. In this way, students become not just the consumer

---

[53] See Roderick (2021) for his discussion of the impact of neoliberalism in higher education contexts.

of knowledge, but also the producer of knowledge, who are drawn into the sale and purchase of higher education.

The reduction of the teacher's role in pedagogic practices and the greater capacity to accommodate more students per room (compared with traditional tutorial classrooms) in this type of classroom resemble cost-reduction strategies. To some extent, instead of selling knowledge, the institution attempts to sell employable subjects or a promising future with employment more or less guaranteed. In other words, market relevance is becoming the key orientating criterion for the selection of pedagogic discourses, thus formulating a new concept of knowledge and of its relations to those who create it and use it (Bernstein 1996: 87). In particular, knowledge is divorced and dislocated from its knower, representing a fundamental break in the relation between the knower and what is known, and resulting in two independent markets, one of knowledge and one of potential creators and users of knowledge (Bernstein 1996: 87). In doing so, the institution transforms knowledge as money that can be managed, regulated and moved about. In this way, both knowledge and knower are thrown into the market for sale and purchase. Space and time enter into social practices and increasingly become social products that serve the market. In other words, under an intensified consumer capitalism, the rhythm of space is subverted to an accelerated pace of consumption.

Despite an underlying capitalist agenda, it is nevertheless the case that the renovated classrooms – in combination with virtual learning spaces – also indicate a flexibility and a pluralization of time and space (Paolucci 1996: 15). The emergence of virtualization of time and space through digital technologies (online learning, etc) weakens spatial concentration and synchronicity set in motion by modern capitalist industry. This means that with the development of digital technologies in a post-industrial society, a new economy of time and space is being established (Sirianni 1987) and enables diversifying and fragmented work schedules. For instance, classroom designs in "Active Learning Classrooms" afford rich opportunities for simultaneous occurrences of multiple practices, thus providing the possibility for the production of polyrhythms in that space[54]. Given that none of the design features is dominant or strong enough, asynchronicity among different practices is made possible (see section 6.4.2.2.3).

To sum up, the privileging of employability and the cultivation of students as future social labor for the market is recontextualized in classroom design and

---

[54] See Ravelli (2000, in press) for similar discussions of how space simultaneously affords multiple practices.

214

institutional discourse. Although portrayed as key actors in pedagogic practices, students are in fact reconfigured as products, and learning is reduced to an immediate consideration of a particular learning outcome – future employability. As such, pedagogy at UNSW in fact consolidates capitalism, which enables institutional capitalization and reinforces spatial-temporal controls. Nevertheless, the renovations of classroom designs and the changing spatial-temporal patterns at UNSW also paradoxically suggest a weakening of boundaries for different uses of time-space, which gives rise to new freedom and offers individuals a broad variety of choices.

6.4.2 Imprinting human beats in space: Lesson as a site of polyrhythms

Rhythm offers consistency to space over time, so some sense of stability is provided. The body can be socially trained to perform and conform with prescribed rhythms. However, this does not mean everyday life should be reified as solely ordered and predictable, for the everyday is a site for the unfolding of multiple rhythms, and although the immanence of experience is usually anchored by habit and routine apprehension, there is always "a tension between the dynamic and the vital as well as the regular and the reiterative" (Edensor 2010: 10). In other words, while there is the opportunity for conformist rhythmic performance, there is also the opportunity to improvise. The classroom can be designed to prescribe or afford certain rhythmic patterns, but that might not be what the actual production of rhythm looks like in the performed space. The human body is one element in a complex space that can imprint its own beats in the space.

6.4.2.1 Human beats: Irregular rhythms in the performed space

This section demonstrates how human beats pulse through "Active Learning Classrooms" by examining two teachers enacting irregular rhythms in their embodied movement in the classroom. It uses occupation value (McMurtrie 2017) as the parameter to examine two whole lessons by two different teachers – one lesson by John in week 9 and one lesson by Emma in week 9. These two lessons are performed in "Active Learning Classrooms" in the same week and with a similar lesson topic – *American indie films*. Emma's lesson lasts 5897 seconds (about 98 minutes) while John's lesson lasts 5030 seconds (about 84 minutes). Both teachers' movements in the classroom in these two lessons are annotated per second (see Appendix C) for detailed analysis.

As stated in Chapter 4, the alternation of moving in and out of classroom spaces and lesson activities creates rhythm. Occupation value – the amount of time spent on positioning in a space and in an activity – indicates a fluctuation of attention and can give prominence to these spaces and activities. As presented in section 6.4.1, the

design of the "Active Learning Classroom" (see Figure 6.2) suggests a possible distribution of occupation value in that space. For instance, the pods are arranged in a symmetrical manner, which seems to suggest each pod would get a similar occupation value. Whiteboards are located both in the classroom front and the classroom back, which seems to suggest that both these spaces would get similar occupation value in the classroom. Also, both institutional discourse and classroom design promote a competence model for pedagogy, which highlights an increasing pedagogic role for students as key social actors and as self-managing learners that attain great agency in the classroom, which seems to suggest a decrease of hierarchy in teacher-student relationships.

Given that in the institutional discourse, terms like a "student-centered" pedagogy and a "traditional" pedagogy lack concrete parameters for measurement, this project adopts Bernstein's (1996) terms "visible" pedagogy and "invisible" pedagogy instead. It understands that a visible pedagogy and an invisible pedagogy would be divergent in occupation value in terms of instantiated lesson genre and enacted interpersonal spaces (see Chapter 4 for elaboration). In particular, an invisible pedagogy would suggest a frequent enactment of the consulting and conferring phases as well as the consulting space and the conferring space etc. Therein, the students often initiate the exchange turns, and are enacted as primary knowers who have an equal epistemological status with the teacher. By contrast, a visible pedagogy would suggest a frequent enactment of the focus, elaborating, supervising, evaluating phases as well as the authoritative space and the supervising space. Therein, the teacher initiates the exchange turns, and is enacted as the primary knower who has a higher epistemological status than the students. The distinction of these two pedagogic concepts via concrete parameters enables a concrete rhythm analysis of occupation value in relation to different pedagogic styles.

As stated above, although institutional discourse and classroom design suggest certain possibilities for the distribution of occupation value across different zones of space and a highlight of an invisible pedagogy, yet a rhythm analysis of space in use suggests otherwise. As shown in Figure 6.3 and Figure 6.4, for both teachers, there is an unequal distribution of occupation value across classroom spaces and lesson activities, resulting in irregular rhythms for both teachers. Occupation values of student pods for both teachers diverge, and there is no occupation value for the classroom back in John's lesson, which dis-aligns with the design features of the classroom. Occupation value across spaces and lesson activities are presented in Figure 6.3 and Figure 6.4, and top five occupation value across lesson activities and

across zones of space are presented in Figure 6.5 and Figure 6.6.
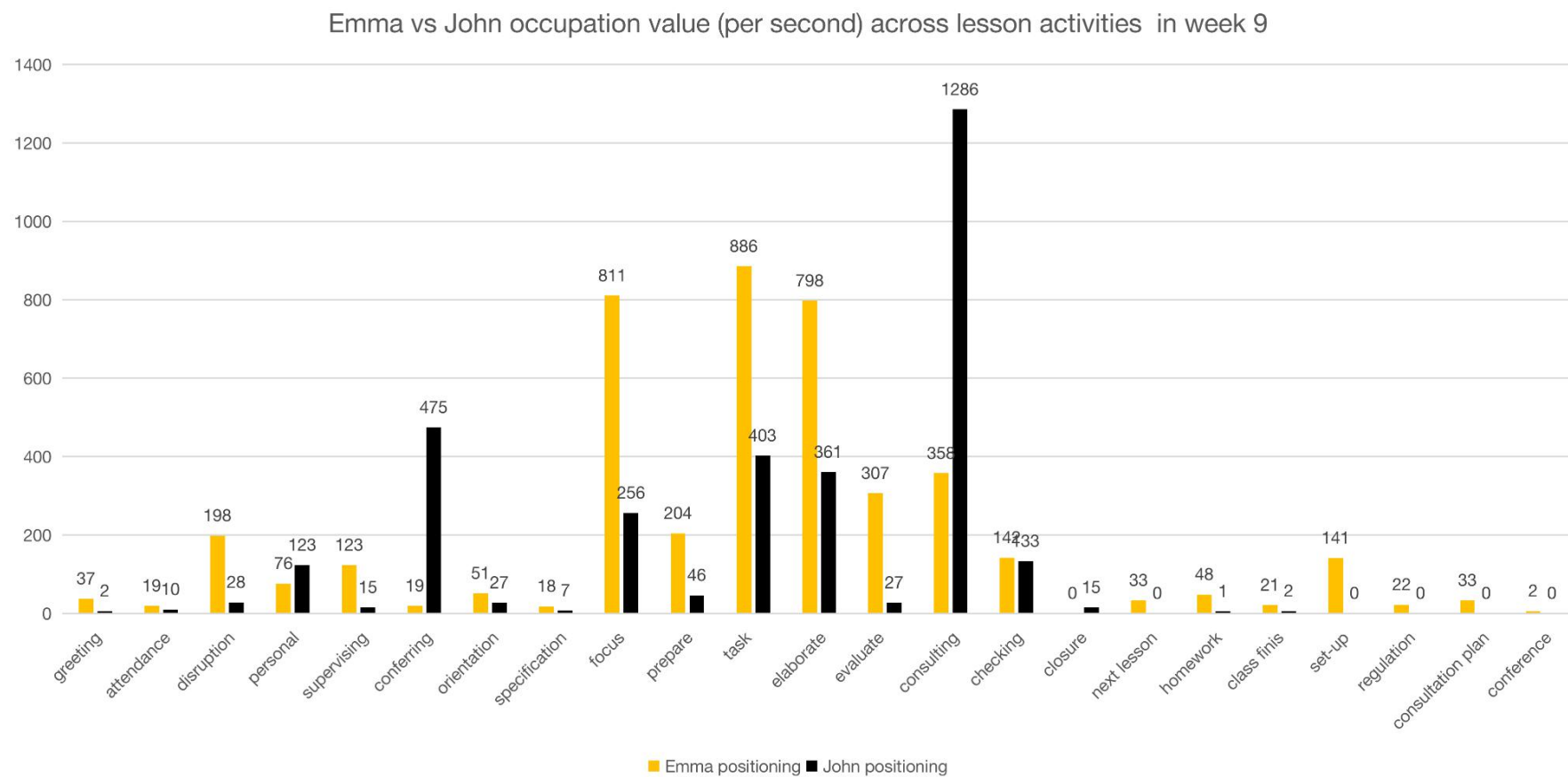
Figure 6.3 Emma and John occupation value (per second) across lesson activities in week 9
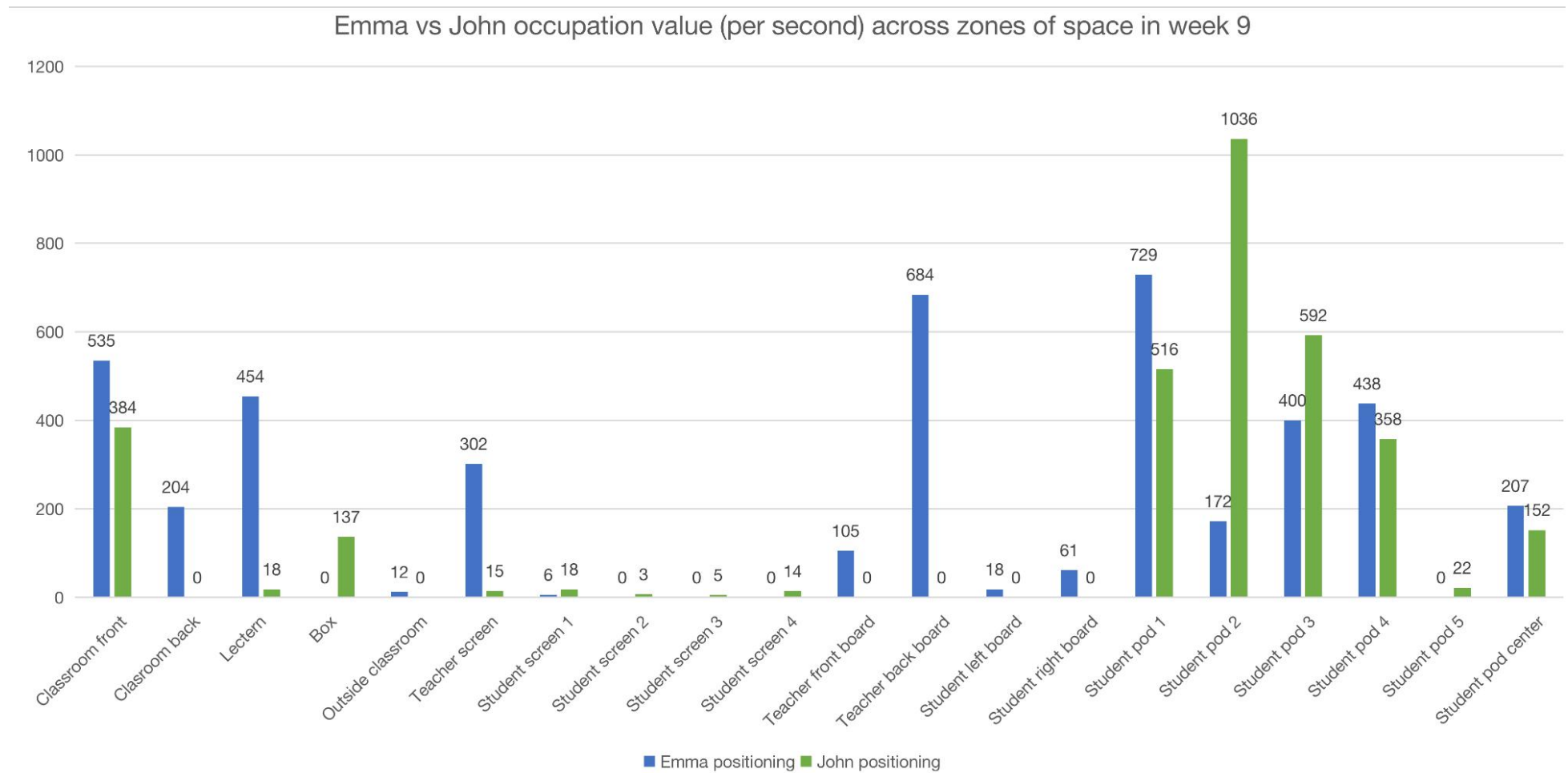
Figure 6.4 Emma and John occupation value (per second) across zones of space in week 9

Figure 6.5 Top five occupation value (per second) across lesson activities in week 9 (Emma top, John bottom)

Emma top five occupation value across zones of space in week 9

	Value
Student pod 1	729
Teacher back board	684
Classroom front	535
Lectern	454
Student pod 4	438

John top five occupation value across zones of space in week 9
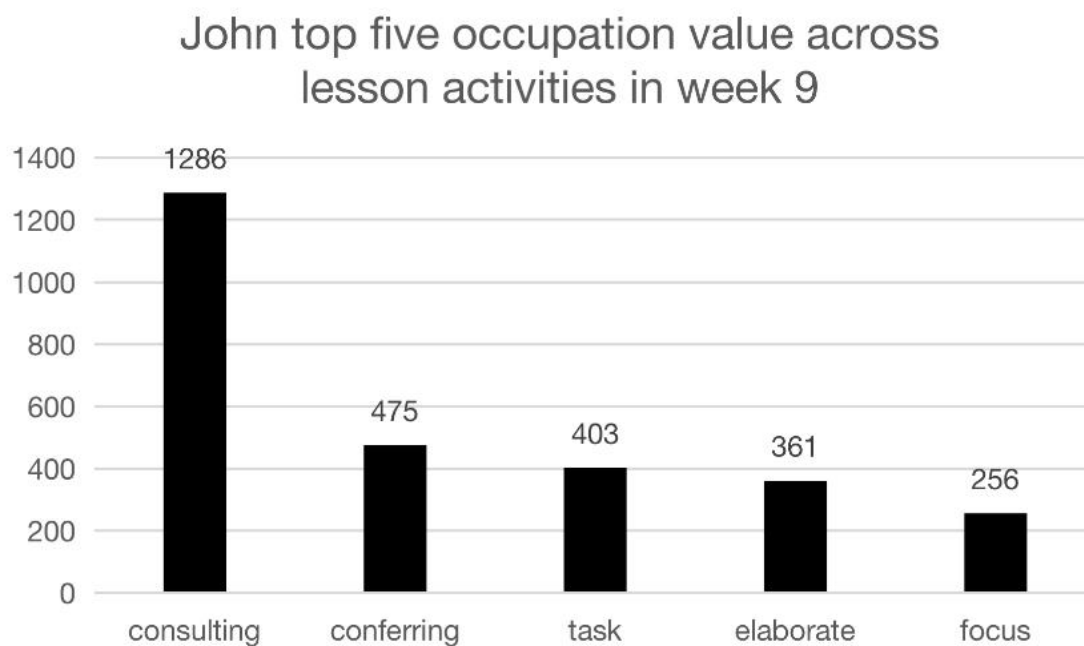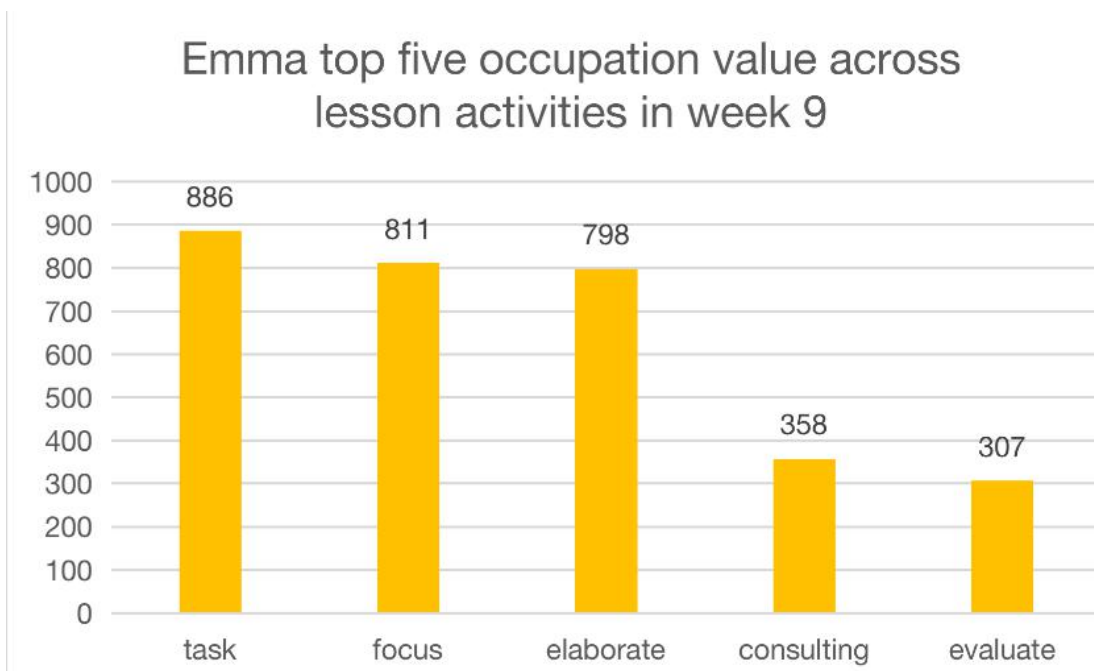
	Value
Student pod 2	1036
Student pod 3	592
Student pod 1	516
Classroom front	384
Student pod 4	358
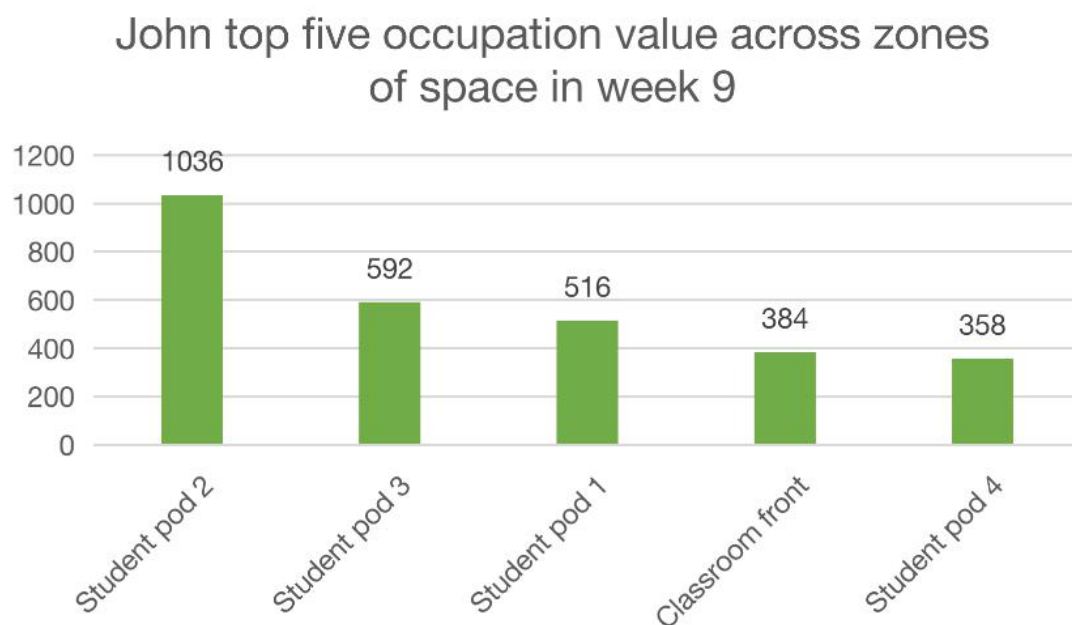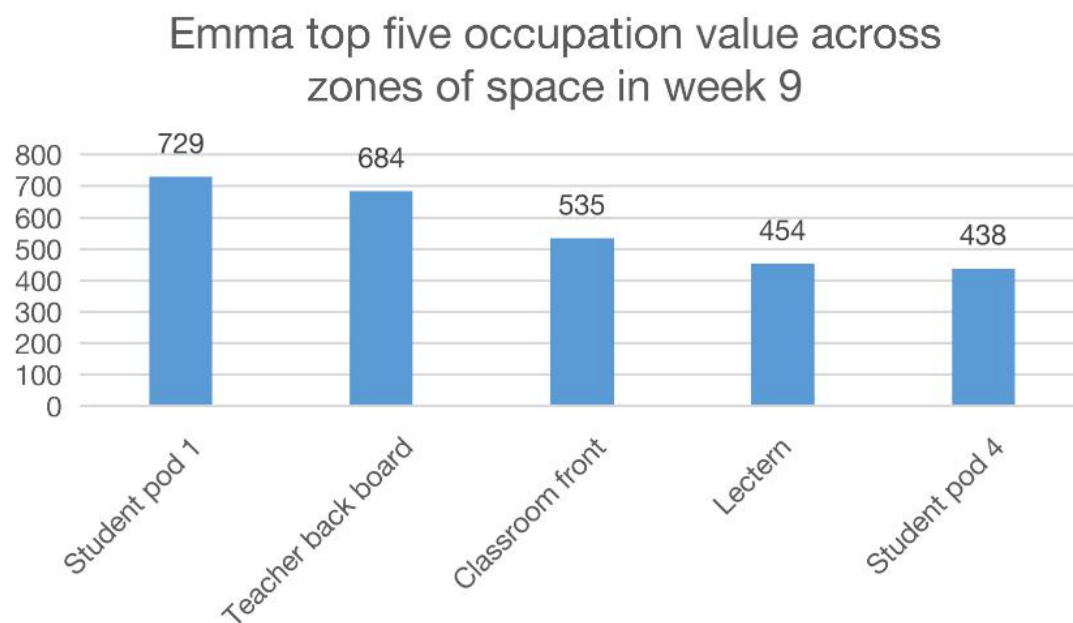
Figure 6.6 Top five occupation value (per second) across zones of space in week 9 (Emma top, John bottom)

Specifically, in terms of lesson activities (see Figure 6.5), Emma spends most of her time positioning and enacting the following lesson activities: the task, focus, elaborate, consulting, and evaluate phases, most of which comprise the key activities in a pedagogic register (Rose 2018). By contrast, John spends most time positioning and enacting the following lesson activities: the consulting and conferring phases (see Chapter 4 for elaboration). He also spends a relatively long time on enacting the task, elaborate and focus phases. In terms of classroom spaces (see Figure 6.6), Emma spends most of her time positioning and enacting the following spaces: Student pod one (where she uses the space as her personal space, and there are no students seated at this pod), Teacher backboard, Classroom front, Lectern, Student pod three (where the most active student is seated), most of which are conventional teaching spaces, that is, spaces where the teacher tends to play a dominant role. By contrast, John spends most of his time positioning and enacting the following spaces: Student pod two (where the most active student is seated), Student pod three, Student pod one, Student pod four and Classroom front, the majority of which (student pods) are "interactive" learning spaces, that is, where the teacher interacts with the students. Interestingly, in both lessons, digital screen[55] zones have relatively small occupation value, which seems to suggest that the affordance of this digital equipment is not fully utilized, although these screens are often portrayed as one of the key features of this type of classroom[56].

The above analyses demonstrate that there is an unequal distribution of time across different zones of the classroom space and across different lesson activities. This enables a construal of prominence at the rank of phase: activities and spaces with high occupation value are made prominent, given that more time is spent there. In this sense, both teachers enact irregular and idiosyncratic rhythms via their movement choices, which construes their own pedagogic styles. For instance, John manifests a bigger fluctuation of peaks and troughs of occupation value in his lesson, which distinguishes his lesson from others. In addition, Emma's frequent instantiations of teacher-initiated lesson activities and enactment of teaching spaces seem to suggest a visible pedagogy style. By contrast, John's frequent instantiations of interactive lesson activities and learning spaces seem to suggest an orientation towards an invisible pedagogic style. Nevertheless, he still spends a relatively long time on teacher-initiated lesson activities and teaching spaces such as the task, focus,

---

[55] This is an interpretation from the teacher's perspective rather than an interpretation of how the digital screen is used by the students in the classroom.

[56] This could of course be an anomaly related to this particular lesson in this particular course. Further research across lessons and courses would be needed to confirm if this happens consistently.

Classroom front, etc. Also, he enacts the authoritative space in his lesson quite often (see Chapter 4), which establishes a hierarchy between the teacher and the students. As such, both lessons sustain a sense of a visible pedagogy, which is somewhat different from what is promoted in the institutional discourse.

Although movement rhythm analysis in this section foregrounds the role of the teacher - since the students seldom move in the collected data - yet it should be emphasized that these rhythmic patterns are jointly constructed by embodied interactions between the teacher and the students. For instance, in both lessons, the enactment of one of the most frequently positioned spaces relates to the seating of the most active student in the classroom. In other words, it is the frequent interactions between the teacher and the active student that give high occupation value to these spaces. Similarly in John's lesson, it is because the students frequently demand consultation services from the teacher that the consulting phase is assigned an extremely high occupation value. As such, embodied interactions should always be featured in rhythm analysis of space in use.

6.4.2.2 Multimodal synchronicity and asynchronicity in the lesson

A lesson is a site of polyrhythms, whereby different semiotic resources are enacted, with each resource having its own rhythm. There are different ways for multiple rhythms instantiated in the lesson to interact with each other. This section explores how these rhythms can either synchronize or not synchronize with each other in their own motivated ways, resulting in a more or less coherent lesson and bringing in order and disorder to the classroom. This section also shows how rhythms produced in the classroom are co-constructed by the teacher and the students in their embodied interactions. It accounts for both the production and reception of meaning and articulates the multimodal and interactive nature of rhythm produced in the classroom.

6.4.2.2.1 Multiple rhythms synchronizing with the rhythm of speech

This section presents how multiple rhythms in the selected learning cycle can synchronize with the rhythm of speech (see Tables 6.5.2, 6.6.2. 6.7.2. 6.8.2, 6.9.2 in Appendix A for more detailed annotations[57]), resulting in prosodic and semantic convergence. It revisits the learning cycle clip from Chapter 4, and orients the analysis towards rhythm. This clip was part of a structure exercise – *Discussion of Structure Exercise,* whereby the teacher (John, male) and the students discussed the

---

[57] As established in Chapter 3 (see section 3.4.3.3), two types of annotation are used to transcribe one instance of multimodal interaction (e.g. Table 6.5.1 and Table 6.5.2) for their complementary roles in facilitating rhythm analysis: one type of transcription (as illustrated in this chapter, e.g. 6.5.1) is used to visually present the crucial moments of intermodal alignment and the temporal unfolding of multimodal interaction, whereas another type of transcription is used to capture the details and complexity of multimodal interaction (see Appendix B, e.g. 6.5.2).

answer for a structure exercise together. It occurred at the end of the lesson and lasted about 30 seconds. In this clip, the teacher and the students discussed the placement of a sentence that further referenced the core argument. They affirmed that this sentence should be placed in the paragraph. After the affirmation, the teacher stressed the necessity to refer back to the argument and elaborated on the possible placement of such sentences in academic writing – at the halfway point between the introduction and the conclusion.

6.4.2.2.1.1 Synchronicity above clause

Rhythm analysis commences with a brief description of the goings-on in the classroom. Above clause and in terms of macro-Theme (see Table 6.5.1), the teacher (John, male) moves towards the students collectively and transits his location from the classroom front to the student pod center, while articulating a sentence *'Further reference to the core thesis argument of your essay'*. He transforms his body orientation from the frontal to the oblique at the commencement of his articulation and movement, and transforms his gaze from the document to the students at the end of his articulation. The overall description suggests that the promenade – one complete instance of movement – is synchronized with the tone group, which attracts the students' attention to the verbal articulation as a whole.

A closer examination of these semiotic resources in relation to the prosodic features of speech reveals more findings. In terms of movement, the whole promenade is comprised of four steps, with each instantiation of a step marking the prominent point of the promenade, analogous to downbeats in music. These four steps are in sync with four stressed syllables *"fur"*, *"core"*, *"arg"*, *"es"* in speech, thus aggregating the prominence of the verbal information even further and increasing the visibility of the information at stake. Noteworthily, the third step is also in sync with the tonic syllable *"arg"*, which carries the major pitch movement and is marked by a significant increase in pitch and loudness (see acoustic analysis in Table 6.5.2 in Appendix A). Here, the third stressed syllable *"core"* is made extra-prominent via an increase in pitch and loudness and there is one step synchronizing with it. The fourth stressed syllable *"es"* is also made extra-salient, because there is one prominent step synchronizing with it. These three synchronicities establish and reinforce the status of the verbal information as the three most important pieces of information in the whole articulation. In terms of gaze and body orientation, the shift of body orientation is synchronized with the first stressed syllable *"fur"*, and gaze shift is in sync with the last stressed syllable *"es"*, which adds further noticeability to the information at stake. Overall, the multimodal synchronicity establishes a hierarchy of prominence, whereby

speakers are provided with more subtle choices for orchestrating peaks and troughs in the information flow.

This multimodal synchronicity not only contributes to the organization of information flow but also to semantic flow. Ideationally and textually, two movement steps (also one gaze shift) are in sync with two semiotic entities "*argument*", "*essay*", which assigns textual prominence to the ideational meaning at stake. Interpersonally, as stated in Chapter 4, movement, gaze and speech work together to establish and expand the communicative realm. The verbiage realizes a verbal demand (that is, *tell me where to put the sentence that further refers to the core thesis argument of your essay*). The transformation of body orientation from the oblique to the frontal at the commencement of the speech suggests an increase of teacher engagement with the students. The transition of space from the classroom front to student pod center throughout the articulation reinforces this engagement. The shift of gaze from the document to students realizes a visual demand (*Look at me*) that invites student participation. All these resources collaborate with each other to aggregate the demand, as if the teacher is articulating "answer me" in silence. Arguably, non-verbal semiotic resources here not only resonate with the interpersonal meaning made by speech but also are aggregated with it, resulting in a stronger authoritative presence of the teacher. In other words, non-verbal beats can assign textual prominence to ideational and interpersonal meaning, which is illustrative of the way textual meaning coordinates ideational and interpersonal prominence in the unfolding of discourse. Multimodal annotations for rhythm analysis above clause for this example are illustrated in Table 6.5.1.

Table 6.5.1 Multimodal rhythm analysis annotations above clause (macroTheme)

speech	TJ://*Fur*ther reference to the/↑ *core* thesis/ **arg**ument of your / *es*say			
movement	+	+	+	**+**
gaze				TGS
body orientation	TBOS			
time	0.5s	2.2s	3.6s	4s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash "**/**" marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by "↑".Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift.

6.4.2.2.1.2 Synchronicity and clause

And clause with hyper-Theme, the teacher (John, male) instantiates two promenades, while articulating *"So you should be making sure you refer to the argument, not necessary every single paragraph"*. The first promenade is movement away from the students, and the second one is movement towards the students as a group. The teacher transits from the student pod to the classroom front and then to the right side. He gazes at first at the document, then transfers his gaze to the students at pod 4, and finally to the students at pod 1. His body orientation remains frontal to the students in the back, then shifts to face the students at pod 4 and finally to face the students at pod 1. As for the hyperNew, the teacher again instantiates two promenades, while articulating *"Maybe halfway point between introduction and conclusion, something like that"*. He makes several transitions from pod 3 to pod 5 to pod 1 and finally to the classroom front. The first promenade is movement towards the students as a group, and the second one is movement away from the students. In the meantime, he also makes several gaze shifts from pod 3 to pod 2 to pod 1 and finally to the document. His body orientation also transforms from facing pod 3 to pod 2, to pod 1 and finally to the frontal. Multimodal annotations for rhythm analysis and clause are presented in Table 6.6.1 and Table 6.7.1.

Table 6.6.1 Multimodal rhythm analysis annotations and clause (hyperTheme)

speech	TJ://^^//	*So* you / *should* be making sure you / *refer* to the / *argu*ment	// *not* necessary /↑ every/↑ *single* / *paragraph*
movement	+ +	+	+
gaze		TGS	TGS
body orientation		TBOS	TBOS
time	0.5s 1s	1.5s 3s	5s 6s

Key: A double forward slash "**//**" marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash "**/**" marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by "↑". Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol "I" marks rhythmic group boundary for the whole communicative event.

Table 6.7.1 Multimodal rhythm analysis annotations and clause (hyperNew)

speech	TJ://^*May*be halfway / *po*int	// *be*tween introduction and conclusion	// *some*thing like that.^
movement	+ +		+ +
gaze	TGS	TGS	TGS
body orientation	TBOS	TBOS	TBOS
time	0.2s 1.8s	2s	3.7s 4s

Key: A double forward slash "**//**" marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash "**/**" marks foot boundary. Italics marks stressed syllables. Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol "I" marks rhythmic group boundary for the whole communicative event.

A rhythm analysis finds that multiple synchronicities take place and clause, which contributes to a smooth information flow. The hyperTheme instantiates three tone groups that are synchronized with two promenades (4 steps), two gaze shifts and two body orientation shifts. Specifically, the first promenade is comprised of three steps. Within this promenade, the first two steps are in sync with two silent beats in the first tone group, which sustain the rhythm of the speech. The third step is in sync with the tonic syllable "*so*" in the second tone group. Then movement stops, which marks the boundary between the first and the second tone groups. The second promenade is comprised by one step that is in sync with the tonic syllable "*not*" in the third tone group. These synchronicities with the tonic syllables aggregate the prominence, rendering the information at stake most attention-tracking.

There are also two simultaneous shifts in gaze and body orientation, with the first shift in gaze and body orientation in sync with the stressed syllable "*re*", and the second shift in gaze and body orientation in sync with an extra-salient syllable "*sin*" that is marked by a significant increase in pitch, duration and loudness (see acoustic analysis in Table 6.6.2 in Appendix A). Interestingly, in this instance, the tonic syllables at the rank of tone group are synchronized with larger body movements (the movement of the whole body in space), whereas the stressed syllables at the rank of foot are synchronized with smaller body movements (the movement of head and torso). This in fact aligns with Van Leeuwen's (2005a) point that rhythmic prominence and rhythmic juncture should be considered together, whereby greater prominence at a higher rhythmic rank will be marked by more evident changes.

As for the hyperNew, there are two promenades corresponding to the three tone groups in speech. Specifically, the first promenade is comprised of two steps. Within this promenade, the first step is in sync with the stressed syllable "*may*", and the second step is in sync with the tonic syllable "*po*" in the first tone group. The second promenade is comprised of two steps, whereby the first step is in sync with the tonic syllable "*some*", and the second step is in sync with the silent beat in the third tone group. There are also three shifts in gaze and body orientation: the first shift in gaze and body orientation is in sync with the tonic syllable "*po*" in the first tone group; the second shift of gaze and orientation is in sync with the tonic syllable "*be*" in the second tone group; the third shift in gaze and orientation is in sync with the silent beat in the third tone group, which sustains the rhythm of the speech. In this instance, the two tonic syllables "*po*" and "*be*" are made most significant and noteworthy, because it is emphasized by diverse means: an increased pitch and loudness in speech, in sync with the movement prominence, and in sync with the shifts in gaze and body

orientation. In other words, the teacher is making great efforts to tune students in to the key information at stake – the placement of referencing sentence in the essay.

Similarly, as with the discussion of macro-Theme, the coordination of multiple rhythms contributes both to the information flow and the semantic flow. Ideationally and textually in the hyperTheme, the first movement is in sync with the tonic syllable, the marked Theme and the logical conjunction "*so*", which amplifies its prominence and marks a transition in meaning. The second movement is in sync with the tonic syllable "***not***", which highlights the noticeability of the key information – students do not need to refer back to the argument in every single paragraph. The first shift in gaze and body orientation is in sync with the stressed syllable "*re*" and the semiotic entity "*reference*", which assigns textual prominence to the ideational meaning at stake. Interpersonally, the teacher (John, male) is enacted as the primary knower in speech who gives information to the students, so the teacher positions himself on a higher information status. This information status is reinforced by his movement choice: via transiting to the classroom front, he is enacting the authoritative space (see Chapter 4 for elaboration), thus adding more formality and authority to his teaching. In this sense, movement and speech resonate with each other interpersonally. However, in the pedagogic context, too much authority might inhibit student participation and engagement. As such, the teacher resorts to the semiotic resources of gaze and body orientation for remediation: through the shifting of gaze and body orientation to the students at different pods, he in fact invites their participation and monitors their responses to the information he provides at the same time. In this way, the coordination of multiple rhythms enables the teacher to enact different pedagogic roles at the same time: as a lecturer, as an encourager and as a monitor, which facilitates the performance of complex pedagogic activities at stake.

Likewise, in the hyperNew, the synchronicity between speech and movement aggregates the culmination of the information – references to the argument should be placed halfway between the introduction and the conclusion. Other forms of multimodal synchronicities work similarly on the semantic flow as in the hyperTheme. However, one thing stands out in the hyperNew: the hyperNew distills the information and marks the end of the learning cycle, so the teacher transits to the classroom front and shifts his gaze back to the document again, returning to a similar state with the commencement of the learning cycle. This[58] arguably aligns with a metaphorical expression in the unfolding of discourse: "a text is a trip: method of development (where a text is coming from) is the route taken, while point (where a

---

[58] This point is also noted in Ngo et al. (in press).

text is going to) is why you went there in the first place – what you've seen learned/experienced/taken away; method of development is the plan; point is the holiday" (Martin 1992: 489). In this instance, the teacher metaphorically departs, tours around and takes his message home.

6.4.2.2.1.3 Synchronicity at clause

Further synchronicity also occurs at clause. At clause with Theme and New, and in the first sentence, the teacher (John, male) instantiates one promenade, while articulating "*But there should be some references at some points in your essay*". He transits from the classroom front to the pod center and shifts his gaze from pod 1 to pod 2. In the mean time, he transforms his body orientation to the front. In the second sentence, he instantiates two promenades, while articulating "*How the points you are making are relating back to that question, also the task*". He moves further to the student pod center, and shifts his gaze and body orientation to pod 4 and then to pod 3. Multimodal annotations for rhythm analysis at clause are presented in Table 6.8.1 and Table 6.9.1.

<p style="text-align:center">Table 6.8.1 Multimodal rhythm analysis annotations at clause (1)</p>

speech	TJ://^But /^there / *should* be some / ***re***ferences at some / ***po***ints /^^ in your / *es*say.		
movement	**+**	**+**	**+**
gaze	TGS		
body orientation			TBOS
time	2s	3s	4s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash**"/"** marks foot boundary. Italics marks stressed syllables. Silent beat is marked by "^". Plus symbol"**+**" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift.

<p style="text-align:center">Table 6.9.1 Multimodal rhythm analysis annotations at clause (2)</p>

speech	TJ://↑*How* the^/ ***po***ints you are making are		// *re*lating / *back* to that / ***ques***tion also the / *task*.		
movement	**+**	**+**	**+**	**+**	**+**
gaze	TGS		TGS		
body orientation	TBOS		TBOS		
time	1s	2s	3s	4s	5s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by " ↑". Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol "I" marks rhythmic group boundary for the whole communicative event.

At clause, there are multiple instances of multimodal synchronicities, resulting in prosodic convergence and aggregation of prominence. In the first sentence, the promenade is comprised of three steps, with the first step in sync with the tonic syllable "*re*", the second step in sync with the stressed syllable "*po*" and the third step in sync with the stressed syllable "*es*". The stressed syllable "*po*" also synchronizes with the shift of gaze, and the stressed syllable "*es*" also synchronizes with the shift of body orientation. In the second sentence, the first promenade is comprised by two steps, with the first step in sync with the extra-salient stressed syllable "*how*", and the second step in sync with the tonic syllable "*po*" which also synchronizes with the first shift in gaze and body orientation. The second promenade is comprised of three steps, with the first step in sync with the stressed syllable "*re*", the second step in sync with the tonic syllable "*ques*" and the third step in sync with the stressed syllable "*task*". The stressed syllable "*re*" also synchronizes with the second shift in gaze and body orientation. Noteworthily, the second shift in gaze and body orientation do not just synchronizes with the stressed syllable "*re*", but also mark the boundary between the first tone group and the second one.

In the first sentence, multimodal synchronicities occur only in the clause New that culminates the information. The division of semiotic labor across different semiotic resources therein is interesting. In this instance, at the rank of tone group, the tonic syllable "*re*" that carries the major pitch movement synchronizes with movement only, whereas at the rank of foot, the stressed syllables "*po*" and "*es*" synchronize with two semiotic resources: movement and gaze or movement and body orientation. Arguably, if a stressed syllable synchronizes with more than one semiotic resource, then it will be made extra-salient and maybe carry semantic weight similar to that of a tonic syllable. As such, although speech only construes one tonic syllable in one tone group, it is possible for the speaker to construe extra-salient syllables at the rank of foot – analogous to the tonic syllable at the rank of tone group, by resorting to other semiotic resources. In other words, speakers can scale up or scale down prominence by adjusting multimodal synchronicity.

In addition to prosodic convergence, multimodal synchronicities at clause also contribute to the semantic flow. Ideationally and textually, movements in the two sentences are synchronous with five semiotic entities – "*references*", "*points*", "*essay*", "*question*", one source entity – "*you*" (referring to students), as well as one activity entity – "*relating*". At lexical-grammatical stratum, movements are synchronous with the content items rather than the grammatical items[59] in this

---

[59] It should be noted that synchronicity can occur with grammatical items (e.g. Van Leeuwen 1992).

instance. These multimodal synchronicities give prominence to the ideational meaning at stake. In the first sentence, a complementary synchronicity is enacted: the movement is synchronous with the clause New that accumulates the information, and the gaze shift is synchronous with the clause Theme that predicts what is to come. In the second sentence, two intersemiotic synchronicities occur, with one co-occurrence of movement and gaze shift synchronizing with the clause Theme – *how your points you are making*, and another occurrence of movement synchronizing with the clause New – *that question also the task,* which assigns textual prominence to the point of departure and the point of arrival in the information flow.

Interpersonally, in these two instances, the teacher (John, male) moves from the classroom front to the student pod center, and frequently transforms his body orientations to each pod, which indicates his shifts of attention, and his effort to include different students in the communication realm. As with the hyperTheme and the hyperNew, speech here establishes the teacher as an authoritative figure who imparts knowledge to the students, whereas movement, gaze and body orientation work together to mitigate the authoritative presence of the teacher and invite student participation. Multiple teacher roles are enacted as a result of the interaction among multimodal semiotic resources. The coordination of multiple rhythms enacts interpersonal dissonance as a form of mitigation and remediation of the teacher-student social relationship.

6.4.2.2.2 Multimodal synchronicity: Rhythm as a joint construction

This section presents a multimodal rhythm analysis by another teacher (Emma, female) to demonstrate how multiple rhythms in the classroom synchronize with each other to enact teaching and learning in the lesson. Instead of a nuanced periodicity analysis (see section 6.4.2.2), this section will demonstrate how rhythms produced in the classroom are jointly constructed by teacher-student embodied interactions. In addition to revealing the interactive nature of rhythms produced in the classroom, this section will also examine in detail the metafunctional motivations for the enactment of movement in the classroom as well as the multimodal synchronicity patterns that construe the crucial moments of communication in the interaction. Multimodal rhythm analysis annotations in this section are presented in Table 6.10.1.

Table 6.10.1 Multimodal rhythm analysis annotations (synchronicity 2)

speech	TE: // ^ And / who did the / ^ erm / awards one?			// Who was / doing the / awards?	// You guys were / doing the / awards, // weren't you?	
movement			+	+	+	+
gaze	TGS	TGS	TGS	TGS		
body orientation	TBOS	TBOS	TBOS	TBOS		
hand beat						SHB
time	2s	2.8s	4s	5s	6s	6.8s

speech	TE:	// ^ Did / ↑any film / not win an / Oscar?	S9: // err ^ yeah.	TE: // Which one / didn't win an / Oscar?	S9: // er ^ / sor, sorry?	
movement		+				
gaze			SGS	TGS		
body orientation					SLF	TGS
hand beat						TBOS
time		7s	9s	10s	13s	14s

speech	TE: //Did they/ all win/ Oscars?	S9: //^oh/no.	// ↑Someone/^ er /some films just/ nominated.			TE: //Just nominated.	
movement	+	+	+	+	+		
gaze	T/SGS				T/SGS		
body orientation	T/SBOS						
hand beat			SHB	SHB			
time	16s	17s	18s	19s	20s		

speech	// *But* they are / *all* at least /↑*in* the / *aw*ards season,	// *weren't* they?	S9: // Yeah.
movement			
gaze			
body orientation			
hand beat			
time			

speech	TE: // ^ OK.	// ^ So / *they* are all / **profit-making films**	// ^ and / *they* are / *all* sort of / *recognized,* / *critically re* / *knowned.*			
movement	+	+		+	**+**	
gaze	TGS	TGS		TGS	TGS	TGS
body orientation	TBOS	TBOS		TBOS		TBOS
hand beat						
time	24s	26s		27s	29s	30s 31s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by "↑". Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift, SGS stands for student gaze shift, and T/SGS stands for both teacher and student gaze shift. TBOS stands for teacher body orientation shift, SBOS stands for student body orientation shift, and T/SBOS stands for both teacher and student body orientation shift. SHB stands for student hand beat. SLF stands for student leaning forward. Symbol "I" marks rhythmic group boundary for the whole communicative event.

The analysis is concerned with a learning cycle of a film studies lesson by teacher Emma in week 9 performed in an 'Active Learning Classroom'. This clip is part of an exercise, *Join the Dots*, whereby the teacher and the students discussed what they had written on the whiteboards to connect all the films they had studied so far. It occurred in the middle of the lesson and lasted about 31 seconds. In this clip (see Table 6.10.1, and for more detailed annotations, see Table 6.10.2 in Appendix A), the teacher asked the students whether the films they had studied so far had all won an Oscar. One student replied that not all the films had won an Oscar but they were all at least nominated. The teacher elaborated further that these films were all profit-making and critically recognized in some way.

6.4.2.2.2.1 Three ways to co-construct rhythms in the embodied interaction

As shown in Table 6.10.1, rhythms produced in the classroom are co-constructed by the teacher and the students together. In other words, if there is a high degree of rhythmic coordination in the embodied interaction of teacher and student, then rhythmic chains will extend across speaker turns. Rhythmic coordination in the embodied interaction is demonstrated in three different ways in the selected clip. One manifestation of the joint construction of rhythms in the interaction is that the teacher or the student as an audience would enact embodied resources to synchronize with the articulated speech. For instance, during the macro-Theme in the teacher's articulation – *You guys were doing the awards, weren't you?* (see Row 1 in Table 6.10.1), the student enacts one hand beat to synchronize the tonic syllable '*weren't*' by the teacher. Alternatively, during the macro-Theme in the student's articulation – *er, sor, sorry* (see Row 2 in Table 6.10.1), the teacher enacts one gaze and body orientation shift to synchronize with the stressed syllable "*sor*" by the student. From the audience perspective, the synchronicity enacted by the audience suggests what carries the biggest semantic weight in the articulation for them. In other words, the audience synchronicity would in fact indicate how the articulated information is taken up by the audience, meaning that rhythm analysis here includes both the production and reception of meaning.

Interestingly, the specific instance above also manifests another way to co-construct rhythms in the interaction: when the student (female) does not grasp the question raised by the teacher (Emma, female), she leans forward and verbally asks the teacher to clarify the question for her. At this point, the teacher enacts one gaze and body orientation shift from the whiteboard to the student, indicating an increase of teacher attention. After the teacher repeats the question – *Did they all win Oscars?* She enacts one movement promenade to move towards the student as an individual to reduce the physical distance and to better engage with her. As such, the coordination

of demanding attention and providing attention accordingly creates a sense of coordination of rhythms across speaker turns.

A third way to co-construct rhythms in the interaction is that both the teacher and the student enact embodied resources to synchronize with the verbal articulation at stake. For instance, in the following exchange (see Row 3 in Table 6.10.1): *TE: Did they all win Oscars? S9: Oh, no. Someone er some films just nominated.* In the first articulation by the teacher, both the teacher and the student enact one gaze and body orientation shift to synchronize with the tonic syllable "*Osc*". In the second articulation by the student, both the teacher and student enact one gaze shift to synchronize with the tonic syllable "*nom*". This joint synchronicity by the speaker and the audience in fact suggests that they have a shared understanding of what constitutes the important information in the articulation. Arguably, the more they share this understanding, as manifested by a higher degree of joint synchronicity, the more successful the communication is likely to be, or alternatively the more challenging it is to process the information at stake, meaning that more attention is needed.

The multimodal synchronicities enacted by the audience and the speaker in the interaction would construe a sense of rhythmic coordination across different participants and different semiotic resources simultaneously in the communicative event. In other words, even if the verbal turn has been assigned to a specific participant in the communicative event, other interactants can still participate non-verbally at the same time and contribute to the information flow and the semantic flow. This further demonstrates the multimodal nature of interaction, which raises questions for the current modelling of exchange theory on a purely linguistic basis (e.g. Berry 1981; Sacks, Schegloff & Jefferson 1974). In other words, a neat boundary among verbal exchanges might be problematic, for the semiotic division of labor across different semiotic resources enacted in the communicative event needs to be taken into account, which might result in a blurry boundary between exchange turns.

6.4.2.2.2 Metafunctional motivations for enacting synchronicity between movement and speech

In the selected clip, there are three movement promenades enacted by the teacher[60] to synchronize with the rhythm of speech (see Table 6.10.2 for detailed annotations of movement patterns in Appendix A). This subsection articulates the metafunctional motivations – further anchored to the teaching and learning of

---

[60] Given that students remain seated in the selected clip, they do not enact (whole body) movement in this interaction instance.

knowledge and value in the lesson – for these multimodal synchronicities across different semiotic resources in the lesson.

The first step to explore the metafunctional motivations for synchronicity between movement and speech is to identify when and how movement is enacted in the interaction. The first movement promenade by the teacher is enacted during the macro-Theme when she enacts a focus phase by asking the students if all the films they have studied have won an Oscar (see Rows 1 and 2 in Table 6.10.1). The teacher is positioned in student pod one, and she starts moving away from the students to the classroom front at the end of her articulation – *And who did the awards one?* The first promenade is comprised by five steps, with each step in sync with either the tonic syllables or the stressed syllables in the speech. In addition to these synchronicity with movement steps, the three tonic syllables "*aw*", "*who*", "*weren't*" also synchronize with the rhythm of other embodied semiotic resources, such as gaze shift, hand beat and body orientation shift. The multimodal synchronicities across different semiotic resources scale up the prominence of the key information made by the speech, thus highlighting the noticeability of the information even further. The transition of space from one student pod to the classroom front enacts an authoritative space (see Chapter 4 for elaboration), which reinforces the authoritative presence of the teacher. Nevertheless, the gaze and body orientation shift from the whiteboard to the students indicates an increase of teacher engagement and an invitation of student participation. As such, multiple semiotic resources perform complementary roles to make metafunctional meaning and enact pedagogy, whereas rhythm brings these resources together as a coherent whole.

Similarly in the third promenade when the teacher (Emma, female) elaborates that all the films they have studied are profit-making and critically recognized (which marks the culmination of information in the learning cycle), she moves away from the students and returns to the classroom front again (see Row 5 in Table 6.10.1). Once again, the four steps are either in sync with the tonic syllables – "*prof*" and "*rec*", silent beat or the stressed syllable – "*all*". In other words, by changing the positioning space through movement and enacting an authoritative space, the teacher tunes in student attention to the key knowledge at stake and flags it as the crucial moment in the communicative event by adjusting multimodal synchronicities.

Interestingly, the second promenade by the teacher seems to be prompted by the student/s demand for clarification, and the function of the movement is then to reduce the physical distance between the teacher and the student. In this instance, the

promenade is comprised of five steps, with each step in sync with either the tonic syllables – "*Osc*" and "*nom*", the stressed syllables – "*no*", "*some*", or the extra-stressed syllable – "*some*", which adds prominence to the verbal information at stake. Furthermore, the second movement promenade by the teacher both synchronizes with her own speech and the student's speech, thus resulting in extended rhythmic chains across speaker turns. As discussed in the previous subsection, this coordinated rhythmic pattern across the speaker and the audience indicates the fact that rhythms in the classroom are co-constructed in the teacher-student embodied interaction. In other words, changes in the embodied interaction patterns would lead to changes in rhythmic patterns as well.

As noted in the previous subsection, the reception of meaning is as significant, if not more so, as the production of meaning. Thus while it is important to explore the metafunctional motivations for the teacher to enact multimodal synchronicity between movement and speech, it is also important to examine how the students respond to these synchronicities. A close look at the clip (see Table 6.10.2 in Appendix A) finds that when the teacher enacts embodied movement and multimodal synchronicity between movement and speech to make the ongoing activity salient and attention-catching, that is actually how it is taken up by the students, for most students gaze at the teacher or turn around to face the teacher. In other words, students enact embodied resources such as gaze and body orientation to move along with the teacher. As such, the teacher uses embodied resources to construct the crucial moments of communication via enacting or adjusting multimodal synchronicities, whereas the students use embodied resources to signal their recognition of these crucial moments, which is illustrative of the ways embodied resources are coordinated with rhythmic prominence and interaction.

6.4.2.2.2.3 Multimodal synchronicity patterns: Enacting the crucial moments of communication

So far, this project has demonstrated how one mode on its own and different modes working together can construct prominence for the whole multimodal text, thus construing the crucial moments in the communicative interaction. The prominence of the whole communicative event can be realized by an increase of multimodal synchronicities both in terms of number (the number of semiotic resources enacted for synchronicity), and in terms of scale (synchronicity at a larger level of organization, or an increase of multimodal synchronicities in a combined manner). Even though the mechanism to scale up or scale down the prominence in the whole communicative event is made transparent via multimodal synchronicity, yet one question remains to addressed: in a communicative event, what is it that is typically made prominent? In

other words, is there any way to account for these crucial moments in the communication, or alternatively is there any multimodal synchronicity pattern emerging?

Interestingly, in the selected clip, it is when the three movement promenades are enacted that multimodal synchronicity is evidently increased, both in terms of number and in term of scale (see Rows 1, 3 and 5 in Table 6.11.1), thus making these moments crucial in the communicative event. A close look at these three moments finds that the first and the third moments correspond to the macro-Theme and the hyperNew in the discourse, which marks the point of departure and the culmination of information in the discursive flow. In a sense, information communicated there is often more general or abstract. In other words, it is relatively more challenging for the students to grasp the (ideational) meaning at this point, so more effort is enacted by the teacher to highlight the key information and to adjust student attention.

The second crucial moment occurs when the student demands clarification from the teacher. In other words, when a complication occurs or is likely to occur, more semiotic effort will be enacted to scale up prominence. As such, in the selected clip, it seems that the crucial moments are constructed multimodally when information is abstract or when a communication complication occurs, both of which indicate great efforts by the speaker (and sometimes the audience) to get the information across to ensure a successful communication. This semiotic decision is not only conditioned by the speaker's anticipation of what needs to be focused on (Van Leeuwen 1992) as in the macro-Theme and the hyperNew, but also conditioned by the audience's response, as in the complication case. This further indicates the relevance and importance of accounting for embodied interaction in rhythm studies, because in order to get the information across, we need to consider both how meaning is produced by the speaker and how meaning is received by the audience. In other words, rhythm is jointly constructed by interactants in a communicative event and is constructed multimodally across different semiotic resources.

6.4.2.2.3 Multiple rhythms not synchronizing with the rhythm of speech

While the preceding section explores how multiple rhythms in the classroom can synchronize with the rhythm of speech, this subsection explores how multiple rhythms in the lesson do not synchronize with each other, but still remain motivated. Two sampled rhythm analyses are used for demonstration. One example (see Table 6.11.1) is taken from the learning cycle by one teacher (John, male) that is analyzed above, and another example (see Table 6.12.1) is taken from a learning cycle by another teacher (Emma, female) in week 9.

Table 6.11.1 Multimodal rhythm analysis annotations (asynchronicity 1)

speech	Ss:// ^ paragraph
movement	
gaze	
body orientation	
time	2s

Key: A double forward slash '//' marks tone boundaries. Silent beat is marked by '^'.

In this example, the students collectively provide the answer to the teacher's question, namely that further references to the core thesis argument of the essay should be placed in a paragraph. They do this economically by uttering only one word, *paragraph,* but the message is still comprehensible by referring to the immediate context of situation. The teacher (John, male) does not make any transition in space nor any shifts in gaze and body orientation. Instead, he remains positioned in the student pod center and continues his gaze at the students. Most students look down at the paper documents where the exercises are located, enacting a sense of silent participation in the ongoing lesson activity. As such, no synchronicity occurs in this instance and the rhythmic patterns do not extend across speaker turns in the exchange activity.

However, this asynchronicity is still motivated for two reasons. Firstly, the students only articulate one word, so time is relatively limited for the teacher to make transitions in space, given that movement of the whole body takes time. Secondly, a close examination of the lesson activity at stake finds that in the proceeding focus phase, the teacher (John, male) already transited from the classroom front to the student pod center. He also transformed his gaze and body orientation there. The function of his previous transition and shift in gaze and body orientation is to encourage student engagement and invite their participation. Now that the students have already participated in the task phase, he no longer needs to make such transitions. Instead, he needs to attend to the students' responses and manage the class. As such, his continued positioning and gaze choices can sufficiently achieve his pedagogic functions. This interpretation is further supported by the fact that the teacher makes further transitions and shifts in space and gaze in the following elaborate phase, whereby his pedagogic needs are transformed into imparting knowledge and encouraging attention. His contingent choices in the classroom across different lesson activities align with what Kress (2010: 13) argues for "the making of signs now, in this environment and for this occasion."

The second clip (Table 6.12.1) is part of an exercise – *Nebraska* and Indie films, whereby the teacher and students described the film features of *Nebraska* together and discussed if this indie film is a Hollywood film or not. It occurred in the middle of the lesson and lasted about 16 seconds. In this clip, the teacher first asked one student the difference between diagetic sound and nondiagetic sound. Then the student (male) provided the answer – diagetic sound is in the movie, whereas nondiagetic is outside of the sound track[61]. Finally, the teacher affirmed his answer.

---

[61] Strictly speaking, this is not quite correct. Presumably what the student means (and the teacher affirms), is that diegetic sound is part of the represented action of the movie (e.g sounds made by the actions of the characters), whereas non-diegetic sound is external or additional to it (e.g mood music).

Table 6.12.1 Multimodal rhythm analysis annotations (asynchronicity 2)

speech	TE:// *OK*	// *who* can/ *re*mind me of the/↑ *di*agetic between/ *di*agetic and/ *non*-diagetic in/ *re*lation to/ *di*agetic ?	//^ S1.	
movement		**+** **+** **+**		**+ + +**
gaze		TGS TGS		
body orientation		TBOS TBOS		
time		2s 3s 4s		5s 6s 7s

speech	S1: //^ Erm	// *This* / *might* be /^ ^ / **wrong.**	//↑ *But* isn't /↑ *di*agetic /↑ *in* the / *mo*vie ?	TE: // *Yes.*
movement		**+**		
gaze			TGS	
body orientation			TBOS	
time	8s		12s	

speech	S1: // ↑ *And* / *non*-diagetic is / *out*side of /^ like / *sound* track ?	TE: // *Good.*
movement		
gaze		
body orientation		
time		

Key: A double forward slash "**//**"marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash "**/**" marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by " ↑". Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol "I" marks rhythmic group boundary for the whole communicative event.

Table 6.12.1 shows that the teacher (Emma, female) instantiates two promenades and three shifts in gaze and body orientation, whereas the students remain seated. The first promenade takes place during the teacher's verbal articulation – *who can remind me of the differences between diagetic and nondiagetic in relation to the diagetic*? The second promenade takes place somewhere between the silence and when the student articulates – *Erm.* The first promenade is in sync with the rhythm of the speech by the teacher, whereas the second promenade is not in sync with any speech. When the teacher moves in the classroom, students either gaze at the teacher or at the digital screens that display film content on the wall. So in a sense, the digital displays take away some student attention from the teacher, which to some extent disrupts the rhythmic patterns in the interaction.

Afterwards, the teacher (Emma, female) remains positioned and students remain seated. There is almost no semiotic resource enacted on the teacher's part to synchronize with the student's verbal articulation – *This might be wrong but isn't diagetic in the movie?* The only exception is when the teacher instantiates her third shift in gaze and body orientation, which is in sync with the extra-salient syllable '*mo*' in the speech by the student. Otherwise, the teacher is busy with navigating her computer screens at the lectern, while listening to the student at the same time. After she completes her navigation, she turns around to face the student, listens to his articulation attentively – *And nondiagetic is outside of like sound track,* and comments right afterward – *Good.* No semiotic resource is enacted on the teacher's part at this moment to synchronize with the verbal articulation by the student at this moment. Nor is there any semiotic resource enacted on the student's (male) part to synchronize his own speech throughout his articulation – he articulates and gazes at the teacher the whole time. In other words, multimodal synchronicity does not extend across speaker turns.

Although there is almost no multimodal synchronicity across exchange turns in this instance, this project still argues that this asynchronicity is motivated, given that the teacher is in fact enacting two simultaneous pedagogic registers. The function of the two promenades in this instance is to navigate to a computer screen in order to search for content that is to be used later, which enacts what Christie (2002) terms a regulative register – the preparation of teaching knowledge and value. In the meantime, speech is enacting what Christie (2002) terms an instructional register – the teaching of knowledge and value. As such, the semiotic divisions of labor between speech and movement are clear-cut and divergent, rendering it quite challenging to converge and synchronize at these points. However, it should be noted that even

under this circumstance, the teacher (Emma, female) still attempts to restore rhythmic synchronicity by transforming her gaze and body orientation in order to synchronize them with the student's articulation – the extra-salient syllable '*mo*'. In other words, the teacher is inclined to produce rhythmic coordination in the classroom. It should also be noted that despite multiple rhythms in this clip which do not synchronize with each other at the rank of a learning cycle, they are still coordinated at higher ranks. At least, they are integrated at the rank of curriculum genre. In other words, they all function to teach and learn knowledge and value, otherwise, the whole lesson would collapse.

As elaborated in sections 6.3 and 6.4.2.2.2, the examples of asynchronicity here once again demonstrate the interactive nature in the production of rhythm in the classroom. In other words, rhythm is in fact a joint construction produced in the interaction enacted between the teacher and the students, so both the teacher and the students should be featured in rhythm analysis.

6.4.2.3 Summary

To sum up, the above analyses show that in both lessons different occupation values have been assigned to teacher-student embodied interactions to different zones of space and lesson activities, rendering them more or less prominent at the rank of phase. The distribution of occupation value indicates that a visible pedagogic style can be sustained in the use of classroom spaces, dis-aligning with some implicit pedagogic philosophy recontextualized in the classroom design. The analyses also show that a lesson is a site of polyrhythmic assemblage, whereby multiple rhythms co-exist and can synchronize or not synchronize with each other in a motivated way. In other words, in the pedagogic context, synchronicity and asynchronicity amongst different semiotic resources serve their own pedagogic functions to facilitate the teaching and learning practices at stake.

Last but not least, rhythm analyses in this section suggest that rhythms produced in the classroom are co-constructed in teacher-student embodied interactions, meaning that rhythmic patterns are engendered both by the speaker in their production of meaning, and at the same time conditioned by the audience in their reception of meaning. In other words, rhythms produced in the classroom are inherently dialogic and interactive. Rhythmic patterns are in fact contingent and dynamic in an unfolding discourse, depending on and constituting at the same time the interactive patterns.

6.4.3 Pedagogic implications: Rhythm as pedagogic strategy

This section explores how rhythms in a pedagogic context can be translated into a pedagogic tool to inform pedagogic practice. The essential components of rhythm (rhythmic accentuation and rhythmic juncture), and its primary functions (creating prominence and segmentation), are all attended to. Drawing on these concepts, this section will show how rhythm functions to enhance memory and manage attention in specific lessons, and how these functions are further constrained and conditioned by the availability of semiotic resources and social contexts. Some analyses in Chapter 4 and this chapter will be revisited.

6.4.3.1 Enhancing memory: Increasing segmentation

This subsection shows how the teacher enhances student memory by increasing rhythmic segmentation. The interaction between multiple resources in the classroom can engender increasing segmentation via construing semantic discontinuity. As presented in Chapter 4, movement, gaze, and speech can work together to demarcate the task phase into five smaller secondary phases: the supervising, the personal, the consulting, the checking and the conferring phases. This increasing segmentation provides the teacher with more nuanced choices to construct rhythmic junctures, which helps segment the information at stake into smaller chunks of message. In this way, the students are provided with more time to collate information extracted from preceding multimodal discourse to store that part of it in memory that must be retained for further processing at the next higher level of information collation. As such, increases in the number of junctures can improve recall and comprehension, as demonstrated in experiments by Cohen and Faulkner (1984).

In addition to demarcating the large stretch of pedagogic discourse into more nuanced lesson activities, intersemiotic patterns of movement, gaze and speech can also enact six interpersonal spaces (see Chapter 4): the supervising space, the personal space, the consulting space, the checking space, the conferring space and the authoritative space. The enactment of interpersonal spaces enables further segmentation and modulation of the social relationship between the teacher and the students. This increasing segmentation in the social relationship enables the teacher to perform different pedagogic roles in accordance with different pedagogic functions as the lesson unfolds. For instance, in the synchronicity example (see Table 6.6.1), the teacher (John, male) enacts the authoritative space to reinforce his authoritative presence in the extend phase, whereas in the asynchronicity example (see Table 6.9.1), the teacher gives up the choice of dynamic movement and positions himself in one student pod in order to mitigate his authoritative presence and invite student participation. As such, increasing segmentation in the number of

rhythmic junctures in the pedagogic context can also help realize diverse pedagogic functions in the unfolding of discourse.

6.4.3.2 Managing attention: Scaling prominence

This subsection shows how the teacher employs rhythmic accentuation as a tool to manage student attention by construing a varying degree of prominence. Rhythmic accentuation pertains to the outcome of the understanding of the message, because it indicates what carries the greatest semantic weight, so that the listener can anticipate what needs to be paid most attention to and to focus beforehand on the rhythmically privileged syllables (Van Leeuwen 1992: 232). However, rhythmic accentuation can be construed at different ranks, and can be predicted only when both semiotic resources and social contexts are taken into account.

In the pedagogic context, there are a variety of means to construe or amplify prominence. Teachers can give prominence to a space or a lesson activity by assigning a high occupation value to it. For instance, by assigning high occupation value to the student pods and to the task, focus and elaborate phases (see Figure 6.3 and Figure 6.4), both teachers make these spaces and lesson activities prominent. Teachers can also construe prominence by enacting multimodal synchronicities, that is, by synchronizing multiple prominent points, thus aggregating the prominence at stake. For instance, in the synchronicity example with the hyperTheme and the hyperNew (see Table 6.6.1 and Table 6.7.1), by synchronizing the rhythms of speech, movement and gaze, the teacher highlights the key knowledge – there should be some references to the thesis argument, and these references should be placed somewhere between the introduction and the conclusion.

In addition, teachers can amplify prominence by increasing rhythmic segmentation and putting information at higher rhythmic ranks, given that prominent information at higher ranks is more salient than those at lower ranks. For instance, in the synchronicity example with the clause Theme and the clause New (see Table 6.8.1 and Table 6.9.1), by synchronizing the rhythms of speech and movement, the teacher construes an extra-salient syllable at the rank of foot, which functions similarly like a tonic syllable at the rank of tone group. In other words, the teacher scales up prominence via building multimodal synchronicity. By adjusting the scale of prominence, the teacher can construe key knowledge and lesson activities in the lesson, and adjust student attention.

It should be noted that in the pedagogic context, rhythmic juncture and rhythmic accentuation are multimodally construed, with different semiotic resources performing different semiotic labors. For instance, in the segmentation of the supervising phase and the personal phases, movement and gaze play a constitutive role, whereas speech is not involved. In the segmentation of the consulting phase, the checking phase, and the conferring phase, movement and gaze play an ancillary role, whereas speech plays a constitutive role. In the synchronicity example (see Table 6.5.1 and Table 6.6.1), speech often enacts an initiating rhythm that imprints dominant beats in the lesson, so that all other semiotic resources synchronizing with the rhythm of speech. However, in the asynchronicity example (see Table 6.11.1), different semiotic resources enact their own rhythms without having to synchronize with each other so as to enact two parallel pedagogic registers – instructional register and regulative register, and to simultaneously perform two pedagogic tasks. Regardless of different means to achieve rhythmic accentuation and rhythmic juncture, and regardless of different divisions of semiotic labor across different semiotic resources, it should be stressed that in the pedagogic context, all these choices are meaningful and motivated for specific pedagogic functions.

6.5. Conclusion

This chapter has developed a multifaceted understanding of rhythm, whereby rhythm is considered simultaneously material, semiotic, and social, with its different aspects bundling together as layers of signification. A multifaceted understanding of rhythm can balance the abstract and the concrete in rhythm analysis. It enables a comprehensive rhythm analysis both at description level and at interpretation level, thus rendering the description socially relevant and the interpretation systematic and well grounded.

By contextualizing space to a so-called "Active Learning Classroom" and performing concrete multimodal rhythm analyses of this space in design and in use, this chapter describes and interprets the entanglement of practices with space as a semiotic and social phenomenon. For instance, the privileging of employability and the cultivation of students as future social labor for the market are recontextualized in the classroom design and the institutional discourse, which consequently legitimizes the sale and purchase of higher education, and transforms space and time as social products in service of the market. Rhythm analyses in the occupation value section suggest that much of the affordance that is portrayed as the sales pitch of "Active Learning Classrooms", the digital screens for instance, has not been fully utilized in the actual use of this type of classroom. Nevertheless, rhythm analyses across

different teachers and lessons do suggest that the designs of "Active Learning Classrooms" can afford and facilitate different teaching and learning experiences and can afford the production of diverse rhythms both for the teacher and the students.

The wrestling between prescribed institutional rhythms in the designed space and human rhythms in the performed space raises further questions about the interrelationship between materiality and human agency. Rhythm analysis in this chapter suggests that space matters but does not determine. Material spatial designs indeed enable rhythms that configure or even constrain human practices. For instance, the implementation of the four-term operation systems does accelerate the teaching and learning practices at UNSW. However, these impacts can never be deterministic, nor can a linear accelerated rhythm be truly triumphant, because human bodies are capable of producing their own beats. In other words, impacts resulting from the interactions between human and space are reciprocal. As Winston Churchill states, "We shape our buildings, and afterwards our buildings shape us" (cited in Hall 1966: 106), and "we continue to reshape our buildings" (cf Ravelli & McMurtrie 2016: 18).

In a similar vein, rhythm analysis in this chapter also raises further questions about the meaning-making mechanisms in multimodal texts. If a multimodal text is perceived as a more or less coherent whole, then should we consider it a holistic assemblage, whereby meaning is made together there, or should we consider the possibility that meaning is made separately in each semiotic resource, and then gets integrated in our perception? This question is significant, because it has further implications for the basic unit of analysis in multimodal studies. If the former path is taken, then the basic unit of analysis should be the multimodal text itself. But, if the second path is taken, then it is possible to have a separate unit of analysis for each semiotic resource at stake. Most current multimodal studies take the second path, but there are emergent studies that attempt to theorize the first, for instance, Van Leeuwen's (2017) recent work on synesthesia, and Han's (2022) work on music-dance correspondence. However, whichever path is taken, rhythm plays a vital role in fusing meaning together and creating cohesion.

In addition, the current rhythm analysis indicates that rhythmic coordination, whether constructed by a single person or by different interactants, is a matter of degree, ranging from high rhythmic coordination to low rhythmic coordination, with different degrees of rhythmic coordination aligning with different pedagogic styles. It should be noted that if the rhythmic coordination between different participants in their joint construction in the pedagogic context is very low, then that could be

interpreted as a sign of disengagement, and correspondent pedagogic strategies need to be used to remedy that situation. The extension of rhythm as a single orchestration of different semiotic resources to a joint construction that involves multiple participants can to some extent account for the production of different dynamics in different lessons, whereby the same teacher, the same curriculum topic, and the same classroom result in different lesson experiences.

Despite the diverse findings resulting from a comprehensive rhythm analysis built on a multifaceted understanding of rhythm, the exploration in this project is still at a preliminary stage and there is scope for further development. Firstly, the rhythm analysis of the embodied movement in this chapter has not included all the instantiated semiotic resources at stake. For instance, gestures, facial expressions and other embodied resources are not examined, because an all-inclusive multimodal rhythm analysis is still descriptively challenging. Secondly, in the pedagogic context, rhythm is collectively constructed by the teacher and the students in their embodied interactions, yet rhythm analysis here foregrounds the role of the teacher, while taking the students into account at the same time, because the camera is focused on the teacher. This means that the current thesis attends largely to one side of the equation, yet it lays the foundation to bring the other side – the student perspective – into the discussion by providing fundamental semiotic principles through the co-deployment of genre and exchange in the analysis, as exemplified in section 6.4.2.2.2. With the employment of genre and exchange, the current rhythm analysis has already featured the data as multimodal interactions and has accounted for the dynamic and interactive nature of such interactions. As such, it saves room for future integration of the student perspective, with a slight shift in focus but more or less the same semiotic principles. Nevertheless, more work is needed to bridge the gap between detailed rhythm analysis and its relation to broader social contexts. Thirdly, future research can also explore how language constrains space in interaction (e.g. Thibault 2020) or how rhythm can fashion a sense of collective belonging and shared identity that relates the social to the individual (e.g. Anderson 1983; Billig 1995; Bourdieu 1986; Herzfeld 1997; Spillman 1997).

The following concluding chapter interprets the findings of the thesis from a more global perspective, and demonstrates how those findings can have interdisciplinary implications by informing not only multimodal studies and educational studies in general, but also specific fields such as Spatial Discourse Analysis, movement studies, pedagogy studies and performance studies. The following chapter will also discuss the gains and losses for the synergy of different

theories in the current thesis, before it presents the limitations and directions for future research.

Chapter 7 Findings, implications, and future research

7.1 Introduction

A multifaceted theorization of space from the lens of practice attempts to better understand the roles of space, subject and practice in the production of space, by elucidating the meaning potential when these three entities interact with each other through the process of intersemiosis. Adopting a primarily social semiotic approach, the current thesis has demonstrated that although movement and writing in space might be ubiquitous and often taken-for-granted practices, they are nonetheless social constructs that contribute significant elements to the making of the complexity of space. As such, movement and writing can be subjected to systematic description and analysis. The current thesis has also demonstrated that despite the complexity of a multifaceted space which is in dynamic ceaseless production in the interweaving of practices, rhythm can be employed as an integrative principle that brings these practices together as an assemblage and engenders spatial coherence.

Using a so-called "Active Learning Classroom" in a tertiary setting as a site of application, the current thesis has provided a descriptive and interpretative analysis of one teacher's movement and students' writing in such a space, demonstrating that movement and writing are meaning-making resources in their own right. Through a multifaceted theorization of rhythm, the current thesis also showcases what helps to make a lesson coherent, and how the spatial design of the classroom participates vitally in the production and reproduction of social relationships. Although none of these descriptions and interpretations has accounted for everything in the production of space in practice, yet it begins to unpack the complexity of space, and exemplifies what it means to account for such complexity in detail.

It should be emphasized that the current thesis is not prescriptive in nature but a search for basic concepts and tools to promote further discussion. Its aim is not to provide a prescriptive handbook advising teachers and students how to move or write in the classroom, nor architects how to design a university building. Rather, the current thesis has suggested the semiotic implications of alternative movement and writing selections, and has provided general semiotic principles for teachers and students to actively design and reflect upon movement and writing in their pedagogy. In other words, the current thesis does not aim to change the nature of pedagogy, but it is none the less an important contribution to it, because it enables us to understand better how we mean in space in relation to practice. Having an understanding of the semiotic potential of movement, writing and rhythm enables us to reflect on the

meanings that are made in space and on the meanings that could have been made but are not, thus transforming subconscious into consciousness, which is a necessary step towards understanding meaning and representation. In so doing, the current thesis further prompts us to contemplate the social motivations for the choices that have been made, thus moving from nuanced descriptions to social interpretations.

In this thesis, instead of developing a rigorous code or grammar that emphasizes the formal aspects of space, social practices inherent to the forms under consideration have been highlighted. Under this theorization, space is seen as a material, semiotic, and social ensemble that is dynamically produced in practice. In so doing, the current thesis fully attends to the complexity of space, and provides the possibility to elucidate the roles that space plays in our everyday social life. By attending to the practical perspective of space, the thesis provides complementary insights to an emergent field of study – Spatial Discourse Analysis (McMurtrie 2011, 2013, 2017; Ravelli & McMurtrie 2016) that is further informed by spatial semiotics (O'Toole 2011; Ravelli 2000, 2006; Stenglin 2009, 2010).

The development of a multifaceted understanding of space requires an interdisciplinary or trans-disciplinary approach (Halliday 2003: 140). In this regard, the current thesis has incorporated theories from social space (Lefebvre 1991, 2004), Social Semiotics (Kress 2010; Kress & Van Leeuwen 2001; Van Leeuwen 2005, 2008), Systemic-Functional Linguistics (Halliday 1978; Martin & Rose 2007), and Pedagogy (Bernstein 1990, 2000; Lemke 1998b). The synergy of different theories is dealt with with caution and is done at an abstract level to utilize their distinct theoretical affordances for complementary insights, and at the same time to ensure conceptual consistency. Overall, the approach taken in this project can be described as multimodal, for it attends to the co-deployment of multiple modes, and uses intersemiosis as the meaning-making mechanism for description and interpretation of different practices performed in space.

This chapter overviews the highlights and key findings of this project and its original contributions, as well as the theoretical and practical implications of these findings. Then, the chapter problematizes the theory and provides a discussion of the limitations before suggesting possible future exploration avenues.

7.2 Highlights of the research

The current thesis has engendered multiple highlights and original insights to existing multimodality scholarship, especially the spatial aspects of multimodality, which is still a relatively under-theorized and under-investigated field of research.

One of the highlights of this project is that it fully attends to and theorizes the complexity of multimodal research. Instead of reducing the multimodal phenomenon to one specific semiotic mode for analytical purposes, this project addresses the entanglement of multiple modes in practice, and utilizes intersemiosis as the working mechanism for description and interpretation. As such, this project constitutes one of the few attempts to restore and unpack the complexity of multimodal research. This is significant, because in so doing, this project creates a representation that is closer to communication reality, for real-life communication is complex and multimodally constructed. In this sense, research in this project amounts to a fuller and richer theorization and analysis of space in practice, and ultimately a critique of space, which is necessary because space cannot be adequately explained in terms of any one aspect.

Another highlight of this project is the integration of the notion of practice in theory, because this emphasizes the dynamic and interactive nature of multimodal research that moves beyond a focus on static multimodal assemblages at one specific moment of communication. Instead, practice is turned towards semiosis – the meaning-making process that is spatially arranged and temporally unfolding. Given that a whole communicative event is dynamically unfolding, the frames of the communicative event provide only a punctuation of semiosis, which rejects all definitive and fixed references. "A frame of reference can only be provisional or conjunctural" (Lefebvre 2004: 83). In this sense, through the lens of practice, this project broadens the notion of multimodality from co-deployment of multiple modes to the sequencing of multiple modes in the unfolding of time, and ultimately frames multimodality as spatial-temporal relations, which is particularly useful in investigating the patterns of multiscalar temporality and spatiality. In other words, the theoretical apparatus developed in the current thesis has been sophisticated enough to describe and interpret dynamic multimodal texts, which is still a largely under-explored field in multimodal research. In particular, a dynamic and interactive perspective on the inter-relationship of time and space engenders a contingent point of view, whereby time-space are seething with emergent properties, but also stabilized by regular patterns. In this way, this project not only captures the meta-stability of space, but also highlights its indeterminacy and fluidity.

The holistic and interdisciplinary methods adopted in this project constitute another feature of the research. As stated above, in order to unpack the complexity of multimodality, different theories from different fields are drawn on to facilitate comprehensive and complementary perspectives. Through weakening the disciplinary

boundaries and looking into the nature of the issue itself, this project brings in specific knowledge about a particular issue from other fields into multimodality, thus advancing multimodal research even further. In addition, this project moves beyond nuanced textual descriptions to social interpretations in an attempt to draw attention to and emphasize the social aspects of multimodal research. The tripartite relationship among space, practice and subject theorized in this project has demonstrated how the construction of space is not only dependent on practices but also on agentive subjects that are socially and culturally shaped. In other words, there is nothing intrinsic about a space that pre-determines its nature. Instead, space is socially constructed in practice by agentive subjects, meaning that different subjects may construct the space differently in their practice. A comparison of different spaces and different subjects in different contexts might yield further findings. In this sense, research in this project has developed the basic semiotic principles and concrete methods so that future explorations can build on this research with appropriate adjustments.

Finally, the last highlight in this project relates to the specific space it has examined. By focusing on a specific type of classroom in the tertiary setting – "Active Learning Classrooms" – this project enhances our understanding of these types of classrooms in terms of how they are used and how they can be used in different ways. It also demonstrates how even with the same designed space, the performed space can be differently produced by different teachers and students, and how the co-deployment of multiples modes in practice can enact a specific spatial pedagogy (Lim 2011). Given that the complexity of learning space has limited prior empirical research, particularly at the tertiary level (Chapter 1), this project contributes to such empirical studies by addressing the entangled relationship between educative spaces and pedagogic practices.

7.3 Key findings and implications

As stated above, the current thesis aims to theorize the complexity of space by providing a practice model to restore the complete picture of the spatial experience from a holistic perspective. This practice model highlights the dynamic process of meaning-making rather than spatial forms in isolation, a process that necessarily includes the mobile body in internal space and includes time as an inherent dimension, which results in a dynamic construction of space. While the picture is still incomplete, the current thesis, by adopting a primarily social semiotic approach to a specific classroom in practice and analyzing these practices in detail, has assisted in revealing some of the missing pieces of that picture, and exemplified what it means to account for such practices.

7.3.1 Theoretical implications
7.3.1.1 Movement as a semiotic mode

In order to discuss the key findings emergent from this project, the current thesis returns to the research questions it sets out to undertake in the first place – the production of space in practice, with a particular focus on one teacher's movement, students' writing, and rhythm in teacher-student interactions in so-called "Active Learning Classrooms" in a tertiary setting. In terms of movement (Chapter 4), the current thesis has demonstrated that despite the essential roles that movement plays in our everyday social life and an increasing interest in movement scholarship across a wide range of fields, what is still lacking is a systematic understanding of movement that attends to the materiality of embodied movement in the full affordance of the body, and the context of use that assigns meaning to movement. In light of this, this project has provided a stratified model of movement that establishes an explicit link between contextual meanings and textual patterning by theorizing connections between genre, metafunction, and structure (Martin 1992).

Movement has been modelled as a semiotic mode in its own right that consists of an expression stratum, a content stratum, and a context stratum. On the expression stratum, movement is broken down as a single mode for analytical purposes, which provides an explicit account of how meaning is created in movement structure, thus accounting for the distinct affordance of movement as an independent mode. On the content stratum, multimodal interaction is interrogated in relation to specific social contexts, by relating the interaction of movement with other semiotic modes in terms of how they create a meaningful text, thus accounting for the multimodal nature of meaning-making. Intersemiosis is used as the working mechanism to map out the meaning potential of movement on the content stratum and on the context stratum in relation to movement structure, resulting in emergent rather than post hoc analysis. In doing so, this project ensures that the account of the meaning potential of movement is systematic and operated in the context of the whole texts, rather than as isolated signs (McDonald 2013). The theorization of movement as a semiotic mode also highlights the role of the body. While the significance of the body in social interaction is already recognized in existing studies, this project makes visible such significance through a multimodal lens.

Overall, this project contributes to an understanding of movement as a semiotic mode in its own right, an understanding that accounts for the distinct materiality of movement and the co-articulation of meaning in the context of a whole multimodal text. Although analysis in this project is focused on a specific type of movement – one

teacher's movement in the classroom – it exemplifies how subject and space mean together, and how movement contributes to the dynamic making of space, thus shifting the analytical focus from structural elements of space to performative practices. Findings generated in this project are also abstract enough to suggest important theoretical and practical considerations for movement in other contexts, for instance, movement as part of a performance on stage or in film. A better understanding of the functions of movement in relation to specific movement expressions could help develop strategies to promote an increasing awareness of movement as a meaning-making resource and a learnable communicative skill.

7.3.1.2 Writing as a trace-making practice

In terms of writing (Chapter 5), the current thesis models writing as a trace-making social practice that permeates our existence to such a degree that we often take it for granted. Dis-aligning with a non-semiotic view of writing, the current thesis has demonstrated how the materiality of writing contributes significant elements to meaning-making processes, and how in the embodied movement of writing practice, the production and the reception of meaning intermingle. Concrete analyses also demonstrate that students' use of whiteboards for collective writing in the classroom is a process of semiotic design, whereby a principled engagement with different modes and media is enacted. Above all, the current thesis demonstrates the significant role of medium in the meaning-making process: when the medium is transformed from body vocals to whiteboards and pens, the selected mode is transducted from speech into writing, and the information at stake is reshaped in multiple ways. In this sense, the medium is the biotope for semiosis (Winkler 2008: 213) that creates meaning in use. The change of medium can lead to a change of selected modes, which might even lead to a change of the nature of practice at stake. In other words, medium matters semiotically.

Overall, the current thesis contributes to a social semiotic understanding of writing in space, which adds further validity to the integration of the notion of practice in space theory, because it is in practice that the different notions of mode, medium, and materiality, come together and merge as a coherent meaningful whole. A better understanding of the meaning potential of writing practice in the classroom can facilitate informed and strategic uses of spatial affordance in line with specific pedagogic needs, meaning that the rhetorical affordance of different semiotic resources and their complementary in conveying meaning in a specific environment need to be accounted for.

7.3.1.3 Rhythm as a multifaceted construct

Chapter 6 demonstrated that, despite the fact that rhythm has been assigned great significance both in everyday life and in academic research, it has largely been on the margins of linguists' concern, in part because it is largely thought to be meaningless. Transcending a non-semiotic understanding of rhythm on a purely temporal basis, the current thesis develops a multifaceted understanding of rhythm configured as an inherent spatial-temporal experience. In other words, the current thesis expands the notion of rhythm to include both spatial and temporal structures, and more importantly, it discusses the semiotic potential of rhythm at multiple levels of signification.

Through detailed rhythm analyses of movement and speech in so-called "Active Learning Classrooms", the current thesis has demonstrated how the semiotic and the social sides of rhythm can be brought together both in terms of theory and analysis, thus amounting to a more comprehensive rhythm analysis that integrates description and interpretation. In particular, through an analysis of spatial design of this type of classroom, the current thesis exposes how the institution establishes normative rules and conventions through inscribing regular rhythms in the space and enacting social training of the body to perform conformatively in order to sustain and reinforce institutional power and control. However, concrete rhythm analyses of teachers' and students' use of these spaces in practices reveals that, despite an underlying spatial regularization recontextualized in the classroom designs, the human body can imprint its own beats and produce improvisation in the performed space. In a sense, synchronicity is not mandatory, and there is room for individual freedom and improvisation, so while the institutional hegemonic class manipulates time and space for its own interest, teachers and students can adapt some affordances of these spaces for their own pedagogic needs.

Overall, the current thesis contributes to a social semiotic understanding of rhythm, which is a necessary step towards a complete exposition of the production and reproduction of space. The concrete rhythm analysis in the current thesis has demonstrated that space is always in a process of becoming. While rhythms offer some sense of consistency and stability to space, such consistency is only temporary and always subject to change. In other words, space is by nature dynamic, indefinite, and indeterminate, which is constantly being produced and reproduced in practice. Space serves as a means of control for the institution, but it also allows for human improvisation and innovation. The concrete rhythm analysis in the current thesis also shows that the body is a vital resource for managing participation in simultaneously unfolding practices, thus illustrating the semiotic potential for bodily rhythm to

orchestrate multiple practices and create spatial coherence. In this sense, a social semiotic understanding of rhythm provides the semiotic principles for integrating multiple practices in space as a coherent assemblage as well as concrete descriptive and interpretative tools to account for what this means in relation to broader social and cultural contexts.

7.3.1.4 Other theoretical implications: Intersemiosis and multimodal genre

In addition to the above theoretical implications, research findings in the current thesis can also inform theorization of intersemiosis. As noted in section 7.1, intersemiosis is used as the descriptive and interpretative mechanism for meaning-making throughout the thesis. The instantial complementarity and realizational integration perspectives adopted in the current thesis suggest the possibility of modelling intersemiosis at all three strata. At the expression stratum, multiple modes can be integrated through rhythm via building prosodic convergence. At the content stratum, multiple modes can be integrated through the metafunctions, by building semantic convergence and divergence. At the context stratum, multiple modes can be integrated through genre and function to achieve one overarching social purpose. In addition, in order to encapsulate the sense of dynamism in intermodal interactions, a single timeline is utilized in this project to anchor multiple modal patterns within one space (Chapters 4 and 6), thus enabling a dynamic analysis and visualization of the unfolding of co-articulation of meaning by multiple modes in a large timescale. The employment of a single timeline also enables the researcher to zoom in and zoom out at specific moments of the communicative event to analyze and discuss the critical moments of intersection of multiple semiotic modes in detail, thus pinpointing directions for addressing the complexity of multimodal interactions in future research. Finally, the integration of a single timeline in intersemiosis also demonstrates the interrelationship between time and delicacy in semiotic modes that are spatially and temporally organized (Lim 2011; McMurtrie 2013). Thus, findings in regards to intersemiosis in the current thesis might be useful for developing frameworks for other types of multimodal texts that are organized in time-space, such as films.

Other than informing the theorization of intersemiosis, the current thesis can also inform genre theory in Systemic-Functional Linguistics. Genre has been used in the current thesis to segment the big and complex lesson into structured activities so as to map out the structural unfolding in the logogenesis of the lesson. The current thesis extends Christie's (2002) curriculum genre theory from language-based classroom discourse to include non-verbal semiotic modes such as movement, alongside

language. In so doing, it strengthens the descriptive power of genre by enabling a consideration of a wider range of meaning alongside language in mapping a culture's meaning potential. In other words, genre is described as a multimodal construct rather than just a linguistic accomplishment. Additionally, phasal analysis in Chapter 4 indicates that different semiotic modes perform different semiotic labors in enacting multimodal genre across different stages or phases of the lesson: at times movement plays the constitutive role to enact a learning phase, with language not involved at all; at times, language plays the constitutive role to enact a learning phase, with movement playing an ancillary role. In other words, the division of semiotic labor across modes in enacting a genre is contingent upon the nature of the social purpose in the unfolding of time. This means that a multimodal perspective needs to be adopted without privileging any specific mode when mapping a particular social purpose, which challenges many systemic-functional studies of genre that have focused primarily on the linguistic choices, and which use language as the starting point for the analysis of generic structure.

7.3.3 Methodological implications

In addition to theoretical implications, the mixed-methods approach adopted in the current thesis also has methodological implications. The integration of the top-down and the bottom-up approaches provides complementary insights. This integration enables a macro-level account of the overall lesson as a specific genre in the unfolding of time from a diachronic perspective, and at the same time a micro-level account of multimodal interactions at one specific moment of the lesson from a synchronic perspective (cf. Lim 2011). The mixed-methods approach is, to some extent, a "research-assemblage" (Fox & Alldred 2017, cf. Xu 2021), aligning with the new materialist view towards humanities and social sciences research methodology: the critical question 'is not what a method "is" but what it can "do" – What does the research assemblage offer to answer a particular research question' (Lupton 2019: 2000). Through the integration of mixed methods, a deeper understanding of the production of space in practice is formulated in the current thesis.

7.3.4 Pedagogic implications

In consideration of the nature of the data in this project – the use of "Active Learning Classrooms" – in pedagogic practices, findings in the current thesis have the potential to inform pedagogic practices. In the words of Jewitt (2007: 241, as cited in Lim 2011: 357), representational forms – the modes and media in selection – are "a crucial aspect of knowledge construction... and integral to meaning and learning more generally." The recognition of the multimodal feature of pedagogy facilitates strategic

uses of non-verbal semiotic resources such as movement, gaze, and body orientation, which have often been taken for granted, but which participate vitally in the production of "silent discourse" (Jewitt 2008: 245) in the classroom, and this can affect literacy. The integration of multimodal semiotic choices in space can be organized to construct a specific spatial pedagogy (Lim 2011).

In this sense, a multimodal understanding of teaching and learning in the classroom calls for a comprehensive and equal consideration of multiple modes and media utilized in the classroom, without privileging one specific mode or medium against another. In particular, teachers and students could draw on the notions of redundancy and complementarity to account for how multiple modes and media work together in practice to reinforce curriculum knowledge and how knowledge is reshaped from transformations of representational forms in the unfolding of time or across different subjects. Through making explicit and transparent the interconnection between formal structure and semantic meaning across different modes and media, teachers and students can reflect on and critique their use of different semiotic resources in the classroom, thus enabling more motivated and consciously designed choices, which ultimately produce better pedagogic experiences. In other words, once they become aware of modal affordances and limitations that are available to them, they gain consciousness control (Vygotsky 1987) and are then in a position to select and make better use of these resources in their pedagogy. This reflection is significant in literacy practices, because "participation in the production of knowledge will call for an ability to use language to reflect, to enquire and to analyse, which is the necessary basis for challenging what are seen as facts. So if our aim is to enable pupils to produce knowledge, then we would need a view of literacy designed to develop these faculties. This literacy will necessarily prioritize reflection, enquiry and analysis" (Hasan 2011: 196-197). The current thesis expands such reflection literacy from language to include other semiotic modes, thus resulting in a multimodal reflection literacy. However, it should be noted that this chapter only discusses the general semiotic principles for the application of multimodality theory in educational settings from a global level.

In addition to a contribution to multimodal reflection literacy, the current thesis also contributes to a more nuanced understanding of pedagogy and problematizes terms like "student-centered" pedagogy or "traditional" pedagogy for their vacancy in meaning. Although these terms are disseminated ubiquitously in the institutional discourse around the campus, they are detached from actual pedagogic contexts and therefore are devoid of meaning. In light of this, the current thesis adopts terms like

visible pedagogy and invisible pedagogy developed by Bernstein (1996), for such terms provide established ideational meaning as the basis for discussion of different pedagogic styles. At the same time, the thesis also moves these terms forward by unpacking concrete semiotic and material realizations of these terms from a multimodal lens. For instance, throughout the thesis, the discussion of pedagogic style is closely linked to co-instantiated movement, writing and speech patterns as well as material resources utilized in the classroom. This multimodal lens is significant because the pedagogic experience is construed multimodally, so until we consider multiple semiotic and material resources together, we cannot determine whether the pedagogic style is visible or invisible. Also, there is nothing intrinsic or deterministic about classroom designs that define pedagogy, because both the designs *and* the uses influence pedagogy. As such, it is only when we take both the designed space and the performed space into consideration, that we can begin to unpack the pedagogic style enacted in such space.

7.4 A multifaceted understanding of space

The current thesis has formulated a multifaceted understanding of space, an understanding that fully attends to the dynamics and complexity of space by addressing the tripartite relationship among space, subject and practice, involving intersections of the material, the semiotic, and the social. Such a dynamic and complex conceptualization of space is needed, as Foucault (1986: 22) articulates, we are now in "an epoch of space, of simultaneity, of juxtaposition...and of a network that connects points and intersects with its own skein." In such an epoch, "nothing and no one can avoid trial by space" (Lefebvre 1991: 416), for it is in space that different ideas and values encounter each other, and more importantly, it is through the production of a space that subjects can constitute themselves or recognize one another as one community. While existing theories (e.g. Foucault 1986; Lefebvre 1991) remain a largely abstract project moving from the abstract to the concrete, the current thesis moves from the concrete to the abstract in an attempt to generate concrete proposals for unpacking the meaning made in the production of space. Such a move is necessary, because it is in the direction of the concrete that the embodied experiences can be examined in practice, and issues that have not yet been reduced into concepts can be interrogated. In other words, it is in the direction of the concrete that advances are made, for it is in this direction that space becomes systematically analyzable rather than a merely theoretical construct. In this sense, the current thesis transcends a social understanding of space into a social semiotic construct, whereby an additional layer of semiotics is proposed as the mediation of the material and the social. In such a construct, there is no hierarchy between theory and practice, for practice is informed by multiple theories and itself constitutes a part of the theory.

The notion of "multifacetedness" formulated in the current thesis can be explained in four dimensions. Firstly, a multifaceted understanding of space cannot be resolved into pure abstractions, for such space entails material underpinnings that function as the initial basis and prerequisite for spatial practices – the material space. Each such material underpinning has a form, a function and a structure (Lefebvre 1991: 403), constituting necessary properties of space but which are not sufficient to define it. These properties have an existence beyond their materiality, meaning that space neither consists in a mere collection of things nor an aggregate of occupied places. Rather, space is constituted by a network of practices and of interactions, upon which power is expressed and superimposed as prescriptions and inscriptions that envelop the space of bodies.

Secondly, a multifaceted understanding of space entails contextualization – the social space. We live in a set of social relationships that reside in space and are actualized in specific situations in practice. As such, when analyzing the social relationship, we cannot simply assign it a form, a function or a structure, for these terms are too abstract and static. Instead, we need to return to the dynamics of practice that is empirically observable, to the agentive role of subjects that actively produce space, and to the material entities that underpin the existence of social relationships. Such an analysis calls for a critique of space and an exposition of the interconnection of knowledge and power manipulated by institutions (Fowler, Hodge et al. 2018; Hodge 2012, 2017; Machin 2013) that transform space as a means of governance. Such a critique needs to account for the role of the body, for the body is the generator of the producer of space, and spatial experience is characterized through embodiment (Merleau-Ponty 2002). In fact, the whole of social space proceeds from the body, because "the genesis of a far-away order can be accounted for only on the basis of the order that is nearest to us – namely, the order of the body" (Lefebvre 1991: 407). Accounting for the body requires an engagement with the materiality of the body and the mechanics of movement (Markula 2014). This account also calls for rhythm analysis, because it is in the analysis of rhythm in space that the whole body with a coherent and unified awareness is restored, and the passive body and the active body converge, which completes the exposition of the production of space (Lefebvre 1991).

Thirdly, a multifaceted understanding of space accounts for the meaning potential of space created in the interaction between space and subject in practice – the semiotic space. Such an understanding examines how spatial practices contribute to socially constructed knowledge from a multimodal lens, meaning that the embodied practice in space entails a combination of a range of modes and media, all of which

needs to be taken into consideration, for they all contribute significant elements to meaning-making. A semiotic space is proposed herein as the mediation of the material space and the social space to incorporate both dimensions. Such a mediation is necessary, for it reveals how space is used as a semiotic resource for symbolic control and regulation of the body, and how through the exposition of such spatial governance and adopting a reflective stance, we can intervene and redistribute access to space, thus regaining control of our consciousness.

Finally, a multifaceted understanding of space entails heterogeneity and fluidity. Space is open to ceaseless changes, whereas its stability is only its movement infinitely slowed down. Such changes can be occasioned by the transformation of social relationships at a macro level as well as the transgression of the body at a micro level, meaning that the transgressive potential of the body can be explored without ignoring its location within cultural meanings. In other words, the gap between the material body and the discursively constructed body can be reconciled by accounting for communication through embodied practice and kinetic meaning-making in space.

The current thesis has provided a multidimensional theorization of space in concrete social interactions, thus contributing to the recent history of explorations of how and why space matters. Such a conceptualization acknowledges the mediating role of space, upon which strategies are applied and resources are reserved, but it also liberates space from such a narrow and passive categorization by attending to the discursive and practical construction of space. Under this theorization, space plays an increasingly active role in everyday life, both as instrument and as goal, as means and as end (Lefebvre 1991: 411). Through moving from the concrete to the abstract, the current thesis also provides a set of concrete frameworks for describing and interpreting the semiotics of embodied practices in space, thus enabling a more nuanced understanding of the interrelations between space, subject, and practice.

7.5 Limitations

Although the current thesis has attempted to develop fundamental semiotic principles for all spatial practices, yet there are a number of limitations including limited data, narrow definitions, and subjective interpretation. Firstly, theoretical frameworks and analytical tools developed in the current thesis are limited to one type of conventional spatial practice – pedagogic practice in a tertiary setting. In more unconventional spaces, such as public open spaces, the theoretical frameworks may not be directly appliable and thus their application in such spaces would need further investigation. Nevertheless, movement and writing in the classroom is an everyday social practice that represents an authentic and legitimate social situation and culture.

In this sense, while the data under examination in the current thesis are specific rather than comprehensive, they do represent typical exemplifications of what it means to account for such everyday spatial practices. The conventionally designed classroom provides an arena to gain a nuanced understanding of multiples practices unfolding in such a space, which provides a solid foundation for an in-depth understanding of one type of space before moving on to different genres of space, which may require the framework to be adjusted. In addition, although the current thesis highlights the interaction of subjects with space in practice in meaning-making processes, most of the analyses are performed from a western cultural background, even though many students utilizing these classrooms are from diverse cultural and ethnic backgrounds. In this sense, a cross-cultural comparison regarding the production of space in practice in functionally comparable settings would generate new knowledge on the cultural meaning of the space in future research.

Secondly, in addition to the limited data, the definitions of movement and space are quite specific and narrowed down for analytical purposes. Therefore, other types of bodily movement such as gesture and gaze (highlighted in the classroom design) are not attended to, despite their potential contributions to the meaning-making of classroom space (see Lim 2011; Ngo, Hood et al 2021). Also, although the camera with a fish-eye lens captures the whole classroom, video data are subject to camera capture, and the resemiotization of the data from three-dimensional movement into two-dimensional description does not constitute a true replication of the actual classroom performance, but rather a representation and transformation of communication reality (Chapter 3). Future research can complement this by setting up multiple cameras in the classroom to enable a more comprehensive capture, especially a capture of how people respond to the meaning being produced, thus highlighting the interactive nature of the theory to emphasize both the production and reception of meaning. Additionally, although the complexity of the detailed analysis showcases the descriptive strength of the analytical frameworks devised in the current thesis, yet such complexity also makes it quite challenging to replicate these frameworks on a larger scale in future research.

Thirdly, the findings are based on subjective interpretations of the researcher whose reading position and academic background influences the perception and observation. A professional or practitioner in the field of architecture or education might produce a quite different interpretation. While this might be considered as a limitation, it is important to note here that all interpretations reflect the theoretical approach adopted and the culture in which that theory is constructed, which are bound

to be subjective and contingent with different domains of practices, so any attempt to produce an absolutely objective interpretation is elusive. The key is to make transparent the researcher's subjectivity in research, and adopt a reflective stance, whereby the researcher can locate their social and political relevance in the research, and produce culturally valid and legitimate interpretations. Importantly, the current thesis adopts a primarily social semiotic approach, an approach that draws an explicit link between meaning interpretation and systematic textual description. This means that although interpretations in the current thesis are inevitably subjective, yet these interpretations are grounded in systematic descriptions and based on solid textual evidence.

Finally, the validity of applying linguistic theory to other non-linguistic modes is more of a challenge rather than a limitation in multimodal research in general. Nevertheless, it is important to note this here because it is one of the most highly contested issues in multimodal research. Some scholars (e.g. Machin 2009: 181; Scollon & Scollon 2009: 177; Sidiropoulou 2006: 125) have warned against a direct translation of linguistic theory to other semiotic modes, for there is no universal theory of language that is directly appliable to other modes of communication, given that different modes cannot be treated as if they are one semiotic system. The current thesis shares these concerns and acknowledges the need to deal with the translation of linguistic theory cautiously. However, it also sees the import of linguistic theory as productive in advancing multimodal research, as in the words of Machin (2009: 183), SFL "holds the promise of facilitating a more systematic way to analyze [visual] communication which has been largely dominated by more general open interpretation." SFL is in nature an appliable linguistics. Systemic-Functional theory is a theory of meaning rather than a set of rules (Halliday 1978, cf. Lim 2011), and meaning can be realized by diverse means other than language. An import of linguistic theory into multimodal research offers many possibilities, for it brings in powerful analytical tools, but in order to make full use of these tools in multimodal research, they need to be moved to "an appropriate level of theoretical abstraction" (Bateman & Schmidt 2012: 32). In this sense, the import of linguistic theory as well as theories in other fields in the current thesis is done at an abstract level to ensure conceptual consistency and to account for distinct modal affordances at the same time.

7.6 Future directions
The current thesis has commenced a multifaceted theorization of space that relates simultaneously to space, subject and practice. However, the analyses are not

exhaustive and the findings are not definitive. This section offers a number of suggestions for future research in an attempt to prompt a further development of the frameworks devised in the current thesis.

7.6.1 Other genres, other cultures

Building on the current study, future research can compare different genres of space from different cultures on a larger corpus, which may generate new knowledge about how the higher-level generic features impact on choices at content and expression levels on the one hand, and how on the other hand the unique semiotic configurations realize the functionalities of the space. This expansion of data can also help test the applicability of the meta-discourse and the framework developed in the current thesis, problematizing some of the issues, and motivating their further development. In other words, the framework developed herein is flexible enough to incorporate further approaches and to be revised accordingly. In addition to a further development of the framework and genre theory, the expansion of space to different contexts of use and contexts of culture can provide further insights on spatial designs and spatial pedagogy. Finally, it might also be productive to investigate the distinct modal and medial affordances and explore how such differences impact on their shaping of space, given that space is a multifaceted construct that is dynamically produced in practice, involving multiple modes and media in this process.

7.6.2 Different time frames, different spaces

Future research can also explore the production of space over different time frames, given that space changes diachronically according to people's needs. Since space is constantly being produced by the way it is used in practice, space is never a static instantiation (McMurtrie 2013) but rather a fluid construct. In this sense, it might be productive to investigate the past use and the future use of one space across time. An historical perspective is highly important because it provides a way to establish the cultural context of space, hence moving beyond description towards understanding how and why it has developed the way it has (Van Leeuwen 2021a). In other words, an historical perspective would strengthen the social in the theorization of space. In light of this, the frameworks developed in the current thesis constitute an historically-specific account of the ways in which teachers and students interact with educative spaces in their pedagogic practices in the early twenty-first century. They provide a reference for future social semioticians and educationalists to consult and compare how the genre of university classrooms might change as time unfolds, and how with the change of time, people's choices in such spaces change accordingly. Future research can also track, document, and compare a group of teachers and students for their development of individual repertoires of spatial strategies from an

ontogenetic perspective (Martin & Rose 2007) or alternatively, researchers could focus on phylogenesis (Martin & Rose 2007), and examine how society has changed the ways educative space is used in practice and how it has built up a reservoir of spatial strategies. Contextualizing research to the study of classroom space, future research can also examine the comparative uses of resources at the beginning, middle and end of the semester to explore whether the production of classroom space is conditioned by the temporal unfolding of the curriculum. A more explicit inclusion of time in the theorization of space can contribute to a more dynamic and powerful understanding of space in everyday life.

7.6.3 Rethinking and further thinking on movement

Future research can also further develop the theoretical frameworks of movement devised herein in multiple ways. Firstly, aspects of the ideational meaning potential of movement, including the logico-semantic relations that describe promenade complexes, have not been accounted for in the current thesis. An exploration of promenade complexes is significant, because spatial experience is construed by multiple enactments of promenades in connection with each other, rather than by isolated individual promenades. Future research can also further examine in depth the relationship between movement and perception (see McMurtrie 2013), because in the classroom, bodily movement and gaze often work together to make meaning and enact pedagogy, which, however, is only lightly discussed in the current thesis for a lack of tracking technology. A more nuanced examination of the interrelationship between movement and perception in making meaning in future research might be possible if eye-tracking technology is utilized.

Secondly, the mapping of movement structure in the current thesis is restricted to a specific context – the classroom. As such, adaption is needed when this framework is applied to movement in other contexts. In this regard, a perceptual perspective on movement might provide complementary insights, that is, mapping out movement structure based on its observable parameters (e.g. Han 2022; Sheets-Johnstone 2012; Van Leeuwen 2021a), with space, time, and energy as three fundamental dimensions. In this way, movement structure is mapped out on a universal perceptual basis that can easily be translated across different domains of practices. In so doing, it would enhance the descriptive power of movement structure devised therein.

Thirdly, the theorization of movement in the current thesis focuses on three-dimensional bodily movement, which therefore has its limitations in describing two-dimensional virtual movement in online space, for the change of medium would make it quite challenging to capture the full range of semiotic resources available to

make the theory work. Yet, with a growing popularization of online spaces in the digital age, especially since the COVID-19 pandemic when most teaching and learning are transferred online, there is an increasingly academic and social need to explore digital space and virtual movement (see Vungthong 2017). Such exploration would complement or even problematize research in the current thesis and thus motivate its further development.

Finally, movement theory in the current thesis can contribute to the theorization of movement in screen media, including films and video games, whereby characters also move in three dimensions within a designed spatial setting, meaning that audio-visual media actually have the semiotics of movement at disposal. However, such movement would be more complicated to capture since it also involves camera movement, meaning that future research also needs to account for the difference between bodily and camera movements to examine how technology impacts on the semiotics of movement. The expansion of bodily movement from classrooms to screen media would produce a broader semiotics of movement with a wider range of contextual applications.

7.6.4 Expanding pedagogic impact

Future research can also expand the pedagogic impact of this research by situating the theoretical frameworks and the analytical tools devised in the current thesis within a larger educational context and a broader discipline curriculum to include different curriculum genres in the theorization, such as History, Sociology, Biology, Mathematics, etc. The theorization so far only focuses on film studies lessons, so the expansion of curriculum could facilitate a better understanding of the affordance and limitation of spatial practices in representing discipline-specific knowledge. Additionally, as introduced in Chapter 3, the selected examples only cover three video lessons out of seven lessons in total, so a different selection of data might result in different findings or even transform aspects of the current theorization. Future research can also incorporate the specific findings in regards to movement in educational software design (see Djonov & Van Leeuwen 2017; Zhao, Djonov & Van Leeuwen 2014), providing insights on how to better harness the spatial and temporal dimensions of movement, for better software design. Last but not least, future research can dig deeper into the ways in which institutional organizations make use of space to popularize and legitimate certain pedagogic styles, thus transforming space into a means of control for the institution.

7.7 Concluding remarks

The current thesis has attempted to provide a theoretical account of how space,

subject and practice mean together in interaction, an account that not only highlights the complexity and dynamics of meaning-making processes but which also provides an array of concrete tools for recording and analyzing otherwise ephemeral traces of spatial practices. This account emphasizes both the design and use of space in practice, and exemplifies how embodied movement and writing practices in so-called "Active Learning Classrooms" matter semiotically. This account also emphasizes the agentive role of the subject in producing and transforming space, and exemplifies how the passive body and the active body converge in space, thus rejecting a material-deterministic understanding of space. In other words, space matters but does not determine. While still a preliminary contribution to the formulation of a meta-discourse for the production of space in practice, it is an important consciousness-control exercise that facilitates more informed and strategic designs and uses of space. While it is not the intention of this investigation to formulate a set of rules, the frameworks devised herein should hopefully promote further discussion in an exciting arena of research and prompt further development of Spatial Discourse Analysis.

References

Abercrombie, D. (1967). *Elements of general phonetics*. Edinburgh: Edinburgh University Press.

Adam, B. (1995). *Timewatch: The social analysis of time*. Cambridge: Polity Press.

Adshead, J. (1981). *The study of dance*. London: Dance Books.

Adshead, J. (1994). Dance analysis in performance. *Dance Research: The Journal of the Society for Dance Research*, 12(2), 15-20.

Alheit, P. (1994). Everyday time and life time. *Time and Society*, 3(3), 305-319.

Alpert, D. (1985). Performance and paralysis: The organizational context of the American research university. *The Journal of Higher Education*, 56(3), 241-281.

Amundrud, T. (2017). *Analyzing classroom teacher-student consultations: A systemic-multimodal perspective*. PhD thesis. Macquarie University.

Amundrud, T. (2019). Applying multimodal research to the tertiary foreign language classroom: Looking at gaze. In H. S. Joyce & S. Feez (eds), *Multimodality across different classrooms: Learning about and through different modalities* (pp.160-177). New York: Routledge.

Anderson, B. (1983). *Imagined Communities*. London: Verso.

Anderson, G. L. (1999). The politics of participatory reforms in education. *Theory Into Practice,* 38(4), 191-195, DOI: 10.1080/00405849909543853.

Andersen. T. H., Boeriis, M., Maagerø, E. & Seip Tønnessen, E. (2015). *Social semiotics: Key figures, new directions*. London: Routledge.

Apple, M. W. (2000). Between neoliberalism and neoconservatism: Education and conservatism in a global context. In N. C. Burbules & C. A. Torres (eds), *Globalization and education: Critical perspectives* (pp.57-77). New York: Routledge.

Aristotle. (2008). *De anima*. New York: Cosimo Classics.

Baepler, P. M., Walker, J. D., Brooks, D. C., Saichaie, K., & Petersen, C. I. (2016). *A guide to teaching in the active learning classroom: History, research, and practice*. Sterling: Stylus Publishing.

Baldry, A. P. & Thibault, P. J. (2006). *Multimodal transcription and text analysis*. London: Equinox.

Bannerman, H. (2014). Is dance a language? movement, meaning and communication. *The Journal of the Society for Dance Research*, 32(1), 65-80.

Barad, K. (2003). Posthumanist performativity: Towards an understanding of how matter comes to matter. *Signs Journal of Women in Culture & Society*, 28(3), 801-831.

Barthes, R. (1967). *Elements of semiology* (trans by S. Heath). London: Jonathan Cape.

Barthes, R. (1977). *Image-music-text: Essays* (trans by S. Heath). New York: Hill and Wang.

Barthes, R. (1983). *The system of fashion*. New York: Hill and Wang.

Bartlett, T. & O'Grady, G. (ed.). (2017). *The Routledge handbook of systemic functional linguistics*. London & New York: Routledge.

Bateman, J. A. (2008). *Multimodality and genre: A foundation for the systematic analysis of*

multimodal documents. London: Palgrave Macmillan.

Bateman, J. A. (2011). The decomposability of semiotic modes. In K. L. O'Halloran & B. A. Smith (eds.), *Multimodal studies: Multiple approaches and domains* (pp.17-38). London: Routledge.

Bateman, J. & Schmidt, K. H. (2012). *Multimodal film analysis: How films mean*. New York: Routledge.

Bateman, J. A., Wildfeuer, J. & Hiippala, T. (2017). *Multimodality: Foundations, research and analysis – a problem-oriented introduction*. Berlin: De Gruyter Mouton.

Bellantoni, J. & Woolman, M. (2000). *Type in motion – innovation in digital graphics*. London: Thames and Hudson.

Benesh, R. & Benesh, J. (1977). *Reading dance, the birth of choreography*. London: Souvenir Press.

Benjamin, W. (1931/1972). A short history of photography. *Screen*, 13(1), 5-26.

Bernstein, B. (1975). Class and pedagogies: Visible and invisible. *Educational Studies*, 1(1), 23-41.

Bernstein, B. (1990). *Class, codes and control: Volume IV. The structuring of pedagogic discourse*. London & New York: Routledge.

Bernstein, B. (1996). *Pedagogy, symbolic control and identity: Theory, research and critique*. London: Taylor & Francis.

Bernstein, B. (2000). *Pedagogy, symbolic control and identity: Theory, research, critique*. Maryland: Rowman & Littlefield Publishers.

Bernstein, B. (2005). *Class, codes and control. Volume IV: The structuring of pedagogic discourse.* London: Routledge.

Bernstein, B. & Solomon, J. (1999). Pedagogy, identity and the construction of a theory of symbolic control: Basil Bernstein questioned by Joseph Solomon. *British Journal of Sociology of Education*, 20 (2), 265-279, DOI: 10.1080/01425699995443.

Berry, M. (1981). Systemic linguistics and discourse analysis: A multi-layered approach to exchange structure. In M. Coulthard & M.Montgomery (eds.), *Studies in discourse analysis* (pp.120-145). London: Routledge & Kegan Paul.

Bezemer, J. (2014). Multimodal transcription: A case study. In S. Norris & C. D. Maier (eds.) *Interactions, images and texts: A reader in multimodality* (pp.155-170). Boston & Berlin: Walter de Gruyter.

Bezemer, J. & Mavers, D. (2011). Multimodal transcription as academic practice: A social semiotic perspective. *International Journal of Social Research Methodology*, 14(3), 191-207.

Bezemer, J & Kress, G. (2008). Writing in multimodal texts: A social semiotic account of designs for learning. *Written communication*, 25(2), 165-195.

Biggs, J. (1993). From theory to practice: A cognitive systems approach. *Higher Education Research and Development*,12(1), 73-85.

Biggs, J. (1999). *Teaching for quality learning at university*. Buckingham: Society for Research into Higher Education and Open University Press.

Billig, M. (1995). *Banal Nationalism*. London: Sage.

Birdwhistell, R. (1973). *Kinesics in context: Essays on body motion communication*. Harmondsworth: Penguin.

Bitgood, S. (1993). The effects of gallery changes on visitor reading and object viewing time. *Environment and Behavior*, 25(6), 761-781.

Blacking, J. (1976). Dance, conceptual thought and production in the archaeological record. In G. de, G. Sieveking, I. H. Longworth & K. E. Wilson (eds). *Problems in economic and social archaeology* (pp.1-13). London: Duckworth.

Blacking, J. (1981). The problem of "ethnic" perceptions in the semiotics of music. In W. Steiner (ed.), *The sign in music and literature* (pp.184-194). Austin: University of Texas Press.

Blacking, J. (1983). Movement and meaning: Dance in social anthropological perspective. The *Journal of the Society for Dance Research*,1(1), 89-99.

Boeriis, M. & Holsanova, J. (2012). Tracking visual segmentation: Connecting semiotic and cognitive perspectives. *Visual Communication*, 11(3), 259-281.

Boeriis, M., & Nørgaard, N. (2013). Architectural discourse: The material realization of framing and discourse in a university building. *International Journal of Language and Communication*, 38, 71-100.

Bouchy, K. (2018). Contemporary western calligraphy: Written marks as visible rhythms. In C. M. Johannessen & T. Van Leeuwen (eds), *The materiality of writing: A trace-making perspective* (pp.138-154). London: Routledge.

Bourdieu, P. (1974). *The school as a conservative force: Scholastic and cultural inequalities Contemporary research in the sociology of education*. London: Methuen & Co.

Bourdieu, P. (1986). *Distinction: A social critique of the judgment of taste*. London: Routledge.

Brooks, C. (2011). Space matters: The impact of formal learning environments on student learning. *British Journal of Educational Technology*, 42(5), 719-726.

Bucholtz, M. (2000). The politics of transcription. *Journal of Pragmatics*, 32, 1439-1465.

Burrows, D. (1990). *Sound, speech and music*. Amherst: The University of Massachusetts Press.

Camurri, A, Lagerlo. I. F & Volpe, G. (2003). Recognizing emotion from dance movement: Comparison of spectator recognition and automated techniques. *International Journal of Human-Computer Studies*, 59, 213–225.

Capello, P. P. (2007). Dance as our source in dance/movement therapy education and practice. *American Journal of Dance Therapy*, 29(1), 37-50.

Caple, H. (2009). *Playing with words and pictures: Intersemiosis in a new genre of news reportage*. PhD thesis, University of Sydney.

Castree, N. (2009). The spatio-temporality of capitalism. *Time and Society*, 18(1), 26-61.

Chernoff, J. M. (1979). *African rhythm and African sensibility - Aesthetics and social action in*

African musical idioms. Chicago: University of Chicago Press.

Chomsky, N. (1957). *Syntactic structures*. Mouton: The Hague.

Chomsky, N. (1995). *The minimalist program*. Cambridge: MIT Press.

Chomsky, N. (2006). *Language and mind* (3rd edition). Cambridge: Cambridge University Press.

Christie, F. (2002). *Classroom discourse analysis: A functional perspective*. London & New York: Continuum.

Christin, A. (2001). *L'image erite ou La deraison graphique*. Paris: Flammarion, coll. Champs.

Clark, B. (1998). *Creating entrepreneurial universities: Organizational pathways of transformation*. Oxford: Elsevier Science.

Cohen, G. & Faulkner, D. (1984). Memory for text: Some age differences in the nature of the information that is retained after listening to texts. In H. Bouma & D. G. Bouwhuis (eds). *Attention and performance X: Control of language processes* (pp.501-514). London: Lawrence Erlbaum.

Constantinou, O. (2005). Multimodal discourse analysis: Media, modes and technologies. *Journal of Sociolinguistics*, 9(4), 602-618.

Cooper, G. W. & Meyer, L. B. (1960). *The rhythmic structure of music*. Chicago: The University of Chicago Press.

Cope, B., & Kalantzis, M. (1993). The power of literacy and the literacy of power. In B. Cope & M. Kalantzis (eds.), *The powers of literacy: A genre approach to teaching writing*. (pp.63-89). Pittsburgh: University of Pittsburgh Press.

Cope, B., & Kalantzis, M. (eds.). (2000). *Multiliteracies: Literacy learning and the design of social futures*. London & New York: Routledge.

Crang, T. (2004). *Place: A short introduction*. Oxford: Blackwell Publishing.

Cresswell, T. (1996). *In place/out of place*. Minneapolis: University of Minnesota Press.

de Saussure, F. (1916/1966). *Course in general linguistics*. Bally, C. & Sechehaye, A. (eds.). London: McGraw Hill Book Company.

De Souza, L. M. F. (2010). *Interlingual re-instantiation: A model for a new and more comprehensive systemic functional perspective on translation*. PhD Thesis. Federal University of Santa Catarina.

Deacon, T. (1997). *The symbolic species: The co-evolution of language and the human brain*. Harmondsworth: Penguin.

Derrida, J. (1976). *Of grammatology*. Baltimore: Johns Hopkins University Press.

Dicks, B., Soyinka, B. & Coffey, A. (2006). Multimodal ethnography. *Qualitative Research*, 6, 77-96.

Djonov, E. & Van Leeuwen, T. (2017). The power of semiotic software: A critical multimodal perspective. In J. Flowerdew & J. E. Richardson (eds.), *The Routledge handbook of critical discourse studies* (pp. 566-581). New York: Routledge.

Durkheim, E. (1965). *The elementary forms of the religious life*. New York: Free Press.

Edensor, T. (ed). (2010). *Geographies of rhythm: Nature, place, mobilities, and bodies*. London: Taylor & Francis.

Edwards, B. (2000). *University architecture*. London: Spon Press.

Eggins, S. (2004). *An introduction to systemic-functional linguistics* (2nd edition). New York: Continuum.

Eggins, S. & Slade, D. (1997). *Analyzing casual conversation*. London: Cassell.

Eisenstein, S. (1943). *The film sense*. London: Faber.

Ellestrom, L. (2010). The modalities of media: A model for understanding intermedial relations. In L. Ellestrom (ed.), *Media Borders, Multimodality and Intermediality* (pp.11-48). London: Palgrave.

Erickson, F. & Schultz, J. (1982). *The counsellor as gatekeeper*. London & NewYork: Academic Press.

Federman, D. J. (2011). Kinaesthetic change in the professional development of dance movement therapy trainees. *Body, Movement and Dance in Psychotherapy*, 6(3), 195-214.

Feez, S. (2019). Multimodality in the Montessori Classroom. In H. S. Joyce & S. Feez (eds), *Multimodality across different classrooms learning about and through different modalities* (pp.30-48). New York: Routledge.

Fenwick, T. (2010). Re-thinking the "thing": Sociomaterial approaches to understanding and researching learning in work. *Journal of Workplace Learning*, 22(1/2), 104-116.

Fenwick, T., Edwards, R. & Sawchuk, P. (2011). *Emerging approaches to educational research: Tracing the sociomaterial*. New York: Routledge.

Flewitt, R. (2006). Using video to investigate preschool classroom interaction: Education research assumptions and methodological practices. *Visual Communication*, 5, 25-50.

Fowler, R., Hodge, B., Kress, G., & Trew, T. (2018). *Language and control*. London & New York: Routledge.

Foster, S. L. (1986). *Reading dancing: Bodies and subjects in contemporary American dance*. Berkley, Los Angeles & London: University of California Press.

Foucault, M. (1977/1995). *Discipline & punish: The birth of the prison* (trans by A. Sheridan). New York: Vintage Books.

Foucault, M. (1981). The order of discourse. In R. Young (ed.) *Untying the text: A post-structuralist reader* (pp.48-78). Boston: Routledge & Kegan Paul.

Foucault, M. (1986). Of other spaces. (trans by J. Miskowiec). *Diacritics*, 16(1), 22-27.

Fox, N. J. & Alldred, P. (2017). *Sociology and the new materialism: Theory, research, action*. London: SAGE Publications. https://doi.org/10.4135/9781526401915.

Gee, J. P. (1990/2008). *Social linguistics and literacies: Ideology in discourses, critical perspectives on literacy and education* (3rd edition). USA & Canada: Routledge.

Gibson, J. J. (1979). *The ecological approach to visual perception*. Hillsdale: Lawrence Erlbaum Associates.

Giroux, H. (1992). *Border crossings*. London: Routledge.

Giroux, H. & McLaren, P. (eds). (1994). *Between borders*. London: Routledge.

Giroux, H. A. & Giroux, S. S. (2004). *Take back higher education: Race, youth, and the crisis of democracy in the post-civil rights era*. New York: Palgrave Macmillian.

Goffman, E. (1974). *Frame analysis: An essay on the organization of experience*. Boston: Northeastern University Press.

Gonzalez. L. F. B（2019). Dance as therapy: Embodiment, kinesthetic empathy and the case of contact improvisation. *Adaptive Behavior*, 27(1), 91-100.

Goodwin, C. (1994). Professional vision. *American Anthropologist*, 96(3), 606-633.

Gouldner, A. W. (1957). Cosmopolitans and locals: Towards an analysis of latent social roles. *Administrative Science Quarterly*, 2(4), 281-306.

Green, E., & Singleton, C. (2006). Risky bodies at leisure: Young women negotiating space and place. *Sociology*, 40(5), 853-871.

Gregory, D. & Urry, J. (1985) Introduction. In D. Gregory & J. Urry (eds), *Social relations and spatial structures* (pp.5-27). London: Macmillan.

Gregory, M. (2002). Phasal analysis within communication linguistics: Two contrastive discourses. In P. Fries, M. Cummings, D. Lockwood & W. Spruiell (eds), *Relations and functions within and across languages* (pp. 316-346). New York: Continuum.

Grossberg, L. (1994). Bringing it all back home – pedagogy and cultural studies. In Giroux, H. & McLaren, P. (eds), *Between borders* (pp.374-390). London: Routledge.

Hall, E. (1966). *The hidden dimension*. New York: Doubleday.

Hall, J. K. (1997). A consideration of SLA as a theory of practice: A response to Firth and Wagner. *The Modern Language Journal*, 84, 51-68.

Halliday, M. A. K. (1961). Categories of the theory of grammar. *Word*, 17(2), 241-292.

Halliday, M. A. K. (1970). *A course in spoken English: Intonation*. London: Oxford University Press.

Halliday, M. A. K. (1978). *Language as social semiotic: The social interpretation of language and meaning*. London: Edward Arnold.

Halliday, M. A. K. (1979). Modes of meaning and modes of expression: Types of grammatical structure and their determination by different semantic functions. In D. J. Allerton, E. Carney & D. Holdcroft, (eds.), *Function and context in linguistic analysis* (pp.57-79). London: Cambridge University Press.

Halliday, M. A. K. (1981). Introduction. In M. A. K. Halliday & J. R. Martin (eds.). *Readings in systemic linguistics* (pp.13-16). London: Batsford.

Halliday, M. A. K. (1985/1994). *An introduction to functional grammar* (2ⁿᵈ edition). London: Arnold.

Halliday, M. A. K. (1992). How do you mean? M. Davies & L. Ravelli (eds.), *Advances in systemic linguistics: Recent theory and practice* (pp. 20-35). London: Pinter.

Halliday, M. A. K. (2002a). *On grammar*. J. Webster (ed.). London: Continuum.

Halliday, M. A. K. (2002b). How do you mean? In J. Webster (ed.), *On grammar* (pp. 352-368). London: Continuum.

Halliday, M. A. K. (2003). *On language and linguistics* (ed by J. Webster). London: Continuum.

Halliday, M. A. K. (2008). *Complementarities in Language*. Beijing: The Commercial Press.

Halliday, M. A. K. (2009). Methods-techniques-problems. In M. A. K. Halliday & J. Webster (eds.), *Continuum companion to systemic functional linguistics* (pp.59-86). London: Continuum.

Halliday, M. A. K. (2014). *An introduction to functional grammar* (4th edition, revised by C. M. I. M. Matthiessen). London: Edward Arnold.

Halliday, M. A. K. & Greaves, B. (2008). *Intonation in the grammar of English*. London: Equinox Pub.

Halliday, M. A. K. & Hasan, R. (1985). *Language, context, and text: Aspects of language in a social-semiotic perspective.* Geelong: Deakin University Press.

Halliday, M. A. K. & Hasan, R. (2014). *Cohesion in English*. London & New York: Routledge.

Halliday, M. A. K. & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar* (3rd edition). London: Arnold.

Halliday, M. A. K. & Webster, J. (2009). (eds.). *Continuum companion to systemic functional linguistics*. London: Continuum.

Han, J. (2022). *A social semiotic framework for music-dance correspondence.* PhD thesis. University of New South Wales, Sydney.

Hao, J. (2020). *Analysing scientific discourse from a systemic functional linguistic perspective: A framework for exploring knowledge-building in Biology*. New York: Routledge.

Hao, J. & Hood, S. (2019). Valuing science: The role of language and body language in a health science lecture. *Journal of Pragmatics*, 139, 200-215.

Harrison, R. (2000). Learner managed learning: Manage to learn or learn to manage? *International Journal of Lifelong Education*, 19(4), 312-321.

Harvey, D. (1973). *Social justice and the city*. Baltimore: John Hopkins University Press.

Harvey, D. (1989). *The condition of post-modernity*. Oxford: Blackwell.

Hasan, R. (1985/1989). *Linguistics, language and verbal art*. New York: Oxford University Press.

Hasan, R. (1995). The conception of context in text. *Advances in Discourse Processes,* 50, 183-283.

Hasan, R. (2005). *Language, society and consciousness, Vol. 1 of The collected works of Ruqaiya Hasan*. London: Equinox.

Hasan, R. (2011). Literacy, everyday talk and society. In J. J. Webster (ed.), *Language and education: Learning and teaching in society* (pp.169-206). London: Equinox.

He, Y. F. (2020). *Animation as a semiotic mode: construing knowledge in science animated videos*. PhD thesis. University of Sydney.

Hearn, J. & Anderson, M. (2002). Conflict in academic departments: An analysis of disputes over

faculty promotion and tenure. *Research in Higher Education*, 43(5), 503-520.

Heath, C., Hindmarsh, J. & Luff, P. (2010). *Video in qualitative research analysing social interaction in everyday life*. London: Sage.

Herder, J. G. (2002). *Treatise on the origin of language, philosophical writings*. Cambridge: Cambridge University Press.

Heritage, J. (1997). Conversational analysis and institutional talk: Analyzing data. In D. Silverman (ed.). *Qualitative research: Theory, method and practice* (pp.222-245). London: Sage Publications.

Herzfeld, M. (1997). *Cultural intimacy: Social poetics in the nation-state*. London: Routledge.

Hester, S. & Francis, D. (eds.) (2000). *Local educational order: Ethnomethodological studies of knowledge in action*. Amsterdam & Philadelphia: John Benjamins.

Hicks, D. & Beaudry, M. C. (2010). Introduction: Material culture studies: A reactionary view. In M. C. Beaudry & D. Hicks (eds), *The Oxford handbook of material culture studies* (pp.1-21). Oxford: Oxford University Press.

Hiippala, T. (2013). *Modelling the structure of a multimodal artefact*. PhD thesis, University of Helsinki.

Hjemslev, L. (1942/1954). La stratification du langage. *Word*, 10, 163-188.

Hodge, B. (2012). Ideology, identity, interaction: Contradictions and challenges for critical discourse analysis. *Critical Approaches to Discourse Analysis Across Disciplines*, 5(2), 1-18.

Hodge, B. (2017). *Social semiotics for a complex world: Analysing language and social meaning*. Cambridge: Polity Press.

Hodge, R. & Kress, G. (1988). *Social semiotics*. Cambridge: Polity Press.

Hodge, R. & Tripp, D. (1986). *Children and television: A semiotic approach*. Cambridge: Polity Press.

Hood, S. (2011). Body language in face-to-face teaching: A focus on textual and interpersonal meaning. In S. Dreyfus, S. Hood & M. Stenglin (eds), *Semiotic margins: Meaning in multimodalities* (pp.31-52). London: Continuum.

Hood, S. & Maggiore, P. (2016). A Lecturer at work: Language, body language and space in the structure of disciplinary knowledge in Law. In H. S. Joyce (ed), *Language at work in social contexts: Analysing language use in work, educational, medical and museum contexts* (pp. 108-128). Newcastle: Cambridge scholars.

Hubert, H. (1999). *Essay on time: A brief study of the representation of time in religion and magic* (ed by R. Parkin). Oxford: Durkheim Press.

Husserl, E. (1964). *The idea of phenomenology* (trans by W.P. Alston & G. Nakhnikian). Nijhoff: The Hague.

Husserl, E. (1970). *The crisis of European sciences and transcendental phenomenology* (trans by D. Carr). Evanston: Northwestern University Press.

Husserl, E. (1973). *Cartesian meditations* (trans by D. Cairns). The Hague: Martinus Nijhoff.

Husserl, E. (1980). *Ideas pertaining to a pure phenomenology and to a phenomenological philosophy (Ideas III)* (trans by T. E. Klein & W. E. Pohl). The Hague: Martinus Nijhoff.

Husserl, E. (1989). *Ideas pertaining to a pure phenomenology and to a phenomenological philosophy (Ideas II)* (trans by R. Rojcewicz & A. Schuwer). Dordrecht: Kluwer.

Hutchinson-Guest, A. (2005). *Labanotation: The system of analyzing and recording movement* (4th edition). London & New York: Routledge.

Iedema, R. (2002). Analysing film and television: A social semiotic account of hospital: An unhealthy business. In T. Van Leeuwen & C. Jewitt (eds), *Handbook of visual analysis* (pp.183-204). London: Sage.

Ingold, T. (2011). *Being alive: Essays on movement, knowledge and description*. London & New York: Routledge.

Ingold, T. (2018). Touchlines: Manual inscription and haptic perception. In C. M. Johannessen & T. Van Leeuwen (eds), *The materiality of writing: A trace-making perspective* (pp.30-45). London: Routledge.

Jakobson, R. (1971). On linguistic aspects of translation. In R. A. Brower (ed), *On translation* (pp.232-239). Cambridge: Havard University Press.

Jakobson, R. & Halle, M. (1971). *Fundamentals of language*. The Hague: Mouton.

James, K. H. & Atwood, T. P. (2009). The role of sensorimotor learning in the perception of letter-like forms: Tracking the causes of neural specialization for letters. *Cognitive Neuropsychology*, 26(1), 91-110.

Jamieson, P. (2003). Designing more effective on-campus teaching and learning spaces: A role for academic developers. *International Journal for Academic Development*, 8(1-2), 119-133.

Jeanneret, Y. (2011). Complexite de la notion de trace: De la traque au trace. In B. Galinon-Melenec (ed.), *L'homme trace: Perspectives anthropologiques des traces contemporaines* (pp.59-86). Paris: CNRS edition.

Jewitt, C. (2006). *Technology, literacy and learning: A multimodal approach*. London: Routledge Falmer.

Jewitt, C. (2007). Multimodality and literacy in school classroom. *AERA Review of Research in Education*, 32 (1), 241-267.

Jewitt, C. (2008). *Technology, literacy, learning: A multimodality approach*. London & New York: Routledge.

Jewitt, C. (2009). (ed). *The Routledge handbook of multimodal analysis*. London & New York: Routledge.

Jewitt, C. (2011). The changing pedagogic landscape of subject English in UK classrooms. In K. L. O'Halloran & B. A. Smith (eds), *Multimodal studies: Exploring issues and domains* (pp.184-201). New York: Routledge.

Jewitt, C., & Kress, G. (eds.). (2003). *Multimodal literacy*. New York: Peter Lang.

Johannessen, C. M. & Van Leeuwen, T. (2018). *The materiality of writing: A trace-making*

perspective. London: Routledge.

Johannessen, C. M., Longcamp, M., Stuart, S. A. J , Thibault, P. J. & Baber, C. (2021). The look of writing in reading: Graphetic empathy in making and perceiving graphic traces. *Language Sciences*, (84), 1-16.

Jousse, M. (1974). *L'anthropologie du geste*. Paris: Gallimard.

Keith, M. & Pile, S. (1993). *Place and the politics of identity*. London: Routledge.

Kenner, C. (2004). *Becoming biliterate: Young children learning different writing systems*. Stoke on Trent: Trentham Books.

Kieffer, R. D., Hale, M. E. & Templeton, A. (1998). Electronic literacy portfolios: Technology transformations in a first-grade classroom. In D. Reinking (ed). *Handbook of literacy and technology: Transformations in a post-typographic world* (pp.145-165). London: Lawrence Erlbaum Associates.

Kissmann, U. T. (ed). (2009). *Video interaction analysis: Methods and methodology*. Frankfurtam Main: Peter Lang.

Klein, H. (1993). Tracking visitor circulation in museum settings. *Environment and Behavior*, 25(6), 782-800.

Koch, S. C. & Fischman, D. (2011). Embodied enactive dance/movement therapy. *Journal of Dance Therapy*, 33, 57-72.

Kracauer, S. (1960/1997). *Theory of film: The redemption of physical reality*. Princeton: Princeton University Press.

Kress, G. (1993). Against arbitrariness: The social production of the sign as a fundamental issue in critical discourse analysis. *Discourse and Society*, 4(2), 169-191.

Kress, G. (2000). Design and transformation: New theories of meaning. In B. Cope & M. Kalantzis (eds.). *Multiliteracies: Literacy learning and the design of social futures* (pp. 153-161). Victoria: Macmillan.

Kress, G. (2003). *Literacy in the new media age*. London & New York: Routledge.

Kress, G. (2005). Gains and losses: New forms of text, knowledge and learning. *Computers and Composition*, 22, 5-22.

Kress, G. (2007). Meaning, learning and representation in a social semiotic approach to multimodal communication. In A. McCabe, M. O'Donnell, R. Whittaker (eds.), *Advances in language and education* (pp.15-39). London & New York: Continuum.

Kress, G. (2009). What is mode?. In C. Jewitt (ed.), *The Routledge handbook of multimodal analysis* (pp. 54-67). London & New York: Routledge.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. London & New York: Routledge.

Kress, G., Jewitt, C., Bourne, J., Franks, A., Hardcastle, J., Jones, K. & Reid, E. (2005). *English in urban classrooms: A multimodal perspective on teaching and learning*. London: Routledge Falmer.

Kress, G., Jewitt, C., Ogborn, J. & Tsatsarelis, C. (2000). *Multimodal teaching and learning.* London: Continuum.

Kress, G., Jewitt, C., Ogborn, J. & Tsatsarelis, C. (2001). *Multimodal teaching and learning: the rhetorics of the science classroom*. London & New York: Continuum.

Kress, G. & Van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. London: Arnold.

Kress, G. & Van Leeuwen, T. (1996/2006). *Reading images: The grammar of visual design* (2nd edition). London & New York: Routledge.

Kuntz, A. M. (2009). Turning from time to space: Conceptualizing faculty work. In J. Smart (ed), *Higher education: Handbook of theory and research* (pp.362-395). Netherlands: Springer.

Laban, R. (1976). *Choreutics*. L. Ullmann (ed). London: Macdonald and Evans.

Laban, R. (1984). *A vision of dynamic space*. L. Ullmann (ed). London: Falmer.

Lagarrigue, A. & Longcamp, M. (2018). The production and perception of handwritten traces. In C. M. Johannessen & T. Van Leeuwen (eds), *The materiality of writing: A trace-making perspective* (pp.15-29). London: Routledge.

Lakoff, G. & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.

Lantolf, J. P. (2000). Second language learning as a mediated process. *Lang Teach*, 33, 79-96.

Leander, K. M. & Wells R. D. (2006). Mapping literacy spaces in motion: A rhizomatic analysis of a classroom literacy performance. *Reading Research Quarterly*, 41(4), 428-460.

Leao, G. (2012). *A systemic functional approach to the analysis of animation in film opening titles*. PhD thesis. University of Technology, Sydney.

Lee, C. F. & Amjadi, M. (2014). The role of materiality: Knowing through objects in work practice. *European Management Journal*, 32 (5), 723-734.

Lefebvre, H. (1974/1991). *The production of space* (trans by D. Nicholson-Smith). Oxford: Blackwell.

Lefebvre, H. (1996). *Writings on Cities* (eds *by* E. Koffman & E. Lebas). Oxford: Blackwell.

Lefebvre, H. (2004). *Rhythmanalysis: space, time and everyday life*. London: Continuum.

Lehiste, I. (1973). Rhythmic units and syntactic units in production and perception. *The Journal of the Acoustical Society of America*, 54, 1102-1104.

Lemke, J. (1985). Ideology, intertextuality, and the notion of register. In J. D. Benson & W.S. Greaves (eds), *Systemic perspectives on discourse* (pp.275-294). Norwood: Ablex Publishing.

Lemke, J. (1990). *Talking science: Language, learning and values*. Westport: Albex Publishing.

Lemke, J. (1995). *Textual politics: discourse and social dynamics*. London: Taylor & Francis.

Lemke, J. (1998a). Metamedia literacy: transforming meanings and media. In David, Reinking (ed). *Handbook of literacy and technology:Transformations in a post-typographic world* (pp.283-303). London: Lawrence Erlbaum Associates.

Lemke, J. (1998b). Multiplying meaning: Visual and verbal semiotics in scientific text. In J. R.

Martin & R. Veel (eds), *Reading science* (pp. 87-113). London: Routledge.

Lemke, J. (2002). Travels in hypermodality. *Visual Communication,* 1(3), 299-325.

Lemke, J. (2009). Multimodal genres and transmedia traversals: Social semiotics and the political economy of the sign. *Semiotica*, 1(4), 283-297.

Leonardi, P. M. (2012). Materiality, sociomateriality, and sociotechnical systems: What do these terms mean? How are they different? Do we need them? In P. M. Leonardi, B. A. Nardi & J. Kallinikos (eds), *Materiality and organizing: Social interaction in a technological world* (pp.25-48). Oxford: Oxford University Press.

Leroi-Gourhan, A. (1993). *Gesture and speech* (trans by A. Bostock Berger & R. White). Cambridge: MIT Press.

Levinson, S. (1983). *Pragmatics*. Cambridge: Cambridge University Press.

Lewis, E. (1993). University teaching: A professional model for quality. In R. Ellis (ed), *Quality assurance for university teaching* (pp.133-148). Buckingham: Open University Press.

Lim, F. V. (2011). *A systemic functional multimodal discourse analysis approach to pedagogic discourse.* PhD thesis. National University of Singapore.

Lim, F. V., O'Halloran, K. L. & Podlasov, A. (2012). Spatial pedagogy: Mapping meanings in the use of classroom space. *Cambridge Journal of Education*, 42(2), 235-251.

Liu, Y. & O'Halloran, K. L. (2009). Intersemiotic texture: Analyzing cohesive devices between language and images. *Social Semiotics*, 19(4), 367-388.

Longcamp, M., Zerbato-Poudou, M. T. & Velay, J. L. (2005). The influence of writing practice on letter recognition in preschool children: A comparison between handwriting and typing. *Acta Psychologica*, 119(1), 67-79.

Loomis, R. (1987). *Museum visitor evaluation: New tool for management*. Nashville: American Association for State and Local History.

Lupton, D. (2019). Towards a more-than-human analysis of digital health: Inspirations from feminist new materialism. *Qualitative Health Research*, 29(14), 1998-2009.

Machin, D. (2007). *Introduction to multimodal analysis*. London: Hodder Arnold.

Machin, D. (2009). Multimodality and theories of the visual. In C. Jewitt (ed.), *The Routledge handbook of multimodal analysis* (pp.181-190). London & New York: Routledge.

Machin, D. (2013). What is multimodal critical discourse studies? *Critical Discourse Studies*, 10(4), 347-355, DOI: 10.1080/17405904.2013.813770.

Machin, D. & Van Leeuwen, T. (2009). Toys as discourse: Children's war toys and the war on terror. *Critical Discourse Studies*, 6(1), 51-63.

Maiorani, A. (2017). Making meaning through movement: A functional grammar of dance movement. In M. G. Sindoni, J. Wildfeuer & K. O'Halloran (eds). *Mapping multimodal performance studies* (pp. 40-60). New York: Routledge.

Maiorani, A. (2020). *Kinesemiotics: Modelling how choreographed movement means in space*. New York: Routledge.

Maletic, V. (1987). *Body - space - expression: The development of Rudolf Laban's movement and dance concepts*. Berlin & New York: Mouton De Gruyter.

Malinowski, B. (1923/1994). The problem of meaning in primitive languages. In J. Maybin. (ed.), *Language and literacy in social practice: A reader* (pp.1-10). Clevedon: The Open University.

Malinowski, B. (1935). *Coral gardens and their magic, Vol. 2*. London: Allen and Unwin.

Markula, P. (2014). The moving body and social change. *Cultural Studies?Critical Methodologies*, 14(5), 483-495.

Martin, C. (1997). *Staging the reality principle: Systemic-functional linguistics and the context of the theatre*. PhD thesis. Macquarie University.

Martin, J. R. (1985). Process and text: Two aspects of human semiosis. In J. D. Benson & W. S. Greaves (eds.), *Systemic perspectives on discourse* (pp.248-274). Norwood: Ablex.

Martin, J. R. (1992). *English text: System and structure*. Amsterdam: Benjamins.

Martin, J. R. (1997). Analysing genre: Functional parameters. In F. Christie & J.R. Martin (eds.), *Genre and institutions* (pp.3-39). London: Cassell.

Martin, J. R. (2005). Mentoring semogenesis: 'Genre-based' literacy pedagogy. In F. Christie (ed). *Pedagogy and the shaping of consciousness* (pp.123-156). London: Continuum.

Martin, J. R. (2008). Tenderness: Realisation and instantiation in a Botswanan town. In Nina Norgaard (ed.), *Systemic functional linguistics in use* (pp.30-62). Odense: Odense working papers in language and communication, volume 29.

Martin, J. R. (2011). Multimodal semiotics: Theoretical challenges. In S. Dreyfus, S. Hood & M. Stenglin (eds.), *Semiotic margins: meaning in multimodalities* (pp.243-270). London & New York: Routledge.

Martin, J. R. & Rose, D. (2007). *Working with discourse: Meaning beyond the clause*. London: Continuum.

Martin, J. R. & Stenglin, M. (2007). Materializing reconciliation: Negotiating difference in transcolonial exhibition. In Royce, T. and Bowcher, W. (eds). *New directions in the analysis of multimodal discourse* (pp. 215-238), Mahwah & London: Lawrence Erlbaum.

Martin, J. R. & White, P. R. R. (2005). *The language of evaluation: Appraisal in English*. London & New York: Palgrave Macmillan.

Martin, J. R. & Zappavigna, M. (2019). Embodied meaning: A systemic functional perspective on paralanguage. *Functional Linguistics*, 6(1), 1-33.

Martinec, R. (2000). Rhythm in multimodal texts. *Leonardo*, 33(4), 289-297.

Martinec, R. (2002). Rhythmic hierarchy in monologue and dialogue. *Functions of Language*, 9(1), 39-59.

Martinec, R. (2005). Topics in multmodality. In R. Hasan, C. M. I. M. Matthiessen & J. Webster (eds.), *Continuing discourse on language: A functional perspective* (pp.157-164). London: Equinox.

Martinec, R. (2018). Linguistic rhythm and its meaning: Rhythm waves and semantic fields. *Linguistics and the Human Sciences*, 14(1-2), 70-98.

Martinec, R. & Salway, A. (2005). A system for image-text relations in new (and old) media. *Visual Communication*, 4(3), 339-374.

Martinet, A. (1960). *Elements of general linguistics* (trans by E. Palmer). London: Faber & Faber.

Marton, F. & Booth, S. (1997). *Learning and awareness*. Mahwah: Erlbaum.

Massey, D. (1991). Flexible sexism. *Environment and Planning D: Society and Space*, 9(1), 31-57.

Matejka, L. & Titunik, I. R. (eds). (1976). *Semiotics of art: Prague school contributions*. Cambridge: MIT press.

Maton, K., & Muller, J. (2007). A sociology for the transmission of knowledges. In F. Christie & J. Martin (eds.), *Language, knowledge and pedagogy: Functional linguistic and sociological perspectives* (pp.14-33). London & New York: Continuum.

Matthews, K. E., Andrews, V. & Adams, P. (2011). Social learning spaces and student engagement. *Higher Education Research & Development*, 30(2), 105-120.

Matthiessen, C. M. I. M. (1995). THEME as an enabling resource in ideational 'knowledge' construction. In M. Ghadessy (ed.), *Thematic developments in English texts* (pp.20-47). New York: Pinter.

Matthiessen, C. M. I. M. (2007). The multimodal page: A systemic functional exploration. In T. Royce & W. Bowcher (eds.), *New directions in the analysis of multimodal discourse* (pp. 162). Mahwah: Lawrence Erlbaum Associates.

Matthiessen, C. M. I. M. (2009). Multisemiosis and context-based register typology: Registerial variation in the complementarity of semiotic systems. In E. Ventola & A. J. M. Guijarro (eds.), *The world told and the world shown: Multisemiotic issues* (pp.11-38). London: Palgrave Macmillan.

Matthiessen, C. M. I. M. & Halliday, M. A. K. (2009). *Systemic-functional grammar: A first step into the theory*. Beijing: Higher Education Press.

Mavers, D. (2007). Semiotic resourcefulness: A young child's email exchange as design. *Journal of Early Childhood Literacy*, 7(2), 155-176.

Mavers, D. (2009). Teaching and learning with a visualiser in the primary classroom: modelling graph-making. *Learning, Media and Technology*, 34(1), 11-26.

McDonald, E. (2013). Embodiment and meaning: Moving beyond linguistic imperialism in social semiotics. *Social Semiotics*, 23(3), 318-334.

McDonald, E. (2021). The signifying voice: Materiality and sociality in language and music. *Language, Context and Text*, 3(1), 1-32.

McDonnell, T. E. (2010). Cultural objects as objects: Materiality, urban space, and the interpretation of AIDS campaigns in Accra, Ghana. *American Journal of Sociology*, 115(6), 1800-1852.

McLuhan, M. (1964). *Understanding media: The extensions of man*. New York: McGraw-Hill.

McMurtrie, R. (2008). *Reading architectonic texts: A social semiotic exploration of transitional spaces in the contemporary highrise apartment complex*. Honors Thesis. University of New South Wales.

McMurtrie, R. (2010). Bobbing for power: An exploration into the modality of hair. *Visual Communication*, 9(4), 399-424.

McMurtrie, R. (2011). The meaning of [existing]: Towards a grammaticalization of architecture. *Text & Talk*, 31(6), 705-731.

McMurtrie, R. (2013). *Spatiogrammatics: A social semiotic perspective on moving bodies transforming the meaning potential of space*. PhD Thesis, University of New South Wales.

McMurtrie, R. (2017). *The semiotics of movement in space*. London & New York: Routledge.

Melton, A. (1935). *Problems of installation in museums of art. American Association of Museums Monograph New Series No. 14*. Washington: American Association of Museums.

Merleau-Ponty, M. (2002). *The phenomenology of perception*. London & New York: Routledge.

Mitchell, W. J. T. (1994). *Picture theory*. Chicago: University of Chicago Press.

Monahan, T. (2002). Flexible space and built pedagogy: Emerging IT embodiment. *Inventio*, 4(1), 1-19.

Montgomery, T. (2008). Space matters: Experiences in managing static formal learning spaces. *Active Learning in Higher Education*, 9(2), 122-138.

Morgan, J. (2000). Critical pedagogy: The spaces that make the difference. *Pedagogy, Culture and Society*, 8(3), 273-289.

Morgan, P. (2001). Flexible learning. *Architecture Australia*, 90-91.

Mumford, L. (1934). *Technics and civilization*. New York: Harcourt, Brace and World.

Munjee, T. (2015) Single or multiple? Looking at location in movement notation. *Research in Dance Education*, 16(2), 128-141, DOI: 10.1080/14647893.2014.939622.

Neuenschwander, B. (1993). *Letter work: Creative letter forms in graphic design*. London: Phaidon Press.

Ngo, T. (2019). Teaching multimodal literacy:A focus on the comprehension and representation of gesture in oral interactions. In H. S. Joyce & S. Feez (eds), *Multimodality across different classrooms learning about and through different modalities* (pp.115-127). New York: Routledge.

Ngo, T., Hood, S., Martin J.R., Painter, C. Smith, B. & M. Zappavigna. (2021). *modelling paralanguage from the perspective of systemic functional semiotics: Theory and application*. London: Bloomsbury.

Norris, S. (2004). *Analysing multimodal interaction: A methodical framework*. London & New York: Routledge.

Oblinger, D. G. (2005). Leading the transition from classrooms to learning spaces. *DUCAUSE Quarterly*, 28(1), 14-18.

Ochs, E. (1979). Transcription as theory. In E. Ochs & B. B Schiefflin (eds.), *Developmental pragmatics* (pp. 43-72). New York: Academic.

Orlikowski, W. J. (2007). Sociomaterial practices: Exploring technology at work. *Organization Studies*, 28(9), 1435-1448.

O'Halloran, K. L. (2008). Systemic functional multimodal discourse analysis (SFMDA): Constructing ideational meaning using language and visual imagery. *Visual Communication*, 7(4), 443-475.

O'Halloran, K. L. (2009). Historical changes in the semiotic landscape: From calculation to computation. In C. Jewitt (ed.), *The Routledge handbook of multimodal analysis* (pp.98-113). London: Routledge.

O'Halloran, K. L. & Smith, B. A. (eds.). (2011a). *Multimodal studies: Exploring issues and domains*. New York & Abingdon: Routledge.

O'Halloran, K. L. (2011b). The semantic hyperspace: Accumulating mathematical knowledge across semiotic resources and modalities. In F. Christie, & K. Maton (eds.), *Disciplinarity: Functional linguistic and sociological perspectives* (pp.217-236). London & New York: Continuum.

O'Halloran, K. L., & Smith, B. A. (2012). Multimodal text analysis. Encyclopaedia of applied linguistics. New Jersey: Wiley-Blackwell. Retrieved from http://multimodal-analysislab. org/_docs/encyclopedia/01-Multimodal_Text_Analysis-O'Halloran_and_Smith. pdf.

O'Toole, M. (1994/2011). *The language of displayed art* (2nd edition). London & New York: Routledge.

Pahl, K. (1999). *Transformation: Children's meaning making in nursery education*. Stroke on Trent: Trentham Books.

Painter, C. (1988). The concept of genre. Paper Commissioned by Queensland Department of Immigrant Education.

Painter, S., Fournier, J., Grape, C., Grummon, P., Morelli, J., Whitmer, S., & Cevetello, J. (2013). *Research on learning space design: Present state, future directions*. Ann Arbor: Society for College and University Planning.

Paolucci, G. (1996). The changing dynamics of working time. *Time and Society*, 5(2),145-167.

Pearsall. J. (ed). (1999). *The Oxford concise English dictionary* (10th edition). New York: Oxford University Press.

Pink, S. (2001). *Doing visual ethnography: Images, media, and representation in research*. London: Sage.

Pink, S. (2007). Sensing Cittaslow: Slow living and the sensory constitution of the sensory city. *Senses and Society*, 2(1), 59-78.

Pittenger, R. E., Hockett, C. F. & Danehy, J. J. (1960). *The first five minutes*. Ithaca: Cornell University Press.

Preda, A. (1999). The turn to things: Arguments for a sociological theory of things. *Sociological Quarterly*, 40(2), 347-366.

Prosser, M. & Trigwell, K. (1999). *Understanding learning and teaching: The experience in higher education*. Buckingham: The Society for Research into Higher Education and Open University Press.

Ramsden, P. (1992). *Learning to teach in higher education*. London: Routledge.

Ravelli, L. (1988). Grammatical metaphor: An initial analysis. In E. H., Steiner, & R. Veltman (eds.), *Pragmatics, discourse and text: Some systemically-inspired approaches* (pp.133-147). London: Pinter Publishers.

Ravelli, L. (1995). Intersemiosis: the constraints and potential of verbal-visual interaction. Paper presented to The International Systemic Functional Congress Beijing.

Ravelli, L. (2000). Beyond shopping: Constructing the Sydney Olympics in three-dimensional text. *Text*, 20(4), 489-515.

Ravelli, L. (2004). Signalling the organization of written texts: HyperThemes in management and history essays. In L.Ravelli & R. Ellis. (eds.). *Analysing academic writing: Contextualized frameworks* (pp.104-130). London: Continuum.

Ravelli, L. (2005). Shopping with ranks. In R. Hasan, C. I. M. M. Matthiessen & J. Webster (eds.), *Continuing discourse on language: A functional perspective* (pp.165-166). London: Equinox.

Ravelli, L. (2006). *Museum texts: Communication frameworks*. London: Routledge.

Ravelli, L. (2018). Towards a social-semiotic topography of university learning spaces: Tools to connect use, users and meanings. In R. Ellis & P. Goodyear (eds), *Spaces of teaching and learning: integrating perspectives on research and practice* (pp. 63-81). Netherlands: Springer.

Ravelli, L. (2019). Multimodality and the register of disciplinary History: Challenges for new texts and old theories. *Language, Context and Text*, 1(2), 341-365.

Ravelli, L. (in press). Redesigning organizational relations through the built environment: Changes at a university campus. In L. Ravelli, T. Van Leeuwen, M. Hoellerer & D. Jancsary (eds), *Organizational semiotics: Multimodal perspectives on organization studies*(np). London: Routledge.

Ravelli, L. & McMurtrie, R. (2016). *Multimodality in the built environment: Spatial discourse analysis*. New York: Routledge.

Ravelli, L. & Van Leeuwen, T. (2018). Modality in the digital age. *Visual Communication*, 17(3), 277-297.

Rekers-Power, A. (2020). *Exploring young children's participation and motive orientation in the classroom and at forest school*. PhD thesis, University of Wales Trinity Saint David.

Rendle-Short, J. (2006). *The academic presentation: Situated talk in action*. Aldershot: Ashgate.

Roderick, I. (2021). Recontextualising employability in the active learning classroom. *Discourse: Studies in the Cultural Politics of Education*. DOI:10.1080/01596306.2019.1613020.

Rose, D. (2018). Pedagogic register analysis: Mapping choices in teaching and learning. *Functional Linguistics*, 5(1), 1-33.

Roth, W. M., & Tobin, K. (2002). *At the elbow of another: Learning to teach through co-teaching*. New York: Peter Lang.

Royce, R. (1998). Synergy on the page: Exploring intersemiotic complementarity in page-based multimodal text. *JASFL Occasional Papers*, 1(1), 25-49.

Royce, T. (2007). Intersemiotic complementarity: A framework for multimodal discourse analysis. In T. D. Royce & W. L. Bowcher (eds.), *New directions in the analysis of multimodal discourse* (pp. 63-109). Mahwah: Lawrence Erlbaum.

Ruthrof, H. (1997). *Semantics and the body: Meaning from Frege to the postmodern*. Toronto: University of Toronto Press.

Ruthrof, H. (2000). *The body in language*. London: Cassell.

Sacks, H., Schegloff, E. & Jefferson, G. (1974). A simplest systematics for the organization of turn taking for conversation. *Language*, 50(4), 696-735.

Samaritter, R. (2009). The use of metaphors in dance movement therapy. *Body, Movement and Dance in Psychotherapy*, 4(1), 33-43, DOI: 10.1080/17432970802682274.

Scollon, R. & Scollon, S. W. (2009). Multimodality and language: A retrospective and prospective view. In C. Jewitt (ed.), *The Routledge handbook of multimodal analysis* (pp.170-180). London & New York: Routledge.

Seedhouse, P. (2004). *The interactional architecture of the second language classroom: A conversational analysis perspective*. Oxford: Blackwell.

Sheets-Johnstone, M. (1999). Emotions and movement: A beginning empirical-phenomenological analysis of their relationship. *Journal of Consciousness Studies*, 6(11-12), 259-277.

Sheets-Johnstone, M. (2009). Animation: The fundamental, essential, and properly descriptive concept. *Continental Philosophy Review*, 42, 375-400.

Sheets-Johnstone, M. (2010). Kinesthetic experience: Understanding movement inside and out. *Body, Movement and Dance in Psychotherapy*, 5(2), 111-127.

Sheets-Johnstone, M. (2011). *The primacy of movement* (2nd edition). Amsterdam & Philadelphia: John Benjamins Publishing.

Sheets-Johnstone, M. (2012). From movement to dance. *Phenomenology Cognitive Science*, 11, 39-57.

Sheets-Johnstone, M. (2014). Animation: Analyses, elaborations, and implications. *Husserl Stud*, 30, 247-268.

Sibley, D. (1995). *Geographies of exclusion*. London: Routledge.

Sidiropoulou, C. (2006). Book review: Kay O'Halloran, multimodal discourse analysis: Systematic functional perspectives. *Visual Communication*, 5 (1), 121-126.

Silverman, D. (1997). *Discourses of counseling: HIV counseling as social interaction*. London: Sage.

Sinclair, J. & Coulthard, M. (1975). *Towards an analysis of discourse: The English used by teachers and pupils*. London: Oxford University Press.

Simpson, J. (ed.). (2011). *The Routledge handbook of applied linguistics*. Abingdon & New York: Taylor & Francis.

Sirianni, C. (1987). Economies of time in social theory: Three approaches compared. *Current Perspectives in Social Theory*, 8, 161-195.

Smith, S (trans). (1972). *The archaeology of knowledge*. London: Tavistock.

Soja, E. (1989). *Postmodern geographies*. London: Verso.

Somekh, B. & Mavers, D. (2003). Mapping learning potential: Students' conceptions of ICT in their world. *Assessment in Education: Principles, Policy & Practice*, 10(3), 409-420, DOI: 10.1080/0969594032000148217.

Sommer, R. (1977). Classroom layout. *Theory Into Practice*, 16(3), 174-175.

Spencer-Mathews, S. (2001). Enforced cultural change in academe. A practical case study: Implementing quality management systems in higher education. *Assessment & Evaluation*, 26(1), 50-59.

Spillman, P. L. (1997). *Nation and commermoration: Creating national identity in the United States and Australia*. New York: Cambridge University Press.

Stam, R., Burgoyne, R. & Flitterman-Lewis, S. (1992). *New vocabularies in film semiotics and beyond*. London: Routledge.

Stein, P. (2003). The Olifantsvlei fresh stories project: Multimodality, creativity and fixing in the semiotic chain. In C. Jewitt & G. Kress (eds.), *Multimodal literacy* (pp.123-138). New York: Peter Lang.

Stein, P. (2008). *Multimodal pedagogies in diverse classrooms: Representation, rights and resources*. London: Routledge.

Stenglin, M. (2009). Space odyssey: A guided tour through the semiosis of three dimensional space. *Visual Communication*, 8(1), 35-64.

Stenglin, M. (2011). Spaced out: An evolving cartography of a visceral semiotic. In S. Dreyfus, S. Hood & M. Stenglin (eds), *Semiotic margins: Meaning in multimodalities* (pp.73-100). London: Continuum.

Stöckl, H. (2004), In between modes: Language and image in printed media. In E. Ventola, C. Charles & M. Kaltenbacher (eds.), *Perspectives on multimodality* (pp.9-30). Amsterdam: Benjamins.

Szenes, E. (2017). *The linguistic construction of business reasoning: Towards a language-based model of decision-making in undergraduate business*. PhD thesis. University of Sydney.

Thibault, P. (2004). *Brain, mind and the signifying body: An ecosocial semiotic theory*. London: Continuum.

Thibault, P. (2018). Graphic trace-making as articulated-expressive trajectories of movement: De-textualizing and de-satisfying graphic traces. In C. M. Johannessen & T. Van Leeuwen (eds), *The materiality of writing: A trace-making perspective* (pp.46-90). London: Routledge.

Thibault, P. (2020). Languaging as emergent constraint-satisfying self-organizing activity: Dialogical context-completing, context-making, and context-seeking dynamics. *Significance*

(Signifying), 4(1), 20-65.

Tobin, K., & Roth, W. M. (2006). *Teaching to learn: A view from the field.* Rotterdam: Sense Publishers.

Tuan, Y. (1977). *Space and time: The perspective of experience*. Minneapolis: University of Minnesota Press.

Unsworth, L. (2001). *Teaching multiliteracies across the curriculum: Changing contexts of text and image in classroom practice*. Buckingham: Open University Press.

Unsworth, L. (2002). Changing dimensions of school literacies. *Australian Journal of Language and Literacy*, 25(1), 62-79.

Unsworth, L. (ed). (2008). *Multimodal semiotics: Functional analyses in contexts of education*. London & New York: Continuum.

Unsworth, L. & Cléirigh, C. (2009). Multimodality and reading: The construction of meaning through image-text interaction. In C. Jewitt (ed), *The Routledge handbook of multimdoal analysis* (pp, 151-163). London & New York: Routledge.

Van Leeuwen, T. (1985). Rhythmic structure of the film text. In T.A. van Dijk (ed). *Discourse and communication: New approaches to the analysis of mass media discourse and communication*. Berlin: de Gruyter.

Van Leeuwen, T. (1992). Rhythm and Social Context. In P. Tench (ed). *Studies in systemic phonology* (pp.231-262). London: Frances Pinter.

Van Leeuwen, T. (1999). *Speech, music, sound*. London: Macmillan.

Van Leeuwen, T. (2005a). *Introducing social semiotics*. London: Routledge.

Van Leeuwen, T. (2005b). Time in discourse. *Linguistics and the Human Sciences*,1(1), 125-143.

Van Leeuwen, T. (2005c). Rank in the analysis of images. In R. Hasan, C. M. I. M. Matthiessen & J. Webster (eds.), *Continuing discourse on language: A functional perspective* (pp.164-165). London: Equinox.

Van Leeuwen, T. (2008a). *Discourse and practice: New tools for critical discourse analysis*. Oxford: Oxford University Press.

Van Leeuwen, T. (2008b). Space in discourse. In L. Unsworth (ed.). *Multimodal semiotics: Functional analysis in contexts of education* (pp.34-49). London & New York: Continuum.

Van Leeuwen, T. (2017). A social semiotic theory of synesthesia? - A discussion paper. *HERMES - Journal of Language and Communication in Business*, (55), 105-119.

Van Leeuwen, T. (2020). The new visuality of writing. In H. Stockl, H. Caple, & J. Plfeaging (eds), *Shifts towards image: Centricity in contemporary multimodal practices* (pp.64-85). New York: Routledge.

Van Leeuwen, T. (2021a). The semiotics of movement and mobility. *Multimodality & Society*, 1(1), 97-118.

Van Leeuwen, T. (2021b). *Multimodality and identity*. London & New York: Routledge.

Van Lier, L. (1996). *Interaction in the language curriculum: Awareness, autonomy and*

authenticity. London: Longman.

Vungthong, S. (2017). *New technologies for teaching children English as a foreign Language (EFL): A mixed-method exploration of teachers' views about tablet applications and children as EFL learners, the design of tablet applications for EFL, and their integration in primary classrooms in Thailand*. PhD thesis. Macquarie University.

Vygotsky, L. S. (1987). *Mind in society*. Cambridge: MIT Press.

Walsh, S. (2006). *Investigating classroom discourse*. London & New York: Routledge.

Walvoord, B., Carey, A., Pool, K. et al. (2000). *Academic departments: How they work, how they change*. San Francisco: Jossey-Bass.

Wang, P. (2021). Instantiation and individuation in Buddhist scripture translation: A cross-comparison of the Sanskrit ST and English and Chinese TTs of the Heart Sutra. *Language, Context & Text*, 3(2), 227-246.

Webb, K. M., Schaller, M. A. & Hunley, S. A. (2008). Measuring library space use and preferences: Charting a path towards increased engagement. *Libraries and the Academy*, 8(4), 407-422.

Weber, L. (2001). Critical university decisions and their appropriate makers: Some lessons from the economic theory of federalism. In W. Hirsch & L. Weber (eds), *Governance in higher education: The university in a state of flux* (pp.79-93). London: Economica.

White, P. (2003). Beyond modality and hedging: A dialogic view of the language of intersubjective stance. *Text*, 23(2), 259-284.

Wu, X. Q. & Ravelli, L. (2022). The mediatory role of whiteboards in the making of multimodal texts: Implications of the transduction of speech to writing for the English classroom in tertiary settings. In S. Diamantopoulou & S. Orevik (eds), *Multimodality in English language learning* (pp.161-175). London: Routledge.

Xu, Q. X. (2021). *The multifacetedness of discursive self-presentation: Attitudinal disposition patterns in family dispute resolution exchanges*. PhD thesis. University of New South Wales.

You, H. L. (1994). Defining rhythm: Aspects of an anthropology of rhythm. *Culture, Medicine and Psychiatry*, 18, 361-384.

Zhao, S. M. (2010a). Intersemiotic relations as logogenetic patterns: Towards the restoration of the time dimension in hypertext description. In M. Bednarek & J. R. Martin (eds). *New discourse on language: Functional perspectives on multimodality, identity and affiliation* (pp. 195-218). London: Continuum.

Zhao, S. M. (2010b). Rank in visual grammar: Some implications for multimodal discourse analysis. In A. Mahboob & N. K. Knight (eds.), *Appliable linguistics* (pp.251-266). London: Continuum.

Zhao, S. M, Djonov, E., & Van Leeuwen, T. (2014). Semiotic technology and practice: A multimodal social semiotic approach to PowerPoint. *Text & Talk*, 34(3), 349-375.

Zilber, T. B. (2018). A call for a "strong" multimodal research in institutional theory. *Research in*

the Sociology of Organizations, 54(A), 63-84.

Appendices
Appendix A Figures and Tables

Figures

Figure 1.1 A photo of an "Active Learning Classroom" at UNSW, Sydney
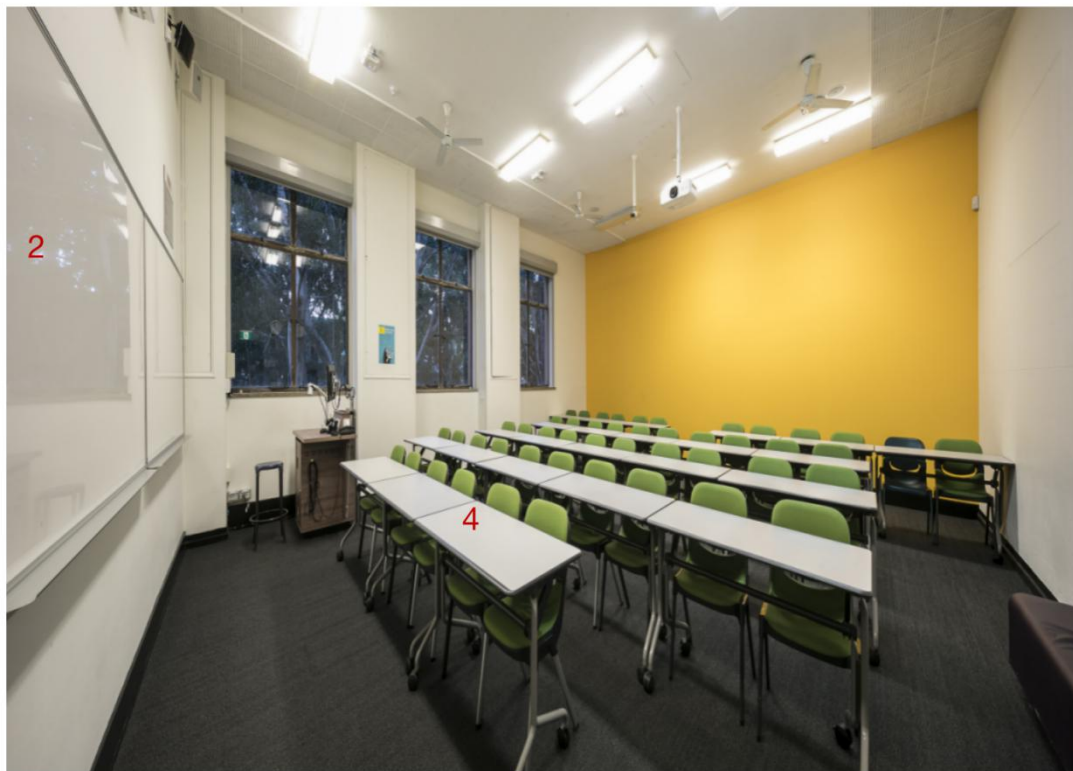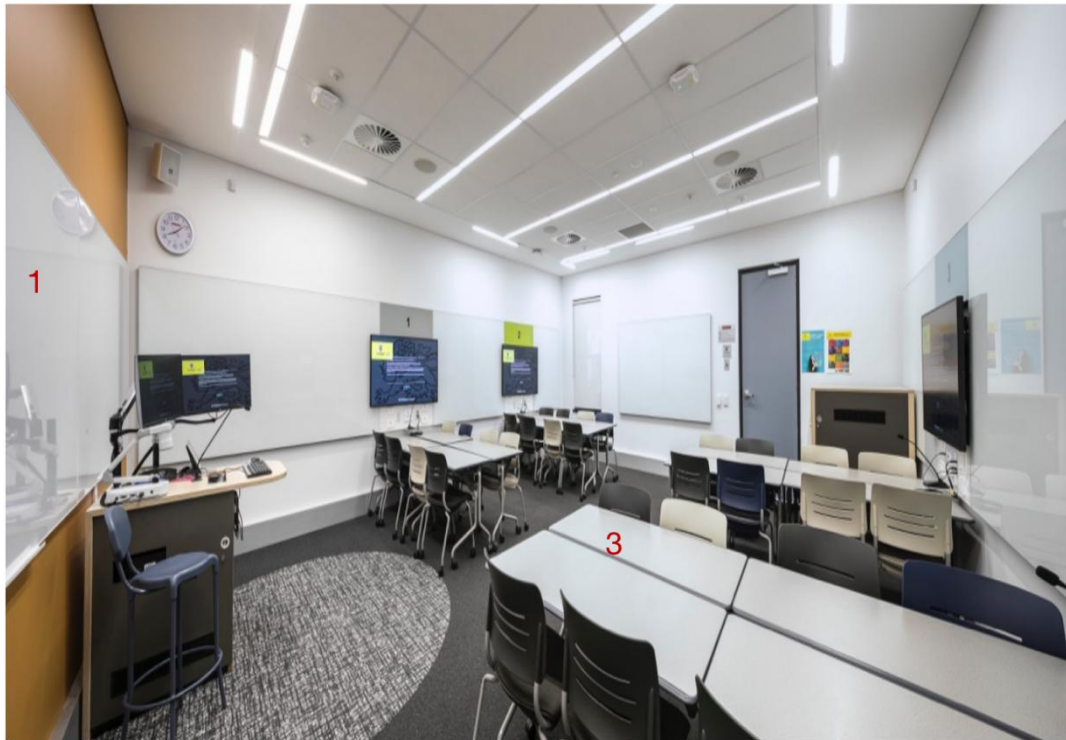
Figure 1.2 Design features of an "Active Learning Classroom" (top) and a traditional tutorial classroom (bottom)

Keys: 1: 'interactive' whiteboards for both teachers and students; 2: whiteboards only for teachers; 3: nested tables and chairs that support collaboration and bodily movement; 4: tables and chairs in rows
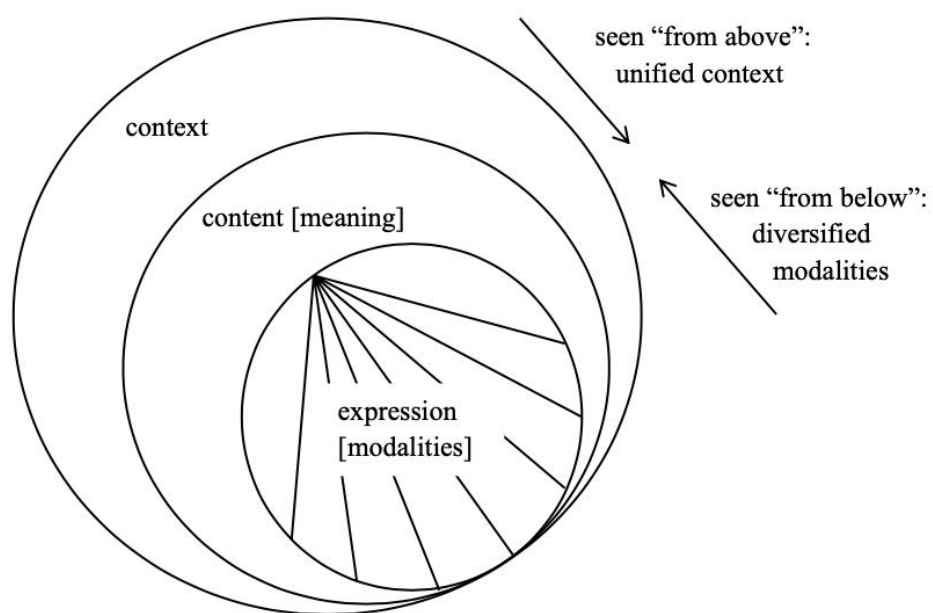
Figure 2.1 Multimodality: differences in expression – differences in content? (Matthiessen 2009: 3)
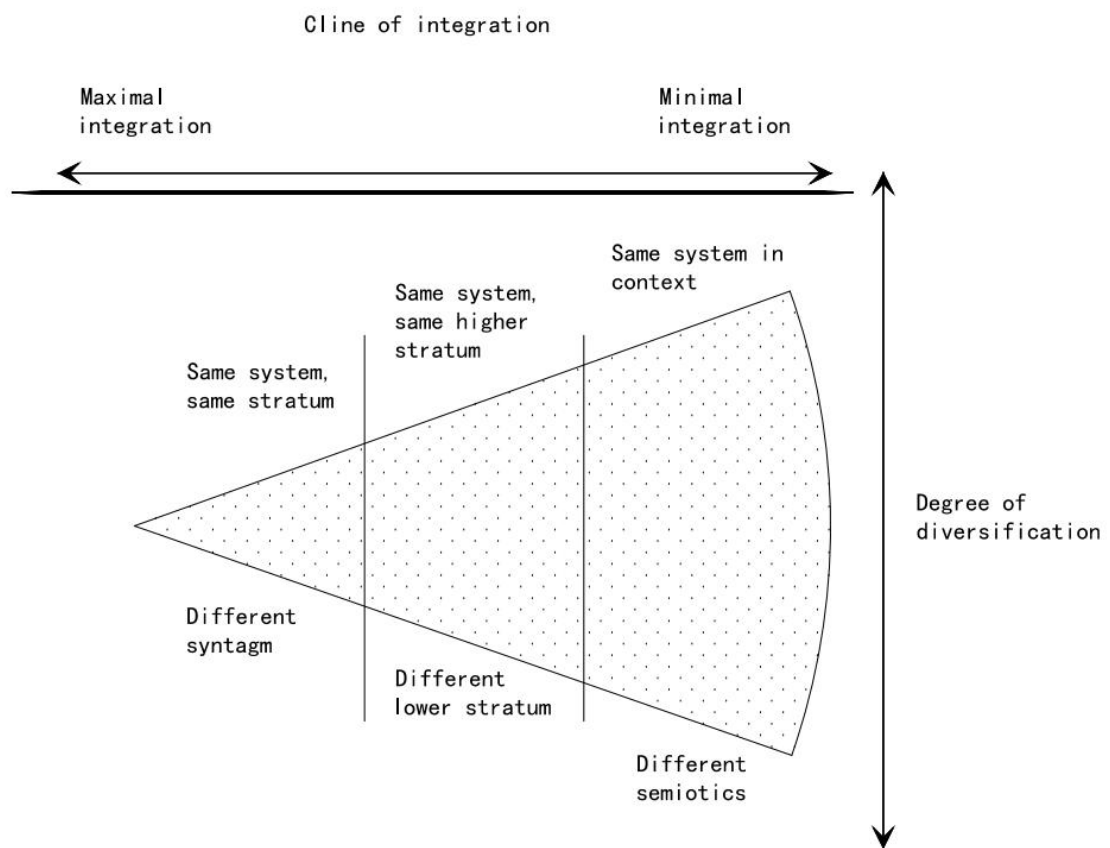
Figure 2.2 Cline of integration of different semiotic modes (based on Matthiessen 2009: 13)

Figure 2.3 Language and its semiotic environment (Martin 1992: 496)

- Whole group discussion
- Working on tasks or problem solving between students in close proximity

- Presentations and demonstrations
- Discussion amongst groups of pairs: pairs can turn around to join with other pairs (i.e. small groups of 4)
- Activity based tasks where 2-3 students can participate

- Presentations and demonstrations
- Roleplays
- 'Fish Bowl' discussions
- Brainstorming
- Collaboration or problem solving with multiple students

- Presentations
- Collaboration or problem solving amongst groups of pairs
- Mini Interactive Lectures
- Brainstorming
- Gallery walk
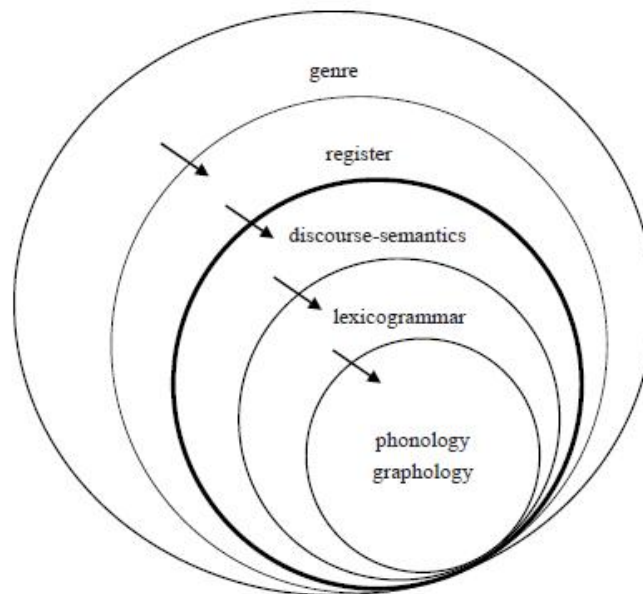
Figure 3.1 Sample from "best-practice" guides at UNSW (Information collected from the Learning Environment Team)

Figure 3.2 Image of an "Active Learning Classroom" (photo taken from the Learning Environment website)
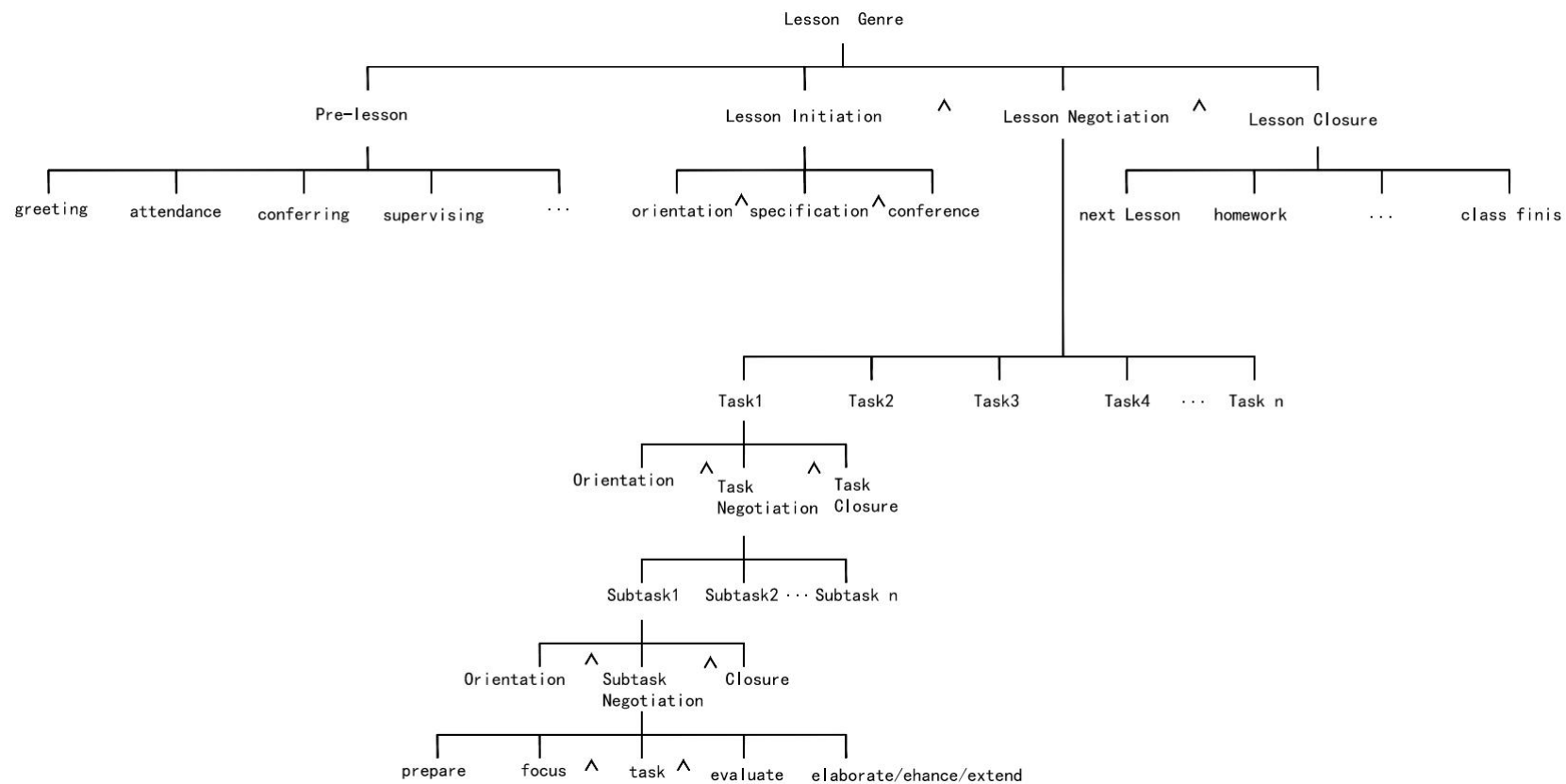
Figure 3.3 Modelling of Lesson Genre, drawing on Christie (2002) and Rose (2018)

Key: "^" indicates sequence, for instance, Lesson Initiation ^ Lesson Negotiation represents Lesson Initiation occurs before Lesson Negotiation.

Pre-lesson	greeting					
	attendance					
	disruption					
	personal					
	supervising					
	conferring					
Lesson Initiation	orientation					
	specification					
	Orientation					
		Task 1 Referencing	Orientation			
			Negotiation	focus		
				prepare		
				task		
				evaluate		
				elaborate		
				disruption		
			Closure			
		Task 2 Assessment Criteria	Orientation			
			Negotiation	Task 2.1 Pass Criteria	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						greeting
					Closure	
				Task 2.2 Exemplification	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						disruption
					Closure	
			Closure			
Lesson Negotiation	Negotiation	Task 3 Group Exercise	Orientation			
			Negotiation	Task 3.1 Doing Group Exercise	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						consulting
						checking
						conferring
						supervising
						disruption
					Closure	
				Task 3.2 Discussing Group Exercise	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						disruption
						checking
					Closure	
			Closure			
		Task 4 Structure Exercise	Orientation			
			Negotiation	Task 4.1 Doing Structure Exercise	Orientation	
					Negotiation	focus
						prepare
						task
						evaluate
						elaborate
						consulting
					Closure	
				Task 4.2 Discussing Structure Exercise	Orientation	
					Negotiation	orientation
						focus
						prepare
						task
						evaluate
						elaborate
						checking
						conferring
					Closure	
			Closure			
	Closure					
Lesson Closure	next lesson					
	homework					
	class finis					

Figure 3.4 Lesson structure by John in week 9

Figure 4.1 Design features of of a traditional teaching classroom(top) and an "Active Learning Classroom" (bottom)

Keys: 1: one whiteboard only for the teacher; 2: interactive whiteboards for the students; 3: tables and chairs in rows; 4 nested tables with movable chairs; 5: a strong division of the front and the back; 6: no strong division of the front and the back
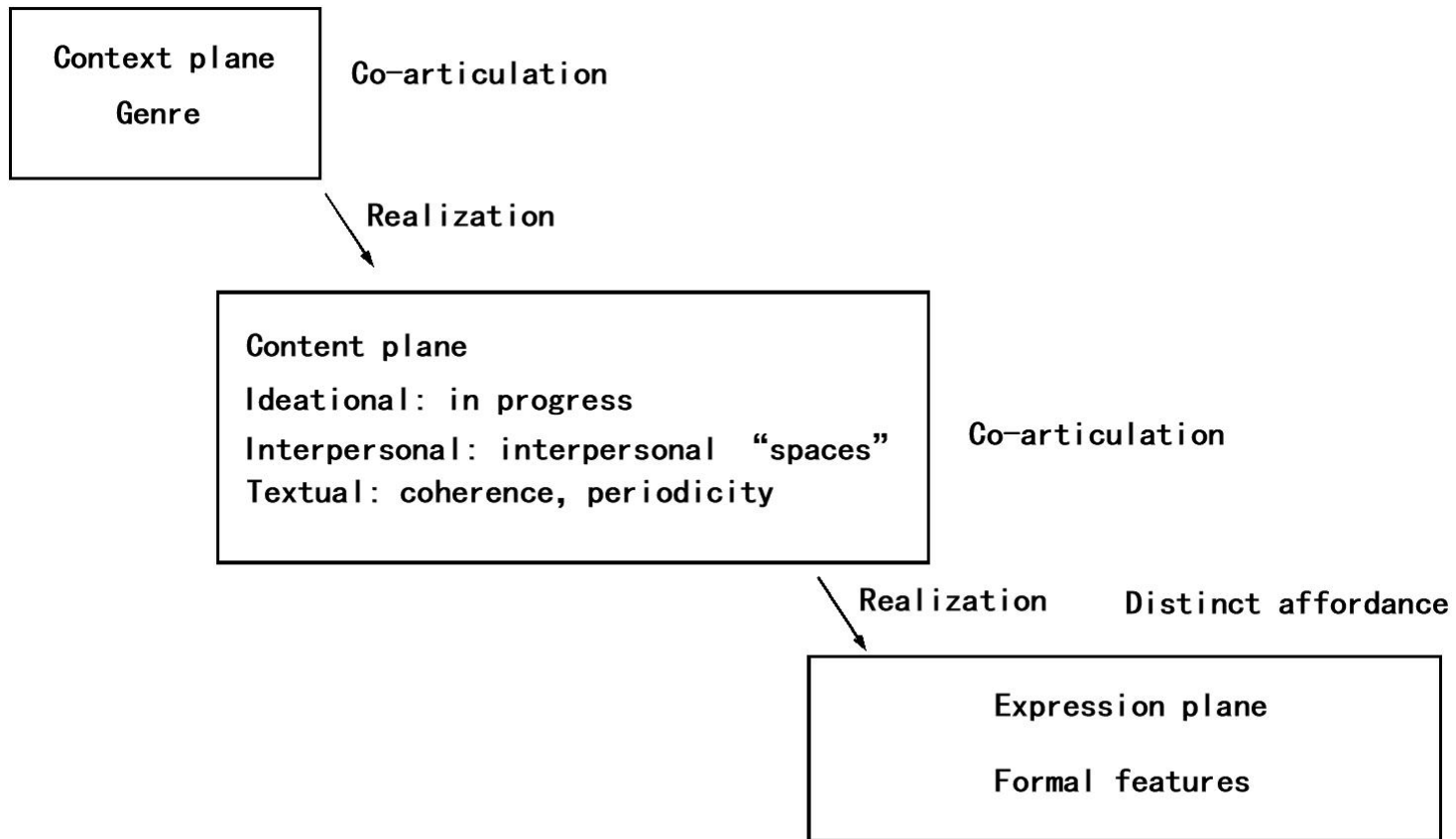
Figure 4.2 Modelling movement as a stratified semiotic mode
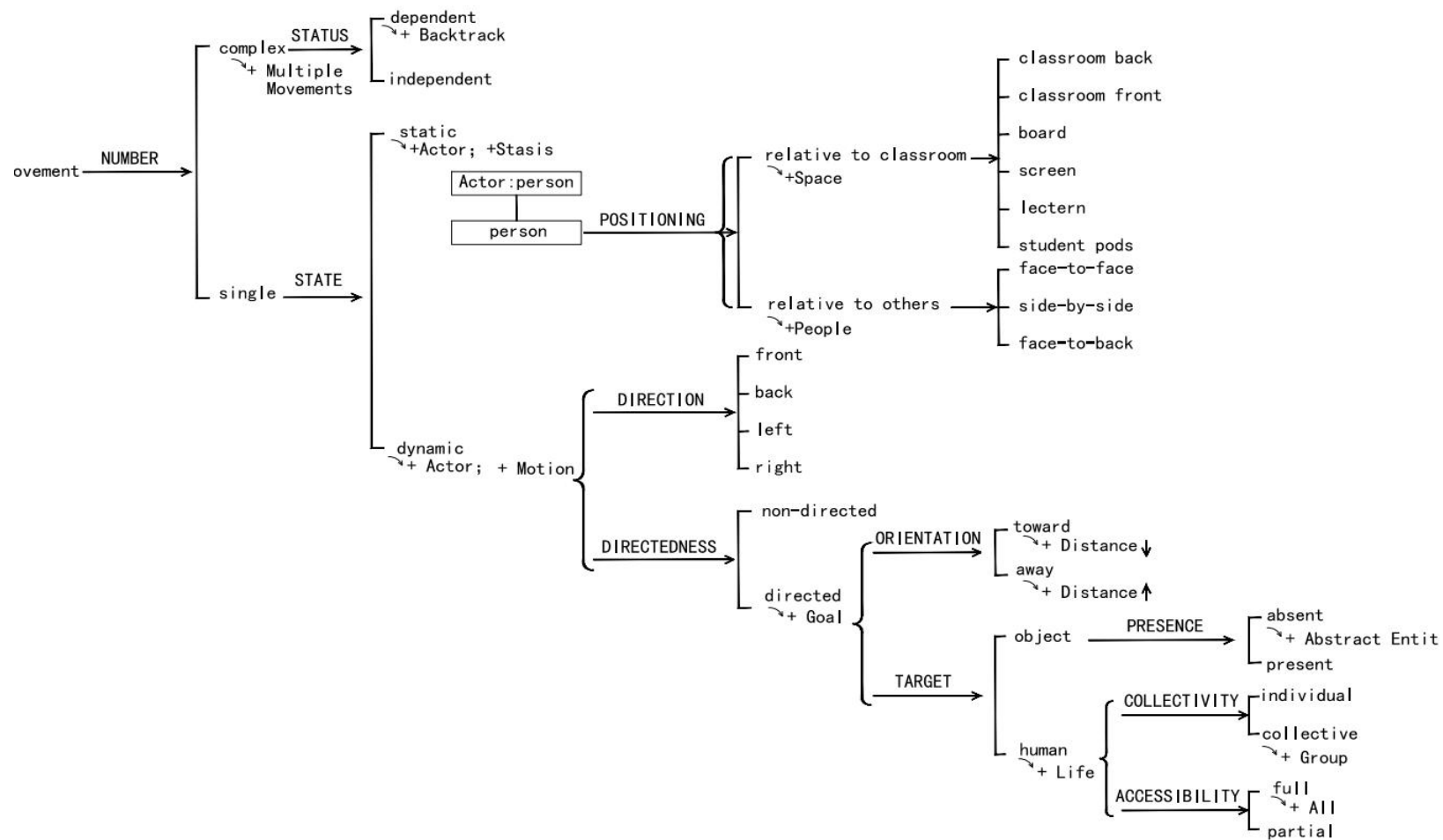
Figure 4.3 Choices for movement in the classroom (extending McMurtrie 2017)
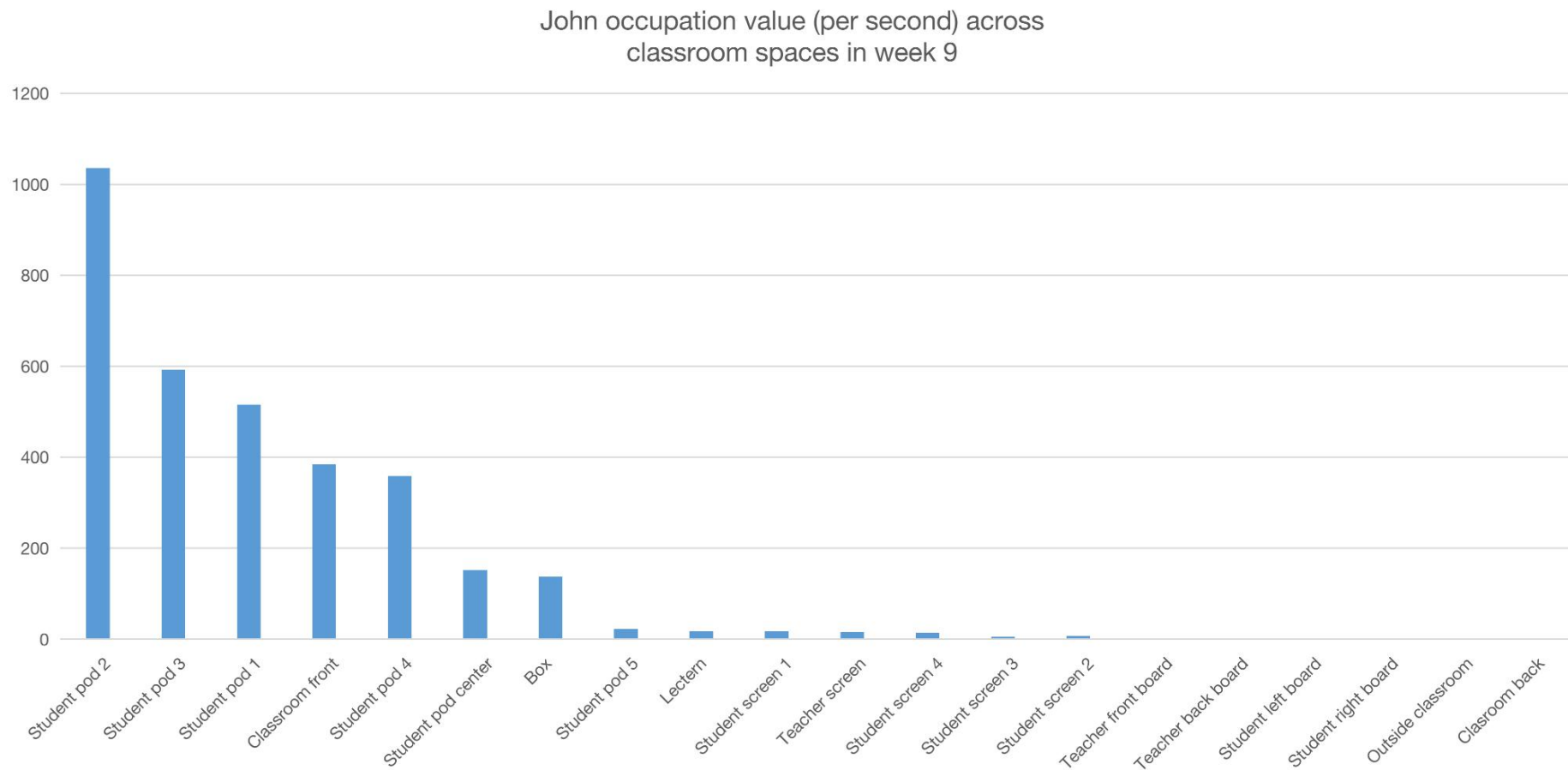
Figure 4.4 John occupation value (per second) across classroom spaces in week 9
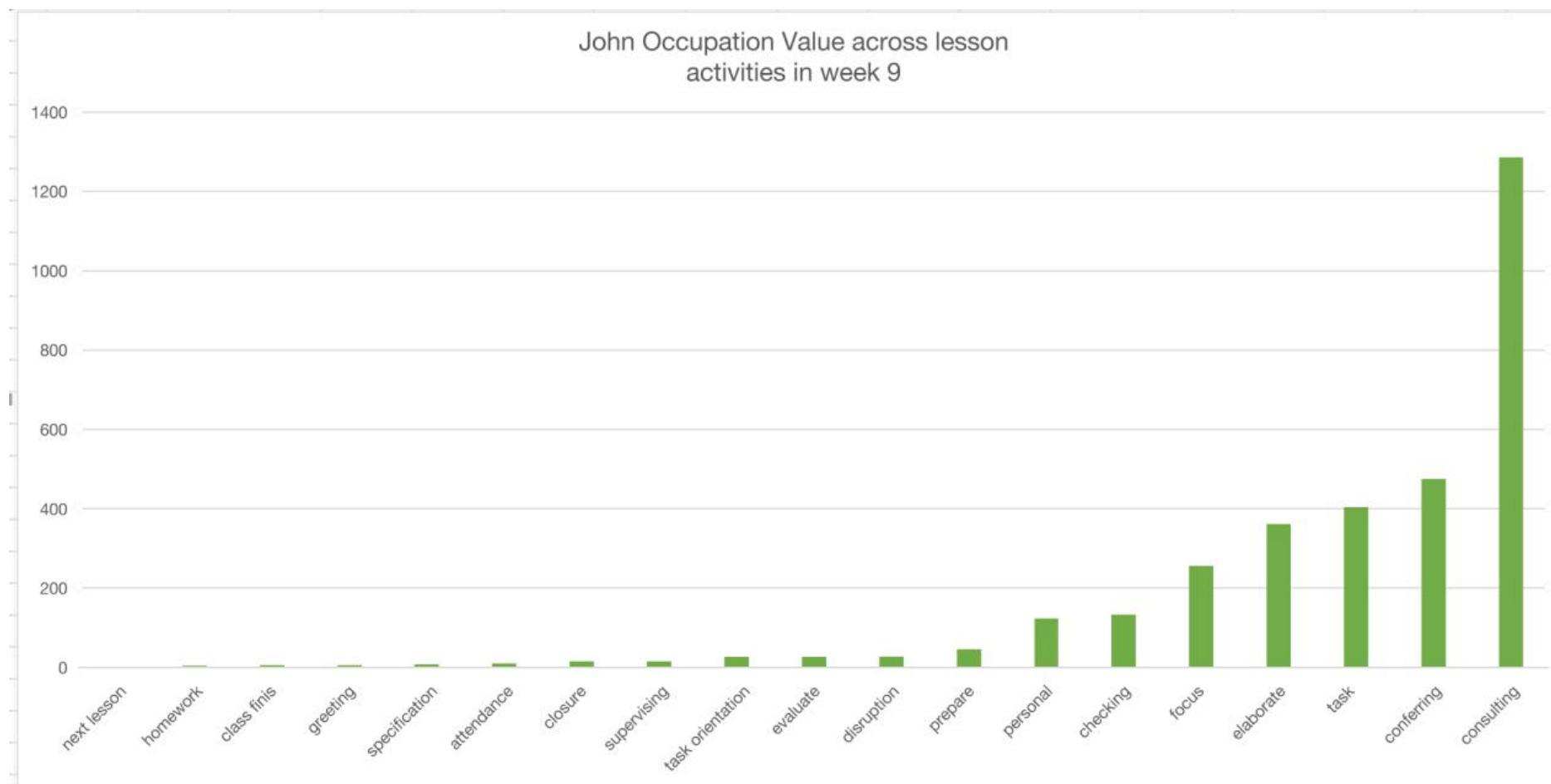
Figure 4.5 John occupation value (per second) across lesson activities in week 9

Figure 5.1 Embodied interaction

Top (whiteboard)

inclusive/ambiguous endings

low concept film

low budget

Film Roll → specifications

narrative
- non-complex
- relatable
- unique characters
- real world events

key elements of indie style

'everyday', regular Aesthetic

normal, eye level shots, NO flashy cuts

lighting based realistic

hand held cameras

lack of sound as a method of sound design

Characterisation
- everyday people
- non superstars
- not overly likable
- quirky/odd

Dialogue
- Organic
- realistic of how people talk
- Humour
- Doesn't have to move the plot

Verisimilitude

INDIE

Bottom (digital)

inclusive/ambiguous endings

low concept film

low budget

Film Roll → specification

narrative
- non-com play
- relatable
- unique characters
- real world events

key elements of indie style

'everyday', regular Aesthetic

normal, eye level shots, NO flashy cuts

lighting based realistic

hand held cameras

lack of sound as a method of sound design

Characterization
- everyday people
- non superstars
- not overtly likable
- quirky/odd

Dialogue
- Organic
- realistic of how people talk
- Humor
- Doesn't have to move the plot

Verisimilitude

INDIE

Figure 5.2 Students' whiteboard text (top) and digital representation (bottom)

Key elements
of Indie Style

low budget

- relatable
- unique characters
- Real world events.

Figure 5.3 Some of the typographic size differences in the multimodal text
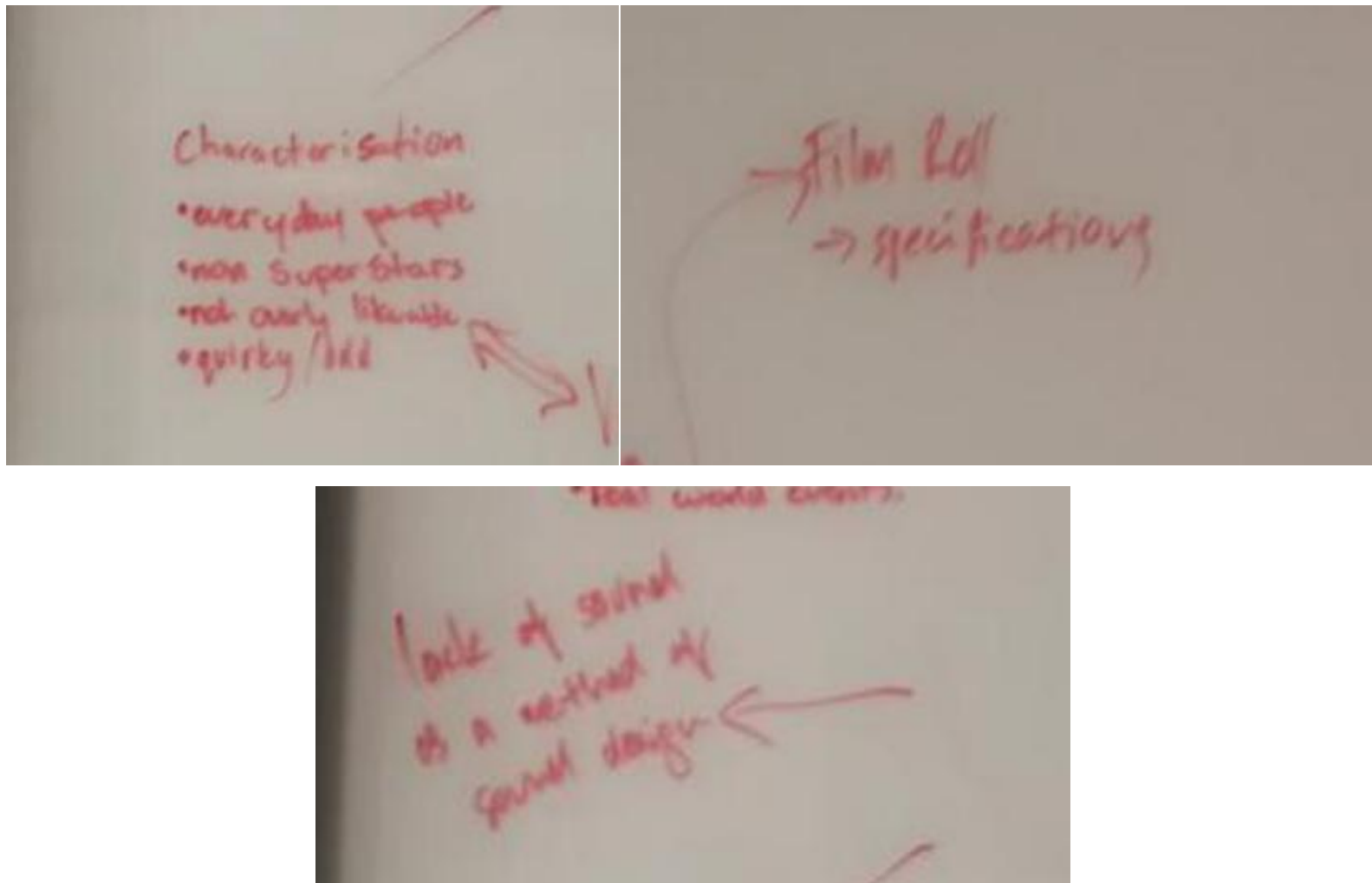
Figure 5.4 Spelling section in the multimodal text
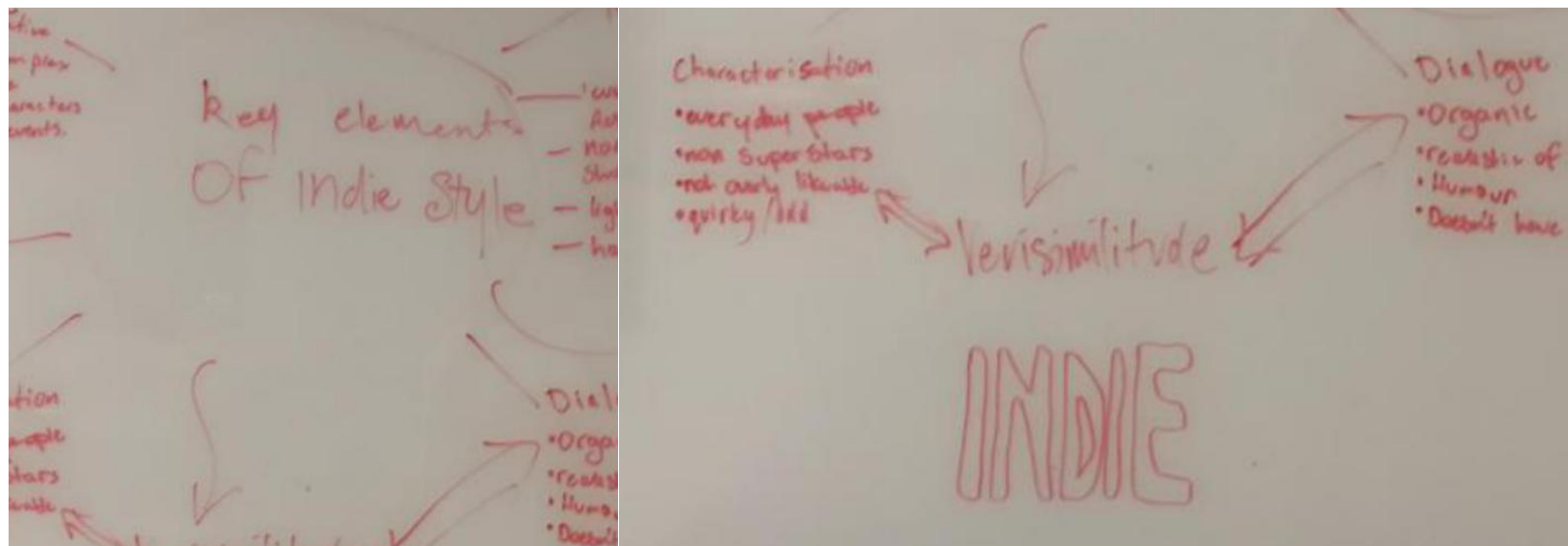
Figure 5.5 Visual periodicity in the multimodal text
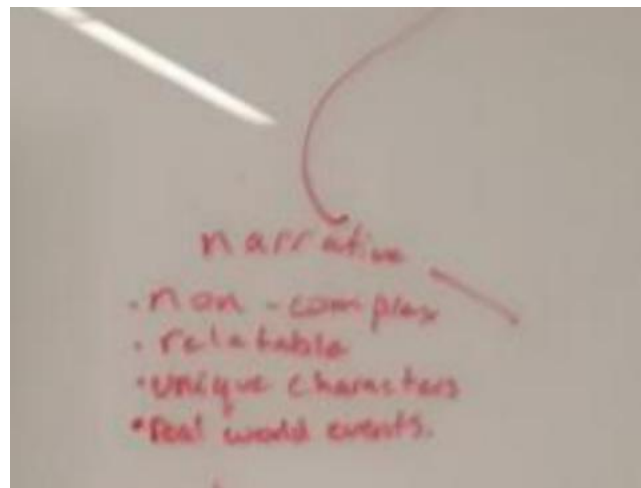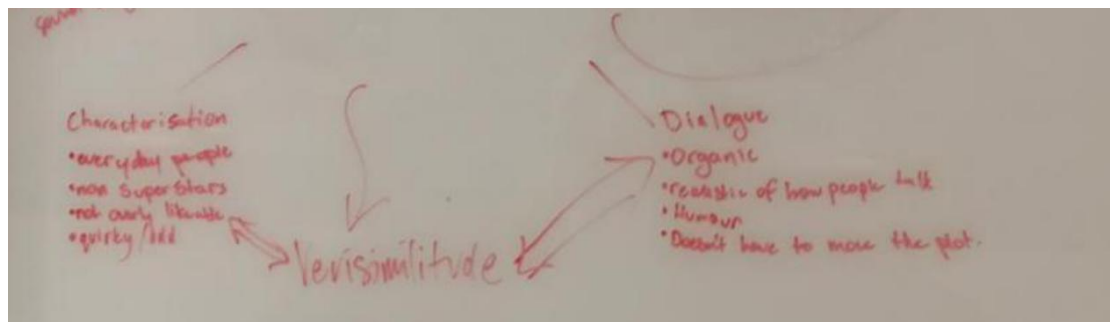
Figure 5.6 Some visual resources in the making of multimodal text

narrative
- non-complex
- relatable
- unique characters
- Real world events.

Characterisation
- everyday people
- non Superstars

Dialogue
- Organic
- realistic of how people talk
- Humour
- Doesn't have to move the plot.

Figure 5.7 Some linguistic features of the multimdoal text
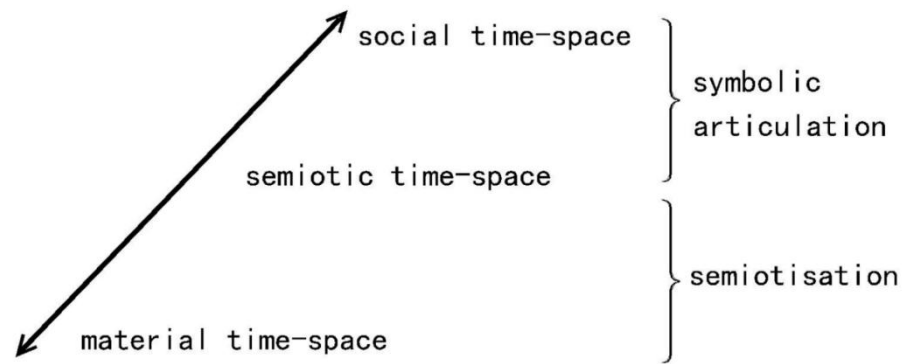
Figure 6.1 Rhythm as layers of signification, drawing on Hasan (1989) for the notion of symbolic articulation

visual rhyme by repetition in color and furniture

nuanced design differences between the teacher and students

demarcation by empty space

movable furniture in group settings

large open room
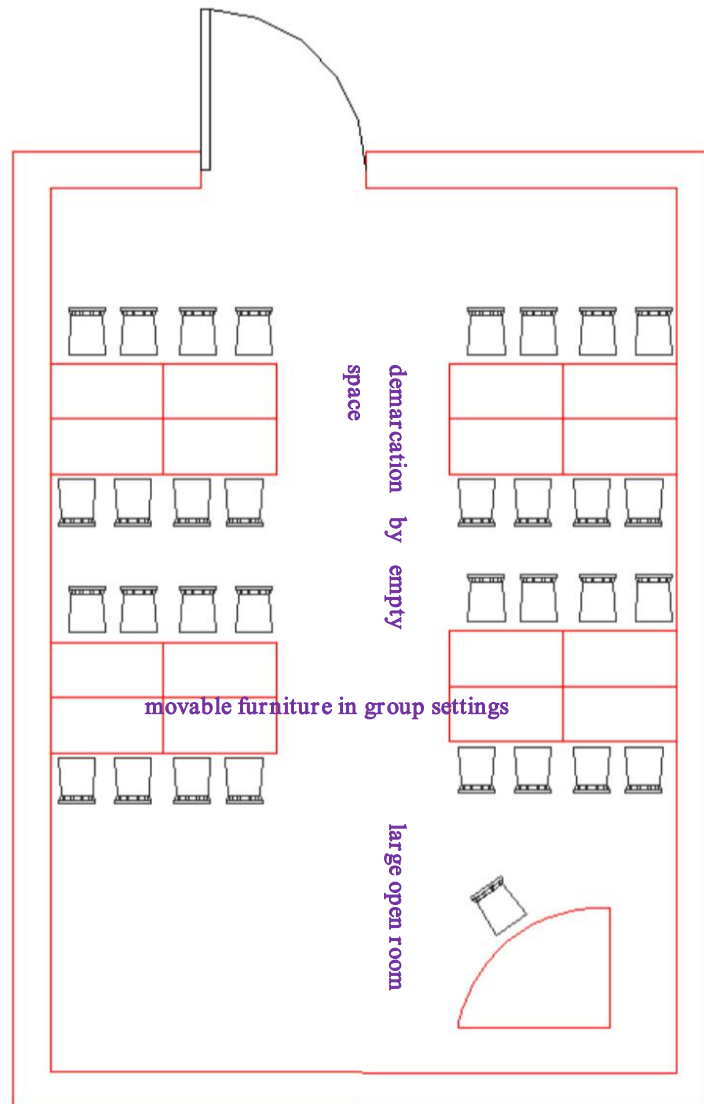
Figure 6.2 Design features of "Active Learning Classrooms"

Figure 6.3 Emma and John occupation value (per second) across lesson activities in week 9
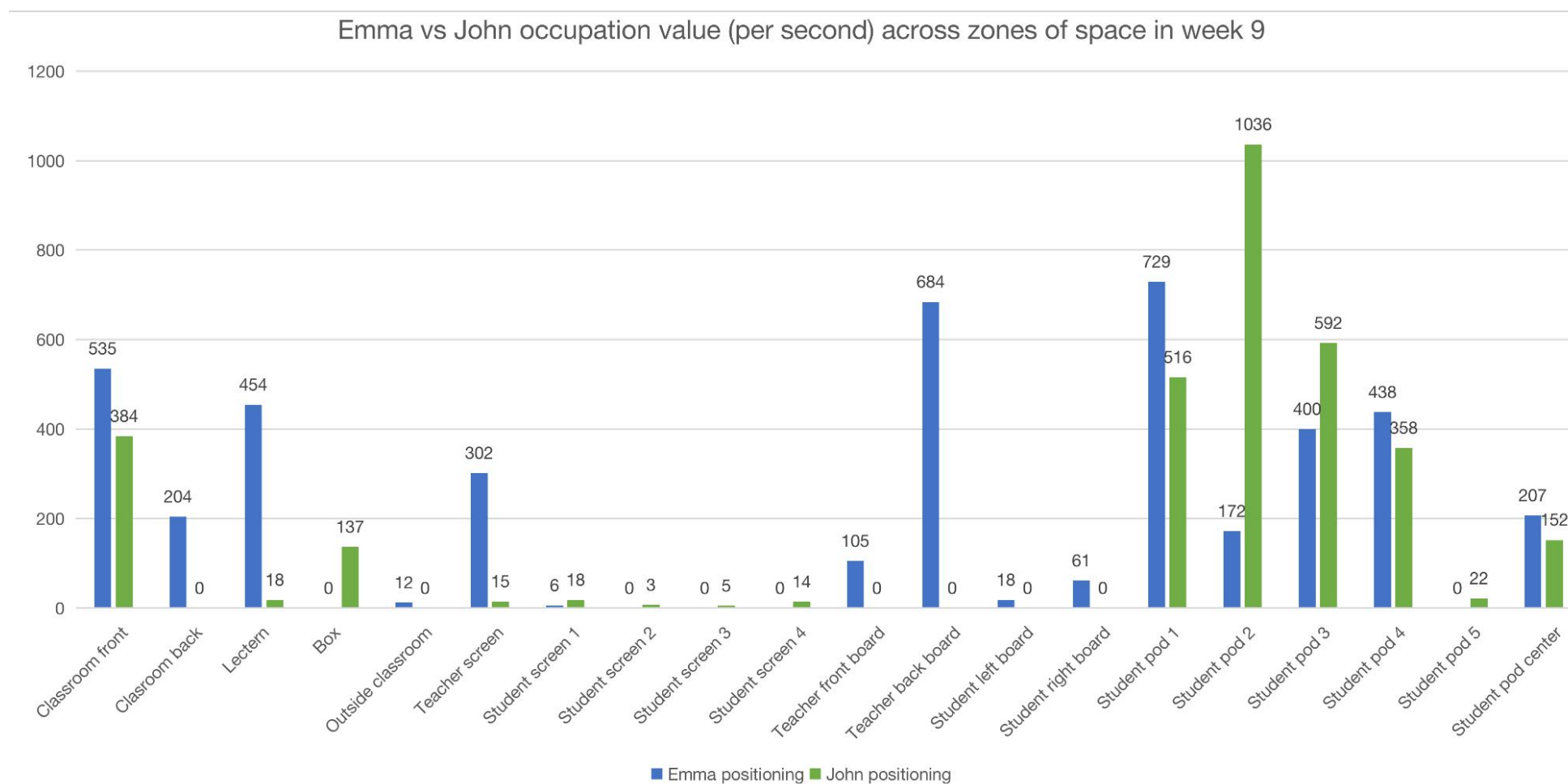
Figure 6.4 Emma and John occupation value (per second) across zones of space in week 9

Figure 6.5 Top five occupation value (per second) across lesson activities in week 9 (Emma top, John bottom)

Emma top five occupation value across zones of space in week 9

Zone	Value
Student pod 1	729
Teacher back board	684
Classroom front	535
Lectern	454
Student pod 4	438

John top five occupation value across zones of space in week 9

Zone	Value
Student pod 2	1036
Student pod 3	592
Student pod 1	516
Classroom front	384
Student pod 4	358
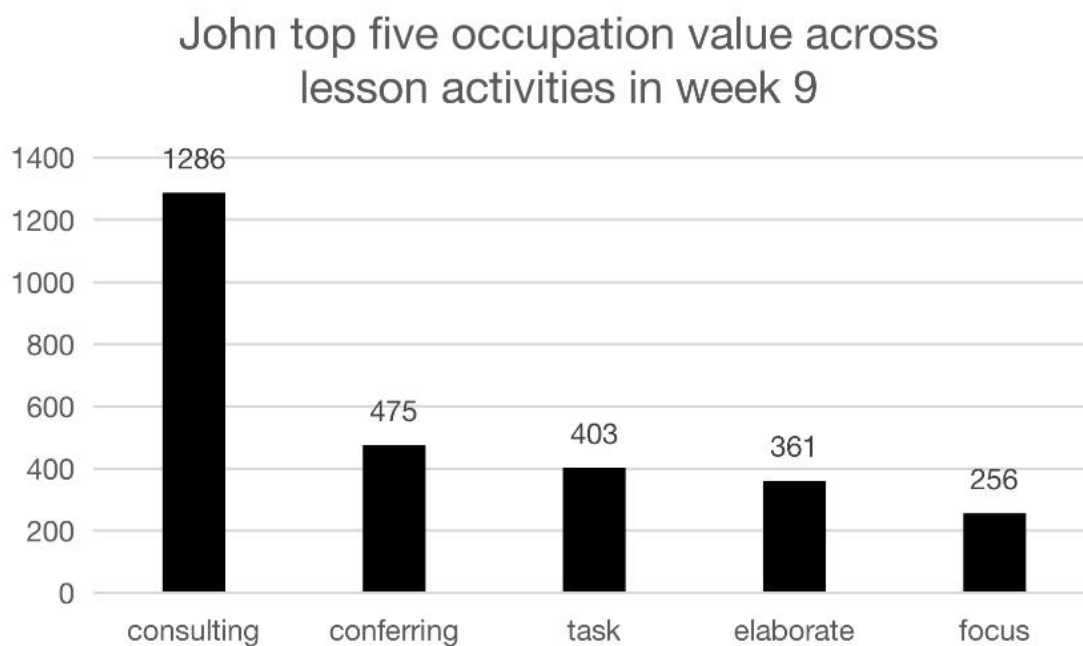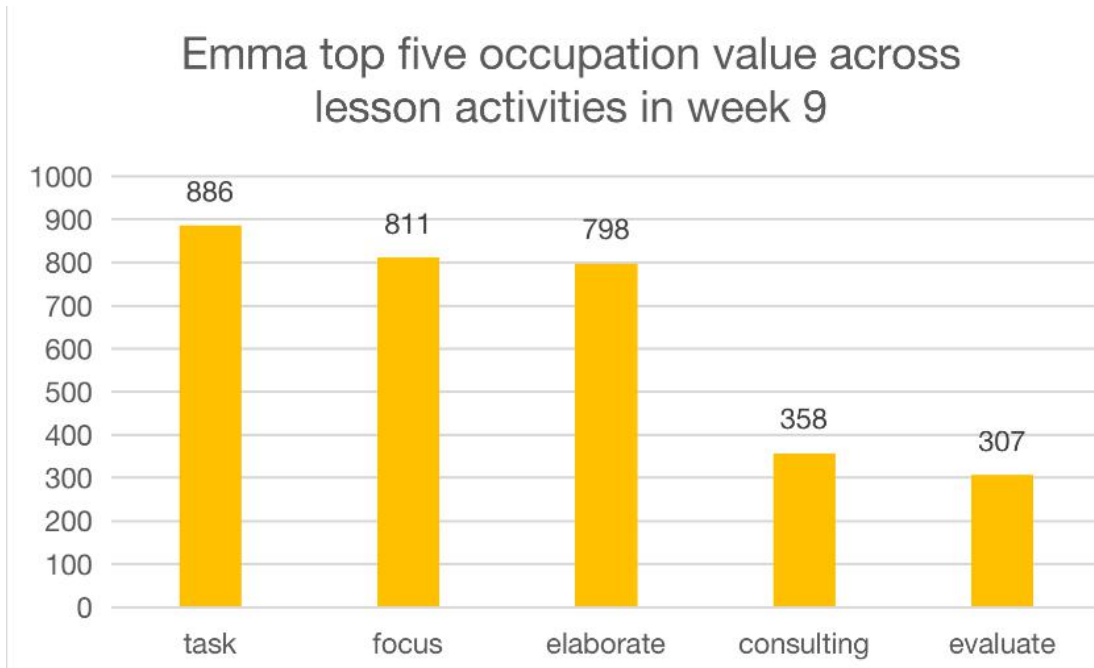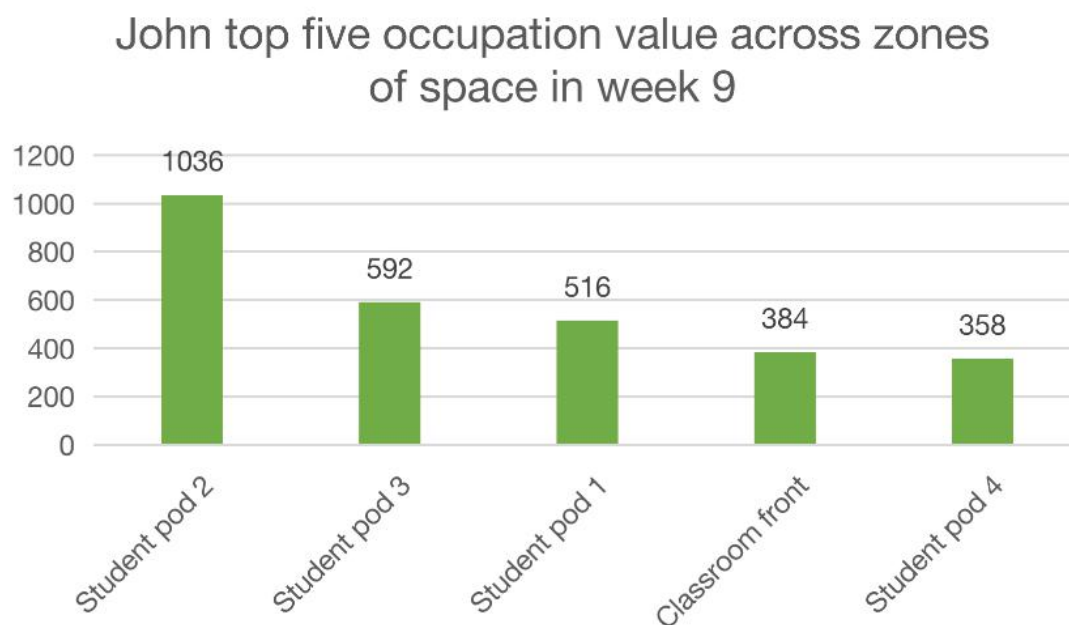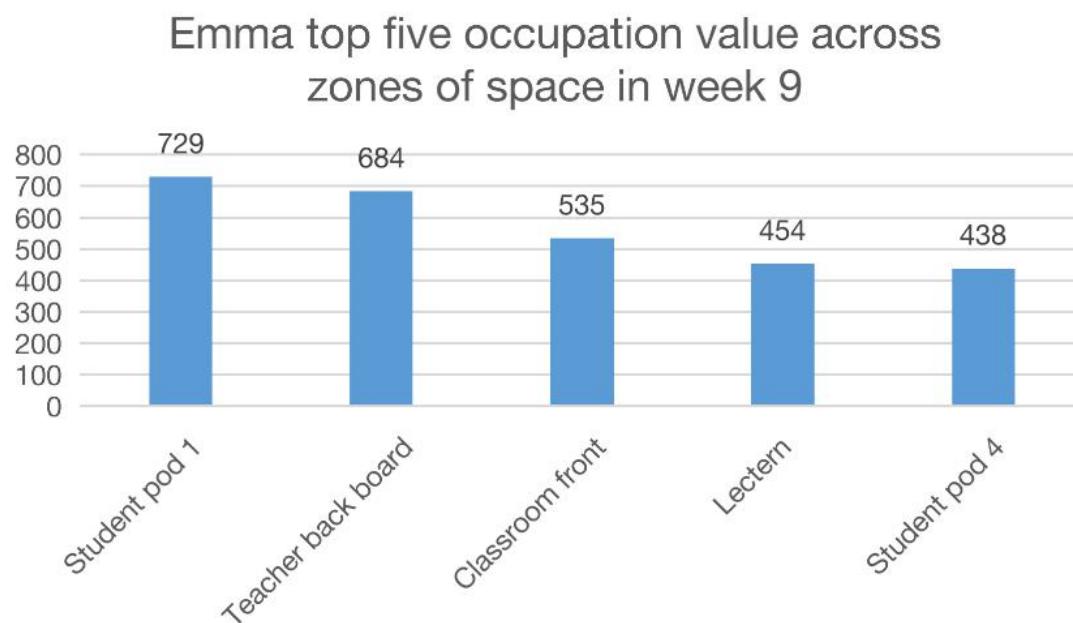
Figure 6.6 Top five occupation value (per second) across zones of space in week 9 (Emma top, John bottom)

Tables

Table 3.1 Course Information for ARTS1062

Pedagogy Form:	film screening; lecture; tutorial lesson
Student Information:	year one university students; various disciplines; 191 students enrolled
Course Learning Outcome:	identifying key features of films; identifying the technological, political, social and economic factors; basic skills in analyzing and paraphrasing scholarly texts in film studies
Assessment:	critical writing (20%); online research activity (40%); a 2000-word essay (40%)

Table 3.2 A sampled transcription for lesson genre

Time	Lesson Genre	Movement	Transcription
00:00-00:05	greeting	CF, MBHGT, MBHGT, MRHGT, MRHGT	TJ: Hello. Hello.
00:05-00:25	attendance	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 MRHGT, MRHGT, SP1, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SP2	TJ: It is a small class, isn't it? Where is more? The whole table is not here and this is only a few. Erm, OK, so this is because it is like week 9.
00:25-00:31	disruption	MLHIT, SP5, MFHGT, MFHGT, MFHGT, SP4	TJ: erm, you are doing your forms. Did you do the forms? (Students chatting, ignored)
00:31-00:39	personal	MROT, MROT, Box, Box, Box, Box, Box, Box	(TJ moves to the box to drink water)
00:39-00:48	supervising	MBHGT, MBHGT, MBHGT, MLHGT MLHGT, MLHGT, MLHGT, MLHGT MLHGT	(TJ moves around to look at students.)
00:48-00:56	conferring	SP4, SP4, SP4, SP4, SP4, SP4, MFHGA SP4	TJ: what is that, are you OK? S: I guess I can do that...but if you do... TJ: hahaha.
00:56-01:08	supervising	MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MRHGT, MRHGT MRHGT, SP2, MFHGT, SP1	(TJ moves around to look at students.)

Table 3.3 Transcription table for the teacher's movement in the classroom

Positioning	Classroom Front (CF), Classroom Back (CB), Lectern (L), Box, outside classroom (OC)
	Screen: Teacher Screen (TS); Student Screen 1 (SS1), Student Screen 2 (SS2), Student Screen 3 (SS3), Student Screen 4 (SS4)
	Board: Teacher Front Board (TFB), Teacher Back Board (TBB); Student Left Board (SLB), Student Right Board (SRB)
	Student Pod: Student Pod 1 (SP1), Student Pod 2 (SP2), Student Pod 3 (SP3), Student Pod 4 (SP4), Student Pod 5 (SP5), Student Pod Center (SPC)
Movement	Non-directed: move forward (MF), move backward (MB), move left (ML), move right (MR), move outside (MO)
	Directed: Forward: move forward human-oriented individual towards (MFHIT), move forward human-oriented individual away (MFHIA), move forward human-oriented collective towards (MFHGT),move forward human-oriented collective away (MFHGA), move forward object-oriented towards (MFOT), move forward object-oriented away (MFOA).
	Directed: Backward: move backward human-oriented individual towards (MBHIT), move backward human-oriented individual away (MBHIA), move backward human-oriented collective towards (MBHGT),move backward human-oriented collective away (MBHGA), move backward object-oriented towards (MBOT), move backward object-oriented away (MBOA).
	Directed: Left: move left human-oriented individual towards (MLHIT), move left human-oriented individual away (MLHIA), move left human-oriented collective towards (MLHGT),move left human-oriented collective away (MLHGA), move left object-oriented towards (MLOT), move left object-oriented away (MLOA).
	Directed: Right: move right human-oriented individual towards (MRHIT), move right human-oriented individual away (MRHIA), move right human-oriented collective towards (MRHGT),move right human-oriented collective away (MRHGA), move right object-oriented towards (MROT), move right object-oriented away (MROA).

Table 3.4 An exemplified transcription of movement across learning phases

Time	Phase	Movement	Speech
75:50-75:53	focus	MBHGT,MBHGT,SPC	TJ: "Further reference to the core thesis/argument of your essay."
75:53-75:55	task	SPC,SPC,SPC	Ss: Paragraph.
75:55-75:59	evaluate	MFHGA,MFHGA,MFHGA,CF	TJ: Paragraph.
75:59-76:16	elaborate	CF,CF,CF,CF,CF,MBHGT, MBHGT,SPC,MBHGT,MBHGT, MBHGT,MBHGT,SPC, MFHGA,MFHGA	TJ: So you should make sure you refer to the argument, not necessary every single paragraph but there should be some points of reference in your essay. How your points you are making are relating back to that question you set to ask, maybe halfway between introduction and conclusion, something like that.

Table 3.5 Multimodal intersemiotic transcription

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
75:50-75:53 focus		transition from the classroom front to the student pod center	shift of gaze from the document to the students	TJ: "**Further reference to the core argument** (dynamic movement) **of your essay** (gaze shift)."
		shift of body orientation from oblique to frontal		

Key: the red star with a number represents the point of stasis and the during of stasis; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation; the single line represents the occurrence of teacher dynamic movement; the double line represents the occurrence of teacher gaze shift.

Table 3.6 Detailed multimodal rhythm transcription above clause (macroTheme)

Speech 75:50-75:53 focus	auditory	TJ (week 9): // "*Fur*ther reference to the/ ⋀ *core* thesis/ *ar*gument of your /essay."
	Instrumental	

Movement	rhythm	
	steps	Four steps
	description	Transition from the classroom front to the student pod center
Gaze		Gaze shift from the document to students
Body orientation		Body orientation shift from oblique to frontal

Screen shots & Diagrammatic representation	

Synchronicity First step in sync with first stressed syllables "*fur*"; second step in sync with extra-salient syllable "*core*"; third step in sync with tonic syllable "*ar*"; fourth step in sync with the last stressed syllable "*es*"

Gaze shift in syn with the last stressed syllable "*es*"; body orientation shift in sync with the first stressed syllable "*fur*"

Key: the green shade marks the range of a promenade. Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash "//" marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash "/" marks foot boundary. Italics marks the stressed syllable and the extra-salient syllable is marked with "↑". A caret symbol "^" marks silent beat. The red star with a number represents the point of stasis and the duration of stasis; the green arrow with a number represents the dynamic movement and the duration of movement. The white arrow represents teacher gaze; the blue arrow represents teacher dynamic movement; the yellow arrow represents teacher body orientation.

Table 3.7 Intersemiotic rhythm transcription above clause (macroTheme)

speech	TJ://*Fur*ther reference to the/↑ *core* thesis/ **arg**ument of your / *es*say			
movement	+	+	+	**+**
gaze				TGS
body orientation	TBOS			
time	0.5s	2.2s	3.6s	4s

Key: A double forward slash **"//"** marks tone boundaries. The tonic syllable is formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks the stressed syllable. An extra-salient syllable is marked by "↑".Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift.

Table 4.1 Movement[62] realizing the supervising phase

Time & Phase	Diagrammatic representation & Screen-shots	Movement	Gaze
24:37-24:50 supervising		frequent movements toward the students collectively; brief positioning in student pods	teacher gaze at the students collectively; shifts of body orientation to different groups of students

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

---

[62] Although gaze and body orientation are two dimensions of movement as suggested in section 4.4, they are annotated in separate columns in the current thesis in order to distinguish movement as transitions in space and movement in other body parts.

Table 4.2 Movement realizing the personal phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze
24:50-24:58 personal		movement towards an object and away from the students	teacher gaze at objects
		long positioning around the box	body orientation remaining oblique to students
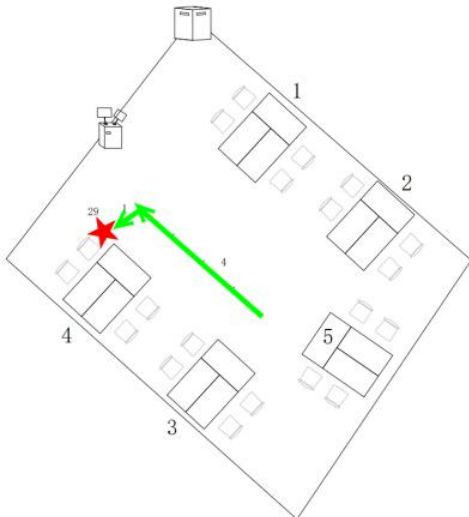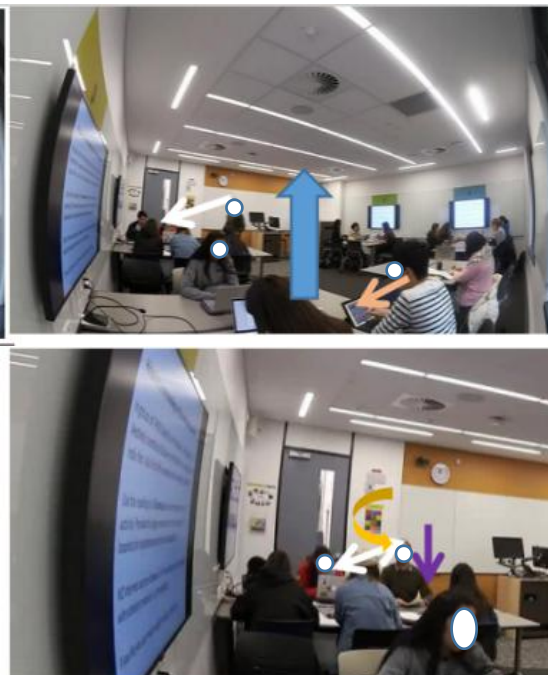
Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the yellow arrow represents teacher body orientation.

Table 4.3 Movement and speech realizing the consulting phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
20:37-21:56 consulting		movement towards an individual student	teacher gaze shifting between the students and the document; student gaze shifting between the teacher and the document	**S2**: So what are we, what are we doing? I don't really get it. I am sorry. **T**: That's fine. I will come back. ... **T**: So what do you do is the three of you just choose one of these to look up, pre-1970s, xx 1980s Indie....
		positioning among the student pod	teacher lowering his body to minimize height difference and to enact level gaze	**S2**: OK. So we are just grabbing information from the source. We are gonna have to source it? **T**: You need to go to the readings. And you need just to put in the page of it. ... **T**: ...So you can save this for the main points.

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the pink arrow represents student gaze; the purple arrow represents the lowering of the teacher's body; the yellow arrow represents teacher body orientation.

Table 4.4 Movement and speech realizing the checking phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
21:56-22:29 checking		movement towards the students collectively	teacher gaze shifting between the students and the document; student gaze shifting between the teacher and the document	**T**: Is everyone clear of the task? **Ss**: Yes, we are fine. **T**: You are doing good, good. **T**: You know what you are doing? **Ss**: We understand. **T**: You understand, yeah, cool.
		positioning among the student pod	the teacher lowering his body to minimize the height difference and to enact level gaze	

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the purple arrow represents the lowering of the teacher's body; the yellow arrow represents teacher body orientation.

Table 4.5 Movement and speech realizing the conferring phase

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech
33:30-34:48 conferring		long positioning in the student pod and few dynamic movements	a collective gaze at the speaker	.... **T**: But I don't know what elevates the tension. **S4**: Yeah, I have the same idea. It is like one of my subject. My other subject is about how... **S1**: I feel like the show is like.. I don't know if it is Indie.. **S4**: I know immediately the first ...was. **S1**: And everyone of us...
		shifts of gaze synchronous with shifts of speaking turn		**S4**: Yeah. Actually... was the most enthusiastic. She is incredible. Yeah, she is amazing but all my.., she is depressed. **S1**: Oh, that makes sense. **S5**: Yeah. ... **T**: I am a researcher too. **S5**: ...I think media and arts people have that central.. in general. ...

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The pink arrow represents student gaze; the purple arrow represents the lowering of the teacher's body.

Table 4.6 Movement and speech demarcating secondary phases

Phase/semantic distinction	Ideational meaning	Interpersonal meaning	Textual meaning
supervising phase (movement)	**Movement**: frequent movements towards the students as a group and occasional positioning in student pods	**Movement**: gaze at the students collectively, shift of body orientations, indicating an increase of involvement	**Movement**: connection between the teacher and the students via transitions in space and mutual gaze
personal phase (movement)	**Movement**: movements towards objects and positioning around the box for a long time	**Movement**: gaze at objects and oblique body orientation, indicating a decrease of involvement	**Movement**: disconnection between the teacher and students
consulting phase (movement+ speech but mainly speech)	**Movement**: movement towards individual student first, and then positioning among different student pods for a long time	**Movement**: gaze shifting between the students and the document; lowering of the body to minimize height difference and to enact level gaze to reduce power difference	**Movement**: the center of attention largely placed on the teacher.
	Speech: three types of entity: thing entity – *indie film* and *readings*; people entity – *I*, *we* and *you*; semiotic entity – *information* and *main points* largely realized by material processes and relational processes, and occasionally by mental processes	**Speech**: exchange often initiated by the students; students as secondary knowers, while the teacher as the primary knower mood choices as Wh-interrogative to demand specific information	**Speech**: a marked theme, pairing of question and answer
checking phase (movement +speech but mainly speech)	**Movement**: teacher movement towards students as a group first, and then positioning among different student pods for a long time	**Movement**: gaze shifting between the students and the document; lowering of the body to minimize the height difference and to enact level gaze to reduce power difference	**Movement**: the center of attention largely placed on the teacher
	Speech: two types of entity: people entity – *you* and *we* (referring to students); semiotic entity – *task* largely realized by mental processes and relational processes, and occasionally by material processes.	**Speech**: students as primary knowers while the teacher as the secondary knower mood choices as Yes/No interrogative to demand affirmation	**Speech**: an unmarked theme, pairing of question and answer
conferring phase	**Movement**: long positioning at one student pod	**Movement**: a collective gaze at different speakers	**Movement**: the shift of gaze synchronous with the

(movement +speech but mainly speech)	**Speech**: thing entity – *film* and *subject*; people entity – she (referring to a female scholar), *researcher,* and *media and arts people*; semiotic entities – *idea* and *experience* information not immediately relevant to the academic task at stake	**Speech**: all speakers as primary knowers at the same epistemological level	shift of speaking turns **Speech**: multiple speakers simultaneously, natural flow in the exchange of information with almost no traces of institutional conventions, resembling a casual conversation (Eggins & Slade 1997)

Table 4.7 Movement and speech enacting interpersonal "spaces", drawing on and extending Lim et al. (2012)

Interpersonal space	Lesson activities	Movement pattern	Meaning
supervising space	supervising phase	silent gaze coupled with the teacher's positioning behind the students' back	a supervisor role reinforcing the teacher's authoritative role and power by means of invisible surveillance
personal space	personal phase	movement towards objects and then positioning around the lectern or the box, body orientation oblique to students	a decrease of teacher engagement
consulting space	consulting phase	movement towards individual student first, and then positioning among different student pods for a long time	a consultant role
checking space	checking phase	movement towards the students collectively first, and then positions among different student pods for a long time	a monitoring role
conferring space	conferring phase	long positioning at one student pod, and frequent collective gazes at different speakers	from social-consultative towards casual-personal
authoritative space	focus phase or extend phase	movement away the students and positioning in the classroom front or the lectern	reinforcing the teacher's authoritative role and epistemological status

Table 4.8 19 nuanced lesson activities
greeting, specification, attendance, task orientation, disruption, closure
prepare, focus, task, evaluate, elaborate
conferring, supervising, consulting, personal, checking
next lesson, homework, class finis

Table 4.9 19 zones of an "Active Learning Classroom"

Student pod 1, Student pod 2, Student pod 3, Student pod 4, Student pod 5, Student pod center

Classroom front, Classroom back, Box, Lectern

Teacher screen, Student screen 1, Student screen 2, Student screen 3, Student screen 4

Teacher front board, Teacher back board, Student left board, Student right board

rhythm	

steps	Four steps
description	Transition from the classroom front to the student pod center
Screen shots & Diagrammatic representation	

Key: plus symbol "+" marks a change of movement state that indicates prominence at the rank of march; plus symbol "**+**" in bold marks movement prominence at the rank of promenade. The red star with a number represents the static movement and the time of positioning; the green arrow with a number represents the dynamic movement and the time of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 4.11 Movement rhythm at different ranks

Resource	Rhythmic accent	Rhythmic juncture
Movement	Prominence: step	march/analogous to foot
	Prominence: stop	promenade/analogous to tone group or clause
	Prominence: occupation value	phase

Table 4.12 Intersemiotic annotations above clause

Time & Phase	Diagrammatic representation & Screen-shot	Movement	Gaze	Speech	
				Text	Periodicity
75:50-75:53 focus		transition from the classroom front to the student pod center	shift of gaze from the document to the students	T: "**Further reference to the core argument** (movement) **of your essay** (gaze shift)."	Macro-Theme (in bold)
			shift of body orientation from the oblique to the frontal		

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 4.13 Intersemiotic annotations and clause (1)

Time & Phase	Diagrammatic representation & Screen-shots	Movement	Gaze	Speech Text	Periodicity
75:56-76:16 extend		transition from the student pod to the classroom front	shifts of gaze from one group to another	T: **So** (movement) **you should make sure you refer to the argument** (gaze shift).	Hyper-Theme (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 4.14 Intersemiotic annotations and clause (2)

Time & Phase	Diagrammatic representation & Screen-shots	Move ment	Gaze	Speech	
				Text	Periodi city
75:56-76:16 extend		transitions among student pods	shifts of gaze among different groups	T: <u>**Maybe halfway point between introduction and conclusion**</u> (movement & gaze shift), <u>**something like that**</u> (movement).	Hyper-New (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the blue arrow represents movement; the yellow arrow represents body orientation.

Table 4.15 Intersemiotic annotations at clause (1)

Time & Phase	Diagrammatic representation & Screen-shots	Movement	Gaze	Speech Text	Period icity
75:56-76:16 extend		transition from the classroom front to the pod center	shifts of body orientation to different groups; the shift of teacher gaze from one group to another	T: <u>Not necessary every single paragraph</u> (gaze shift) **but there** should be <u>some references at some points in your essay</u> (movement).	Clause Theme (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

344

Table 4.16 Intersemiotic annotations at clause (2)

Time & Phase	Diagrammatic representation & Screen-shots	Movement	Gaze	Speech	
				Text	Periodicity
75:56-76:16 extend		moving further to the pod center	shifts of body orientation to different groups; shifts of teacher gaze at different students	T: **How your points you are making** (movement & gaze shift**)** are relating back to that question you set to ask (movement).	Clause Theme (in bold)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 4.17 Movement construing boundaries during transitions of lesson activities

Rank	Time	Stage Shift	State Shift	Positioning Place	Speech Marker
Lesson	01:32-01:33	From Prelesson to Lesson Initiation	static to dynamic	Student Pod 5	TJ: Alright, let's get started.
	02:38-02:39	From Lesson Initiation to Lesson Negotiation	static to dynamic	Student Pod 4	TJ: Erm.. let's before we go to the actual topic though, I just want to give you a few heads-up.
	81:04-81:05	From Lesson Negotiation to Lesson Closure	static to dynamic	Student Pod Center	TJ: So hopefully that helps.
Lesson Stage					
Pre-lesson	00:04-00:05	From greeting to attendance	dynamic to static	Student Pod 1	
	00:24-00:25	From attendance to disruption	static to dynamic	Student Pod 2	
	00:30-00:31	From disruption to personal	static to dynamic	Student Pod 4	
	00:38-00:39	From personal to supervising	static to dynamic	Box	
	00:47-00:48	From supervising to conferring	dynamic to static	Student Pod 4	
	00:55-00:56	From conferring to supervising	static to dynamic	Student Pod 4	
	01:07-01:08	From supervising to disruption	static to dynamic	Student Pod 1	
Lesson Initiation	02:02-03:03	From task orientation to task specification	static to dynamic	Lectern	
Lesson Negotiation	02:44-02:45	From Orientation to Negotiation	static to dynamic	Lectern	
	81:04-81:05	From Negotiation to Closure	static to dynamic	Student Pod Center	
Lesson Closure	81:07-81:08	From next lesson to homework	dynamic to static	Student Pod 3	
	81:11-81:12	From homework to class finis	dynamic to static	Student Pod 1	
Task	06:46-06:47	From Task 1 to Task 2	dynamic to static	Box	TJ: So, this is, let's have a look at the criteria for research and use of resources.
	18:22-18:23	From Task 2 to Task 3	static to dynamic	Student Pod 3	TJ: So for today's first exercise
	60:22-60:23	From Task 3 to Task 4	dynamic to static	Box	TJ: Erm, what I like us to do now is a structure exercise.

346

	00:22-00:23	From Task 3 to Task 4	dynamic to static	Box	TJ: Erm, what I like us to do now is a structure exercise.
Task Stage					
Task 1	02:44-02:45	From Orientation to Negotiation	static to dynamic	Lectern	
	06:32-06:33	From Negotiation to Closure	dynamic to static	Student Pod 4	
Task 2	06:46-06:47	From Orientation to Negotiation	dynamic to static	Box	
	18:22-18:23	From Negotiation to Closure	static to dynamic	Student Pod 3	
Task 3	18:28-18:29	From Orientation to Negotiation	static to dynamic	Teacher Screen	
	60:22-60:23	From Negotiation to Closure	dynamic to static	Box	
Task 4	60:33-60:34	From Orientation to Negotiation	static to dynamic	Teacher Screen	
	81:01-81:02	From Negotiation to Closure	dynamic to static	Student Pod 1	
Subtask	09:28-09:29	From Task 2.1 to Task 2.2	dynamic to static	Teacher Screen	TJ: I am now going to do an example of what I would say is a pass.
	48:40-48:41	From Task 3.1 to Task 3.2	static to dynamic	Student Pod 3	TJ: Alright, maybe we should have a discussion.
	71:03-71:04	From Task 4.1 to Task 4.2	dynamic to static	Student Pod 4	TJ: Let's go through the answers.
Subtask Stage					
Subtask 2.1	07:04-07:05	From Orientation to Negotiation	dynamic to static	Student Pod 4	
	09:28-09:29	From Negotiation to Closure	dynamic to static	Student Pod Center	
Subtask 2.2	09:34-09:35	From Orientation to Negotiation	static to dynamic	Lectern	
	18:23-18:24	From Negotiation to Closure	static to dynamic	Student Pod 3	
Subtask 3.1	18:41-18:42	From Orientation to Negotiation	dynamic to static	Student Pod 1	
	48:40-48:41	From Negotiation to Closure	static to dynamic	Student Pod 3	
Subtask 3.2	48:46-48:47	From Orientation to Negotiation	dynamic to static	Box	
	60:00-60:01	From Negotiation to CLecternosure	dynamic to static	Student Pod Center	
Subtask 4.1	60:33-60:34	From Orientation to Negotiation	static to dynamic	Teacher Screen	
	71:03-71:04	From Negotiation to Closure	dynamic to static	Student Pod 4	
Subtask 4.2	71:05-71:06	From Orientation to Negotiation	dynamic to static	Classroom Front	
	81:00-81:01	From Negotiation to Closure	dynamic to static	Student Pod 1	

Table 4.18 Intersemiotic annotations at the task phase

Time & Phase	Screen-shot	Movement	Gaze	Speech
75:53-75:55 task		positioning in the student pod center	teacher gaze at the students in the back; student gazes at the document or the computer screen	**Ss**: Paragraph.

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement.

Table 4.19 Intersemiotic annotations at the evaluate phase

Time & Phase	Screen-shot	Movement	Gaze	Speech
75:55-75:56 evaluate		positioning in the student pod center	teacher gaze at the document; student gaze at the document or the computer screen	T: Paragraph. (gaze shift)

Key: the red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving; the white arrow represents teacher gaze; the pink arrow represents student gaze; the blue arrow represents teacher movement.

Table 6.1 Exemplified rhythm analysis (foot) in Spoken English (cited in Halliday & Matthiessen 2004: 12)

/ˌIf /*all* the/ *world* was/*apple*/*pie*,

/ˌAnd/ *all* the/ *sea* was/*ink*,

/ˌAnd/ *all* the/ *trees* were/ *bread* and/ *cheese*,

/ˌWhat/ *should* we/ *have* to/ *drink*?

Key: a single forward slash **"/"** marks foot boundary, italics mark stressed syllables, a caret symbol **"ˌ"** marks silent beat.

Table 6.2 Exemplified rhythm analysis (tone group and foot) in Spoken English (cited in Halliday & Matthiessen 2004: 12)

//ᴧIf /*all* the/ *wo*rld was/*apple* /**pie**,

//ᴧAnd/ *all* the/ *sea* was /**in**k,

//ᴧAnd/ *all* the/ *trees* were/ *bread* and / **cheese**,

//ᴧWhat/ *should* we/ *have* to / **drink**?//

Key: A double forward slash "**//**" marks tone boundaries. Tonic syllables are formatted in bold. A single forward slash "**/**"marks foot boundary. Italics mark stressed syllables. A caret symbol "**ᴧ**" marks silent beat.

Table 6.3 Annotations of movement rhythm at the rank of promenade
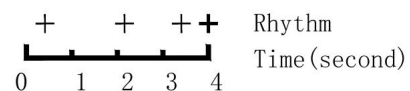
rhythm

steps   Four steps

description   Transition from the classroom front to the student pod center

Screen shots &
Diagrammatic
representation

Key: Plus symbol "+" marks a change of movement state that indicates prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenad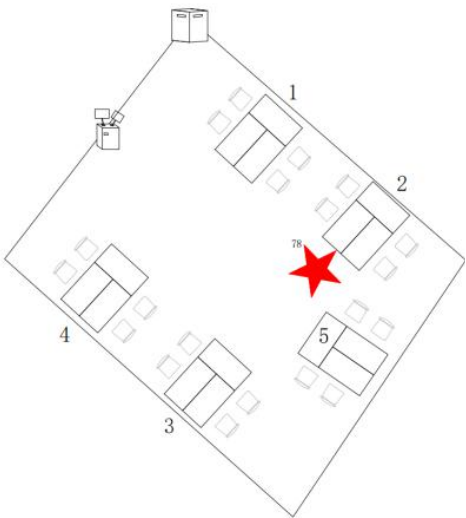e. The red star with a number represents the static movement and the time of positioning; the green arrow with a number represents the dynamic movement and the time of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.4 Parameters for rhythm analysis

Resource	Rhythmic accent	Rhythmic juncture
	Prominence: stressed syllable	foot
	Prominence: tonic syllable	tone group
English	Prominence: New	clause
	Prominence: hyperNew	paragraph[63]
	Prominence: macroNew	above a paragraph
	Prominence: step	march/analogous to foot
Movement	Prominence: stop	promenade/analogous to tone group or clause
	Prominence: occupation value	phase

---
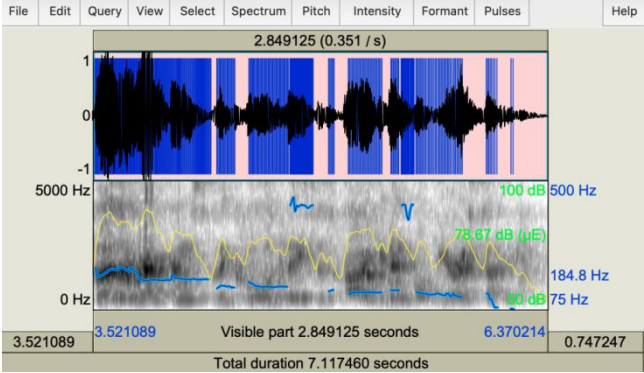
[63] HyperNew does typically correlate with the beginning of a paragraph (ditto macroNew) but not always. Paragraph is a unit of typography, whereas New is a unit of information (Ravelli 2004).

Table 6.5.1 Multimodal rhythm analysis annotations above clause (macroTheme)

speech	TJ://*Fur*ther reference to the/↑ *core* thesis/ **arg**ument of your / *es*say			
movement	+	+	+	**+**
gaze				TGS
body orientation	TBOS			
time	0.5s	2.2s	3.6s	4s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by "↑".Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift.

Table 6.5.2 Multimodal rhythm analysis annotation (macroTheme)

Language	auditory	TJ (week 9): // "*Fur*ther reference to the/↑ *core* thesis/ **ar**gument of your /*essay*."
75:50-75:53 focus	Instrumental	
Movement	rhythm	
	steps	Four steps
	description	Transition from the classroom front to the student pod center
Gaze		Gaze shift from the document to students
Body orientation		Body orientation shift from oblique to frontal

Screen shots & Diagrammatic representation	

Synchronicity	First step in sync with first stressed syllables "*fur*"; second step in sync with extra-salient syllable "*core*"; third step in sync with tonic syllable "***ar***"; fourth step in sync with the last stressed syllable "*es*" Gaze shift in syn with the last stressed syllable "*es*"; body orientation shift in sync with the first stressed syllable "*fur*"

Key: The green shade marks the range of a promenade. Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash **"//"** marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash **"/"** marks foot boundary. Italics marks the stressed syllable and the extra-salient syllable is marked with "⇑". A caret symbol **"^"** marks silent beat. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.6.1 Multimodal rhythm analysis annotations and clause (hyperTheme)

speech	TJ://^^//	*So* you / *should* be making sure you / *refer* to the / *arg*ument	// *not* necessary /↑ *every*/↑ *single* / *pa*ragraph
movement	+ +	+	**+**
gaze		TGS	TGS
body orientation		TBOS	TBOS
time	0.5s 1s	1.5s 3s	5s 6s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by " ↑ ". Silent beat is marked by"^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol 'I' marks rhythmic group boundary for the whole communicative event.

Table 6.6.2 Multimodal rhythm analysis annotation and clause (hyperTheme)

Langua ge 75:57-76:04 extend	auditory	TJ (week 9): //^^// *So* you/ *should* be making sure you /*re*fer to the /*ar*gument,// not necessary /↑ every/↑ *sin*gle /*pa*ragraph
	Instrumen tal	
Movem ent	rhythm	
	steps	4 steps
	description	transition from student pod to the classroom front, and then to the right side
Gaze		Continued teacher gaze at document; then gaze shift to pod 4; shift of gaze to pod 4; shift of gaze to pod 1
Body orientation		Body orientation remaining frontal to students; then shift of body orientation to face pod 4' shift of body orientation to frontal; shift of body orientation to pod 1

| Screen shots & Diagrammatic representation | |
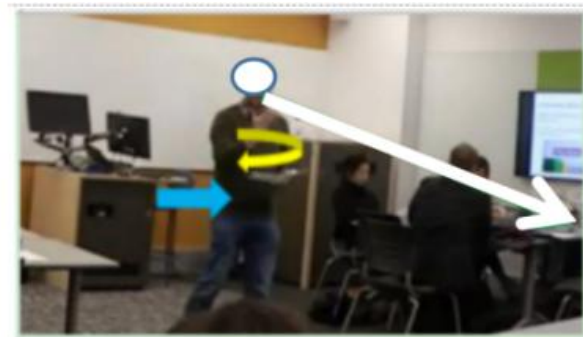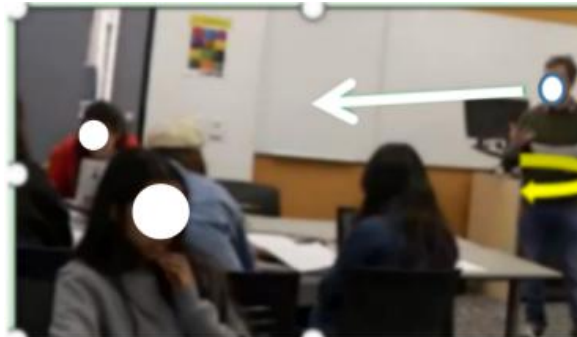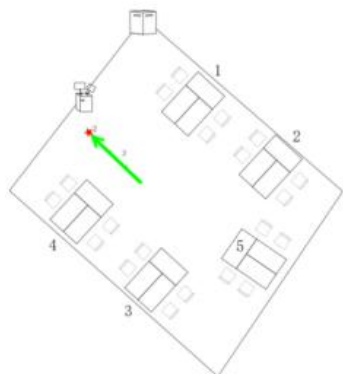
Synchronicity   First two steps in sync with two silent beats; third step in sync with tonic syllable "*so*"; fourth step in sync with tonic syllable "***not***"

First gaze shift and body orientation shift in sync with stressed syllables "*re*"; second gaze shift and body orientation shift in sync with extra-salient syllables "*sin*"

Key: the green shade marks the range of a promenade, while the vertical line marks the boundary of promenades. Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash **"//"** marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash **"/"** marks foot boundary. Italics marks the stressed syllable and the extra-salient syllable is marked by " ⇑". A caret symbol **"^"** marks silent beat. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.7.1 Multimodal rhythm analysis annotations and clause (hyperNew)

speech	TJ://^*May*be halfway / *po*int	// *bet*ween introduction and conclusion		// *some*thing like that.^	
movement	**+**	**+**		**+**	**+**
gaze		TGS	TGS		TGS
body orientation		TBOS	TBOS		TBOS
time	0.2s	1.8s	2s	3.7s	4s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks stressed syllables. Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol 'I' marks rhythmic group boundary for the whole communicative event.

Table 6.7.2 Multimodal rhythm analysis annotation and clause (hyperNew)

Language	auditory	TJ (week 9)://^*May*be halfway /*po*int // *bet*ween introduction and conclusion, //*some*thing like that.^
76:14-76:18 extend	Instrumental	
Movement	rhythm	
	steps	4 steps
	description	transitions from pod 3 to pod 5, then to pod 1, and finally to classroom front
Gaze		shift of gaze from pod 3 to pod 2; shift of gaze to pod 1; shift of gaze to the document
Body orientation		Shift of body orientation from pod 3 to pod 2; shift of body orientation to pod 1; shift of body orientation to frontal

Screen shots & Diagrammatic representation	
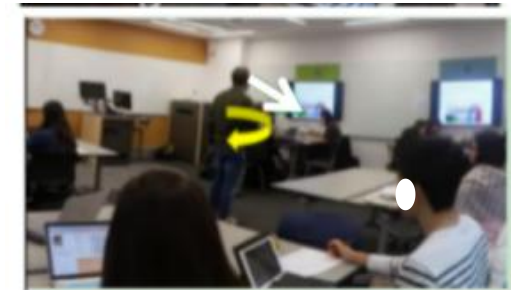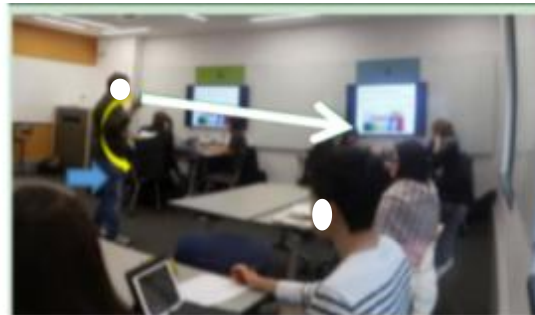
Synchronicity   First step in sync with stressed syllable "*may*"; second step in sync with tonic syllable "**po**"; third step in sync with tonic syllable "*some*"; fourth step in sync with silent beat

First shift of gaze and body orientation in sync with tonic syllable "**po**"; second shift of gaze and orientation in sync with tonic syllable "**be**"; third shift of gaze and orientation in sync with the silent beat
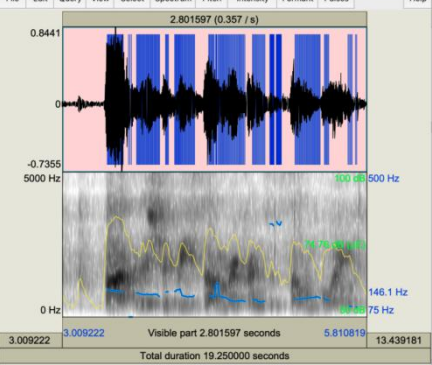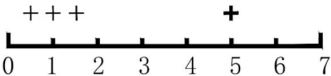
Key: the green shade marks the range of a promenade. A vertical line marks the boundary of promenades. A plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash"**//**"marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash "**/**" marks foot boundary. Italics marks the stressed syllable. A caret symbol "**^**" marks silent beat. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.8.1 Multimodal rhythm analysis annotations at clause (1)

speech	TJ://^ But /^ there / *should* be some / **re**ferences at some / *po*ints /^^ in your / *es*say.		
movement		+	+	**+**
gaze		TGS		
body orientation				TBOS
time		2s	3s	4s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks stressed syllables. Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift.

Table 6.8.2 Multimodal rhythm analysis annotation at clause (1)

Language	auditory	TJ (week 9): //^But/^ there/ *should* be some / references at some/ *points*/ ^^in your/ *essay*.
76:05-76:08 extend	Instrumental	
Movement	rhythm	
	steps	3 steps
	description	transition from classroom front to pod center
Gaze		Continued teacher gaze; then shift of teacher gaze from pod 1 to pod 2
Body orientation		Continued body orientation; then shifts of body orientation to frontal

Screen shots & Diagrammatic representation	
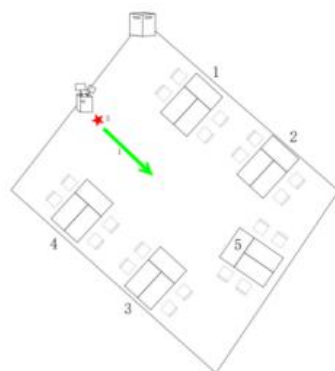
Synchronicity   First step in sync with tonic syllable "*re*"; second step in sync with stressed syllable"*po*"; third step in sync with stressed syllable "*es*"

Shift of gaze in sync with stressed syllable "*po*"; shift of body orientation in sync with stressed syllable "*es*"

Key: the green shade marks the range of a promenade. Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash"//" marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash **"/"** marks foot boundary. Italics marks the stressed syllable. A caret symbol **"^"** marks silent beat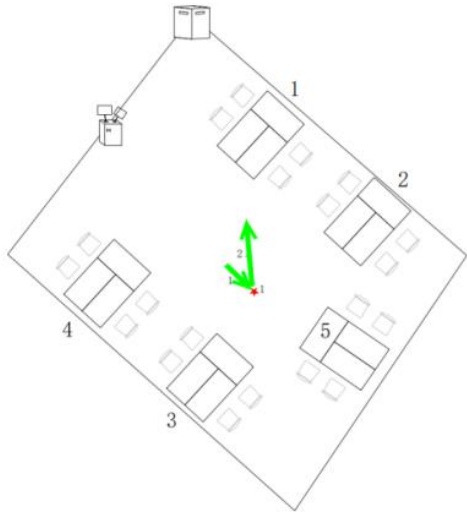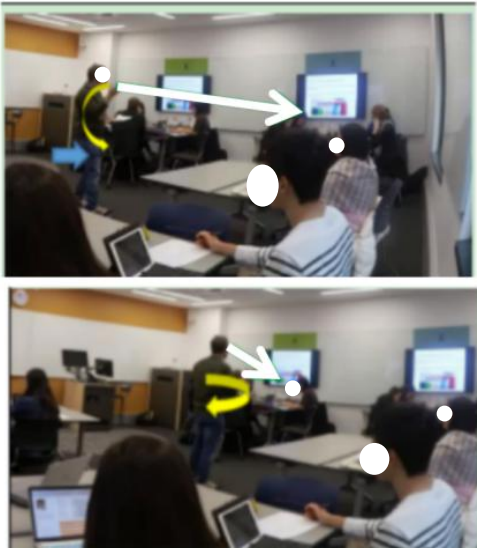. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.9.1 Multimodal rhythm analysis annotations at clause (2)

speech	TJ:// ↑ *How* the ^ / *po*ints you are making are	// *re*lating / *back* to that / *ques*tion also the / *task.*		
movement	**+** **+**	**+**	**+**	**+**
gaze	TGS	TGS		
body orientation	TBOS	TBOS		
time	1s 2s	3s	4s	5s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash "**/**" marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by " ↑ ". Silent beat is marked by "^". Plus symbol"+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol 'I' marks rhythmic group boundary for the whole communicative event.

366

Table 6.9.2 Multimodal rhythm analysis annotation at clause (2)

Language	auditory	TJ (week9):// ↑ *How* the ^/**po**ints you are making are //*relating* /*back* to that /**ques**tion also the /*task*.
76:08-76:13 extend	Instrumental	
Movement	rhythm	
	steps	5 steps
	description	Moving further to pod center
Gaze		shift of teacher gaze to pod 4; shift of teacher gaze to pod 3; continued gaze at pod 3
Body orientation		shift of body orientation to pod 4; shift of body orientation to pod 3; continued orientation to pod 3

| Screen shots & Diagrammatic representation | |
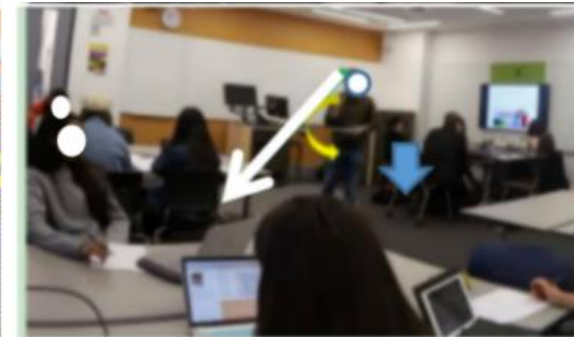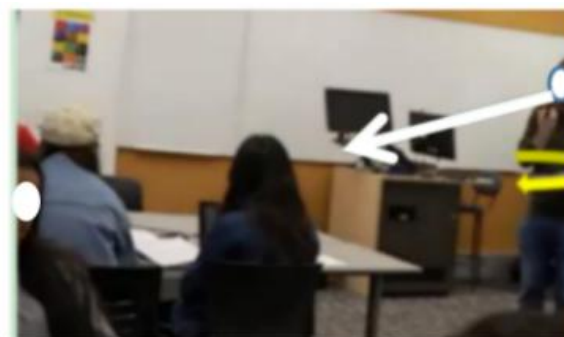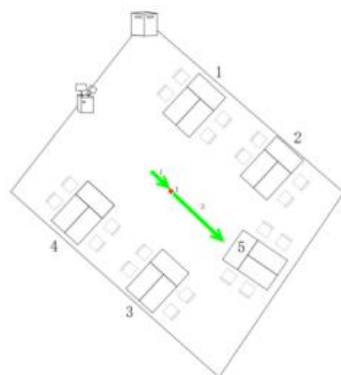
Synchronicity   First step in sync with an extra-salient stressed syllable "*how*"; second step in sync with a tonic syllable "***po***"; third step in sync with a stressed syllable "*re*"; fourth step in sync with a tonic syllable "***ques***"; fifth step in sync with a stressed syllable "*task*"

First shift of gaze and body orientation in sync with the tonic syllable "***po***"; second shift of gaze and body orientation in sync with the stressed syllable "*re*"

Key: the green shade marks the range of a promenade, while the vertical line marks the boundary of promenades. Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash "//" marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash "/" marks foot boundary. Italics marks the stressed syllable and the extra-salient s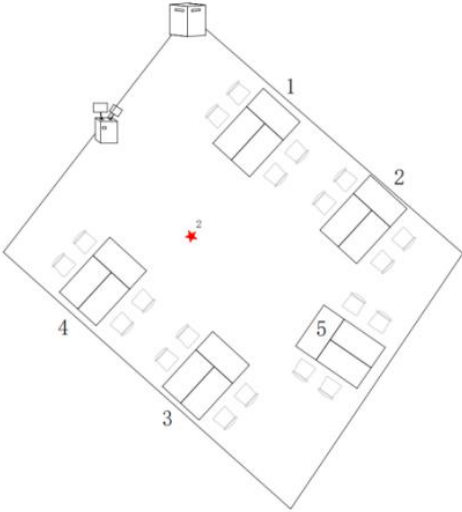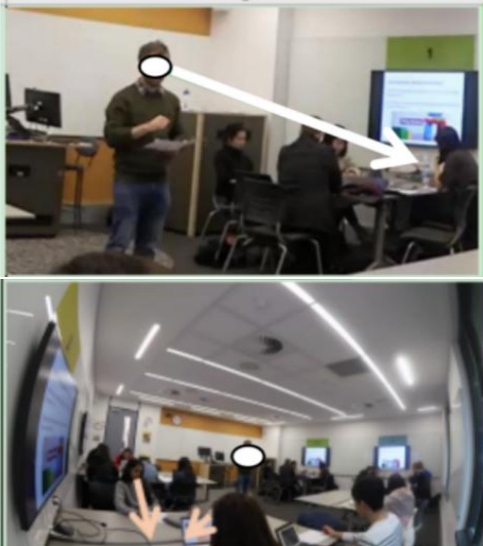yllable is marked by " ↑ ". A caret symbol "^" marks silent beat. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.10.1 Multimodal rhythm analysis annotations (synchronicity 2)

speech	TE: // ^ And / *who* did the / ^ erm / *awards* one?	// *Who* was / *doing* the / *awards?*	// *You* guys were / *doing* the / *awards*, // **weren't** you?
movement	+	+	+ +
gaze	TGS TGS TGS	TGS	
body orientation	TBOS TBOS TBOS	TBOS	
hand beat			SHB
time	2s 2.8s 4s	5s	6s 6.8s

speech	TE:	// ^ Did / ↑ *any* film / *not* win an / *Oscar?*	S9: // err ^ yeah.	TE: // *Which* one / *didn't* win an / *Oscar?*	S9: // er ^ / *sor*, sorry?
movement		+			
gaze			SGS	TGS	
body orientation					SLF TGS
hand beat					TBOS
time		7s	9s	10s	13s 14s

speech	TE: //*Did* they/ *all* win/ *Oscars?*	S9: //^oh/*no*.	// ↑*Someone*/^ er /*some* films just/ nominated.	TE: //*Just* nominated.	
movement	+	+	+ + **+**		
gaze	T/SGS		T/SGS		
body orientation	T/SBOS				
hand beat			SHB SHB		
time	16s	17s	18s 19s 20s		

speech	// *But* they are / *all* at least /↑*in* the / *aw*ards season,	// *weren't* they?	S9: // Yeah.
movement			
gaze			
body orientation			
hand beat			
time			

speech	TE: // ^ OK.	// ^ So / *they* are all / **profit-making films**	// ^ and / *they* are / *all* sort of / *recognized,* / *critically re* / *knowned.*			
movement	+	+	+	**+**		
gaze	TGS	TGS		TGS	TGS	TGS
body orientation	TBOS	TBOS		TBOS		TBOS
hand beat						
time	24s	26s	27s	29s	30s	31s

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash"**/**" marks foot boundary. Italics marks the stressed syllable. An extra-salient syllable is marked by "↑". Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift, SGS stands for student gaze shift, and T/SGS stands for both teacher and student gaze shift. TBOS stands for teacher body orientation shift, SBOS stands for student body orientation shift, and T/SBOS stands for both teacher and student body orientation shift. SHB stands for student hand beat. SLF stands for student leaning forward. Symbol "I" marks rhythmic group boundary for the whole communicative event.

Table 6.10.2 Multimodal rhythm analysis annotation (synchronicity 2)	
Language auditory	Tone group 1: TE (week 9) : // ^And /*who* did the/^ erm/*a*wards one?
43:08-43:39	Tone group 2 TE (week 9): //*Who* was/ *do*ing the /*a*wards?
A learning	Tone group 3 TE (week 9): //*You* guys were /*do*ing the /*a*wards,
cycle	Tone group 4 TE (week 9): //*weren't* you?
	Tone group 5 TE (week 9): //^Did /↑*an*y film/ *not* win an/ *Os*car?
	Tone group 6 S9: //err^yeah.
	Tone group 7 TE (week 9): //*Which* one/ *didn't* win an/*Os*car?
	Tone group 8 S9: //er ^ /*sor*, sorry?
	Tone group 9 TE (week 9): //*Did* they/ *all* win/ *Osc*ars?
	Tone group 10 S9: //^oh/*no*.
	Tone group 11 S9: // ↑*Some*one/^ er /*some* films just/ **no**minated.
	Tone group 12 TE (week 9): //*Just* nominated.
	Tone group 13 TE (week 9): //*But* they are /*all* at least/↑ *in* the /*aw*ards season,
	Tone group 14 TE (week 9)://*weren't* they?
	Tone group 15 S9: //Yeah.
	Tone group 16 TE (week 9): //^OK.
	Tone group 17 TE (week 9): //^So/ *they* are all /**pro**fit-making films
	Tone group 18 TE (week 9)://^and/ *they* are /*all* sort of /**rec**ognized,/ *cri*tically re/*knowned*.

Instrumental
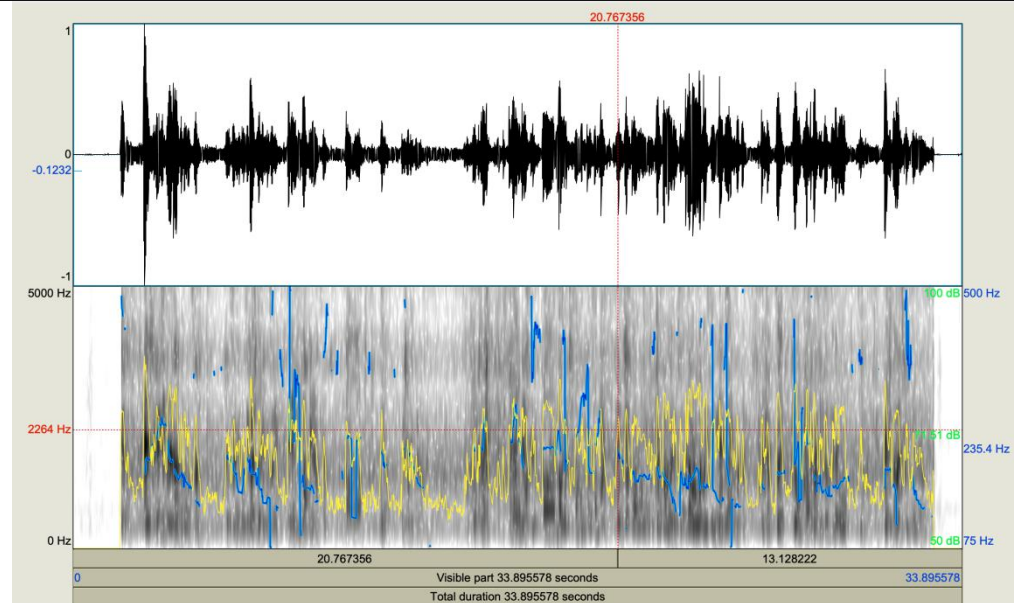
Movement   rhythm
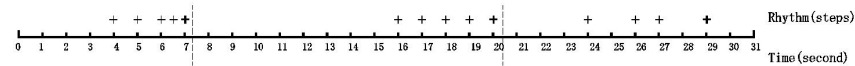
description   In this clip, the teacher enacts three movement promenades altogether. The first promenade takes three seconds and is comprised by five steps. The second promenade takes four seconds and is comprised by five steps. The third promenade takes five seconds and is comprised by four steps. Each step marks the salient point in the promenade.

Screen-shots & diagrammatic representations	
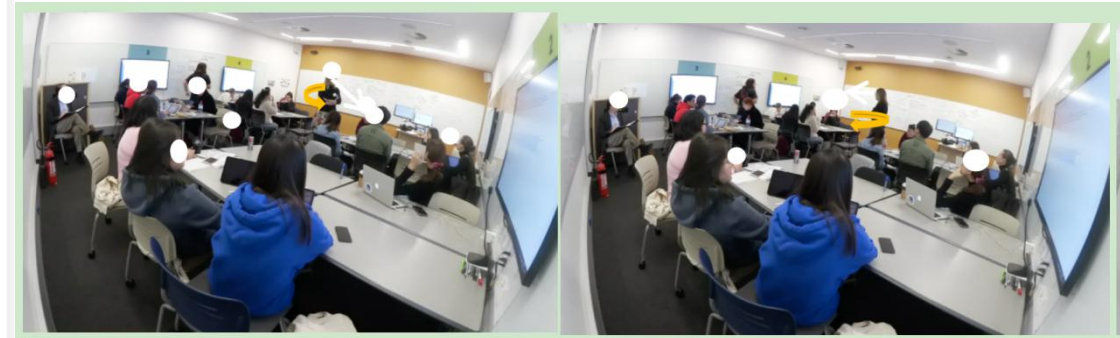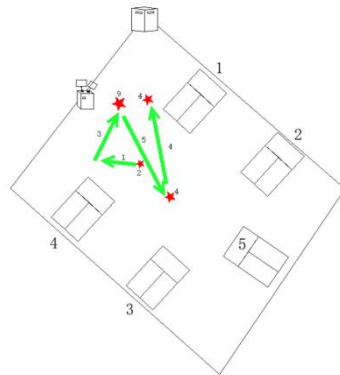
Multimodal synchronicity	**Tone group 1**: the first teacher gaze shift and body orientation shift (from left whiteboard to scanning students all round, from frontal to classroom back to facing students at pod 1) in sync with the stressed syllable "*who*"; the second teacher gaze and body orientation shift in sync with the silent beat (gaze and body orientation shifting back to face the left whiteboard); the third teacher gaze and body orientation shift (from left whiteboards to facing students at pod 4) + the first teacher step in sync with the tonic syllable "**aw**."
	Tone group 2: one teacher gaze and body orientation shift (from students at pod 4 to students at pod 2)+ the second teacher step (from student pod center to classroom front) in sync with the tonic syllable "**who**";
	Tone group 3: the third teacher step (from student pod center to classroom front) in sync with the stressed syllable "*you*";
	Tone group 4: the fourth teacher step and S9 hand beat (from student pod center to classroom front) in sync with the tonic syllable "**weren't**"
	Tone group 5: the fifth step (from student pod center to classroom front) in sync with the extra-salient stressed syllable "*any*"
	Tone group 6: one student gaze shift(to the teacher) in sync with the silent beat
	Tone group 7: one teacher gaze shift (from S9 to left whiteboard) in sync with the tonic syllable "***which***"
	Tone group 8: S9 body leaning forward in sync with the silent beat, TE gaze and body orientation shift (from whiteboard to S9) in sync with the stressed syllable "*sor*"
	Tone group 9: TE first step and one gaze and body orientation shift for both teachers and students (to right whiteboard) in sync with the tonic syllable "**Osc**"

Tone group 10: TE second step in sync with the stressed syllable *"no"*;

Tone group 11: TE third step and S9 one hand point/beat in sync with the extra-salient syllable "*some*"; TE fourth step and S9 another hand beat in sync with the stressed syllable "*some*"; TE fifth step and gaze shift (from right board to S9) and S9 gaze shift (from right boards to the teacher) in sync with the tonic syllable *"nom"*

Tone groups 12-15: sustained (collective gaze, body remaining still)

Tone group 16: TE first step and one gaze and body orientation shift (from S9 to left whiteboards) in sync with the silent beat

Tone group 17: second teacher step and gaze and body orientation shift (from left board to students at pod 2) in sync with the tonic syllable "***prof***"

Tone group 18: third teacher step in sync with the stressed syllable "*all*"; fourth teacher step and gaze and body orientation shift (from students at pod 2 to students at pod 1) in sync with the tonic syllable "***rec***"; one teacher gaze shift (to a specific student at pod 1) in sync with the stressed syllable "***cri***"; one teacher gaze and body orientation shift (from students to left whiteboard) in sync with the stressed syllable "*knowned*"
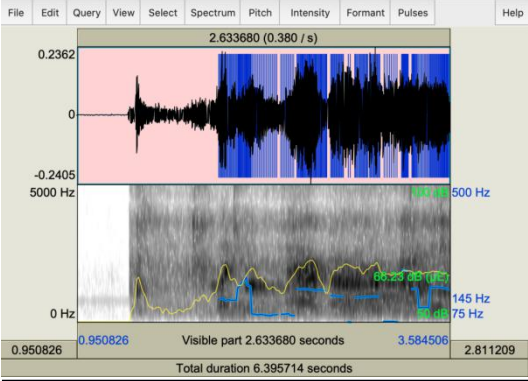
Key: A double forward slash **"//"** marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash **"/"** marks foot boundary. Italics marks the stressed syllable and an extra-stressed syllable is marked by an arrow "⋀". The silent beat is marked by a symbol "^". Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march, and the vertical line marks the boundary of each promenade. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.11.1 Multimodal rhythm analysis annotations (asynchronicity 1)

speech	Ss:// ^ paragraph
movement	
gaze	
body orientation	
time	2s

Key: A double forward slash **"//"** marks tone boundaries. Silent beat is marked by"^".

Table 6.11.2 Multimodal rhythm analysis annotation (asynchronicity 1)

Language	auditory	**Ss** (John week 9)**://** ^Paragraph.
75:53-75:55 task	Instrumental	
Movement	rhythm	2s
	steps	0 steps
	description	Positioning in the student pod center
Gaze		Teacher continued gaze at the students in the back; student gazes at the document or the computer screen
Body orientation		Body orientation remaining frontal to students
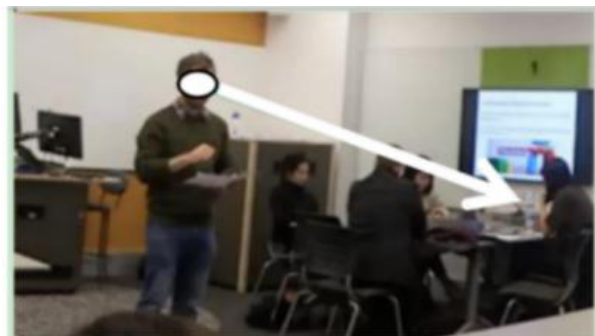
| Screen shots & Diagrammatic representation | |

| Synchronicity | No synchronicity |

Key: A double forward slash **"//"** marks tone boundaries. A caret symbol **"^"** marks silent beat. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Table 6.12.1 Multimodal rhythm analysis annotations (asynchronicity 2)

speech	TE:// *OK*	// *who* can/ *re*mind me of the/↑ *differences* between/ *diagetic* and/ *non*-diagetic in/ *relation* to/ *di*agetic ?	//^ S1.			
movement		**+**		**+**	**+**	**+ + +**
gaze		TGS		TGS		
body orientation		TBOS		TBOS		
time		2s		3s	4s	5s 6s 7s

speech	S1: //^ Erm	// *This* / *might* be / ^ ^ / **wrong.**	//↑ *But* isn't /↑ *diagetic* /↑ *in* the / *movie* ?	TE: // *Yes.*
movement	**+**			
gaze			TGS	
body orientation			TBOS	
time	8s		12s	

speech	S1: // ↑ *And* / *non*-diagetic is / *out*side of /^ like / *sound* track ?	TE: // *Good.*
movement		
gaze		
body orientation		
time		

Key: A double forward slash **"//"** marks tone boundaries. Tonic syllables are formatted in bold and italics. A single forward slash **"/"** marks foot boundary. Italics marks stressed syllables. An extra-salient syllable is marked by " ↑ ". Silent beat is marked by "^". Plus symbol "+" marks movement prominence at the rank of march. Plus symbol "**+**" in bold marks movement prominence at the rank of promenade. TGS stands for teacher gaze shift. TBOS stands for teacher body orientation shift. Symbol "I" marks rhythmic group boundary for the whole communicative event.

Table 6.12.2 Multimodal rhythm analysis annotation (asynchronicity 2)

Language 49:55- 50:10 A learning cycle	auditory	TE (week 9): *//OK //who* can /*re*mind me of the/↑ *dif*ferences between/ *diagetic and/ non*-diagetic in /*re*lation to/ **di**agetic? //^ S1.
		S1: *//^Erm* // *This/might* be/^ ^/ ***wrong***. // ↑*But* isn't/ ↑*di*agetic/ **in** the / ↑*mo*vie?
		TE (week 9): *//Yes*.
		S1: // ↑*And* /*non*-diagetic is/ **out**side of /^ like/*sound* track?
		TE (week 9): *//Good*.
	Instrumental	
Movement	rhythm	+++ + Rhythm Time(second) 0 1 2 3 4 5 6 7
	steps	7 steps
	description	The teacher transits from pod 1 to the classroom front, and then to the lectern
Gaze		Gaze shifts from pod 1 to pod 3, then shifts again to teacher screen, and finally to S1
Body orientation		Body orientation shifts from facing pod 1 to frontal to facing pod 3, then oblique to teacher screen, and finally to facing S1

379

Screen shots & Diagrammatic representation	
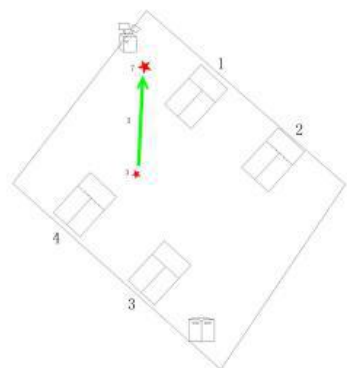
Synchronicity	First step in sync with a stressed syllable "*die*"; second step in sync with a stressed syllable "*re*"; third step in sync with a tonic syllable "***die***"; the rest four steps are not in sync with speech
	First shift in gaze and body orientation in sync with an extra-salient syllable "*di*"; second shift in gaze and body orientation in sync with a stressed syllable "*die*"; third shift in gaze and body orientation in sync with an extra-salient syllable "*mo*"

Key: the green shade marks the range of a promenade. Plus symbol "+" marks the occurrence of a step and movement prominence at the rank of march. Underline "-" marks movement in sync with speech. A double forward slash "//" marks tone boundaries. The tonic syllable is formatted in bold. A single forward slash "/" marks foot boundary. Italics marks the stressed syllable. The red star with a number represents the points of stasis and the duration of positioning; the green arrow with a number represents the dynamic movement and the duration of moving. The white arrow represents teacher gaze; the blue arrow represents teacher movement; the yellow arrow represents teacher body orientation.

Appendix B Movement patterns for John in week 9
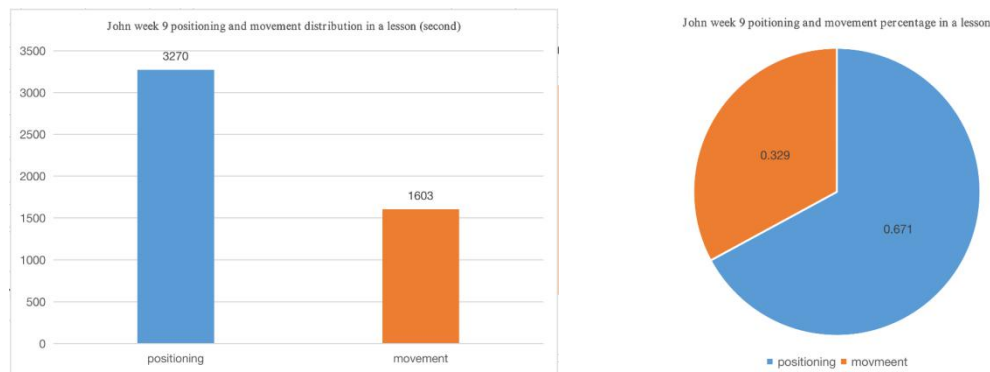
Stasis and motion time distribution by John in week 9

As shown in this figure, in terms of the overall choice of positioning and movement, John spends overwhelmingly more time – almost two thirds of the time – on positioning rather than on movement. However, movement still takes a about a third of the overall time in the lesson, which validates a need for a close examination of movement in order to explore its possible semiotic and pedagogic functions.

John week 9 movement patterns in a lesson
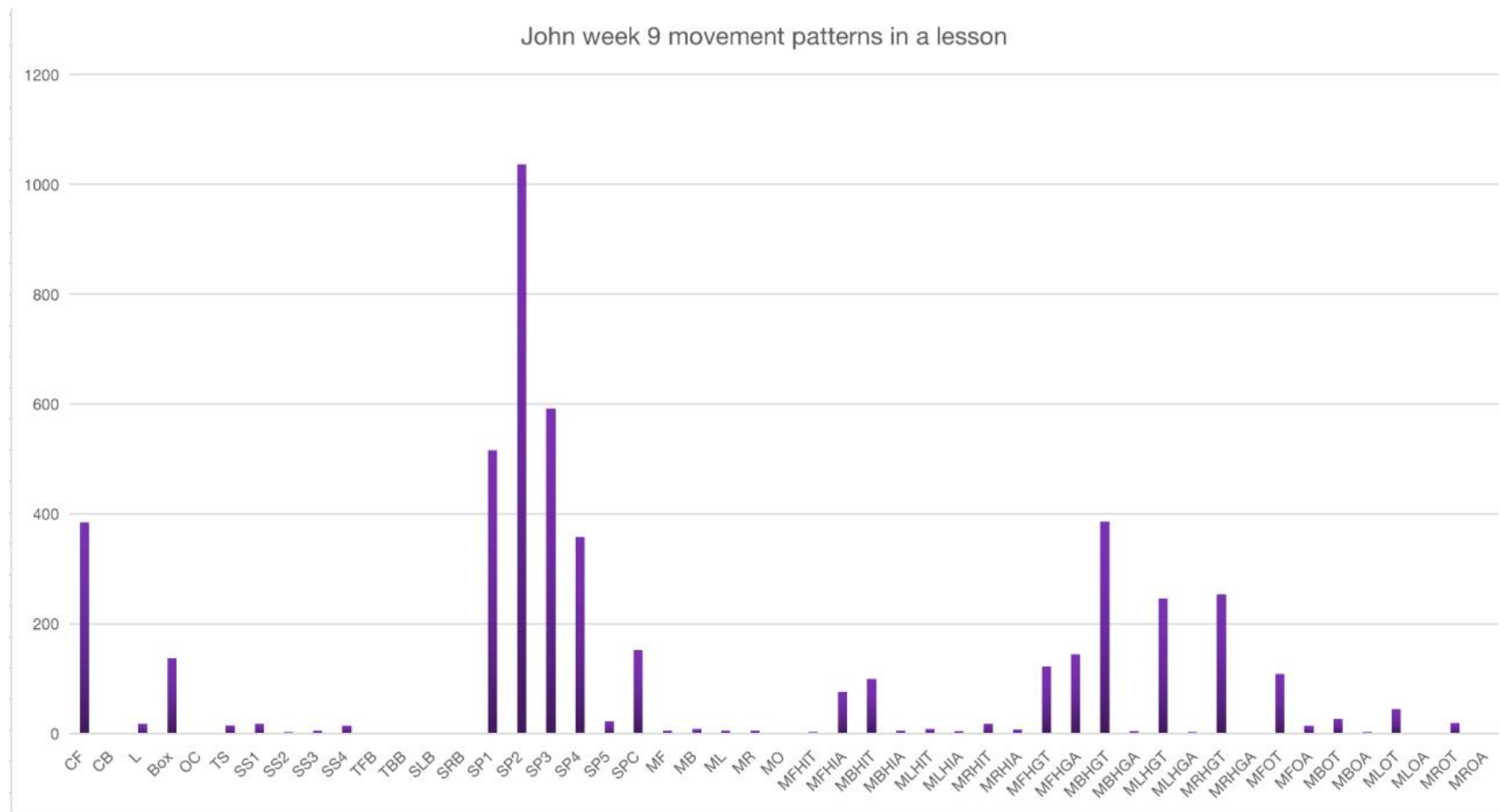
Movement patterns (per second) by John across lesson in week 9

A more detailed examination of the teacher's movement patterns across the whole lesson is quite revealing. As shown in the following Figure, in terms of positioning, it is noted that contradictory to common expectations where teachers would conduct their teaching practices in the teaching space – most likely classroom front or lectern, John spends most of his time in students pods instead. In fact, John spends more than half of the time positioning among student pods, and he spends only 18 seconds in lectern when he needs to operate the central screen there. As for movement, John makes little use of non-directed movements. In other words, most of his movements are Goal-oriented, which indicates motivated and conscious choices. It is also evident that most of John's movements are oriented towards students as a group. A comparison of the time spent on each student pod also reveals difference in the distribution of teacher attention. It seems that in John's class, students at pod 2 obtain the most teacher attention. These movement patterns have been used for discussions of segmentation of secondary phases as well as enactment of periodicity in the classroom in Chapter 4.

Movement patterns (per second) across lesson stages by John in week 9

Key: CF stands for Classroom Front; CB stands for Classroom Back; L stands for Lectern; OC stands for Outside Classroom; P stands for Pod; MNT stands for non-transactional movement; MTHI stands for transactional movement towards individual human; MTHG stands for transactional movement towards human as individual; MTO stands for transactional movement towards objects.

A mapping of movement across lesson stages finds patterns as well. As shown above, during Prelesson, John mainly positions in classroom front, near the box and among student pods. At this stage, John moves quite frequently towards students as a group or towards individual student. During Lesson Initiation, John moves frequently towards students as a group and positions occasionally in the lectern and among students pods. During Lesson Negotiation, John positions largely among students pods and quite often in classroom front. John's movements are often towards students as a group. During Lesson Closure, John positions mainly among student pods and classroom front. These movement patterns have been used in Chapter 4 to challenge a modelling of lesson activity on a purely linguistic basis.

John positioning and movement time distribution across learning phases in week 9 (per second)

Stasis and motion time distribution across learning phases by John in week 9

John positioning and movement percentage across learning phases

phase	movement	positioning
class finis	0	1
homework	0.75	0.25
next lesson	1	0
closure	0.444	0.556
checking	0.269	0.731
consulting	0.061	0.939
evaluate	0.438	0.562
elaborate	0.572	0.428
task	0.415	0.585
prepare	0.516	0.484
focus	0.538	0.462
specification	0.75	0.25
task orientation	0.675	0.325
conferring	0.023	0.977
supervising	0.682	0.318
personal	0.25	0.75
disruption	0.462	0.538
attendance	0.5	0.5
greeting	0.75	0.25

Stasis and motion percentage across learning phases by John in week 9

A mapping of movement across learning phases is also quite revealing. As shown in the above two figures, in terms of positioning time, for John, positioning overwhelmingly occurs in consulting phase, and frequently during conferring, task and elaborate phases. If the overall time of each learning phase is taken into account, then the mapping of movement and position percentage across learning phases is possible. For John, only in 8 phases (out of 23 phases), the positioning percentage is above 0.5, which indicates that in most cases, John moves more often than positions himself. In terms of movement time, for John, movement frequently occurs during elaborate, task, and focus phases. Again if movement percentage is mapped, then movement is frequent in most learning phases, and especially during next lesson, class finis and greeting phases. These movement patterns have been used in Chapter 6 for discussion of enactment of different pedagogic styles and irregular rhythms in the classroom.

Appendix C Transcriptions

Table 3.3 Transcription table for the teacher's movement in the classroom

Positioning	Classroom Front (CF), Classroom Back (CB), Lectern (L), Box, outside classroom (OC)
	Screen: Teacher Screen (TS); Student Screen 1 (SS1), Student Screen 2 (SS2), Student Screen 3 (SS3), Student Screen 4 (SS4)
	Board: Teacher Front Board (TFB), Teacher Back Board (TBB); Student Left Board (SLB), Student Right Board (SRB)
	Student Pod: Student Pod 1 (SP1), Student Pod 2 (SP2), Student Pod 3 (SP3), Student Pod 4 (SP4), Student Pod 5 (SP5), Student Pod Center (SPC)
Movement	Non-directed: move forward (MF), move backward (MB), move left (ML), move right (MR), move outside (MO)
	Directed: Forward: move forward human-oriented individual towards (MFHIT), move forward human-oriented individual away (MFHIA), move forward human-oriented collective towards (MFHGT),move forward human-oriented collective away (MFHGA), move forward object-oriented towards (MFOT), move forward object-oriented away (MFOA).
	Directed: Backward: move backward human-oriented individual towards (MBHIT), move backward human-oriented individual away (MBHIA), move backward human-oriented collective towards (MBHGT),move backward human-oriented collective away (MBHGA), move backward object-oriented towards (MBOT), move backward object-oriented away (MBOA).
	Directed: Left: move left human-oriented individual towards (MLHIT), move left human-oriented individual away (MLHIA), move left human-oriented collective towards (MLHGT),move left human-oriented collective away (MLHGA), move left object-oriented towards (MLOT), move left object-oriented away (MLOA).
	Directed: Right: move right human-oriented individual towards (MRHIT), move right human-oriented individual away (MRHIA), move right human-oriented collective towards (MRHGT),move right human-oriented collective away (MRHGA), move right object-oriented towards (MROT), move right object-oriented away (MROA).

Multimodal transcription for teacher John in week 9

Time	Lesson Genre	Movement	Transcription
00:00-00:05	greeting	CF, MBHGT, MBHGT, MRHGT, MRHGT	TJ: Hello. Hello.
00:05-00:25	attendance	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 MRHGT, MRHGT, SP1, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SP2	TJ: It is a small class, isn't it? Where is more? The whole table is not here and this is only a few. Erm, OK, so this is because it is like week 9.
00:25-00:31	disruption	MLHIT, SP5, MFHGT, MFHGT, MFHGT, SP4	TJ: erm, you are doing your forms. Did you do the forms? (Students chatting, ignored)
00:31-00:39	personal	MROT, MROT, Box, Box, Box, Box, Box, Box	(TJ moves to the box to drink water)
00:39-00:48	supervising	MBHGT, MBHGT, MBHGT, MLHGT MLHGT, MLHGT, MLHGT, MLHGT MLHGT	(TJ moves around to look at students.)
00:48-00:56	conferring	SP4, SP4, SP4, SP4, SP4, SP4, MFHGA SP4	TJ: what is that, are you OK? S: I guess I can do that...but if you do... TJ: hahaha.
00:56-01:08	supervising	MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MRHGT, MRHGT MRHGT, SP2, MFHGT, SP1	(TJ moves around to look at students.)
01:08-01:33	disruption	MBHIT, MBHIT, MBHIT, MBHIT MBHIT, MBHIT, SP5, SP5, SP5, SP5 SP5, SP5, SP5, SP5, SP5, SP5, SP5 SP5, SP5, SP5, SP5, SP5, SP5, SP5 SP5	TJ: You are not doing motional tracking? R: om, No...(not clear, something about the setting of filming equipment). TJ: yeah, that is OK.
01:33-02:11	orientation	MLOT, SP3, MROT, MFOT, MFOT MFOT, MFOT, MFOT, MFOT, TS L, L, L, MBHGT, MBHGT, MBHGT, MBHGT, MBHGT, MBHGT, MLHGT,MLHGT, MLHGT, SPC, MFHGT, MFHGT, MRHGT, MBHGT,MBHGT,MBHGT, SP2, MFHGT, MFHGT, MFHGT, MFHGT, MFHGT, MLHGT, MLHGT, MLHGT	TJ: Alright, let's get started. So in case you are not aware. The final assessment rubric has been released on module, so you can check that. Please have a close read on it, it is how we will be marking your final assignment. In today's tutorial, I organize activities around different parts of the rubric.

02:11-02:39	specification	MLHGT, SP4, SP4, MRHGT, MBHGT MBHGT, MBHGT, MBHGT, SP2 MLHGT, MLHGT, MLHGT, MLHGT MLHGT, SP3, MFHGT, MFHGT, MFHGT, MRHGT, MRHGT, MRHGT, MRHGT, SP1, SP1, MLHGT, MLHGT, MLHGT, SP4	TJ: So you and I will be looking at historical understandings of the American independent film. We should hopefully get to the indie style and Nebraska.Last week i didn't proceed how i get with this class.Erm, all activities have done relate to skills in the four to five assessment in some way. In the last part of the lesson, we will look at the part of final assessment more directly in terms of argument and structure. These are the two really important criteria for this assignment, particular argument.
02:39-02:45	focus	MROT, MFOT, MFOT, MFOT, L, L	TJ: erm.. let's before we go to the actual topic though, i just want to give you a few heads-up.
02:45-02:56	prepare	MBHGT, MBHGT, SP1, SP1, SP1 SP1, MLHGT, MLHGT, MLHGT MLHGT, SP4	TJ: So this is something that comes directly from R, erm, in relation to the second assignment and erm, in reference to sort of like the cohort as a whole.
02:56-03:23	task	MBHGT, MBHGT, MBHGT, MBHGT MRHGT, MRHGT, MRHGT,MRHGT, SP2, MFHGT, MFHGT, MFHGT, MLHGT, MLHGT, MLHGT, SP4, MRHGT, MBHGT, MBHGT, MBHGT, MBHGT, MBHGT, SP2, MLHGT, MLHGT, MLHGT, MLHGT	TJ: Erm, first he said that too many students only referencing Wikipedia and non-schoalrly websites for assignment two. OK. I notice that with some of my students too. There are still too many students who are not engaging with scholarly literature. They may reference Wikipedia. They may reference a review of a web. But that was bad.If you do this in your final assignment, if you do not engage with scholarly literature in your final assignment, you will fail the assignment.
03:23-03:35	elaborate	MFHGT, SP4, MRHGT, MRHGT MRHGT, MRHGT, SP1, MFHGT MLHGT, MLHGT, MLHGT, MLHGT	TJ: OK. So that is what Rodney is saying. If you do not engage with scholarly literature, it is a fail. So make sure you engage with scholarly literature in your final assignment essay.
03:35-03:52	task	MLHGT, MLHGT, SP4, SP4, SP4 MRHGT, MRHGT, MRHGT, SPC, MRHGT, MRHGT, MRHGT, SPC, MLOT, MLOT, MLOT, MLOT	TJ: Arrm, you also need to make sure you engage with some independent research. So we give you sources, we give you readings each week. So great. Use those, but you also need to do some independent research as well. It can't just be what we give you in class.
03:52-04:00	elaborate	MLOT, SS4, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, MRHGT	TJ:Arrm, each of the essay topic is much written on. Arrm, there is much stuff you can find, so make sure you do some independent research and include that in the work.
04:00-04:30	task	SP1, SP1, SP1, MLHGT, MLHGT MLHGT, MLHGT, SP4, MRHGT MRHGT, MRHGT, MRHGT, MRHGT SP1, MLHGT, MLHGT, MLHGT MLHGT, SP4, SP4, MFOT, SS4 MRHGT, MRHGT, MRHGT, MBHGT MBHGT, SPC, MLHGT, MLHGT	TJ: We are not going to tell you the number of sources.errm,we get asked this questions many times but it is not really relevant. We are not interested in how many resources you find. we are more interested in the quality of the engagement with the resources you do find.However, bear in mind that it does say sources in plural, so it means more than one. And as it says you need find independent sources, you will probably find more than two.
04:30-04:33	elaborate	SP4, MBOT, MBOT	TJ: errm, but anyway, no more than that.

04:33-04:49	focus	MBOT, MRHGT, MFHGT, MFHGT MFHGT, MFHGT, MLHGT, MLHGT MLHGT, MLHGT, MLHGT, SP4, SP4 SP4, MRHIT, MRHIT	TJ: but what do we say the quality of engagement. What do you think we mean? What is the quality of engagement with source? How do you demonstrate the quality of engagement? It is quiet. Yes.
04:49-05:05	task	MRHIT, MRHIT, MRHIT, MRHIT SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1	S1: It is kind of you like paving an argument around arguments of your research, or you like take a quote or take? you like either argue against it or deal with it and compare it with researches.
05:05-05:06	evaluate	MFHGT	TJ: Brilliant. Thank you.
05:06-05:14	focus	SP1, SP1, SP1, SP1, SP1, SP1, SP1 MFHIA	TJ: Listen to this, this is good advice. You want to say it again? now we realize this is good advice.We want you to say it again.
05:14-05:31	task	MRHGT, SP1, SP1, SP1, SP1, SP1 SP1, MBHIT, MBHIT, SP1, SP1 SP1, SP1, SP1, SP1, MFHGA, MFHGA	S1: erm, I said, arrm, either structure your whole assignment around what you research and what the articles you've found or you take quotes and you either argue against it for dealing with those invites into the research.
05:31-05:33	evaluate	MFHGA, MFHGA	TJ: Excellent. Thank you. OK.
05:33-06:33	elaborate	CF, CF, CF, CF, CF, CF, CF, CF MBHGT, MBHGT, SP4, MRHGT, SP4 SP4, MRHGT, MRHGT, MBHGT, SPC SPC, SPC, SPC, SPC, MFHGA, MFHGA MFHGA, CF, MBHGT, MBHGT, MBHGT, SP1, SP1, MLHGT, MLHGT MLHGT, SP4, MRHGT, MRHGT MRHGT, MRHGT, SP1, MFHGA MFHGA, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, MBHGT MRHGT, SP4, SP4, SP4	TJ: So that is a very good way of engaging with your literature and showing your engagement with research. You are not just putting a little brackets in there, with sources in there. You actually talk about what the argument is of the author, your inquiry of quote and the argument for or against the quote, your sort of critically thinking about the research you include. Now it is not like that every time you sign a source, you need to do that. There are going to be some times you do just sort of cite the sources because it is just waving an idea from but you do want to show that critical engagement in that points of your essay. And you will get awarded marks if you do so, OK, especially considering this is the first year critical course. We are looking for this sort of work and we reward marks for it. Even if we don't necessarily, arrm, "it could be thought about a little bit better. or, "you haven't quite got what's the author saying". We will still be rewarding marks for that sort of work, because we think it is good you are doing what you should be doing. And your over, as you go through your studies, you get the error out. OK.
06:33-06:47	disruption	MFHGA, CF, CF, CF, MBOT, MBOT MBOT, SP5, MFOT, MFOT, MFOT MFOT, MFOT, MFOT	TJ: Hello. How are you, mate? Did you miss something? A girl: erm, I lost my mobile phone. TJ: (walking with her to check it). Any one found a mobile phone? A Girl: oh, yeah. TJ: When we find it, we will let you know. A Girl: Thank you.
06:47-07:05	focus	BOX, MLOT, TS, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SPC MBHGT, MBHGT, MBHGT, MBHGT SP5, MLHGT, MLHGT, MFHGT MFHGT	TJ: so, this is, let's have a look at the criteria for research and use of resources.I want you to look at the pass and distinction today. I won't expect you to look at all of them but let's just look at something that is passible and something that is actually good.

07:05-07:22	task	SP4, MFOA, MFOA, MFOA, MFOA CF, CF, CF, CF, MBOT, MBOT, MBOT MBOT, MBOT, MBOT, SP4, MRHGT	TJ: So a passible that says some evidence of research, OK? So to pass the criteria, there has to be some research. If there is no research, it's a fail. Erm, but the research undertaken either fails to address the text or is not adequately used.
07:22-07:25	elaborate	MRHGT, MRHGT, SP1	TJ: So firstly fail to address key texts.
07:25-07:28	greeting	SP1, MFHGA, MFHGA	TJ: Hi.
07:28-08:25	task	MLHGT, MLHGT, MLHGT, MLHGT MRHGT, MRHGT, MRHGT, MRHGT MRHGT, SP1, MLHGT, MLHGT MLHGT, MLHGT, MLHGT, MLHGT SP4, MFOA, MFOA, CF, MBHGT MBHGT, MBHGT, MBHGT, SPC MLHGT, MLHGT, MLHGT, SP4 MBHGT, MBHGT, SP3, MFHGT MFHGT, MFHGT, MRHGT, MRHGT SP1, MLHGT, MLHGT, MLHGT MLHGT, SP4, SP4, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, SP1 MLHGT, MLHGT, MLHGT, MLHGT SP4, MRHGT, MRHGT	TJ: So we are expecting you to have done enough research to know what the key texts are. OK? So we are not going to tell you, "this is the key texts." you need to do enough research to know these are the key texts. Erm and you should be able to address these key texts. Erm, also as you can see, 'not adequately used', so perhaps a source of reference is, perhaps a citation to reference but it is not been used in any way, it is just like sitting there in your work. Also, it says inconsistent referencing of source materials. So referencing in this criteria two. Erm, with referencing, we are not telling you the style you have to use but I want you to be consistent with the style that you do use. OK. Please know there are good websites. You should be following whether Haver or Chicago, or APA etc. I think R said he was going to put up some stuff on module.
08:25-08:32	elaborate	MRHGT, MRHGT, MBHGA, SP1 SP1, MLHGT, MLHGT	TJ: So that's a pass. If you do these things, you probably pass the criteria.
08:32-08:52	task	MLHGT, MLHGT, MFOA, MFOA CF, MRHGT, MRHGT, SP1, SP1 MLHGT, MLHGT, MLHGT, MLHGT SP4, MBHGT, MBHGT, MRHGT MRHGT, MRHGT, MRHGT	TJ: To get a distinction, to do something that's considered good, erm, it says a good amount of research is undertaken. OK, there is a good amont of research and you employ key texts, OK, so you found the key texts and you employ them and you employ them well enough to support your claim and arguments you are making in your essay.
08:52-09:03	elaborate	MRHGT, MFHGT, SP1, SP1, MLHGT MLHGT, MLHGT, MLHGT, MLHGT SP4, SP4	TJ: So argument is another criteria but then the branch into this criteria by the fact that you need using research to evidence the points you make in your argument.
09:03-09:25	task	SP4, MRHGT, MRHGT, MRHGT MRHGT, SP1, MLHGT, MLHGT MLHGT, SP4, SP4, MFHGT, SP4 MLHGT, MLHGT, MLHGT, MLHGT SP1, SP1, SP1, SP1, MLOT	TJ: erm, good amount of research with the evidence just like what everyone else means, it means you have identified the key texts and you may identify some other form of texts, erm, you know enough about the topic, you've done enough research to sort of with.. most of materials. So, that is sort of distinction on when is HD and when is credit.
09:25-09:27	focus	MLOT, SPC	TJ: Erm but have a look at those.
09:27-09:29	task	MFOT, MFOT	(student watching the screen)

09:29-09:35	orientation	TS, TS, L, L, L, L	TJ: I am now going to do an example of what I would say is a pass. OK, engagement.
09:35-10:07	focus	MBHGT, MBHGT, MBHGT, MBHGT CF, CF, CF, MBOT, MBOT, MROT MBOT, MBOT, MBOT, MBOT, SPC MLOT, MLOT, MLOT, MLOT, MLOT MLOT, MLOT, SS3, MFOT, MFOT MFOT, MFOT, MFOT, SS1, SS1, SS1 SS1	TJ: I'd like us to look at this example and go why this example is not great? What means that it isn't great? So I read it out for you. This is to do with another course obviously but erm, "there are many films that position Australia's colonizing area is something of the past, (xx 2008), however, films we often criticized for doing just that (xx 2004), colonism is a legacy that continues into the present and its legacy is evident in many contemporary examples of Australian films (xx 1993)."
10:07-10:14	prepare	MBOA, MBOA, MBOA, SP1, MLOT MLOT, MLOT	TJ: Now, I am not so worried with what's wrong with reference lists. I've given you the references there so you can work out what you need to do for the topic.
10:14-10:20	focus	MLOT, MBOT, MBOT, SS3, MFHIA MFHIA	TJ: Erm, but, yeah, why is this not a great example? Yes, please.
10:20-10:29	task	MFHIA, SP4, SP4, SP4, SP4, MBHIT MBHIT, MBHIT, MBHIT	S2: Is it, this is weird, I don't know but is it because it is only referenced and there is no like analysis of the references?
10:29-10:31	evaluate	SP3, SP3	TJ: Great, yeah, cool.
10:31-10:39	elaborate	MFHIA, MFHIA, MFHIA, SPC, SPC SPC, SPC, MRHGT	TJ: So firstly, there is no engagement with the reference, there is no analysis of what's being referenced. It is just citations.
10:39-10:52	focus	MFHGA, MFHGA, MFHGA, MFHGA CF, CF, CF, CF, MBHGT, MBHGT MBHGT, MBHGT, MBHGT	TJ: What else is not great? And this example I see all the time, this is why, this type of referencing I see all the time. This is why it is set as an example. Yes please.
10:52-11:10	task	MBHIT, MBHIT, MBHIT, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2	S1: Erm. It is kind of gloss over his idea instead of dealing into them, like this is how her films are criticized for doing just that, for like, he says these things are kind of like in huge contradictory with what he just said but he just like taped sentences, like, yeah, in her own sense.
11:10-11:11	evaluate	MBHIT	TJ: Totally, yeah, totally.
11:11-11:37	elaborate	MFHIA, MFHIA, SP1, MFHIT MFHIA, MFHIA, MFHIA, MFHIA MFHIA, MFHIA, SPC, SPC, SPC, SPC SPC, MRHIT, MBHIT, MBHIT, SP1 MFHIA, MFHIA, MFHIA, MFHIA MFHIA, CF, MRHGT	TJ: so there is no details, no elaboration, it is just glossing over the ideas, erm this is like how are films often criticized for just that. Films,which film, like obviously we are talking about Australian films but once we talk about Australian films, we need more details, more specifics. Erm, as you said, there is no engagement with the actual argument. It is just an xx and then resolves to the next thing so no elaboration.
11:37-11:47	focus	MFHGA, MBHGT, SPC, SPC, SPC SPC, SPC, SPC, SPC, SPC	TJ: Other stuff is wrong.
11:47-11:59	task	MBHIT, MBHIT, MBHIT, MBHIT MBHIT, SP2, SP2, SP2, SP2, SP2 SP2, SP2	S3: That he is not saying, erm, just words, he is just quoting things, I guess. Not really quoting, he is just using them for, he is not saying stuff. I said stuff confusing.

Time	Category	Codes	Transcript
11:59-12:03	evaluate	SP2, SP2, SP2, MFHIA	TJ: Yeah, oh, right.
12:03-12:29	elaborate	MFHIA, MLOT, MLOT, MLOT, MLOT MLOT, SS4, MFOA, MFOA, CF, CF MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, SP2, MLHGT MFHGT, MFHGT, MFHGT, SP4 MRHGT, MBHGT, MBHGT	TJ: So it's all paraphrase. There is no quotation, there is no engagement with the authors. Also there is no self, there is no critical voice here. There is nothing in here that says what does the author say. There is plenty of research there, there is no sentence going "From this weak understanding, blablabla." You know something that shows he thinking about... deploying in this paragraph.
12:29-12:34	focus	MBHGT, MBHGT, SP2, MLHGT MLHGT	TJ: There is still more thing wrong with it.
12:34-12:55	prepare	MLHGT, MFHGT, MFHGT, MFHGT SP4, MROT, MROT, SS1, SPC, SPC SPC, MFHGA, MFHGA, CF, CF, CF CF, CF, CF, CF, MBHIT, MBHIT	TJ: It is a pretty bad example. Even though on face value, look at it, 'yeah, OK, there is reference there and stuff likes that look like it could be OK' but there is other thing that is also wrong.or not ideal, not ideal.
12:56-13:19	task	MBHIT, MBHIT, MBHIT, MBHIT MBHIT, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3	S2: erm, I hate being like this critical, but like maybe the language, like this is just a little bit basic like there are many you know really bored as well like many contemporary examples, you know, films but not thing specific and like, is that wrong?
13:19-13:20	evaluate	SP3	TJ: No, that is right, yeah.
13:20-13:36	elaborate	MFHIA, MFHIA, MFHIA, MFHIA MFHIA, MFHIA, CF, CF, MB, MF MB, MB, MB, MB, MBHIT, MBHIT	TJ: It is too broad, way too broad for a research essay.OK but perhaps for presentations, it would be OK, you know but it is too broad for a research essay, it needs more details. I mean specifically, what is it we are talking about, who are we talking about etc, totally.
13:36-13:44	task	MBHIT, SP2, SP2, SP2, SP2, SP2, SP2 SP2	S1: erm, i think there is only one academic resource, I would just like erm, I am not sure if that's talking us through here.
13:44-13:46	evaluate	MFHIA, MFHIA	TJ: You are right so one of them is wrong.
13:46-14:24	elaborate	MFHIA, MFHIA, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, MBHIT, MBHIT MBHIT, MBHIT, SP1, MLHGT MLHGT, MLHGT, MLHGT, MLHGT SP4, MFHGA, MFHGA, CF, CF, CF MBHGT, MRHGT	TJ: So the logic of the xx one is just a review. OK, it even says that, ...com. reviews. It is not a scholarly resource. So you can include non-scholarly sources but it shouldn't be used as like your evidence for an argument.This is "however films are criticized for doing just that", OK, it should be how popular criticism often films are criticized for bla, here is an example of xx does this in terms of the tracker. You know, like, you need to bring them in to show you are talking about something that is popular, that is not academic sources, it is not like something that will stand up to scrutiny. Erm, but it is just being folded there like all the other resources.
14:24-14:25	evaluate	SP1	TJ: Great.
14:25-14:31	extend	MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT	TJ: OK. Xx is an academic source. It is harder to tell, erm but that's actually.
14:31-14:35	disruption	MBHGT, SP2, MFHGA, MFHGA	TJ: oh, xx is a stupid quotation that shouldn't be there.

14:35-14:53	extend	MFHGA, MFHGA, MFHGA, MFHGA CF, CF, MBHGT, MBHGT, MBHGT SPC, MROT, SS2, MFOA, MLOT	TJ: Erm, but it is actually a booklet, xx On the Radio, so it is the same as a monograph and it's being cited as such. which may give you a clue of, towards two other things that are definitely wrong with the top paragraph.
14:53-15:10	focus	MFHGA, MFHGA, MFHGA, MFHGA CF, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, CF, CF, CF, CF CF, CF, CF	(TJ gazes at students)
15:10-15: 18	prepare	CF, CF, CF, CF, CF, CF, CF, CF	TJ: Want me to give you a clue? Hahaha, something is, this is really .., this is really .. but ..quick, erm, something is missing.
15:18-15:20	task	CF, MBHGT	S4: Is it the page number?
15:20-15:21	evaluate	MRHGT	TJ: Thank you.
15:21-15:22	focus	SP1	TJ: Which one shouldn't have page numbers?
15:22-15:23	task	SP1	S4: All of them?
15:23-15:24	evaluate	MBHGT	TJ: No. One shouldn't.
15:24-15:26	task	MFHGA, CF	S4: oh, XX shouldn't.
15:26-15:27	evaluate	CF	TJ: Yeah. OK.
15:27-15:34	elaborate	CF, MBHGT, MLHGT, MLHGT SP4, MLOT, MLOT	TJ: so because of this column is a journal article and it .. pages over there.
15:34-15:35	disruption	SS4	S5: sorry.
15:35-15:57	elaborate	SS4, MBHGT, MBHGT, MRHGT MRHGT, MRHGT, SP2, MLHGT MLHGT, MLHGT, MLHGT, MLHGT MFHGT, SP4, SP4, MRHGT, MBHGT MBHGT, SP2, MLOT, MLOT, MLOT	TJ: Oh, the column should have a page number and xx because it is a book should also have a page number. There is a reason to include page numbers so it should be possible for a scholar or a marker to better check the source. Obviously if they reference a book, they should include the page. So include page numbers.
15:57-16:02	focus	MLOT, SS4, MFOT, MFOT, MFOT	TJ: Finally one other thing that is wrong with the last sentence.
16:02-16:11	prepare	MFOT, MFOT, MFOT, Box, Box, Box Box, Box, Box	TJ: Something the last sentence and referencing.
16:11-16:12	task	Box	S6: It's because the name?
16:12-16:14	evaluate	MBHGT, SP1	TJ: No, the name is fine.
16:14-16:23	focus	MFHGA, CF, CF, CF, CF, CF, CF, CF, CF	(TJ gazes at students)
16:23-16:26	prepare	CF, CF, MLHGT	TJ: It's.. last. It is maybe a little bit more like true.

16:26-16:33	focus	MLHGT, MLHGT, MBHGT, SP4 MBHGT, MRHGT, SPC	(TJ walks and gazes at students) S2: Is it in the last sentence or is it in the?
16:33-16:34	task	SPC	TJ: It is the .. of the last sentence.
16:34-16:35	focus	SPC	S2: But is it down here?
16:35-16:44	task	MBHIT, MBHIT, SP3, MFHIA, MFHIA MFHIA, MFHIA, CF, CF	TJ: No, it is still in the main paragraph but it is to do with
16:44-16:46	focus	CF, CF	S2: and it is to do with referencing?
16:46-16:51	task	CF, CF, CF, MB, MF	TJ: the link is like to do with the sentence and references, the relationship between the two is wrong.
16:51-16:56	focus	CF, CF, CF, CF, CF	(TJ gazes at students)
16:56-17:01	task	MLHIT, SP4, SP4, SP4, MFHIA	S7: You are saying because it says contemporary example but the sources are from like the early 90s.
17:01-17:04	evaluate	MFHIA, MFHIA, CF	TJ: Excellent, full marks to you. Hahaha.
17:04-17:58	elaborate	MRHGT, MRHGT, MRHGT, MBHGT SP1, SP1, MLHGT, MLHGT, MLHGT SP4, MFHGA, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SPC MLOT, MLOT, MLOT, SS4, SS4 SP4, MRHGT, MRHGT, SP1, MLHGA MFHGA, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF, CF MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, SP3, MFOT, SS1	TJ: So it says many typical examples are Australian films in 1993, that is not contemporary, OK. That's a long time ago. So xx are wonderful sources, I love xx work but it is not a source for contemporary examples, OK, so for that and the resources of xx, I do.there is... in this small paper in every Bachelor assessment I have marked. Giving an example, like a student..to say a film was made in 2016 and then gave a citation for book that was issued from 2012. It could be fine if you take the idea and apply it to the film but sometimes the ways things are written as if the person they are citing is talking about the film and that is impossible because they are writing before the film. OK. So let's be attentive to this sort of things and that's why I put it up there as an example of how that can often happens.
17:58-18:05	focus	MFOA, MFOA, CF, CF, CF, CF, CF	TJ: And what we, what else is wrong here? I am, I am gonna assume you will probably do these things.
18:05-18:13	prepare	CF, CF, CF, CF, MLHGT, MLHGT MBHGT, MBHGT	TJ: Is that they write a paragraph and this is going in little process with citation, not really chocking us all just thinking that wouldn't count?
18:13-18:15	task	SP4, MRHGT	TJ: No, it doesn't
18:15-18:23	enhance	SP1, SP1, MLHGT, MLHGT, MLHGT SP4, MBHGT, SP3	TJ: and so that is why you only get a low pass if you do this sort of referencing. An .. act because you are still citing references but you are not engaging with them.
18:23-18:41	orientation	MFOT, MFOT, MFOT, MFOT, TS, TS MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, SP3, MFHGT, MFHGT	(TJ moves to adjust the screen). TJ: so for today's first exercise, what I like us to do is to apply some of these skills and thinking about referencing to the readings of this week in relationship to the American Indie film.

18:41-18:51	focus	SP1, SP1, SP1, SP1, SP1, ML, SPC, MB SPC, MB	TJ: So maybe you have this table, tables from the last class that left it. But what I would like you to do in groups of three organize this excel into what you are going to focus on.
18:51-19:13	prepare	SPC, SPC, SPC, MLHGT, MLHGT SP4, MRHGT, MRHGT, MRHGT SPC, MFHGA, MFHGA, MFHGA MFHGA, MFHGA, MBHGT, MBHGT MBHGT, MBHGT, SP3, SP3, MRHGT	TJ: Erm, like one group, so one person to be looking at, say pre-1970s Independent film in the reading so erm, xx and xx, erm one is looking at the quality film in 1970s and 1980s, one person is looking at Indiewood, one person is looking at the low budget digital Indie of the more contemporary time.
19:13-19:54	focus	MFHGT, MFHGT, SP1, SP1, SP1 MLHGT, MLHGT, SP4, MBHGT MBHGT, SP3, SP3, MRHGT, MRHGT MFHGT, MFHGT, SP1, ML, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MLHGT, SP3, MFHGT, MFHGT MFHGT, MRHGT, SP1, SP1, SP1 MLHGT, MLHGT, MLHGT, SP4 SP4, SP4, SP4, SP4	TJ: What you are going to do is go to the pages in the reading and find information relates to production. Here we just talk about was it made by big studio, small studio, that's it, like not major detail, just the sort of studios involved in making it. Distribution, erm, was it showed in big cinemas, small cinemas? Erm, what was, was the critics like it or not like it? Does scholar like it or not like it? Aesthetics is broadly referred to style and narrative, film examples and quotation. OK? So organize yourself into groups like three and two, there is a perfect three there, four is fine and two. So organize yourself into groups like three and two, there is a perfect three there, four is fine and two.
19:54-20:01	checking	SP4, MRHGT, MRHGT, MFHGT SP1, SP1, SP1, MLHGT	TJ: is it two here or is it three? Ss: No, she is coming. TJ: She is coming. OK, that is really great.
20:01-20:37	focus	MLHGTM, SP4, SP4, SP4, SP4 MFOT, MFOT, MFOT, Box, Box Box, MBHGT, MBHGT, SP1, SP1 SP1, MBHGT, SP2, SP2, SP2, SP2 SP2, SP2, SP2, MLHGT, MLHGT MLHGT, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3	TJ: erm, I am making this to go to the reading and make sure you put the page numbers for the information you find. (TJ moves to get the table sheets). TJ: I will give you the sheets to those of... (TJ moves to hand out the sheets to pod 1) You don't need to use the table necessarily. TJ: (move to hand out mayerial to pod 2)You don't have to actually use these tables if you... at all. TJ: (moves to hand material to pod 3) so as said, you don't have to use these tables, you can make your own version if you like, but you can, you two.

20:37-21:56	consulting	SP3, SP3, SP3, SP3, SP3, SP3, MFHGT SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 MBHIT, MBHIT, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3	S2: so what are we, what are we doing? I don't really get it, I am sorry. TJ: That's fine. I will come back. TJ: (moves to hand out material to pod 4) I will come back to share... TJ: so what do you do is the three of you just choose one of these to look up, pre-1970s, xx 1980s Indie, erm, sort of Indiewood more contemporary and going to the reading, page numbers are there and just finding out what are the production worth, what type of xx it got, what is the style, the stakes, whatever is applied,like associated with it, film examples, annotations... a sum of that. S2: OK.So we are just from the information, we are gonna have to source it? TJ: you need to go the readings and you need just to put in the page of it. Yeah, yeah, it is just an activity of using the readings to find this information. If you've done the readings, you will probably do this very quickly. If you haven't, take a look around. Erm, you can use this but I realize this is basically small so you can save this for the main points.
21:56-22:29	checking	MFHGT, MFHGT, MFHGT, MFHGT, MLHGT, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4	TJ: is everyone clear of the task? Ss: Yes, we are fine. TJ: You are good. Good. Do you guys feel you are doing good? Ss: (nodding) TJ: yep. Ss: we understand. TJ: you understand, yeah, cool.
22:29-24:10	consulting	MRHGT, MRHGT, MRHGT, MRHGT MRHGT, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4	TJ: ....there is two of you so one of you is doing independent films and one of you is doing quality films in the 1970s and 80s and indie-wood and contemporary digital types...how..cinemas are going. The critics like them, the scholars like them and just note something like the style and think about what is independent film...and.. but these three ones are most particular. So in the readings, find the information about these and source it. Ss: what do you mean by low budget? TJ: so low budget means it doesn't have much money. They are like less than a million to make a film whereas high budget means loads of million to make a film. Ss: what about production company? TJ: when these films were being made, low budget could be made in less than a million and the top is like five million...
24:10-24:32	checking	MRHGT, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, SP2, SP2, SP2 SP2, SP2, MFHGT, MFHGT, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1	TJ: You are OK? Ss: YTJ: you know what you are doing? Ss: yeah. TJ: cool. yeah.

24:32-24:35	personal	MFOT, MFOT, Box	(TJ moves to box to place extra sheets)
24:35-24:50	supervising	MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MLHGT SP4, MBHGT, SP3, MRHGT, MFHGT MFHGT, MFHGT	(TJ moves to look at pod 4 and pod 3)
24:50-24:58	personal	MFOT, MFOT, Box, Box, Box, Box Box, Box	(TJ moves to box to drink water)
24:58-25:25	supervising	MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, CF, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, SP4, MBHGT, MBHGT MBHGT, MBHGT, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, MRHGT MRHGT, SP2, SP2	(TJ moves around each pod to supervise)
25:25-25:41	personal	MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, L, L, L, L, L L, L, L	(TJ moves to lectern to look at the screen)
25:41-26:03	supervising	MROT, Box, MBHGT, MBHGT MBHGT, CF, CF, CF, CF, CF CF, CF, CF, MLHGT, MLHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, SP4	(TJ positions at CF and then moves to supervise)
26:03-27:31	personal	MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box Box, Box, Box, Box, Box, Box, Box	(TJ positions at box, drinks water and mark assignment there)

27:31-27:52	supervising	MLHGT, MLHGT, MBHGT, MBHGT MBHGT,MBHGT, MBHGT, MBHGT SP4, MBHGT, MBHGT, MBHGT MBHGT, SP3, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, MRHGT SP2	(TJ moves around to supervise)
27:52-28:46	consulting	MBHIT, MBHIT, MBHIT, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2,SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2	S4: Quotation as something... S1: erm, you have to ask him. TJ: Haha, yes. S4: OK, erm, quotation as in, right, just write a quote we are identifying or..? TJ: Yes. Have a go. It really gets you. S4: Yeah.... TJ: Erm, no. This is something you think wisely sums up what are the points. S4: Ar. OK. TJ: So, it is just something you will be using if you get ... S4: Sure. OK. From the reading? TJ: Yeah. There you go. You realize how it is going. Anyway, I think, not quoting myself. S1: And this is about the film, right, that we've been looking? TJ: so they are all about, the type, so yeah if it is an Indie film from the pre70s, so for example, the 1970s studio is... for light production of Hollywood. S1: I got it. TJ: Yeah.
28:46-28:53	supervising	MFHGT, MFHGT, MFHGT, MFHGT, MFHGT, MFHGT, SP1	(TJ moves around to supervise)
28:53-29:08	personal	MFOT, MFOT, MFOT, MFOT, MFOT Box, Box, Box, Box, Box, Box, Box Box, Box, Box	(TJ moves to box to drink water and think)

29:08-31:22	consulting	MBHIT, MBHIT, MBHIT, MBHIT MBHIT, MLHIT, MLHIT, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3,SP3, SP3, SP3,SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, MRHIA, MRHIA MRHIA, MRHIA, MRHIA, MFHIA MFHIA, MFHIA, MFHIA	S2: Hi. TJ: oh. S2: sorry. TJ: Yep. S2: erm, OK. Like the thing just like for a lower budget, the distribution, OK, I was only focusing on distribution. TJ: That's fine. That's one of them, sorry. S2: erm, so on page 293, it talks about having the late 90s potential foregrounded because of people like ... when the digital world kind of...whatever. Yeah, they all point to digital distribution, is that right? TJ: Yeah, absolutely. So cinemas started having, cinemas traditionally were shooting films but now they are also start employing digital projection, which means that people can make digital films in bigger media, which.. and yeah showing script. Yeah what you are saying is right. I am just giving you the more elaborated example. S2: Yeah, exactly. Like this is what I am going to move on, am I right? TJ: Yeah, yeah, yeah. S2: OK. Cool. TJ: the idea is to get one point for each, you don't need to like exhaust the topic but it's just so that you have a sense of how distribution of low budget be different from Indie film which be different from that, yeah. S2: Erm, OK. TJ: Yeah.and it makes you think more about your argument.
31:22-31:43	supervising	SP4, MFHGT, MFHGT, MFHGT MFHGT, MFHGT, SP4, MBHGT MBHGT, MBHGT, MBHGT, SP4 MRHGT, MBHGT, MBHGT, SP2 MBHGT, SP2, SP2, SP2, SP2	(TJ moves around to supervise)

31:43-35:26 conferring	SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2 ,SP2,SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2,SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2,, SP2, SP2, SP2, SP2, SP2	TJ: what is this about? S4: we were just talking .. TJ: oh, OK. S4:...(not clear) TJ: i really.. analysis but.. S4: and the guy... TJ: really?...the stuff now..all afternoon.. S4:... TJ: That is right. Maybe.. S4: but... so happy.. TJ: ...why... S4: it it why we... TJ: oh, .. the criteria.. not very much, you know. S4: yeah. TJ: but i don't know what elevates the tension. S4: yeah, i have the same idea. It it like one of my subject. My other subject is about how... S1: i feel like the show is like.. i don't know if it is Indie.. S4: i know immediately the first ...was. S1: and everyone of us? S4: yeah. Actually... was the most enthusiastic. She is incredible. Yeah, she is amazing but all my.., she is depressed. TJ: oh, that makes sense. Ss: yeah. TJ: which is why she pays attention to more other stuff than everyone else. So if you are doing film stuff, there is not much to do. S4: yeah. I have a different sense. In biology it is not the film, like they are on.. but it is just like that old scientific tradition to look into it and like xx talks about this ..study like studying this really specifics. S4: right, like this... but everything else looks like, i don't know, all those... looks like it is not useful in teaching, because they are all like researchers but.. TJ: i am a researcher too. Ss: oh, maybe i feel like media or.. i think media and arts people have that central.. in general. TJ: it is..(shrug shoulder to show disagreement). it is also about media and film. A lot of people who are doing this just.. Ss: yeah, yeah. TJ: not film but doing stuff that looks like.. Ss: yeah, yeah, that is the thing. It probably holds if you are not outgoing. TJ: erm, i am like, oh, OK. So i am just.. into PhD or something... you need to be more positive or negative but anyway back to work.

35:26-35:33	supervising	MFHGT, MFHGT, MFHGT, MFHGT SP1, SP1, SP1	(TJ moves around to supervise)
35:06-37:06	conferring	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1	S6: we are going through the readings. TJ: yeah, OK. So? S6: ... have one more. S6: we are just talking about biology and.. S10: and i am from computer science. The ... is good...but biology is like i want to learn. ... it is like what do we know about this.. film. It is like we spend three hours watching it and doing research and i was like "hi guys". I don't like that and it hurts my arms and it was like.. TJ: ... and if you are .. and .. S6: ...15 mins there and like.. TJ: ... there is no attendance rule and it depends on, so 15 mins. S6: ... TJ: oh....which one, it gets...
37:06-37:42	checking	MLHGT, MLHGT, MLHGT, MLHGT SP4, SP4, SP4, SP4, MBHGT, MBHGT MLHGT, MLHGT, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 MBHIT, SP3, SP3, SP3, MBHIT MBHIT, MBHIT, SP3, SP3, SP3, SP3 SP3, SP3	TJ: Hello. How is it going? Ss: we have one job. TJ: you are doing well. TJ: How are you guys doing? You need any help or anything? Ss: No. TJ: OK. TJ: you are doing your table. OK. TJ: How is it going?(gazes at his screen)
37:42-38:02	supervising	MRHGT, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, MRHGT SP2, MFHIT, MFHIT, MRHIT, MRHIT SP2, SP2, SP2, SP2, SP2, SP2, SP2	(TJ moves to pod 2)
38:02-39:27	consulting	SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: which film you choose?

39:27-42:23		SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2,, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, MBHIT, MBHIT MRHIT, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2,SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2,SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2M SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2	S3: we picked the Disney, started and then.. TJ: which one you find difficult? S3: erm..so the whole.. TJ:... distribution or High Concept.... he doesn't go into details about... S3: OK, that is the part that confuses me. TJ: ...just.. is fine. (TJ gazes at S1) S1: er, were you, sorry...like just talking about the films... TJ: like features, what do you think about independent.. S1: oh, i mean that relevant to your aesthetic questions. TJ: well, it is relevant.. so for instance, it is independent films...and features, write about something like that. S1: oh. TJ: like, when you talk about the indiewood and ...one or two things and it could be narrative as well. S1: yeah, alright. TJ: yep. S4: So we are doing like marketing or critical acception. ...what is .. like look at my analysis as evidence like how.. you know..? TJ: so what you do, erm, distributing (gazes at her screen), so what i was saying is that with financing, all these two contexts... so you wouldn't find an example of financing and...because this is low budget film and it fits this description of independent film and ... distribution.. erm, i think you can go...so instead of not being so much intuitive, but then you may want to go...task and then you compare it with.. you compare with later films, si there leadership in style...so there is place you can sort of... and map it. Erm... S4: OK. Like trying to.. TJ:... all your attention..something like a micro...most of the screens,.. S4: erm and they have like... TJ: it is...so i am aware i just said that but it could be there and ...there is.. S4: yeah. I put the analysis out there like.. TJ: ...because the idea is.. so instead of ...that is why..like..all distribution and market.. S4: OK. TJ: It could be...you know like her films of xx is like... S4: yeah, OK. Good.
42:23-42:41	supervising	MFHGT, MFHGT, MFHGT, SP1 SP1, SP1, MLHGT, MFHGT, MFHGT SP1, SP1, SP1, SP1, SP1, MRHIT, MRHIT, SP1, SP1	(TJ moves to pod 1)

405

42:41-46:00	consulting	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, MLHIA MBHIA, MBHIA, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1,, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1,SP1, SP1, SP1, SP1, SP1,SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1,SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1 ,SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1 ,SP1 SP1 ,SP1 SP1, SP1	TJ: ...erm, ...going back to distribution, so generally most independent films would have,(moves to the other side) i think that one is the hardest one, by the way, so we need to go back to.. erm so generally...wasn't distributed... so there is a very small release..erm because it was bad S9: alright, hahaha. TJ: but if you do the reading and if you go..they would... there are major...film...so they directly show independent films... some of the distribution ... they were just like...does that make sense? S9: yeah. TJ: so it is like in that...in the tutorial... erm, i think you should focus on... and also doing that sort of ... and the logic of that film is ...and then you need to look at the distribution... and there is low budget...and they usually have a...so people are going to see that film...so not all that information should be there, so bring in the key points...
46:00-46:19	supervising	MLHGT, MLHGT, MLHGT, MBHGT MBHGT, MLHGT, MLHGT, SP4 MBHIT, SP3, SP3, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, MRHGT MRHGT, SP2	(TJ moves around to supervise)
46:19-46:32	checking	SP2, SP2, SP2, SP2, SP2, SP2, MBHIT MBHIT, MRHIT, SP2, SP2, SP2, SP2	TJ: are you done, you two? S3: we did this first. TJ: oh, you are done, you two. S3:yes. TJ: that is all there. S1: i am doing.. TJ: alright.

Time	Activity	Codes	Dialogue
46:32-46:40	supervising	MFHGT, MFHGT, MFHGT, MFHGT MFHGT, SP1, SP1, SP1	(TJ moves to pod 1)
46:40-48:05	consulting	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, MFHGA, CF, MBHGT SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, MLHGA, CF, CF, CF, CF, CF CF, MRHGT, SP1, SP1, SP1, SP1, SP1	TJ: alright, which one you are doing? S9: oh, the low budget indie film. I don't know if it is.. i feel like it is... TJ: I hope that...so what does that mean to you? S9:... i guess, ..film feature..do you know what i want to say? TJ: it looks like that something has been made to.. like.. Ss: yeah. TJ: it has been made to show....erm, in order to engage with the audience...catalogue... framing...screen...that sort of thing.
48:05-48:15	personal	MFOT, MFOT, Box ,Box, Box, Box, Box, Box, MLOT, L	(TJ moves to drink water and check screen)
48:15-48:30	supervising	MLHGT, MBHGT, MBHGT, MBHGT SP4, SP4,SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4	(TJ moves to pod 4)
48:30-48:40	checking	SP4, SP4, SP4, SP4, SP4, SP4 MBHGT, MBHGT, MBHGT, SP3	TJ: what are you doing? Ss: we are doing... TJ: ...you guys are doing really well.
48:40-48:46	orientation	MFOT, MFOT, MFOT, MFOT MFOT, MFOT	TJ: alright, maybe we should have a discussion.
48:46-49:29	focus	Box, Box, Box, MBHGT,MBHGT MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, SP2, MLHGT, MLHGT SPC, MFHGT, MRHGT, SP1, SP1 MLHGT, MLHGT, MLHGT, MLHGT MLHGT, MFHGT, MFHGT, SP4 MRHGT, MBHGT, MBHGT, MBHGT SP2, MFHGA, MFHGA, MFHGA MFHGA, MFHGA, MFHGA, CF, CF CF	TJ: Erm. Instead,(TJ moves around to focus student attention) instead of picking for a group, does someone want to volunteer the first one for me, the pre-1970s? just like one point for each box, so no point wrong with explanations, just one point for each box. So what did the pre1970s style Independent films look like or who made them?
49:29-49:46	task	CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, MLHIT, MBHIT, SP4, SP4 MFHIA, MFHIA	(no body answers)TJ: That's quiet. S8 is hiding. Haha. S8: I am just reading the reading. I am so.
49:46-49:51	focus	CF, MLHGT, CF, CF, CF	TJ: S7, give us the answer. You get us on the way.

49:51-50:01	task	CF, CF, CF, CF, CF, CF, CF, CF, CF, CF	S7: erm, I talked about for the type, i talked about political film. how they are often made with a gride like a small budget, like non-studio backers.
50:01-50:06	checking	CF, CF, CF, CF, CF	TJ: so which one you are talking, actually the second column or the first one? S7: oh, the first one. TJ: The first one.
50:06-50:17	task	CF, MLHIT, MBHIT, SP4, SP4 MFHIA, CF, CF, CF, CF, CF	S7: Like it was, some of them like, I talked about, it talked about The Soul of the Earth, it wasn't even like screened, like it wasn't even distributed at all.
50:17-50:18	disruption	CF	S2: Scarce. sorry.(TJ gazes at S2).
50:18-50:19	focus	CF	TJ: yeah?
50:19-50:30	task	CF, CF, MBHIT, SP4, SP4, SP4, SP4 SP4, MFHIA, MFHIA, CF	S7: like it wasn't distributed at all because it was like politics, you know it was just made like kind of off the grid in a way and yeah.
50:30-50:31	evaluate	CF	TJ: Great. OK.
50:31-50:35	focus	CF, CF, CF, CF	TJ: And the Soul of the Earth. aesthetic, do you have any idea about it?
50:35-50:51	task	CF, CF, CF, CF, MBHIT, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4	S7: I talked about how it was like really low production value, like low budget but not really on purpose just cos it is low budget. And it didn't look very, it is very distinguished from like well-made Hollywood films of the time.
50:51-50:53	evaluate	SP4, SP4	TJ: OK. Nice.
50:53-52:30	Elaborate	SP4, MFHIA, MFHIA, MFHIA, CF MR, MR, CF, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SP4 SP4, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, SP1 MBHGT, SP2, MFHGA, MFHGA MFHGA, MFHGA, MFHGA, MFHGA CF, MLHGT, MBHGT, SP4, MBHGT MBHGT, MBHGT, SP3, SP3, MRHGT MRHGT, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, SP2, MFHGA MFHGA, MFHGA, MFHGA, MFHGA SPC, SPC, SPC, MBHGT, MBHGT MBHGT,MBHGT, MBHGT, SP3 MRHGT, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, SP2 MLHGT, MLHGT, MLHGT, MLHGT MLHGT, MLHGT, MLHGT, MLHGT	TJ: So one example of pre1970s Independent film. well one example specifically The Soul of the Earth.it was produced by a non-Hollywood production company. It was produced by a very small Independent company. Its distribution, well it didn't really have a distribution because it was bad at least in America. If it didn't get distribution, it would probably be shown in walls, like school halls and things like that. There would be some underground exhibition practices around that film. Erm, it's aesthetic, low budget, because of the money necessarily, also flesh our memory of xx's employment of political style film making, which is a film making style influenced by Soviet film makers in the 1920s. Erm, yeah, OK so another example of that type of cinema would be the Poverty Rose Studio. Poverty Rose Studio is operated in the 30s, 40s and 50s. They were of Hollywood production company so they were studios but they were very low budget studios. Erm, they would be creating the xx film, films that were the second film on double bill. Films, erm, that there might be films may be only shown in second or third cinemas. Erm, they were, the aesthetics of those were very low budget, a lots of ways of not showing you stuff.so for example someone gets killed, it will be like seeing someone's face that they are dying, we don't see how they are dying or something like that. They sort of avoid showing anything that cost money.

		SP3, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, MRHGT, MRHGT MRHGT, SP2, MLHGT, MLHGT MLHGT, MLHGT, MFHGT, SP4 SP4 ,SP4, MRHGT, MRHGT	
52:30-52:40	focus	MRHGT, MRHGT, SPC, MRHGT MRHGT, MRHGT, SP2, SP2, SP2, SP2	TJ: Erm, OK. So let's us think about the quality Independent films in the late 70s to early 80s. who would like to have a go?
52:40-52:53	task	MFHGA, MFHGA, MFHGA, MFHGA MFHGA, MFHGA, MFHGA, MFHGA CF, CF, CF, CF	(no body answers, TJ moves to CF)
52:53-53:17	checking	CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MBHGT SP2, MFHGA, SP2, MFHGA, SP2	TJ: Everyone has been really quiet today. Ss: (laughing). S2: I did the last one. TJ: Alright, you can go the last one. Thanks, the last one. TJ: So someone from this table has to do the second one and someone from this table has to do Indiewood, so which way is going to go? S9: I did not do either. TJ: You didn't do either? S9: I did the last one. TJ: You did the last one as well. S9: sorry. TJ: Indie-wood or the quality one? S1: I think I did Indie-wood.
53:17-53:18	focus	MFHGA	TJ: cool. Let's do Indie-wood, that is the third one.
53:18-54:42	task	SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2 ,SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2 ,SP2, SP2, MFHGT SP2 ,SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2	S1: erm, so I pick xxx and it had eight million five dollar budget, which was relatively low but definitely way more than early Indie films were made with. Erm it was written by xx and then he and his crew went to film production called Jersey Film and then they picked up with him, finance and everything.Erm, it was, after it was made, it was distributed by xx,... The aesthetic, one thing I noted in the reading is that they had the cartoon style.. which was kind of like, it was inoffensive because it was kind of silly and cartoon so it was like able to, erm be like mass, like everybody wouldn't be offended by it but it was still like a retaliation against the code.It was like, like, I don't know how to explain the link, Independent cinema trying to be different than the classical cinema which was put within a code, that kind of stuff.and a quotation from the reading said, "with the Disney back xx, pushing the film aggressively in the world market, xx became one success for both of us, selling two million dollars worth of ticket globally, xx insists success for a film that is Independent in principle, you have the sectors as a whole."
54:42-54:43	evaluate	MFHGA	TJ: OK. Great. Excellent.

54:43-56:51	extend	MFHGA, MFHGA, MFHGA, MFHGA MFHGA, CF, CF, CF, CF, CF, CF MFHGT, CF, CF, CF, MBHGT, MBHGT, MBHGT, MBHGT, MBHGT SP4, MRHGT, MRHGT, MRHGT MRHGT, MRHGT, SP1, MLHGA CF, MLHGT, MLHGT, MLHGT, SP4 SP4, SP4, MBHGT, SP4, MBHGT MBHGT, MBHGT, MBHGT, SPC SPC, SPC, SPC, SPC, MLHGT, MLHGT MLHGT, SP3, SP3, MFHGA, MFHGA MFHGA, MFHGA, CF, CF, CF, CF MBHGT, MBHGT, MBHGT, SP4 MBHGT, SP3, MRHGT, MRHGT MRHGT, MFHGT, SP1, MFHGA MFHGA, MFHGA, CF, CF, CF, CF CF, MBHGT, MBHGT, SP4, SP4, SP4 SP4, MFHGT, MFHGT, MFHGT MFHGT, CF, CF, MBHGT, MBHGT MBHGT, MBHGT, SP4, MRHGT MRHGT, MRHGT, SPC, SPC, SPC MFHGA, MFHGA, MFHGA, MFHGA CF, CF, CF, MBHGT, SP4, MBHGT MBHGT, MRHGT, MRHGT, MRHGT SPC, MFHGA, MFHGA, MFHGA MFHGA, MFHGA, CF, MLHGT, MBHGT, MBHGT, SP4, SP4	TJ: So really important points to pick up from these. So Indie-wood has the style in some ways and the aesthetics in some ways of these quality films from the late 1970s and early 1980s, which we haven't discussed. So let me just give you that answer. So the 70s and 80s sort of quality Independent films, they were low budget, produced by studios, they weren't produced by studios, they were produced by small Independent production companies. Their aesthetic tended to be, yeah, it could often be black and white. It could be slow in terms of the way they were edited. They were often have quirky characters, the sorts of characters you wouldn't see in Hollywood films when they are young. Erm, sort of young, sort of erm independent in a way they don't speak ... style. Or they could be old characters. Erm the films tended to be dealing with everyday issues rather than dealing with sex and violence. Erm, often the Independent films in the last 70s and early 80s were also political. They had political messages and political points they were trying to make or put out there. Well, erm, Indie-wood films, this is when you start giving Hollywood cooperating the style of Independent films and reducing their own films.So these films weren't as political in the main as Independent films. The political sort of part of it disappeared.They might still be quirky, have quirky characters. They like doing new sort of things in terms of aesthetic and style. Erm, but they often more genre film orientated, OK. So pop-fiction, so like an example of like gangster film, so they would still employ genre while the early Independent films from the 70s and 80s often weren't strictly a genre, you couldn't identify a genre. And also, erm, Indie-wood films often had stars in them, all Independent films often didn't. OK. So talking about Independent films that don't have stars versus independent films that do have stars, which is sort of like Indie-wood.
56:51-56:55	focus	SP4, SP4, SP4, SP4	TJ: The last column.
56:55-56:59	task	MBHIT, MBHIT, SPC, MBHIT	S2: Erm, OK. So, I didn't do, like specific movie.
56:59-57:00	evaluate	MBHIT	TJ: That's fine. Yeah.
57:00-57:41	task	MBHIT, MBHIT, MBHIT, MBHIT MBHIT, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3,SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3	S2: OK. Cool. Erm, so production for low budget digital Indie, so Indie-wood pictures have continued to be made but they are decreasing in number because of competition that's finding success away from theaters. Erm, distribution and critical scholarly acception, erm, there was the transformative period when they implemented practices of digital distribution, erm, then the potential for distribution then increased because of the digital age, everything was cheaper and you said it before.
57:41-57:42	evaluate	SP3	TJ: Yeah, yeah, that's correct.

57:42-58:21	task	MFHIA, SPC, SPC, SPC, SPC, SPC MBHIT, MBHIT, MBHIT, SP3, SP3 SP3, SP3, SP3, MFHIA, SPC, SPC, SPC SPC, SPC, SPC, MBHIT, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3	S2: erm, aesthetically, Jeff King said, called it a "digital xx aesthetic" so primarily with non-professional equipment, generally ordered by graphical with shun identity. examples xx and xx Monsters and quote I did was, "Digital Independent film production has had significant success to showcase in the documentary feature genre but also to distribute them online and to encourage activism for the various causes their films have championed."
58:21-58:22	evaluate	MFHGA	TJ: Nice. Perfect. Thank you.
58:22-60:00	extend	MFHGA, MFHGA, MFHGA, CF MRHGT, MRHGT, MRHGT, MRHGT CF, MLHGT, MLHGT, MBHGT, MBHGT, SP4, MBHGT, SP4, SP4 SP4, SP4, SP4, SP4, MRHGT, SPC SPC, SPC, SPC, MLHGT, MLHGT SP4, SP4, SP4, SP4, MRHGT, MRHGT SP1, MFHGA, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, MBHGT, MBHGT MBHGT, SP4, SP4, SP4, MBHGT MBHGT, MFHGA, MFHGA, MFHGA MFHGA, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF MBHGT, SPC, MFHGA, MFHGA MFHGA, MFHGA, MFHGA, CF, CF CF, CF, CF, CF, MBHGT, MBHGT	TJ: So I cannot really add much to that.Erm, just bear in mind, so we are going, .. from low budget Independent films from the 70s and 80s, then we are sort of going back to low budget films again into more contemporary era. This comes through digital formats. Really important point about digital format is that, OK, yeah, one cinema started to implement also, to, erm, implement sort of digital projection technology so these films were quickly showing in cinemas. so because film xx is really expensive, digital isn't, so this mean that you can get these sort of low budget films into cinemas. Before that all the cinemas only have film stock, if you make a digital film, you used to have to pay to get it back converted in tons of film stock. That's a big cost, OK?, especially considering you need to make multiple films of multiple cinemas around the world, that is a huge cost. So it still was, it still a barrier for low budget film makers when they started inputting digital projection into cinemas, the barrier wasn't over there. You can screen straight from the digital hard-drive. But more importantly, with the sort of rise of like internet, things like Youtube, xx, erm, you can start distributing films that are low budget made through these other means. So audience, you get audiences of the film by putting your films up on xx and people could just download them. OK, so obviously not making money this way but for some Independent film makers, this is not the point. Erm, and also as you point out, the political films start emerging again so people can make films and book these online platforms, and people can be safe having their political edge and political tone.
60:00-60:23	closure	SPC, MFHGA, MFHGA, MFHGA CF, CF, CF, CF, CF, CF, CF, CF MBHGT, MBHGT, SP4, MBHGT MBHGT, SP3, MFOT, MFOT, MFOT MFOT, MFOT	TJ: So, I hope that gives you a snapshot, OK?, of the Indie film, that is the point of this exercise. One is to start using the readings and two will give you a snapshot of different types of Independent films that have existed, erm, at least in the US, ...the cinemas and based on the contexts.
60:23-60:33	orientation	Box, Box, MLOT, TS, TS, TS, TS TS, TS, TS	TJ: Erm, what I like us to do now is a structure exercise.
60:33-60:37	prepare	MBHGT, MBHGT, MBHGT, MBHGT	TJ: so if you go final assignment, you need to have an argument.
60:37-60:57	task	SP4, SP4, SP4, MRHGT, MBHGT MBHGT, MBHGT, MBHGT, SP2 MLHGT, MLHGT, MLHGT, MLHGT MLHGT, SP3, MRHGT, MRHGT	TJ: It's essential you have an argument and it is essential you make the argument clear to the reader. OK, so we don't have to sort of like looking through your essay, trying to work out what your argument would be. And this is sort of...for us: this is what the argument is and this is how they are addressing this argument.

		MRHGT, MFHGT, SP1	
60:57-62:08	elaborate	MFOT, MFOT, MFOT, SS1, SS1 SS1, SS1, SS1, SS1, SS1, SS1, SS1 SS1, MLOT, MLOT, MLOT, MLOT SS4, SS4, SS4, MBOT, MBOT, SS3 SS3, SS3, MROT, MROT, MROT, MROT, MROT, SS2, MFOT, SS1 MLOT, MLOT, MLOT, MLOT, SS4 SS4, MFOA, CF, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MBHGT SP3, SP3, SP3, MRHGT, MRHGT MRHGT, MRHGT, SP2, SP2, MFOT MFOT, MFOT, MFOT, TS, TS, MBOT MBOT, MBOT, SS4, MROT, MROT MROT, MROT, MROT	TJ: Erm so for example, a credit for argument, as this says, "essay demonstrates a solid understanding of essay question and the argument is developed and the answer is clear, but it is lacking originality or insight." so one for credit for assignment, this criteria, you need to show you understand what the question is and what the question is about and if you address that question. erm, you need also have an argument.So to get a credit, you need to have an argument, the argument might not be original, the argument might not have insight, deep insight but it needs to be there. Erm, you notice, for the pass, it says, "essay questions demonstrate adequate understanding, the argument developed is unclear and partly irrelevant or based on misunderstanding". so if you do not have a great argument, you can still get a pass for that criteria. Erm, but if you want to get a credit or above, it needs to be there and original insights give you more marks. (TJ moves to change screen and then back to pods)TJ: I am gonna go over argument again more next week as well because it is such an important part of this assignment. And it is the sort of skills we would like everyone to have by the end of their first year.
62:08-63:07	focus	SS1,MBOT, MBOT, SS2, MFOT, MFOT MFOT, MFOT, MFOT, Box, Box, Box MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MBHGT SPC, MLHGT, MLHGT, MLHGT MLHGT, MLHGT, SP3, SP3, MRHGT MRHGT, MRHGT, MRHGT, MRHGT SP3, MFOT, MFOT, MFOT, MFOT MFOT, Box, Box, Box, MBHGT, SP1 SP1, SP1, SP1, SP1, MBHGT, SP1 MBHGT, MBHGT, SP2, SP2, SP2	TJ: Erm, I am gonna give you a sheet which is to do with argument and structure. What I would like you to do on this sheet is (TJ moves to the box to get the sheets). erm, I got a number of statements, they are made about either an argument or essay structure and you need to write does the statements relate to the something that should be in the introduction? something that should be in the main body paragraph? something that should be in the conclusion? something that could be cross a few of them or throughout? Erm, is it not included at all? Some of the statements refer to things you shouldn't put in an essay. So let's have a go through and fill this in for me and we go through the answer after. (TJ moves back to the box to pick the sheets and hand them out to pod 1 and pod 2)
63:07-70:48	consulting	SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, MLHGT, MLHGT, MLHGT, SP3 SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3, MFHGT, MFHGT, MFHGT MFHGT, MFHGT, MFHGT, MFHGT SP4, SP4, SP4, MBHGT, MLHGT SP4, SP4, SP4, SP4, SP4, SP4, MRHGT MFHGT, MFHGT, MLHGT, SP4, SP4 SP4, SP4, SP4, SP4, MBHIT, MBHIT MBHIT, MBHIT, MBHIT, MBHIT, SP3 SP3, SP3, MFHIA, MFHIA, SPC, SPC SPC, SPC, SPC, SPC, MRHIT, MRHIT MRHIT, SP2, SP2, SP2, SP2,SP2, SP2	S1: (S1 raises hands.).What if.. things.. TJ: Erm, OK. I will come back, Let's do the set up. (TJ moves to Pod 3 to hand out sheets and then to pod 4) S2: Erm, are we planning to leave the average thing of grade for the assignment like. TJ: Erm, R hasn't told me in terms of cohort so I can't, I actually have no information, so...points for my class, particularly good or bad, you know. (TJ hands out sheets at pod 4) S2: You can have a minute, you love the best... TJ: That may not relate to the S2: Yes. It is just good to know whether you like TJ: generally, generally, erm, generally courses, a passing credit for most students so not necessarily what the average is but the focus, what is usually focused within the passing credit. S2: Yeah, OK. TJ: Usually, but there is no .. so it is not like, you could have shift.

SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	S2: Yeah, OK.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: so it is like .. perspective so it is not necessarily an original perspective showing a perspective
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	on issues.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1: Oh, having like erm, a point of view?
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: A point of view, Yes.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1: OK.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: So originality is like you are demonstrating to the reader criticism, original points through
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	research, through your analysis of the text. Like through those two things, you can get like , oh,
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	this shows originality, the insight might just be showing you are thinking about it, what.. you are
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	critically thinking about.. the overall argument. Erm, it also means something to the question.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	This could be the way you've read the question and the way you like jumping or go at it. Erm,
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	something that's sort of there, "oh, that's it." Independent or showing you reason about it.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1: OK. cool.
SP2, MBHIT, MRHIT, MRHIT, SP2	TJ: Not just giving some standard answers. some of the choices of questions make some easier or
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	harder.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1: Yeah.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: Like, I pick, I will, like the Scare Face one, it is harder to show insight or originality. People
SP2, SP2,, SP2, SP2, SP2, SP2, SP2, SP2	do it but it's harder just because it has mapped out for what you have to do while all the other
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	questions, like, if you choose the Independent film makers, you need to put back the whole
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	situation into...
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1: erm, i pick indie film and unpack like how indie film is possible and then it... with the essay
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	questions.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	66:09- 66:13 TJ moves closer to S1 and looks at his screen.
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: But this question could be...erm, indie film maker... so basically most of the questions
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	involves how indie film is different from classic films and stuff like this so if you go... so you
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	should keep some distance on how the film makers use.. to
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1: ...
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: (looks at his screen) paragraph...it could still be the way of doing two films of one film maker
SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2	and wave in High Concept film and how that is different.
SP2, SP2, SP2, SP2, SP2 ,SP2, SP2	S1: Like the one with..
SP2 ,SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: yes. You don't necessarily from the research questions..just engage with it and erm if you
SP2 ,SP2, SP2, SP2, SP2, SP2, SP2	choose indie film makers you can cross...and you can do that as well.
SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1:OK.
SP2, SP2, SP2, SP2, SP2, SP2, SP2	TJ: So something like that. For example,....
SP2, SP2, SP2, SP2, SP2, SP2, SP2	S1: you mean like doing...
SP2, SP2, MLHIA, MLHIA, MLHIA,	TJ: yeah. It would be...so..
SP2, MFOT, MFOT, MFOT, SP1	S1: and I...
MBHIT, MBHIT, MBHIT, MBHIT	TJ: it is really about...
MBHIT, MLHIT, MLHIT, SP3, SP3	S1: but this could do...
SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3	TJ: so it is like...
SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3	S1: yeah, i get it, back then...

		SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3	TJ: i would be personally interested in the 20th century film makers and how they are setting out... S2: Erm, TJ. I have one question slash I am finished, so. I just, this one, "a sentence that I just find the concept of .. relevant to my argument or thesis." I do not know, hemhemhem. S2: I thought maybe not because if it is not an intellectual essay, then you are supposed to assume, I mean my xx cute professor said, "assume the person you're talking to is smart, ignorance is also topic perfect,right? TJ: Sure.Yeah. S2: So, depends on my, if I am to use TJ: So because it is smart, but ... the audio. Yeah, you are right, yeah, so. S2: I was thinking if it was for you, you would probably already know, thinking about TJ: But it is also about what we see. We want to know, we are trying to see your knowledge of it not what we think of it. S2: Yeah. (nodding). TJ: so you define S2: so intelligence but ignorance, I really love that line, remember. TJ: yeah, yeah. Erm, so they, you don't need to define misunderstanding. S2: Yeah, yeah, yeah. TJ: because that's something that is easy to become a vocabulary. You would define high concept film. S2: Yeah, OK. TJ: and go, "high concept film, blabla" and then go on, particularly Australian films. What we need you to do is you want to show us that you know important things. And also to make sure because...in different ways for so many of these films are in their terms, we want to know your way of engaging with it. S2: Yeah. OK. S2:Erm, either of them OK, the? TJ: No, no, no. Erm, it was. Erm. TJ: I don't, I need to leave, so S2: I don't need it, it is fine. I don't really need it. TJ: Your work, I gave you a work.
70:48-70:59	personal	MRHIA, MRHIA, SP3, MFOT, MFOT MFOT, MFOT, Box, Box, Box, Box	(TJ moves back to the box)
70:59-71:03	consulting	MBHIT, MBHIT, MBHIT, MBHIT	TJ: I would say that this way. What i just said about achievement. S2: OK.
71:03-71:05	focus	SP4, MFHGA	TJ: Let's go through the answers.
71:05-71:07	task	CF, MBHGT	S8: No.we have not..
71:07-71:18	focus	SP4, MRHGT, MBHGT, MBHGT, SP2 SP2, MLHGT, MLHGT, MLHGT MLHGT, SP3	TJ: No? Get it done, quickly, get to the answers.

71:18-74:00	conferring	SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, MFHIA, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, MBHIT, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3 ,SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, MFHIA MFHIA, MFHIA, MFHIA, MFHIA MFHIA, MFHIA, MFHIA	TJ: Arrrr, well, you need to do. S2: sorry. TJ: erm, I gave you something to do. S2: erm, oh, I just hanged out, erm, talked about, did you, did you, no you cannot, but did you watch the ..film? TJ: of course. Nebraska, yeah. S2: What is it called? TJ: Nebraska. S2: Nebraska. Erm. TJ: Did you watch it? S2: Yeah, No. I watched it, I just I am really bad with names. I know his name is Wooley but TJ: OK. S2: I was like, I was really turned off by the black and white. I don't know why, I actually grew up watching black and white films, like I was raised by my grandparents, so it was like always black and white but just because it was like modern, it was weird maybe.. It was just like... I just wanna know what really caused that, i really had that problem, like TJ: that is interesting. S2: yeah, then my brain broke out and hearing everyone hitch the junker and it was like red and black or green and black. I don't know, anyway. TJ: red is data. S2: red is data, black and white. That is what i was thinking. It would then look not as as a contrast whatever. But i cannot watch Jaws in green and black. TJ: because that's scary or you don't like it? S2: i was afraid, definitely afraid. i had a heart attack. TJ: you were scared? S2: yeah, i had a heart attack. TJ: i found it not scary at all. S2: you know xx is a surfer TJ: oh. S2: so now he is so afraid that he would leave it. I said, 'it's really on boat but you need to be.' TJ: you know that is all made-up, it is not real. S2: no, it is not about being true or real but next three hours on google, looking for statistics and like all the evidence. There were two attacks but number one they were both dead from shark attack, just that. TJ: that is a dangerous talk or otherwise. S2: but this is like i get up like 6:30 or so. TJ: you cannot like Jaws if there is anything you don't like. S2: so it ruined me. TJ: oh, it is such a scary film. S2: I know that i couldn't go out throughout the course but everyone is like laughing and hearing me crying but anyway at the end i was like crying myself out alound. It is like, "...James, please"

			TJ: i don't find it scary at all. S2: and ... like the show and like he stays and in the movie he is like a widow, i mean. TJ: let's put the effort there. It sounds good. You should do...and you would be crying all the time.
74:00-74:02	focus	SP4, SP4	TJ: are we nearly done? We need to give the answers.
74:02-74:32	checking	MRHGT, MBHGT, MBHGT, MBHGT SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, MFHGT, SP1, MLHGT	TJ: is there anything you are not sure about? S3: Oh, that is alright. We've already done... TJ: yeah, it is just like S3: yeah, i see them like... TJ: .... S3: yeah, don't worry about that. Ss: it is fine. TJ: yeah, OK.
74:32-74:46	focus	MLHGT, MLHGT, SP4, MFOT, MFOT MFOT, MFOT, Box, Box, MLHGT MBHGT, MBHGT, MBHGT, MBHGT	(TJ moves back to the box and then back to pods)TJ: I need you guys to give the answers because we will finish up soon and in my last class, we kind of rush through it.
74:46-75:19	task	SP4, SP4, SP4, MBHGT, MBHGT MBHGT, MBHGT, MRHGT, MRHGT SP2, MLHGT, MFHGT, MFHGT MFHGT, MFHGT, MFHGT, MFHGT MLHGT, SP4, SP4, SP4, SP4, MBHGT MBHGT, MBHGT, MBHGT, MBHGT SP3, MRHGT, MRHGT, MRHGT MFHGT, SP1	TJ: so what do i recommend is once we go through the answers and if somebody is still not clear about essay structure, in your own time, i don't think any of us does this but anyhow, in your own time, you can go home and bring a word document and then go introduction, paragraph, conclusion and take the points that relate to introduction and put it there, relate to paragraph, put it to paragraph, relate to conclusion, put it there. Then you get a nick looking essay structure, OK? It may help you. Erm, because there are a lot of people who are still not clear about essay structure.
75:19-75:30	focus	MLHGT, MLHGT, MLHGT, SP4 SP4, MFHGA, MFHGA, CF, CF CF, CF	TJ: so let's go through it. Erm, "a sentence that shows that I have at looked at the readings even though I have not read them."
75:30-75:31	task	CF	Ss: No.
75:31-75:34	evaluate	CF, CF, MBHGT	TJ: No. Thank you.
75:34-75:38	focus	SP4, SP4, SP4, SP4	TJ: "An outline of your approach to the question."
75:38-75:39	task	SP4	Ss: Intro.
75:39-75:42	evaluate	MBHGT, MBHGT, MBHGT	TJ: Intro. There is a little bit more enthusiam in the answer but OK.
75:42-75:45	focus	SPC, SPC, MFHGA	TJ: "A discussion of the main points that have been made."
75:45-75:46	task	SP4	Ss: conclusion.

75:46-75:50	evaluate	SP4, MFHGA, CF, CF	TJ: thank you, the conclusion that beans the key points here.
75:50-75:53	focus	MBHGT, MBHGT, SPC	TJ: "Further reference to the core thesis/argument of your essay."
75:53-75:55	task	SPC, SPC	Ss: paragraph.
75:55-75:59	evaluate	SPC, MFHGA, MFHGA, MFHGA	TJ: paragraph.
75:59-76:16	elaborate	CF, CF, CF, CF, CF, CF, CF, MBHGT MBHGT, SPC, MBHGT, MBHGT MBHGT, MBHGT, SPC, MFHGA MFHGA	TJ: so you should make sure you refer to the argument, not necessary every single paragraph but there should be some points of reference in your essay. How your points you are making are relating back to that question you set to ask, maybe halfway between introduction and conclusion, something like that.
76:16-76:20	focus	MFHGA, CF, CF, CF	TJ: "Reference to the keywords of the question."
76:20-76:22	task	CF, CF	Ss: all of it.
76:22-76:23	evaluate	CF	TJ: OK, all of it and definitely introduction.
76:23-76:49	elaborate	CF, CF, CF, CF, CF, CF, CF, CF, CF CF, MBHGT, MBHGT, MBHGT, SPC SPC, MLHGT, MLHGT, SPC, MFHGA MFHGA, MFHGA, MFHGA, MFHGA CF, MBHIT, MBHIT	TJ: So definitely introduction and throughout. I do find a lot essays where people, well the key word may be 'key words explored' and it came out with a different word instead of key words explored or key words of discussion and they found another word. The key word of High Concept and they bring in other words. Nono, just use the key words in the introduction in that question, OK, just so we can see that you are addressing the question.
76:49-76:57	focus	MBHIT, SP3, SP3, MFHIA, MFHIA, SPC, MFHGA, MFHGA	S5: are synonyms are ok? TJ: sorry? S5: synonyms.
76:57-77:03	task	MFHGA, MFHGA, CF, MBHGT MBHGT, MBHGT	TJ: prefered in the introduction, the word, later on synonyms, OK?
77:03-77:09	focus	SP4, MBHGT, SPC, SPC, SPC, SPC	TJ: Arrm, "Padding that shows that you know lots about the subject."
77:09-77:10	task	SPC	Ss: No.
77:10-77:13	evaluate	SPC, SPC, SPC	TJ: No, no padding. No words of padding.
77:13-77:17	focus	MFHGA, MFHGA, MFHGA, CF	TJ: "An outline of your argument and/or thesis.
77:17-77:18	task	CF	Ss: introduction.
77:18-77:19	evaluate	CF	TJ: introduction.

77:19-77:38	elaborate	CF, CF, CF, CF, CF, CF, CF, CF, CF MBHGT, MBHGT, MBHGT, SPC SPC, SPC, SPC, SPC, SPC, SPC	TJ: So please make clear in your introduction what your argument is. You can be diadactic, my argument is this but if you are better than that, you don't have to diadactic but just make sure it is clear to the reader what your argument is and you could even give it to someone else to read, "do you know what argument is in the introdution?" If don't, then rewrite it.
77:38-77:47	focus	SPC, SPC, SPC, SPC, SPC, MBHIT MBHIT, MBHIT, SP3	S2: (S2 raises hand)Yeah, second part, the rationale and argument, does that also go into introdution or can it go into a paragraph as well?
77:47-77:51	task	MFHIA, MFHIA, MFHIA, MFHIA	TJ: ideally it should go into the introduction but it can also go into the first paragraph, maybe.
77:51-77:56	focus	MFHIA, CF, CF, CF, CF	TJ: "Reference to how your main argument/ thesis is progressing."
77:56-77:58	task	CF, CF	Ss: paragraph.
77:58-77:59	evaluate	CF	TJ: paragraph.
77:59-78:03	focus	MBHIT, MBHIT, MBHIT, SP3	S5: (S5 raises hands)sorry, going back. Would you write your argument in your conclusion or no?
78:03-78:10	task	SP3, SP3, SP3, MFHIA, MFHIA MFHIA, MFHIA	TJ: Yes, so there is another point about that, but yeah, you do relate to your argument in the conclusion for sure.
78:10-78:14	focus	MFHIA, CF, CF, CF	TJ: "A breakdown of how your argument will develop across the essay."
78:14-78:16	task	CF, CF	Ss: introduction.
78:16-78:17	evaluate	CF	TJ: introduction.
78:17-78:22	orientation	CF, CF, MBHGT, MBHGT, MBHGT	TJ: Erm, i have to give the answers directly given the time is close and another class is coming.
78:22-78:27	focus	MBHGT, MBHGT, SPC, SPC, SPC	TJ: erm, "A sentence that outlines why the film, or a scene or a shot from the film, is fantastic or rubbish."
78:27-78:30	task	SPC, SPC, MRHGT	TJ: No. No need to summarize the film.
78:30-78:35	focus	MRHGT, SP1, MLHGT, MLHGT MLHGT	TJ: "Evidence from either a primary source (film) or secondary source (scholarship)."
78:35-78:36	task	SPC	TJ: Paragraph.
78:36-78:39	elaborate	SPC, MRHGT, MRHGT	TJ:That is where you put your evidence. You put it in the paragraph.
78:39-78:44	focus	MRHGT, SP2, SP2, MFHGT, SP1	TJ: "A sentence that demonstrates that the question has been answered, that the thesis has been proven."
78:44-78:47	task	MLHGT, MLHGT, SP3	TJ: The conclusion, so that is the point i was saying, just put it there.

78:47-78:51	focus	MFHGT, MFHGT, MFHGT, MFHGT	TJ: "A general outline that briefly introduces the films and/or theories being discussed in the essay."
78:51-78:56	task	SPC, SPC, SPC, SPC, SPC	TJ: Introduction but not necessarily always the case.
78:56-79:05	elaborate	SPC, MLHGT, MLHGT, SP4, MRHGT MRHGT, MRHGT, SPC, SPC	TJ: Erm, sometimes it is relevant and you say,"in this paper i will be looking at the idea of Michelle Foucault" and that might be really important but it might not be as well.
79:05-79:11	focus	SPC, SPC, MBHGT, MBHGT, SPC, SPC	TJ: errm, "A direct or indirect reference to how your argument will progress in the next paragraph."
79:11-79:12	task	SPC	TJ: paragraph.
79:12-79:20	elaborate	SPC, SPC, SPC, SPC, SPC, MLHGT MLHGT, SP4	TJ: so that is the final sentence of a paragraph. It tells reader this is how or it is a bit of clue of how your argument progress to the next paragraph.
79:20-79:25	focus	MRHGT, MRHGT, MRHGT, SPC, SPC	TJ: "The following structure points out quotation point"
79:25-79:26	task	MFHGT	TJ: No.
79:26-79:28	enhance	MFHGT, MFHGT	TJ: Because there is no engagement with the quotation.
79:28-79:32	focus	MFHGT, SP4, MBHGT, MBHGT	TJ: erm, "Complex, multi-clause sentences that inappropriately use terms and concepts in order to appear smart."
79:32-79:33	task	MBHGT	TJ: Not.
79:33-79:38	elaborate	MBHGT, SPC, MRHGT, SP1, MFHGA	TJ: Erm, try to keep your sentences as sort of succinct.
79:38-79:40	focus	MFHGA, MFHGA	TJ: "A sentence that defines a concept or term that is relevant to my argument/thesis."
79:40-79:43	task	CF, CF, CF	TJ: introduction and or paragraph.
79:43-79:55	elaborate	CF, CF, MBHGT, MBHGT, MBHGT SP4, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, SPC	TJ: OK, so you don't need to define mise-en-scene or define editing, but you do need to define High Concept or Independent films.
79:55-79:59	focus	SPC, SPC, SPC, MLHGT	TJ: "A sentence that introduces a key point that is about to be discussed."
79:59-80:00	task	MLHGT	TJ: paragraph.
80:00-80:04	elaborate	MLHGT, SP4, SP4, MRHGT	TJ: that is your topic sentence, it should be your first sentence.
80:04-80:07	focus	MRHGT, MRHGT, MRHGT	TJ: "Strong concluding sentence that shows that you have thought about the topic in depth."

80:07-80:08	task	MRHGT	TJ: conclusion.
80:08-80:12	elaborate	MRHGT, SP1, MLHGT, MLHGT	TJ: so that is how you finish up your paper.
80:12-80:17	focus	MLHGT, MLHGT, MLHGT, MLHGT SPC	TJ: "A sentence that draws the reader in through discussion of generalized ideas/common sense."
80:17-80:19	task	SPC, SPC	TJ: Not.
80:19-80:23	elaborate	MBHGT, MBHGT, MBHGT, MBHGT	TJ: start with a point like a topic sentence that kind of stuff.
80:23-80:26	focus	MBHGT, SP2, MLHGT	TJ: "A sentence that demonstrates that an argument has been addressed."
80:26-80:28	task	MLHGT, MLHGT	TJ: conclusion.
80:28-80:30	focus	SPC, MLHGT	TJ: "Clarity of your critical voice."
80:30-80:31	task	MLHGT	TJ: throughout.
80:31-80:34	focus	SP3, MFHGT, SP4	TJ: "A sentence that my teacher may like because they said it."
80:34-80:35	task	SP4	TJ: No.
80:35-80:40	focus	MFHGA, MFHGA, MFHGA, MFHGA MFHGA	TJ: "Background information, either to a source/theory being applied; or, to a scene from a film."
80:40-80:43	task	CF, CF, CF	TJ: paragraph, potentially introduction but less likely.
80:43-80:45	focus	CF, CF	TJ: "A rushed first sentence that says little about the topic being explored."
80:45-80:46	task	CF	TJ: Not.
80:46-80:47	focus	MBHGT	TJ: "A sentence that paraphrases a source."
80:47-80:51	task	MBHGT, MBHGT, MBHGT, MBHGT	TJ: paragraph, maybe introduction but definitely paragraph.
80:51-80:53	focus	SP3, SP3	TJ: "following structure".
80:53-80:54	task	SP3	TJ: paragraph.
80:54-80:57	enhance	SP3, SP3, SP3	L: because there is some engagement with the quotation.
80:57-81:00	focus	SP3, MRHGT, MRHGT	TJ: "A sentence that establishes the intellectual tone of the essay."
81:00-81:01	task	MFHGT	TJ: introduction.
81:01-81:05	closure	SP1, SP1, SP1, SPC	TJ: So hopefully that helps.

81:05-81:08	next lesson	MLHGT, MLHGT, MLHGT	TJ: Next week we will go into structure and argument into more details.
81:08-81:12	homework	SP3, MRHGT, MFHGT, MFHGT	TJ: Please read the criteria and bring in questions you may have.
81:12-81:14	class finis	SP1, SP1	TJ: Alright, fellows, Bye.

Multimodal transcription for teacher Emma in week 9

Time	Lesson genre	Movement	Verbiage
00:00-00:18	greeting	CB, CB, CB, CB, CB, CB, CB, MFOT, MFOT, MFOT, MFOT, MFOT, MFOT, MFOT, MFOT, MFOT, MFOT L	TE: Hey, guys. (TE moves to the lectern) Hey, How are you?
00:18-00:20	focus	MFOT, MFOT	TE: Can somebody give me a hand and get rid of all of the staff on the whiteboard?
00:20-00:28	personal	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1	(TE puts her bag on the front desk at pod 1, takes out a pierce of paper from her bag and puts it on the desk, takes out a box of name tags)
00:28-00:52	set-up	MBOT, MBOT, MBOT, MBOT, MBOT, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3	TE puts the name tags at pod 3, lay them out.)
00:52-00:59	personal	MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT	(S6 goes and grabs her name card.TE walks back to the front desk at pod 1 with the empty box.)
00:59-01:00	evaluate	MFOT	TE: Thanks,S1.
01:00-01:01	greeting	L	TE: Morning.
01:01-01:14	personal	MBOT, MBOT, MBOT, SP1, SP1 SP1, SP1, SP1, SP1, SP1, MLOT MLOT, MLOT	(TE takes her phone out and picks up the paper.)
01:14-01:26	set-up	MLOT, MLOT, MLOT, MLOT MLOT, MLOT, MLOT, MLOT MLOT, MLOT, MLOT, MLOT	(TE moves the table back.)
01:26-01:30	checking	MLOT, MLOT, MLOT, MLOT	TE: There you go,S11. S11, is that alright? S11: I can move. TE: Good.
01:30-01:36	greeting	MLOT, MLOT, MLOT, SP4, SP4, SP4	TE: How are you, S6? You're alright? S6: Yeah.
01:36-01:44	personal	MROT, MROT, MROT, MROT MROT, MROT, MROT, L	(TE picks up the paper and her bag at pod 4 and walks back to her lectern.)
01:44-01:45	conferring	MLOT	TE: You are getting the upper body strength, aren't you?

01:45-02:09	set-up	MLOT, MLOT, MLOT, MLOT MLOT, MLOT, MLOT, MLOT MLOT, MLOT, MLOT, SP4, MLOT MLOT, MLOT, MBOT, MBOT, CF MLOT, SP4, MROT, L, MBOT, MBOT	(TE walks from her lectern to pod 4 again to adjust the chairs)	
02:09-02:13	evaluate	MBOT, MBOT, MBOT, MBOT	TE: Give it up for me. S1: Oh, sorry.	
02:13-02:29	set-up	TBB, TBB, TBB, TBB, TBB, TBB TBB, MLOT, MLOT, TBB, TBB TBB, TBB, TBB, MFOT, MFOT	(TE wipes the back board)	
02:29-03:03	personal	MFOT, MFOT, MFOT, MFOT	(TE walks back to front desk, takes out a pile of paper and puts up her name tag on her chest.)	
03:03-03:24	disruption	L, MBOT, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 MFOT, L, MBHIT, MBHIT, MBHIT MBHIT, MBHIT, MBHIT, MBHIT MBHIT, MBHIT, SP2, MFOT, MFOT MFOT, SP1	TE: You are OK? You are all set up? R:Em,yeah. TE: I hope you still need.(C picks up the attendance paper and walks to R at pod 2).That is the front text of people who are here. R: Thank you.	
03:24-04:43	set-up	MROT, MROT, MROT, MROT MROT, MROT, MROT, SP1, MROT MROT, MROT, MROT, MROT MROT, MROT, MROT, MROT MROT, SP1, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, L, MFOT, L MBOT, MBOT, MLOT, MLOT, MBOT, MBOT, MBOT, MBOT, SP3 MFOT, MFOT, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, MBOT, SP3, SP3 MROT, MROT, MFOT, SP1, MBOT MBOT, MBOT, MBOT, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, MBOT, MBOT, MBOT, CB, CB CB	(TE walks to the front, pulls the extra chair and puts it in the opposite row of pod 1, adjusts the chairs there, takes out the markers from the bag at the lectern and puts it to Pod 3,pod 4, pod 1 and pod 2)	
04:43-04:47	greeting	MO, MO, MO	TE: (TE opens up the door) Hey, how are you? (C walks outside) S7: Good.I am really good.	

04:47-05:25	attendance	OC, OC, OC, OC, OC, OC, OC, OC OC, OC, OC, OC, CB, MFOT, MFOT MFOT, MFOT, MFOT, MFOT, L, L MBOT, MBOT, MBOT, SP4, SP4 MLOT, MLOT, MLOT, MLOT, MLOT, SLB, SLB, MROT, MROT MFOT, MFOT, MFOT, MFOT	(TE walks back inside the classroom, puts her bag in the lectern, walks in the middle of class and then counts students.)
05:26-06:48	disruption	L, L, MBHIT, SP1, SP1, SP1, SP1, SP1 MLHIT, SP1, SP1, SP1, SP1, MROT MROT, MROT, L, MLHIT, MLHIT MLHIT, MLHIT, MLHIT, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, MFOT, MFOT, L, MBOT MBOT, MBOT, SP1, SP1, SP1, MBHIA, SP2, SP2, SP2, SP2, SP2 SP2, MLOT, MLOT, MLOT, MLOT SLB, SLB, SLB, SLB, SLB, SLB, SLB SLB, SLB, MROT, MROT, MFOT MLOT, MLOT, MFOT, TFB, TFB TFB, TFB, TFB, TFB, TFB	(Two teachers walk inside to review the class.They both walk to pod 1 to sit.) TE: (walks from pod 3 to RT at pod 1) Erm, you might be, you may be in the way there, so it might be better, point sit (left corner). We are going to move around a lot.We don't want to be trampled. Erm, so let's sit there. RTM: OK. TE: Yeah. We are going to use the whiteboard. You cannot just sit. Erm, it is a little bit difficult, isn't it? RTM: You got a camera here? TE: Yeah, R is from, erm, we've got three PhD till the week today. RTM: Let's wait. TE: Maybe we should wait. I just don't think everyone should come for the record. RTM: I think it should be OK. Or elsewhere till. TE: Em,no. we will see. RTM: so, you can sit there, alright. TE: But we've got to play before ...OK.You know it is nearly four.I don't have the stuff to..at this moment. (TE writes on the name of movie on the board between pod 3 and pod 4) TE: I am writing here, RTM. RTM: OK.I come over here. (Pull his chairs and walks to the right corner)
06:48-06:56	greeting	TFB, TFB, TFB, TFB, TFB, TFB TFB, TFB	TE: Hey, S5. How are you? Nice to see you.
06:56-07:06	personal	TFB, TFB, MROT, MROT, MROT MROT, L, L, L	(TE walks to lectern to pick up a pen.)
07:06-07:14	focus	MLOT, MLOT, MLOT, MLOT, TFB TFB, TFB, TFB, TFB	TE: Comes to Mildred Pierce.Remember Shane, Shane of ..from Law of Order?
07:14-07:15	task	TFB	S1:..Shane is the second.
07:15-07:16	evaluation	TFB	TE: No, Mildred Pierce is the second.
07:16-07:18	task	TFB, TFB	S1:..of Shane.
07:18-07:22	evaluate	TFB, TFB, TFB, TFB	TE: Shane? (writes on the board)That is..one?

07:22-07:38	focus	TFB, TFB, TFB, MROT, MROT TFB, TFB, TFB, TFB, TFB, TFB TFB, TFB, TFB, TFB, TFB	TE: What one is next, S1?
07:38-07:39	task	TFB	S1: Er, Taxi Driver.
07:39-07:40	evaluate	TFB	TE: Well played.
07:40-07:45	task	TFB, MBOT, MROT, MROT, MROT	S1: Then Jaws and Nebraska.
07:45-07:52	set-up	SRB, SRB, SRB, SRB, SRB, SRB	(TE writes on the board.)
07:52-07:58	focus	SRB, SRB, SRB, SRB, MLOT, MLOT	TE: How did you like Nebraska?
07:58-07:59	task	MLOT	S1: No, actually.
07:59-08:00	evaluate	MBOT	TE: Oh.(pity) Hard choice, isn't it?
08:00-08:25	set-up	MBOT, MROT, MROT, MROT, SRB SRB, SRB, SRB, SRB, MLOT, MLOT MBOT, MBOT, TBB, TBB, TBB, TBB, TBB, TBB, TBB, TBB, TBB TBB, MLOT, MLOT, MFOT	(TE continue writing on the board).
08:25-08:27	greeting	SP2, MFOT	TE: Hey, how are you guys? Morning.(C walks to the lectern, turns on the computer and drinks water) TE: Are you OK over there?(C walks to pod 2, to pod 3 and then to pod 4 to supervise) TE: Hi.Morning. (TE adjusts the computer, then walks to R at pod 2) TE: Do you still need? TE: Hello. How are you? S2: Hello. Good. TE: That's Good.
08:27-10:24	disruption	MFOT, MFOT, MFOT, TS, TS, TS TS, TS, TS, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L L, MLHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SP3 SP3, SP3, SP3, SP3, MFOT MFOT, MFOT, MFOT, MFOT, MROT MROT, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, TS TS, MLHIT, MBHIT, MBHIT, MBHIT MBHIT, MBHIT, MBHIT, MBHIT MBHIT, MBHIT, MBHIT, MBHIT	TE: Does anyone here last week who didn't sign a consent form for R?Can you? TE: They say no cause you still need consent form. TE: S9, were you here last week? TE: Oh,yeah. TE: Did you sign the consent form? TE: You didn't?

		MBHIT, MBHIT, MBHIT, MBHIT MBHIT, SP2, SP2, SP2M, SP2, SP2 MLOT, MBOT, CB, CB, CB, CB, CB MRHIT, MFHIT, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2, MFHIT, MFHIT, SP2, MFOT MFOT	
10:24-10:38	set-up	MFOT, MFOT, MFOT, TS, TS, TS TS, TS, TS, TS, TS, TS, L, L	(TE walks back to lectern and adjusts the computer)
10:38-10:48	task	L, L, L, L, L, L, L, L, L, L	TE: We are in a.. the best thing for Module. Is that what we are excited? we are all agree that path is not far away.
10:48-10:58	greeting	L, L, L, L, L, L, L, L, L, L	TE: Hey, how are you? S3: Good. TE: You are sitting in different spaces today. Oh, you are in your usual.
10:58-11:42	personal	L, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, TS, TS, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, MBOT	(TE navigates on the computer at the lectern)
11:42-13:11	focus	MBOT, SS1, SS1, SS1, MLOT, MFOT MFOT, TS, TS, TS, TS, TS, TS, TS TS, TS, L, L, TS, TS, TS, TS, TS, L L, L, L, L, L, L, L, L, L, L, TS, TS, TS L, L, L, L, L, L, L, L, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, TS, TS TS, MBOT, MBOT, SS1, SS1, SS1 SP1, SP1, SP1, SP1, SP1, MFOT, MFOT, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, L, L, L, L, L, MB, SP1	TE: Can we bring the screens on,everyone?(C continues to navigate on the computer and checks if the screen works) S12, can you turn on that screen for me? TE: Have we got anybody here whose laptop is old enough to connect to the room? TE: You don't really, orm.Oh, it's very ritual. (TE checks the screen, drinks water and navigates the computer) TE: Can you just ..into these lectures of..
13:11-13:13	greeting	SP1, SP1	TE: Morning.
13:13-13:22	regulation	SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1	TE: Excuse me, waky, waky, Bro, Come on, let's get on to the next of you. Come on, I am talking to myself.
13:22-13:35	conferring	SP1, SP1, SP1, SP1, SP1, SP1, MLHGT, MLHGT, MBHGT, MBHGT MBHGT, SP4, SP4	TE: A couple of minutes, we've got time to the delicious looking breakfast.

13:35-14:15	homework	SP4, SP4, SP4, SP4, SP4, SP4, SP4 MFOT, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, MBHIT, MLHIT MLHIT, SP3, MF, MF, MF, MF, MF, MF, CF, CF, CF, MBHIT, MBHIT	TE: You've got, I've still got some class tests here.so if you haven't got a chance to look at it, it's here. TE: Give me S1's (hands to S1 personally). OK-dokey, as a momentum for your wonderful work.
14:15-14:17	focus	SP1, SP1	TE: S3, can you turn on the screen for me?
14:17-14:23	task	SP1, SP1, SP1, SP1, SP1	S3: Yes. TE: Next to actually, unless anybody can connect to this thing. S3: oh,yeah.
14:23-14:42	focus	SP1, SP1, SP1, MFHIT, MFHIT MFHIT, MFHIT, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, MRHIA MRHIA, MRHIA, SP1	TE: S11, you know HDM is? Yeah, there you go. S11, can you give us a lecture on it? You might need to help us.You know how to do it?
14:42-14:46	task	SP1, SP1, MBHIT, MBHIT	S11: I don't, no, I have this issue.
14:46-14:50	focus	MBHIT, MBHIT, MBHIT, MBHIT	TE: Have you got HDM?
14:50-14:51	task	SP3	S6: No.
14:51-14:52	evaluate	SP3	TE: Yeah (lost).
14:52-15:14	disruption	MF, MF, MF, MF, MF, MF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF	TE: OK. Let's get to work.erm we are welcoming R again who is coming to observe for her PhD.Once again, she said, do you want me to put on a microphone or anything? R: Erm, no, not this time. TE: oh,cool, excellent, I don't have a thing around me. she is again doing spatial semiotics as part of her research. She is interested in how you use classroom.so if you haven't yet signed the consent form for her, do so.
15:14-15:27	attendance	CF, CF, CF, CF, CF, CF, CF, MBHIT SP1, SP1, SP1, SP1	TE: erm, our numbers are very low this morning. What is going on?Where is everybody?Just a rainy day. S6: A whole table is gone. TE: sorry. S6: It is like a whole table is gone. TE: The whole table is gone and that's why S10 is kind of like colonizing it.
15:27-15:43	disruption	MFHGT, CF, CF, CF, CF, CF MBHGT, MBHGT, MBHGT, SP1 SP1, SP1, SP1, SP1, MBHGT, MBHGT	TE: Erm, also we got a couple of other observers here. we got RTM over here and RTF over here who are observing my teaching practices today. As part of a program here at UNSW, we observe each other. Just pretend they are not there.I hope to, hopefully keep everybody..today.

15:43-15:49	orientation	SPC, SPC, SPC, SPC, SPC, SPC	TE: OK, plan for today is that we are going to do a little bit of going back what we have done throughout the course.
15:49-15:58	specification	MFHGT, MFHGT, MFHGT, MFHGT SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1	TE: We are going to play a game with "join the dots" a little bit of teamwork exercise today. Erm, so can we spend about half an hour to forty five minutes doing that. Then we are going to focus over here on the film that we have been looking at this week, which is Nebraska and the topic of Indie cinema. Then I want to sort of divide a good chunk at the end of class to talk about the assessment.
16:11-16:13	conference	SP1, SP1	TE: So that sounds like a plan for today?
16:13-16:15	orientation	SP1, SP1	TE: Alright. Usual place to start each week.
16:15-16:20	focus	SP1, SP1, SP1, SP1, SP1	TE: What films we watch this week? Anybody got a thing to chat to make a start?
16:20-16:22	task	SP1, SP1	TE: I've got nothing. I haven't watched a single film this week.
16:22-16:24	focus	SP1, SP1	S1: what was it? what was the question? TE: what films you've watched this week.
16:24-16:45	task	MBHIT, MBHIT, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1	TE: I've got nothing.S1: I watched high life at ...(inaudible) cinema. S2: Did you like it? S1: Oh, those are all right. It was a bit artsy. It was a bit weird. S2: Intent. S1: I like. I didn't really like...(inaudible) the scene of a woman being seen. S3: What's her? S1: His wife. Mike..(inaudible) House like a ..(inaudible) lab. So she was very pretty, his wife.
16:45-16:46	focus	SP1	TE: Why would you call it artsy?
16:46-16:48	task	SP1, SP1	S1: Because it was very ..(inaudible)
16:48-16:50	evaluate	SP1, SP1	TE: Wouldn't we call it Indie?
16:50-16:52	greeting	SP1, SP1	TE: L. Hi. Welcome.
16:52-16:53	task	SP1	S1: Yeah, it was definitely Indie.
16:53-16:54	evaluate	SP1	TE: Indie. Alright.
16:54-17:01	task	SP1, SP1, SP1, SP1, SP1, SP1, SP1	S1: ..(inaudible) it was a very small release.
17:01-17:04	evaluate	MFOT, MFOT, MFOT	TE: Ar. Good. Excellent. You gave me a lot of technical terms. Well done.
17:04-17:10	focus	L, L, L, MBHIT, MBHIT, MBHIT MBHIT	TE: What else we've seen during the week? Nothing? You've seen anything during the week?

17:10-17:20	task	SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2	S4: Actually, not really. I booked ticket to a pre-screen in the midsummer. The ..(inaudible) season. O: Yeah. I am done with that S4: It is, yeah, not in the dependent say 24 but it is really good.
17:20-17:24	focus	SP2, SP2, SP2, MLHIA	TE: anything else? We have a non-film watching week.
17:24-17:40	task	MLHIA, MLHIA, SPC, SPC, SPC MFOT, MFOT, MFOT, MFOT, L MBHIT, MBHIT, MBHIT, MBHIT MBHIT, MBHIT	S3: Erm, I watched. Emm, this is such a silly movie. It was on TV. It was called The Girl Next Door. S2: I love that movie (to pick up the note). D: It is so..,seriously? S2: With..(inaudible). It was so good. D: It was such a, I don't know if I recommend it but it was just a wrong con.
17:40-17:43	evaluate	SPC, SPC, SPC	TE: Just a wrong con. I love the way you are talking about.
17:43-17:51	task	SPC, SPC, SPC, SPC, SPC, SPC SPC, SPC	S2: But it was kind of different though. S3: Yeah it is. It is very different. S2: Yeah, it is wrong con but different. S3: Very con and very mechanic.
17:51-17:56	evaluate	SPC, SPC, MFHGA, MFHGA, SP1	TE: OK. Cool. Good. Excellent.
17:56-17:58	orientation	SP1, SP1	TE: Alright. Next place we always start in class.
17:58-18:10	focus	SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, MBHIT, MFHIA	TE: What are the course learning outcome? We should be able to do this now without need to refer. Can somebody do it with paraphrasing them? What are the course learning outcome of this course? Just the first two. TE: S3.
18:10-18:21	task	MFHIA, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1	S3: I know one. Arrm. Understanding, erm, Hollywood film in political, social and economic contexts?
18:21-18:25	evaluate	SP1, SP1, SP1, MBHIT	TE: Excellent.
18:25-18:28	elaborate	MBHIT, SP1, SP1	TE: So the contexts in which the films were made and exhibited. So not just think about the films on their own but the context.
18:28-18:32	focus	SP1, MLHGT, MLHGT, SP1, SP1	TE: What's the other main course learning outcome that we are working through this course?
18:32-18:34	task	SP1, SP1	S6: Think about the technical aspects of the film.
18:34-18:35	evaluate	SP1, SP1	TE: Well,how the films make their meaning,right?
18:36-18:37	task	MFHGA	S5: Yeah.
18:37-18:42	elaborate	MFHGA, SP1, SP1, SP1	TE: Remember just a short-handed: how do the films make their meaning and what does that meaning make.What is the social political sort of conversation they are having with the

audience.

18:42-18:49	focus	SP1, SP1, SP1, SP1, MBHGA MBHGA, MBHGA	TE: Remember way back we talked about trans-coding? Who can remember what trans-coding is?
18:51-18:55	prepare	MBHGA, SP1, SP1, SP1, SP1, SP1 SP1	TE: Remember the diagram I drew.
18:55-18:56	task	SP1	S6: Like in ..(inaudible)?
18:56-19:00	evaluation	SP1, SP1, MFHIT, MFHIT	TE: No. Trans-coding. TE: Go.
19:00-19:04	task	MFHIT, MFHIT, SP1, SP1	S5: Erm. How the film inform audience and the audience inform the film?
19:04-19:05	evaluate	SP1	TE: Right. OK.
19:05-19:33	elaborate	SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, MBHGT MBHGT, MBHGT, MBHGT, SP1 SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1	TE: So films do not just exist in some artsy, fancy meaning-making world. They are informed by the audience and they inform the audience. Remember we've got people from all over the world in this room. What, what types we've got. We've got some Vietnamese, we've got some Philippines, we've got Chinese people. Doesn't matter where you come from in the world. Hollywood has had an impact on you. And some I would argue are damaging impact.
19:34-19:44	orientation	SP1, SP1,MF, MB, SP1, SP1, SP1, SP1 SP1	TE: So, the other thing we would be looking at throughout this whole course is we should really feel like some dots of joining up, all around this, in connecting things.
19:44-20:00	prepare	SP1, SP1, SP1, SP1, MBHGT MBHGT, MBHGT, MBHGT, MBHGT SP1, SP1, SP1, SP1, SP1, MLOT MLOT, MBOA, MBOA, MBOA MBOA	TE: Remember way back at the beginning of the course, I talked to you about what is Hollywood and what's not Hollywood. How do we know what the DNA of Hollywood films is. So, what we are going to do today is to go back and look at all these together. Scar Face and... the years of these things.
20:00-20:01	focus	MBOA	TE: What's Scare Face?
20:01-20:02	task	SP2	S2: 32.
20:02-20:03	evaluate	SP2	TE: 32.
20:03-20:04	focus	SP2	TE: Mildred Pierce?
20:04-20:05	task	SP2	S2: 45.
20:05-20:06	evaluation	SP2	TE: 45. Well done.
20:06-20:07	focus	SP2	TE: Shane?
20:07-20:08	task	SP2	S2: 53.

20:08-20:09	evaluate	SP2	TE: 53.
20:09-20:12	focus	SP2, SP2, SP2	TE: On the Waterfront?
20:12-20:13	task	SP2	S2: 56?
20:13-20:14	evaluate	SP2	TE: 56.
20:14-20:15	focus	SP2	TE: Taxi Driver?
20:15-20:16	task	SP2	S2: 76?
20:16-20:17	evaluate	SP2	TE: Well done.
20:17-20:18	focus	SP2	TE: Jaws?
20:18-20:23	task	MLOA, MLOA, SP3, SP3, SP3	S2: 75.
20:23-20:24	evaluate	SP3	TE: 75.
20:24-20:35	elaborate	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3	TE: so, we get the chronology here, don't we?Ss: en-hem.C: Yeah and Jaws is actually slightly before Taxi Driver, alright.
20:35-20:38	orientation	MRHGT, MRHGT, MFHGT	TE: So, what we are going to do is we are going to go back in time.
20:38-21:00	focus	SP2, SP2, SP2, SP2, SP2, MBHGA MBHGA, MBHGA, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, MFHGT, MFHGT, MFHGT	TE: We are going to work in team. So work in pairs, in groups of three, I don't really care. And what I want you to do is go around, I've got, you've got to have a slip of paper with the instructions on it and I just want a doc points or quick notes or something like that. We are going to spend half of an hour doing this. Just noting down, noting down some of the key things about these films, alright?
21:00-21:18	prepare	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3	TE: So you are going to look at one film, for instance, this one is political context, identify important aspects of...experience project, remember really interesting in the ULT at the time when the film was produced and distributed of..
21:12-21:13	greeting	SP3	TE: Hey.
21:13-21:18	prepare	SP3, SP3, SP3, SP3, MFHIA	TE: and on the things the film is making a political comment. OK?
21:18-21:25	focus	MBHGA, MBHGA, MBHGA, MBHGA, MBHGA, SP3, SP3	TE: So who wants that one? Who is into the politics? You guys want it?
21:25-21:26	task	SP3	Ss: err, no.

21:26-22:01	focus	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, MFOT, MFOT, MFOT SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1	TE: What I am going to do, I am going to stick these out on the table over there.Grab yourself into pairs.Grab the ones that look good for you. Some of you are doing courses.S11, you are doing commerce? Yes, you might grab the commerce one for instance to bring you back for anything.You are a bit of fan of making money.so come and have a grabbing. Work yourself in pairs.Grab one marker and get to work.Grab one that attracts you, you feel good. Be quick and Google .
22:01-22:02	greeting	SP1	TE: Hey, .. come in.
22:02-22:31	focus	SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, MFOT, MFOT, MFOT, L MLHGT, MLHGT, MLHGT, SP4 MROT, MROT, MROT, MROT, L L, L, L, L, L, MLOT, MBOT	S1: we are doing ..so we are going to grab two. S7: I grab one already. A is gonna to grab one. TE: Grab the good ones before you go. The usually story the whiteboard marker don't work. I will come around to give you a hand.
22:31-22:48	consulting	MBOT, MBOT, MBOT, SP3 MRHGT, MRHGT, MRHGT, SP1 SP1, SP1, SP1, SP1, MLHGT MLHGT, MLHGT, SP3, SP3, SP3	S2: we are writing on the right one? TE: Yes. S2: And on what you've known, all of them? TE: No. Whatever you think pick up, whatever topic you pick up, you've got to do it for every film. Pick up your phone, get to work. S2: Alright. TE: Pick up your phone, get to work. S2: Alright.
22:48-23:03	supervising	SP3, SP3, SP3, MB, MFHIT, MBHIT SPC, SPC, MLHGT, MLHGT, SP3 SP3, SP3, SP3	(TE walks around to look at students)
23:03-23:06	checking	SP3, MFHGT, SPC	TE: I don't care where you start.
23:06-23:13	supervising	SPC, SPC, SPC, MRHGT, MRHGT MRHGT, SRB	(TE walks around to look at students)
23:13-23:36	checking	SRB, SRB, SRB, SRB, SRB, SRB SRB, SRB, MLHGT, MLHGT, MLHGT, MLHGT, MLHGT, MLHGT MLHGT, MBHGT, MBHGT, MRHGT MRHGT, TBB, TBB, TBB, TBB	TE: You are doing technology? You know what you are doing? S2: Yeah. So we should write ..up here. TE: ... you should work. TE: I don't really care where you start. TE: Don't do Nebraska. Nebraska is cast out, protected. S12: Sorry.
23:36:23:55	supervising	TBB, TBB, MLHGT, MLHGT MFHGT, MFHGT, MFHGT, MFHGT MFHGT, MFHGT, MFHGT, MFHGT MFHGT, MFHGT, MFHGT, TFB MRHGT, MRHGT, MRHGT	(TE walks around to look at students)

23:55-25:58	consulting	SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 MBHIT, MBHIT, MBHIT, MBHIT MBHIT, SPC, SPC, SPC, SPC, SPC SPC, SPC, SPC, SPC, MLHIA, MFHIT SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, MBHIT SPC, SPC, MFHIA, MFHIA, MFHIA SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, MBHIA MBHIA, MFHIT, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 MFHIT, SP3, MBHIA, SP3, MFHIT SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3	TE: ...I think it is more about the gap.......gun....everybody...good.
25:58-26:29	supervising	MRHGT, MRHGT, MFHGT, MFHGT SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, MFHGT, MFHGT MFHGT, L, L, MLHGT, MLHGT MBHGT, SP1, MBHGA, MBHGA MBHGA, MBHGA, MBHGA, SP2 SP2, SP2	(TE walks around to look at students).
26:29-26:33	checking	SP2, SP2, SP2, MFHGT	TE: Does anybody need any help? S4, you are going alright? S4: Yeah. TE: Alright.
26:33-26:47	supervising	MFHGT, MFHGT, SP4, SP4, SP4 MBHGT, SP4, SP4, SP4, SP4, MFHGA, MFHGA, MROT, MROT	(TE walks around to look at students).
26:47-26:54	personal	SP1, SP1, SP1, SP1, SP1, SP1, SP1	(TE walks to pod 1 to pick up a note).
26:54-27:07	consulting	SP1, MBOT, MROT, MROT, SP2 SP2, SP2, MRHIT, MRHIT, TRB TRB, TRB, MROT	S4: I don't know if this right? TE: It is probably right.

27:07-27:15	task	MROT, TRB, TRB, TRB, MLHGT MLHGT, MLHGT, SPC	(TE moves to write on the board)
27:15-29:17	consulting	SPC, SPC, SPC, SPC, SPC, MLHIT SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC, MLHIA, MFHIT, SP4, SP4, SP4 SP4, MFHIT, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, SP4, MFHIA SP1, MFOT, MFOT, L, L, L, L, L L, L, L, L, MFOT, TFB, MBHGT MBHGT, MBHGT, MLHGT, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 MB, MB, MF, SP1, SP1, SP1, SP1	TE:...why one you don't know?..and myabe just focus best director...just do the winners...go on to this board to.. SS:...paragraph..something remind me... TE: ...about everyone or shane?...and explotation...justice prevails..
29:17-29:35	supervising	SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, MBOT	(TE walks around to look at students).
29:35-29:40	focus	MROT, MROT, SRB, SRB, SRB	TE: Do a ..one, S4.I think that is gonna be more... than ...
29:40-29:43	task	SRB, SRB, SRB	(TE writes on the board.)
29:43-29:55	supervising	SRB, MLOT, MLOT, MLOT, MLOT MLOT, MFOT, MFOT, MFOT, MROT MROT, CF, CF	(TE walks around to look at students).
29:55-30:20	consulting	CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF	TE: What are you looking? S2: Technology. TE: Oh..... S2: ...on location shot. It is supposed to be.. TE: In a studio. S2: Yeah. OK.
30:20-30:24	supervising	CF, CF, MROT, MROT	(TE walks around to look at students).
30:24-30:35	task	TRB, TRB, TRB, TRB, TRB, TRB TRB, TRB, TRB, TRB, MLHGT	(TE writes on the board.)

30:35-30:47	supervising	MLHGT, MLHGT, MLHGT, MFHGT TFB, TFB, TFB, MLOT, MLOT, MLOT, TFB, TFB	(TE walks around to look at students).
30:47-30:50	task	TFB, TFB, TFB	(TE writes on the board.)
30:50-31:05	supervising	MRHGT, MRHGT, CF, CF, CF, CF MBHGT, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4	(TE walks around to look at students).
31:05-32:15	consulting	MBHIT, MBHIT, MBHIT, MBHIT MLHIT, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, MFHIT SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, MBHIT, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4	TE: Have you seen this one? ... TE: Because in this one, this one.. vertigo shot.. S9: Yes, I was just.. TE: ... Shane...so thinking about where this is...the shark gets shot.. ...
32:15-32:38	supervising	SP4, SP4, SP4, SP4, MFOT, MFOT MFOT, MROT, MROT, SRB, SRB SRB, SRB, SRB, SRB, SRB, SRB SRB, SRB, SRB, SRB, SRB, SRB	(TE walks around to look at students.)
32:38-32:44	consulting	SRB, SRB, SRB, SRB, SRB, SRB SRB, SRB	...color...
32:44-33:00	checking	SRB, SRB, SRB, SRB, SRB, SRB SRB, SRB, MLHGA, CF, CF, MLOT MBOT, MBOT	TE: ...no,no...that is good...think about...
33:00-33:08	task	MLOT, MLOT, MLOT, SLB, SLB SLB, SLB, MRHGT	(TE writes on the board.)
33:08-33:36	consulting	MFHGT, MFHGT, MFHGT, MRHGT MRHGT, MRHGT, MRHGT, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF MFOT	TE: Remember a lot ..is asking... i am not.. S3: But it is not non-diagetic music... TE: In the diegency...diagetic is in fact...and diagency is...world S2: Om, OK.
33:36-33:40	task	TFB, TFB, TFB, MBOT	(TE writes on the board.)
33:40-33:46	supervising	MLOT, MLOT, MLOT, MLOT, MLOT, TFB	(TE moves around to look at students.)

33:46-33:55	task	TFB, TFB, TFB, TFB, TFB, TFB TFB, TFB, TFB	(TE writes on the board.)
33:55-34:13	conferring	TFB, MBHGA, MRHGA, MRHGA MRHGA, CF, CF, CF, CF, CF, CF CF, CF, CF, MFOT, MFOT, MFOT TFB	TE: I don't know. In Muldreid Pierce, she is one of the most amazing characters. Don't you think? S9: Yeah. I was not sure about.. that is old. TE:Yeah. I mean that is a very technical term to...
34:13-34:51	supervising	MBHGT, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, MRHGT, MRHGT, MBHGT, MBHGT, MBHGT MBHGT, MFHGT, MFHGT, MFHGT MFHGT, MFHGT, MFHGT, TFB TFB, TFB, TFB, TFB, MBHGT, CF CF, CF, CF, CF, CF, CF, CF	(TE moves around to look at students.)
34:51-35:14	Regulation	CF, CF, CF, MBOT, MFOT, MFOT L, MBOT, MBOT, MBOT, MBOT MBOTTBB, TBB, TBB, MLOT, MFOT, MFOT, MFOT, MBHIT, MBHIT, SP3, SP3	TE: Don't do Nebraska. Nebraska is cast out, protected. S1: Sorry. S7: I told you. I actually said why not here. TE: That's fine because it is saved for me.
35:14-35:28	focus	SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3, SP3, MRHIA, MFHIA, MFHIA, MLHIA	TE: So we have ....that one high concept, what do you call this one?
35:28-35:33	task	SP4, SP4, SP4, SP4, SP4,	S7: That one we did not cover... Scarface.
35:33-35:40	evaluate	MLOT, MLOT, MLOT, MLOT, MLOT, SLB, SLB	TE: This was not the first topic you have done...
35:40-35:47	focus	SLB, MROT, MROT, MROT, MROT MFOT, MFOT	TE: Where do i put Blacklist?
35:47-35:48	task	MFOT	S1: Blacklist On the Waterfront.
35:48-35:50	evaluate	MFOT, MFOT	TE: OK. Well done.
35:50-36:00	focus	MFOT, TFB, TFB, TFB, TFB, TFB, TFB, TFB, MBHIT, MBHIT	TE: I am gonna put blacklist there, is that alright?
36:00-36:02	task	MBHIT, MBHIT	S1: Yes.
36:02-36:24	checking	MBHIT, SP1, SP1, MBHIA, MBHIA MBHIA, SPC, SPC, SPC, MFHIT SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1	TE: Did you finish? S11: Yes. TE: Excellent, well done. Where is it? S11: It was... TE: Arh, well done, good, good.

			TE: Hey. S9. How are you doing? S9: It was good. TE: Good.
36:24-36:35	personal	SP1, SP1, SP1, MFOT, MFOT, MFOTL, L, MBHGA, MBHGA, MBHGA	(TE moves to place down her notes on the lectern).
36:35-36:54	checking	MBHGA, MBHGA, MBHGA, SPC SPC, SPC, SPC, SPC, SPC, SPC SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC	TE: You are still going. S5, what you are doing? S5: We are doing shane jut over here.... TE: You are alright? S5: Yeah. TE: S4. You get some writing going. S4:Yeah. I get ..here and then.
36:54-37:00	supervising	SPC, SPC, SPC, MBHGA, MBHGA SP3	(TE walks around to look at students.)
37:00-37:07	focus	SP3, SP3, SP3, SP3, MFHGA, MFHGA, MFHGA	TE: When you finish, don't just sit down and chat. Come and have a read at what we have already got. Have a wander around.
37:07-37:16	prepare	MFHGA, MLHGA, SP4, SP4, SP4 SP4, SP4, SP4, SP4	S1: Wide Screen. Wide screen cinema, Shining. TE: Yeah, wide screen cinema in technique category.
37:16-37:20	orientation	SP4, SP4, SP4, MROA	TE: Alight. Let's have a read through of what everybody, what we have done.
37:20-37:46	prepare	SPC, SPC, SPC, SPC, SPC, SPC SPC, MBHGA, MBHGA, MBHGA MBHGA, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3	TE: Remember the whole point of doing this collectively is that all of us working together as a group, which is far more than one of us competing about who gets the rest. This is a collective effort about putting things or puzzle faces in together. You will all work quicker if you work together. So look at that, in about twenty minutes, we have put down some of the key things we have discussed over the last, how many weeks? It is pretty awesome, isn't it?
37:46-38:01	focus	SP3, SP3, MFHGT, MFHGT,MFHGT MFHGT, MFHGT, MFHGT, SP1, SP1 SP1, SP1, SP1, MBHIT, MBHIT	TE: So how about us getting a read? Who is next? we are going to come and have a look at, erm, Nebraska. Why do you think I've got us to do this, S3? what is the point of this?
38:01-38:03	task	MBHIT, MBHIT	S3: erm, refreshing our memory?
38:03-38:05	evaluate	SP2, MBHIA	TE: refreshing our memory.
38:05-38:09	task	MBHIA, SP2, SP2, SP2	S3: Slush, trying to get all the answers together.
38:09-38:10	evaluate	SP2	TE: Yes.
38:10-38:18	focus	SP2, SP2, SP2, SP2, SP2, MFHGT MFHGT, MFHGT	TE: I call it Join the Dots. What did you do in Join the dots? What is it about? You play Join the Dots as a child? Did you play it?
38:18-38:23	task	MFHGT, SP1, SP1, SP1, SP1	S8: er-hum. S3: oh, trying to compare, like XX the movies, each other.

38:23-38:24	evaluation	SP1	TE: Yes.
38:24-38:27	elaborate	SP1, SP1, MBHGT	TE: but when you put, you join all the dots, your picture start to reveal, right?
38:27-38:28	greeting	MBHGT	TE: Hey, P.
38:28-38:48	attendance	MBHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, MBHGT CB, CB, CB, CB, CB, CB, CB, CB, CB CB, CB, CB	TE: wow. coming on in. You guys are all right? Grab a seat. Just in time to reap the benefits of all the hard work we've done. What do you think, P? What do you think of it,hum? You impressed? Look at the funny face.
38:48-39:15	prepare	CB, CB, CB, CB, MFHGT, MFHGT MFHGT, MFHGT, MFHGT, MFHGT MFHGT, SPC, SPC, SPC, SPC, SPC SPC, SPC, SPC, MFOT, SPC, MBHGA, MBHGA, MBHGA, MBHGA, SP3, SP3	TE: OK. S4 is still going. She's doing some pretty awesome stuff on 29th US dollar conversions. The point of doing this is to put in front of us, some of the films we've been looking at. You know the course is coming to an end now. Some of the movies we were sort of saying what count as Hollywood and what doesn't.
39:15-39:38	focus	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, MBOT, MBOT, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB	TE: Can we see stuff here that's giving us a sense of what's Hollywood and what's not? Because I want us to start thinking about this one over here. Because, is every single film that is made in the US Hollywood? Anybody want to go out there on a xx and make a decision on that one?
39:38-39:42	task	TBB, TBB, TBB, TBB	S3: I think no.
39:42-39:43	focus	TBB	TE: J, You show interest.
39:43-39:45	task	TBB, TBB	S2: No, I am saying I don't want to answer. S6: I would say no but I am not sure why. S3: Yeah, I would say no.
39:45-40:00	focus	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB MFHIT, MFHIT, MFHIT	S1: What is the question? TE: Is every single film that is made in the US counting as Hollywood? S3 is absolutely determined she had no or "you don't want to answer"? S3: No, I don't think it is. TE: You don't think it is. S2 is backing out of the question.
40:00-40:02	task	MFHIT, MFHIT	S2: hard to say.
40:02-40:09	evaluate	MFHIT, MFHIT, SP3, SP3, SP3, SP3 SP3	TE: You don't know? This one, I want us to focus on this film in a moment when these guys are over, finished.
40:09-40:25	checking	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, MFOA	TE: You done? S6 and S10: we think so. TE: Applaud for you two. Well done. TE: S4, you are going to keep, oh, you are doing.. S4: I've got Scar Face. They did it, whatever.

			TE: Yeah, cover it if you can. If you can listen while you do it, is that alright? S4: Yeah. TE: Cool.
40:25-40:33	prepare	MFOA, MFOA, MFOA, MFOA, MFOA, MFOA, MFOA, MFOA	TE: Alright. Do you remember I was saying what counts as Hollywood and what doesn't? Because I want to settle things on this one.
40:33-40:47	homework	MFOA, MFOA, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF	TE: Who's seen Nebraska? (Students raising hands) TE: Oh, come on guys, you really need to watch these films before you come to class. You need to have a text of xx before you come to class.
40:47-40:59	focus	CF, CF, CF, CF, CF, CF, CF, CF, CF CF, MBHIT, MBHIT	TE: Anyway, Nebraska. For those of you who have watched it, what I want us to think about is: is it or is it not Hollywood?
40:59-41:00	task	MBHIT	S1: It is Indie Hollywood.
41:00-41:01	evaluate	MBHIT	TE: It is Indie Hollywood. It is Indie-wood.
41:01-41:07	homework	SP1, MBOT, MBOT, MBOT, MBOT MBOT	TE: Alright. Who's done the reading? (S5 raising hand). TE: Yeah, S5.
41:07-41:10	prepare	MBOT, MBOT, MROT	TE: There is a different, a distinction in the reading that we did, so this basic theoretical concept of the difference between Independent cinema and Indie cinema.
41:10-41:25	focus	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, MLOT MLOT, MLOT, MFOT	TE: Can you remember in the lecture what that distinction is? Can anyone help me with that, S2?
41:25-41:50	task	MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, MFOT, MFOT L, L, L, L, L, L, L, L, L, L, L, L, L, L	S2: wasn't independent founded by, like, like in the past? Founded by independent studios whereas now those independent studios are mainstream, so now indie films are more about style and erm, vibe. I think he said vibe.
41:50-42:04	evaluate	L, L, L, L, L, L, L, L, L, L, L, L, L	TE: Vibe. Let's use technical term, Vibe. You are struggling, S2, because it is hard. This is probably the hardest thing to define of all. I mean, High Concept, easy. You read through last week. High Concept was really easy.
42:04-42:09	focus	L, L, L, L	TE: Why was it so easy? We just got it.
42:09-42:10	task	L	S1: Because it is a basic term.
42:10-42:16	evaluate	MLHGT, MBHGT, SP4, SP4, SP4 SP4, SP4	TE: It is a basic term but why it is so easy? why did you all just, last week was so easy, wasn't it?
42:16-42:20	task	SP4, SP4, SP4, SP4	S1: When I read High Concept, I feel like it is almost in our age.
42:20-42:29	evaluate	SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4	TE: you are familiar with it. You are really familiar with it.

42:29-42:39	elaborate	SP4, SP4, SP4, SP4, MRHGT, SP1 SP1, SP1, SP1, MFOA	TE: You still live in a world when High Concept is the dominant product of Hollywood. But now we move into this one. Indie is incredibly difficult to define. I think the Independent film scholars have been battling over this for decades: how do you define Indie?
42:39-42:45	focus	CF, CF, CF, MBOT, SP1, SP1	TE: And that is the point of going around here. So, let's have a look from here. Which one made the most money directed, S4?
42:45-42:47	task	SP1, SP1	S4: Indiana Jones and XX.
42:47-42:59	evaluate	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1	TE: isn't it, erm, 29, xx made 2.23 billion dollars, xx in profit. That is a huge amount of money, isn't it?
42:59-43:03	focus	SP1, SP1, SP1, SP1	TE: But we wonder if every single of the these has made a pretty healthy return?
43:03-43:05	task	SP1, SP1	S4: Oh, yeah. None of them, like, lost money.
43:05-43:07	evaluate	SP1, SP1	TE: Yeah.
43:08-43:14	focus	SP1, SP1, MFHGA, MFHGA MFHGA, MFHGA, CF	TE: And who did the awards one? Who is doing the awards. You guys were doing the awards, weren't you? Did any film not winning an Oscar?
43:14-43:16	task	CF, CF	S9: err, yeah.
43:16-43:21	focus	CF, CF, CF, CF, CF	TE: Which one? S9: Which one didn't win an Oscar? S9: er, sorry? TE: Did they all win Oscars?
43:22-43:26	task	CF, MBHGT, MBHGT, MBHGT MBHGT	S9: Oh, no. Someone, er, some films just nominated.
43:26-43:28	evaluate	MBHGT, SPC	TE: Just nominated.
43:28-43:30	focus	SPC, SPC	TE: But they are all at least in the awards season, weren't they?
43:30-43:31	task	SPC	S9: Yeah.
43:31-43:32	evaluate	MFHGA	TE: OK.
43:32-43:37	elaborate	MFHGA, MFHGA, MFHGA, SP1, SP1	TE: So they are all profit-making films and they are all sort of recognized, critically re-knowned.
43:37-44:06	focus	SP1, SP1, SP1, SP1, SP1, SP1, SP1 MBHGT, MBHGT, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, MBHIT MBHIT, SPC, SPC	TE: Now, what do we think about the story ends the way it is, happy endings? Which one has happy endings? Scar Face? S6: Well. You said it was a happy ending, you were based, like from the standpoint of the time, like it was in a preoccupied ending like justice prevailed. TE: Yeah. But he is a hero. He gets going down, isn't he? It is a difficult one, that one. Mildred Pierce, happy ending?

44:06-44:07	task	MBOA	Ss: No.
44:07-44:08	evaluate	MBOA	TE: No.
44:08-44:09	focus	MBOA	TE: Shane?
44:09-44:10	task	MBOA	Ss: Yeah.
44:10-44:12	evaluate	MBOA, SP3	TE: (imitating) yeah, you Shane.
44:12-44:20	focus	SP3, SP3, MF, MF, MF, MF, MF, MF MF	TE: On the Water Front, happy ending? staggers?
44:20-44:22	task	MF, SPC	Ss: over the lines.
44:22-44:25	focus	MLOA, SP4, SP4	TE:Taxi Driver? Oh,huhuhuhu. we struggled with that one, didn't we? Happy ending?
44:25-44:26	task	SP4	S2: Maybe.
44:26-44:29	evaluate	SP4, SP4, SP4	TE: Maybe? Maybe not, a sort of dream.
44:29-44:33	focus	SP4, MB, MB, MB	TE: Jaws, happy ending? kick off in the sunset.
44:33-44:34	task	MB	(Student nodding)
44:34-44:47	focus	MB, MFOT, SPC, SPC, SPC, SPC MFOT, SPC, SPC, SPC, SPC, SPC SPC	TE: Alright. What else we've got here? Black and white, black and white, color, black and white, color, color. what's the other main technical stuff that come through, you guys worked on that, didn't you?
44:47-44:48	task	MBOT	S2 and S3: Em-hum.
44:48-44:49	focus	MBOT	TE: What are you thinking? Over here.
44:49-44:54	task	MBOT, SP3, SP3, SP3, SP3	S2 and S3: we struggled a bit because we weren't sure of what was too, too obvious.
44:54-44:58	prepare	SP3, SP3, SP3, SP3	TE: There was really an obvious one, for this one. Sound.
44:58-45:03	task	SP3, SP3, SP3, SP3, SP3	S2 and S3: Yeah, we have got, we have sound. I underline sound to emphasize that.
45:03-45:05	focus	SP3, SP3	TE: Mildred Pierce. Where you are?
45:05-45:06	task	SP3	S3: Car, erm.
45:06-45:07	evaluate	SP3	TE: Cars, yeah.

45:07-45:08	task	SP3	S3: Black and white, almost done.
45:08-45:18	extension	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3	TE: Lighting I think should be one for that movie set. Shane, obviously, wide screen. Gunshot sounds and then the wire action for the gunshot. S2: wide shot.
45:18-45:19	focus	MFOT	TE: On the Waterfront, what did you find?
45:19-45:21	task	SPC, SPC	S2 and S3: location and wide screen.
45:21-45:23	evaluate	SPC, SPC	TE: xx down, location and wide screen.
45:23-45:27	extension	SPC, SPC, SPC, SPC	TE:So that were both, this is when location shooting really starts to come in.
45:27-45:28	focus	SPC	TE: Taxi driver?
45:28-45:34	prepare	SPC, SPC, SPC, SPC, SPC, SPC	TE: Color. Extra-diegetic music, yeah?
45:34-45:36	task	SPC, SPC	S2 and S3: Color, question mark, haha.
45:36-45:37	evaluate	SPC	TE: Em-hem.
45:37-45:40	focus	SPC, SPC, SPC	TE: And over here? Special effects start to come in, don't they?
45:40-45:41	task	MBOT	S2 and S3: Yeah.
45:41-45:42	evaluate	MBOT	TE: Alright.
45:42-45:43	task	MBOT	S2: Under-water camera.
45:43-45:44	evaluate	MBOT	TE: OK.
45:44-45:47	focus	MBOT, SP3, SP3	TE: Politics, probation, good. Who did this one?
45:47-45:48	task	SP3	(S5 hands up)
45:48-45:49	evaluate	SP3	TE: It is hard. Well done, guys.
45:49-46:03	elaborate	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, MFOT MFOT	TE: Probation, gangster kind and being forced to stand to make a political stance, which seems a little bit fake. Arrm, end of World War Two. Women having to return to their working base and that attention of women in workplace.
46:03-46:05	evaluate	SP3, SP3	TE: That's really good, well done.

46:05-46:07	focus	SP3, SP3	TE: manifest destiny. Who wrote that?
46:07-46:08	task	SP3	(S8 hands up)
46:08-46:09	evaluate	SP3	TE: Well done, Bravo.
46:09-46:23	focus	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3	TE: I want us to think about manifest destiny there throughout all of these. Think about manifest destiny coming right around here. Did you think about manifest destiny when you're watching Nebraska? It is weird, isn't it, when you think about these terms?
46:23-46:24	task	MBOA	(student nodding)
46:24-46:36	evaluate	MBOA, SP3, SP3, SP3, SP3, MFOT MFOT, SPC, SPC, SPC, SPC	TE: End of World War Two, Power Wresting, Cold War, communist switch hands, Hugh ACT, Blacklist. well done. Xxx, Vietnam War, Richard Nixon, xx massacre. Good, well done over there. The sixties, disillusionment.
46:36-46:45	extension	SPC, SPC, SPC, MFOT, MFOT, MFOT, SP1, SP1, SP1, SP1	TE: The code is starting to crumble at this point and this is where the rating system come in. So all the way through here, we have the code, remember?
46:45-46:51	evaluate	MBOT, MBOT, MBOT, MBOT MBOT, SPC	TE: And over here, the social, political disillusionment, a form of escapism. well done.
46:51-46:53	extension	SPC, SPC	TE: and the rating system come in here.
46:53-47:09	evaluate	SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC, SPC	TE: What do i miss, audience is teenagers. We get the exploitation type over here. Teens and young adults. This is actually a pretty lease audience as well but a lot of audience one. who did this? Good. Everybody, everybody, everybody.
47:09-47:17	enhancement	SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC	TE: Because back then, remember 19 million US citizens are going to the cinema every week. So just everybody went and the film had to appeal to everybody.
47:17-47:27	evaluate	MBOA, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3	TE: Hoard Hox. Who is the Michael Ketie, who is connected to the blacklist, that kind of stuff. Well done.
47:27-47:32	extension	MFOT, SPC, MBOA, MBOA, SP3	TE: Xx (a name), xxx (a name), so this are the film school guys.
47:32-47:33	evaluate	SP3	TE: OK. Well done, everybody.
47:34-47:44	orientation	MBOT, MBOT, MBOT, MBOT, TBB TBB, TBB, TBB, TBB, TBB, TBB	TE: Now let's do the same exercise collectively over here. Let's find out where this sits in the Hollywood DNA.
47:44-47:48	focus	TBB, TBB, TBB, TBB	TE: Where should we start? What's the year, this one?
47:48-47:51	task	MROT, MROT, TBB	S1: 2013. TE: Sorry? S1: 2013.
47:51-47:52	evaluate	TBB	TE: 2013.

47:52-47:58	elaborate	TBB, MLOT, TBB, TBB, TBB, TBB	TE: so made a big leap, haven't we?
47:58-47:59	focus	TBB	TE: Let's start with technical.
47:59-48:03	task	TBB, TBB, MROT, MROT	S2: It is black and white, for some reason.
48:03-48:04	evaluate	TBB	TE: Em (write "B+W").
48:04-48:05	focus	MLOT	TE: what's going on there?
48:05-48:06	task	TBB	S2: I don't know.
48:06-48:10	prepare	MFHIT	TE: Why would you get, how many black and white films have you seen, S2?
48:10-48:17	task	MFHIT, MFHIT, MFHIT, MFHIT MFHIT, MFHIT, MFHIT, MFHIT MFHIT, MFHIT	S5: It wasn't, didn't we already say it was meant to reflect the view of, like xxx, a small town.
48:17-48:19	focus	MFHIT, SP1	TE: Who found it beautiful?
48:19-48:22	task	SP1, SP1, SP1	S1: I find black and white make it better.
48:22-48:28	focus	SP1, SP1, SP1, SP1, SP1, SP1	TE: How would that film be made if that was in color?
48:28-48:30	task	SP1, SP1	S2: Probably, a little bit happier, exciting.
48:30-48:32	focus	SP1, SP1	TE: Happier? Did you think, S4?
48:32-48:48	task	SP1, SP1, MFOT, MFOT, MFOT, L MBOT, MBOT, MBOT, SP1, SP1 MFHIA, MFHIA, MFHIA, CF, CF	S4: I want to say it can be commercially black and white. If you've got any color but you sort of want to be melon color film, then it is gonna look really dry. Because the color was already paid out. Graphically mean black and white or xx make it better or xx small but it stills provides that sort of immersion.
48:48-48:49	evaluate	CF	TE: Em-hem.
48:49-48:56	focus	CF, CF, CF, CF, CF, CF, CF	TE: What did you notice about the sound of the film? Anybody pay attention to that?
48:56-49:07	task	CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF	S1: They have a slight long gap of silence. Like the car driving, basically, there is no sound at all.
49:07-49:10	focus	CF, CF, CF	TE: What do you hear? Is it silence?
49:10-49:11	task	CF	S1: No.
49:1-49:16	evaluate	CF, MFOT, MFOT, TS, TS	TE: Let's have a look. Hem, OK.

			(display the film on the shared screen).
49:16-49:38	set-up	TS, TS, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS	TE: How I get this play or is it not playing? Oh, here we go, the big triangle in the middle of screen. (55:46-film starting playing) TE: isn't she an amazing character?
49:38-49:50	elaborate	TS, TS, TS, TS, TS, TS, TS, TS MLHGT, MLHGT, MLHGT	TE: One of these things you notice about the film. There is absolutely no extra-diegetic music until about 12 minutes in. All you hear is diegetic sound.
49:50-50:00	focus	MBHGT, MBHGT, SP2, SP2, SP2, SP2, SP2, SP2, MFOT, MFOT	TE: OK, who can remind me the difference between diegetic and non-diegetic in relation to diegecency, S1?
50:00-50:07	Task	MFOT, MROT, MROT, TS, TS, TS, TS	S1: Erm, this might be wrong but isn't diegetic in the movie?
50:07-50:08	evaluate	L	TE: Yes.
50:08-50:10	task	L, L	S1: And non-diegetic is outside of the, like sound track.
50:10-50:11	evaluate	L	TE: Good.
50:11-50:20	focus	L, L, L, L, L, L, L, L, L	TE: So what is, the diegetic comes from the diegecency, what is diegecensy? The diegecency is? You are nearly there.
50:20-50:26	task	L, L, L, L, L, L	S3: You said it. TE: I did, the alternative and hope. S3: I know.
50:26-50:28	prepare	L, L	TE: It is true of novel and it is true of film.
50:28-50:30	task	L, L	S2: xx, is it?
50:30-50:31	evaluate	L	TE: No, the diegecency.
50:31-50:59	elaborate	L, L, L, L, L, L, L, L, L, L, L, L, L L, L, MLHGT, MLHGT, MLHGT MLHGT, MBHGT, MBHGT, MBHGT SP1, MFOT, MFOT, MFOT, TS	TE: It is a technical term but if you are not film, not all doing film studies get this, so I am just trying to help us on the technical stuff. The diegecency is the story world so the extra and non-diegetic is the non-story world. What do we notice in this film, I actually note it down, is we don't hear any extra-diegetic sound at all until the 12th minute, which is quite a xx in and what do you hear is the sound of the extra girlfriend. (display the sound of the extra girlfriend).
50:59-51:06	focus	TS, TS, TS, L, L, L, L	TE: Didn't we recognize the actor? S2: The woman? TE: No, the guy.
51:06-51:07	task	L	Ss: Yeah.

51:07-51:08	focus	L	TE: From?
51:08-51:17	task	L, L, L, L, MBHGT, MBHGT, MBHGT, SP1	S3: We don't know. S1: He was..(inaudible) Ss: Oh, Yeah. He is from some Xx now (a name of movie?) but I don't know.
51:17-51:18	evaluate	SP1	TE: Yes.
51:18-51:20	focus	SP1, SP1	TE: What are you watching at this moment? Come on, I am being torturing.
51:20-51:22	task	SP1, SP1	S2: Oh, he is in. Oh, I watched that.
51:22-51:36	elaborate	SP1, SP1, SP1, SP1, SP1, SP1, SP1 MRHGA, MRHGA, CF, CF, MFOT L, L, L	TE: so here the diegetic sound is the phone, the doors being shut. Xxx, I went over the topic. That's the first time you hear extra-diegetic sound, that music. Can you hear? The actors aren't hearing that, right. They will go, "ohm, where is that music ?"so we compare that, to remember we turn Jaws out loud last week.
51:36-52:17	elaborate	L, TS, TS, TS, TS, TS, TS, TS, TS, L MLHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT, SP1, SP1, SP1, SP1, SP1, MROT, MFOT, MFOT, TS TS, TS, MLHGT, MBHGT, MBHGT MBHGT, MBHGT, MBHGT, SP1 SP1, SP1, SP1, SP1, SP1 ,SP1, SP1	TE: so here the diegetic sound is the phone, the doors being shut. Xxx, I went over the topic. That's the first time you hear extra-diegetic sound, that music. Can you hear? The actors aren't hearing that, right. They will go, "ohm, where is that music ?"so we compare that, to remember we turn Jaws out loud last week.
52:17-52:22	focus	SP1, SP1, SP1, SP1, SP1	C: Do you remember the sound track of Jaws, what was the sound like? S3: like what kind of movie did the sound like? C: Yeah. Did you remember?
52:22-52:23	task	SP1	S3: erm.
52:23-52:36	evaluate	SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1	TE: What is the music, and duum, duum (imitating the sound), like Hitchcock strings. Yeah?
52:36-52:52	focus	MFOA, MFOA, MFOA, CF, CF, CF CF, CF, CF, MBOT, MBOT, MBOT MBOT, MBOT, MBOT, MBOT	TE: OK. What else can we link through to this? How is this different from and similar to the obvious stuff that is going on. Is it got a star?
52:52-52:53	task	MBOT	S1: Isn't the old guy considered a star?
52:53-52:54	focus	MBOT	TE: Who is he?
52:54-52:56	task	MBOT, MBOT	S1: I don't know. S2: Nora xx's dad (a name of actor).
52:56-52:58	evaluate	TBB, TBB	TE: Nora xx's dad. Well done.

52:58-52:59	elaborate	TBB	TE: Michael Brucestein.
52:59-53:10	focus	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB	TE: someone google it for me. Who is he? S3: Brucestein? TE: em-hum. Anyone recognize him from anything?
53:10-53:18	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB	S2: wasn't he kind of like supporting role before this? Ss: It says ...(inaudible) Hollywood but it comes out this year.
53:18-53:36	elaborate	TBB, TBB, TBB, MFOT, MFOT, MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, TFB, SP1, SP1 SP1, SP1	TE: He was an actor from this period. This sort of very famous, classic Hollywood cinema xx and Yes, he is in Nora xxx (a film) but in this, a lot of actors, they are not house-hold names, aren't they?
53:36-53:39	focus	SP1, SP1, SP1	TE: You recognize any one of them?
53:39-53:44	task	SP1, SP1, SP1, SP1, SP1	S1: I recognize xx but that's it.
53:44-53:45	evaluate	SP1	TE: Em-hum.Em-hum.
53:45-54:23	extension	SP1, SP1, SP1, SP1, SP1, SP1, MBHGT, MBHGT, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1 SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, MBHGA MFHGA, SP1, SP1, SP1, SP1, SP1,SP1	TE: OK.This is really interesting, isn't it, how we starting to see cross-over between TV and film? What is going on with, who watches most films now at home? And you are watching things like, I don't know, Game of Throne, Breaking Bad, xx (a movie or TV name). what are you noticing about our screen watching habits and how they shifting? A lot of what we are watching now, the Crown, has the production value of cinema. But we are watching them in series.
54:23-54:25	focus	MBOT, MBOT	TE: What else is different of this film from Hollywood?
54:25-54:39	prepare	MBOT, MBOT, MBOT, MBOT, TBB TBB, TBB, TBB, TBB, TBB, TBB, TBB, TBB, TBB	TE: I mean, are we going to call this part of the Hollywood DNA or not? What else that we notice about Nebraska sets the path from everything else we're seeing here from the screen.
54:39-54:46	homework	TBB, TBB, TBB, TBB, TBB, TBB TBB	TE: Who has seen Nebraska? This is where I need to know if people actually watched it. (7 students raise hands) TE: Alright, Guys.
54:46-54:51	focus	TBB, TBB, TBB, TBB, TBB	TE: S2, what's struck you about this film? We are going to go by one bit of time.
54:51-55:18	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB	S2: Erm, I found that I couldn't tell basically, I don't know if this is just me, I couldn't tell whether he had the delusion or not the whole way through, like he is actually struggling with mental issues. TE: some intellectual impairment. S2: Yeah. Erm. I guess that is what I trying to figure out the whole movie whether he was just like, he actually knew what he was doing or he actually had, like a disability.
55:18-55:19	evaluate	TBB	TE: Em-hum.

55:19-55:22	focus	TBB, TBB, TBB	TE: S8. When you see the film, could you describe it in 25 words or less?
55:22-55:27	prepare	TBB, TBB, TBB, TBB	TE: Remember that is High Concept, right? Give it a go.
55:27-55:34	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB	S8: Father and son goes on trip to save a million dollar reward.
55:34-55:37	evaluate	TBB, TBB, TBB	TE: That is pretty good.
55:37-55:40	task	TBB, TBB, TBB	S1: on the 25th .
55:40-55:41	evaluate	TBB	TE: on the 25th .
55:41-55:49	focus	TBB, TBB, TBB, TBB, MFHIT MFHIT, MFHIT, CB	TE: what people have said, S5, what is it about?
55:49-56:00	task	CB, CB, CB, CB, CB, CB, CB, CB CB, CB, CB	S5: The over-arching things is family and building relationships. But the plot is just, i got to say they go and get the money because he think he could win.
56:00-56:01	focus	CB	TE: What happens?
56:01-56:10	task	CB, CB, CB, CB, CB, CB, CB, CB, CB	S5: And that is ever all in parts of his mind and in the end he doesn't win.
56:10-56:15	evaluate	CB, CB, CB, CB, CB	TE: But does he win?
56:15-56:30	task	CB, MBOT, MBOT, MBOT, MBOT MBOT, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB	S2: He wins in the journey, not financially. TE: Hahaha. S1: It.. (inaudible) on the staring point, so you can say he is. Because he gets his truck and his compressor and then it is happening...(inaudible)
56:30-56:32	focus	TBB, TBB	TE: How would you describe the film in terms of genre?
56:32-56:44	prepare	TBB, TBB, TBB, TBB, MFHGT MFHGT, MFHGT, MFHGT, SP2 MBOT, TBB, MFOT	TE: This is hard this way because Indie film is hard to define, it is hard to pin down. And we go back to this distinction between Independent,
56:44-56:57	set-up	MFOT, MFOT, MFOT, MFOT, MFOT SP1, MBOT, MBOT, MBOT, MBOT TBB, TBB, ML	TE: oh man (the marker is not working, walking and throw away the marker) and Indie preciously...(inaudible) the whiteboard might not be working. There is a kind of, oh, this is good (draw the line that links Independent and Indie, the new marker).
56:57-57:47	prepare	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB	TE: There is a technical answer to what is Independent, which is not made by the studio. Now remember the studio system is really dominant all the way until really about Taxi Driver when it all starts to collapse and the Big Five. Remember there is this big kind of paramount finding over here, which forces the studios to disable themselves, to de-articulate themselves from the theaters so they are basically a monopoly till about here. And at this point, they stop actually making films and start distributing them for Independent cinema makers. So it is a technical term for Independent, which is Independent filming. It hasn't come from the major studio. But

		TBB, TBB, TBB, TBB, TBB, MFHIT MFHIT, MFHIT	then we got this idea of Indie and we are struggling with it. It is hard because you can't know when you see it, don't you?
57:47-57:48	focus	SP3	TE: What were you gonna to say, S3?
57:48-58:05	task	MBOT, MBOT, MBOT, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB	S3: Well, I was just gonna say is, erm, the difference Indie is more of genre that is like, erm, it is deliberately made to be Indie. Does that make sense? Whereas Independent is sort of like.
58:05-58:09	evaluate	TBB, TBB, TBB, TBB	TE: You are going around the circles, aren't you? S3: Like, yeah, but it is a genre TE: It is Indie because it is Indie.
58:09-58:18	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB	S3: Like, Independent isn't force of trying to be, like that, yeah.
58:18-58:34	elaborate	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB	TE: On one of the readings, teenage mutant into turtles is Independent. S3: Em-hum. TE: All of those Lord of Rings one, technically are Independent. Would you, but they have a lot in common with High Concept, don't they?
58:34-58:40	focus	MLHGT, MLHGT, MLHGT, MLHGT MFHGT, MFHGT	TE: What else would you call Indie? What are the other things which give Indie adjective?
58:40-58:41	task	SP3	S1: Music?
58:41-58:42	evaluate	MBHIA	TE: Music.
58:42-58:48	focus	MBHIA, CB, CB, CB, CB, CB	TE: How do you know Indie music from non-Indie music?
58:48-58:49	task	CB	S1: How popular is.
58:49-58:53	evaluate	CB, CB, CB, CB	TE: Well. These movies are making a lot of money.
58:53-58:59	task	CB, CB, CB, CB, CB, MBHIA	S4: You mean the genre and the sound quality, a lot of can tell the recording equipment?
58:59-59:00	evaluate	MBHIA	TE: Ar-ha.
59:00-59:10	elaborate	SP2, MBOT, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB	TE: So this is have something more to do with looking at the film but there is something we are looking about commerce, right? How much money these things make.
59:10-59:29	task	TBB, TBB, MFHIT, MFHIT, MFHIT MFHIT, CB, CB, CB, CB, CB, CB, CB CB, CB, CB, CB, CB, CB, CB, CB, CB CB, CB, CB, MBOT, MBOT, MBOT TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, MRHGT	S1: Yeah, but like, I wasn't speaking like made of money in terms of music. Like if you are not looking at something for like ages. It suddenly pops up with one song album. It is gonna be things people look at and say.

59:29-60:01	Elaborate	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB	TE: OK.There is something I hear about being in the know or being not cool, non-mainstream. That is a really helpful term, because what we start finding here. I bet S1 he is sort of wrestling with it. You wrestle with it because this is hard, this is really hard to define. So don't worry if this ends with question marks coming out of your head, this is hard. You start to find out if you defines things like Indie based on what is not.
60:01-60:08	focus	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB	TE: How to know what it is? Would you agree xx is Indie music?
60:08-60:10	task	TBB, TBB	TE: How to know what it is? Would you agree xx is Indie music?
60:10-60:11	evaluate	TBB	TE: Ar-ha.
60:11-60:16	task	TBB, TBB, TBB, TBB, TBB	S1: Anyway it is not. S2: I also think this is now more than what is was then.
60:16-60:17	evaluate	TBB	TE: Wow..(inaudible)
60:17-60:29	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB	S2: If you think about the Beatles when they were popular, we were just like a boy band like One Direction. But now, whatever 40 years later, it is Indie, it is Indie to listen to the Beatles and being interested in Beatles.
60:29-60:30	evaluate	TBB	TE: OK.
60:30-60:41	focus	MLHIT, MLHIT, MFHIT, MFHIT SP2, SP2, SP2, SP2, SP2, SP2, SP2	TE: so what is it because S1 is onto the same idea. Is something about not being part of a mass or a crowd?
60:41-60:59	task	SP2, SP2, MFHIT, MFHIT, MFHIA MFHIA, MFHIA, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4	S2: Yeah, I guess because it is not the norm now to like listen to the Beatles so you do, that makes you Indie. And I guess in 40 years, girls or boys or whoever are listening to One Direction, is now not into that anymore, maybe that listen is Indie.
60:59-61:02	evaluate	SP4, MFHIA, MFHIA	TE: You are really onto something here. ...(inaudible) pick it up.
61:02-61:39	task	MFHIA, MFHIA, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1, SP1 SP1, SP1, SP1, SP1, SP1, SP1 ,SP1 MFHIA, CF, CF, CF, CF, CF, CF, CF CF, CF	S7:It is about not wanting to be the same as everyone else. You want to be different, so you are gonna listen to, I mean listening to Beatles when everyone else is listening to this, so OK, cool, good for you but like, you know what I mean. I think that movie is like looking at us black and white in 2013, we kind of do this cool thing, you know what I mean but it is kind of try hard. S10: Is that the same as people now listening to xx was a xx way or xx because they were the norm back then but not now with the people listening to them?
61:39-61:41	evaluate	CF, CF	TE: I think you are onto something with this.
61:41-61:44	task	CF, CF, CF	S5: So you are saying that Indie is a lifestyle?

61:44-61:50	evaluate	CF, MBHGT, MBHGT, MBHGT MBHGT, MBHGT	TE: Woo-wow. Woo-wow.
61:50-61:51	focus	MBHGT	TE: What do you think?
61:51-61:52	task	MBHGT	S6: Yeah, I agree.
61:52-61:57	focus	SP4, MFHGA, MFHGA, MFHGA, CF	TE: Would you, who is back S5 on this one, Indie is lifestyle?
61:57-62:28	task	CF, CF, CF, CF, CF, MRHGT, MBHGT, MBHGT,MBHGT, MBHGT SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 MFHGA, MFHGA, MFHGA, MFHGA MFHGA, CF, CF	(S2 and S3 raise hands) S7: Is it about, oh, I want, because you did earlier xx is really, it's only got two releases in Sydney, I bet it is, 'oh, wow, I am gonna see it next week'. There is certain sense of which you are in the know, you notice something, you won't just going along to see the latest big blog busters because you've been told to ...(inaudible). You are in the know, You are sort of cool in there, you know about it.
62:28-62:30	focus	CF, CF	TE: What was that?
62:30–62:31	task	CF	S1: xx
62:31-62:32	evaluate	CF	TE: OK.
62:32-62:41	elaborate	CF, CF, CF, MLHIT, CF, CF, CF, CF CF	TE: So, there is something here about not just being about everybody because S5 you are going around and look at the audience stuff.
62:41-62:48	focus	CF, CF, CF, CF, CF, MBHIT, MBHIT	TE: The audience was everyone, everyone and then suddenly, S6, what is the problem we've got here?
62:48-62:59	task	SP1, SP1, SP1, MBOT, MBOT, MBOT MBOT, MBOT, MBOT, MBOT, MBOT	S6: Something to do with money.
62:59-63:00	focus	MBOT	TE: If you really get a really tiny audience, how you are going to make a lot of money? Because what you are doing here is segmenting the audience.
63:00-63:06	task	MBOT, MBOT, MBOT, TBB, TBB TBB	S6: If you look at the project of Nebraska versus how much they made, it has .. more to put other films.
63:06-63:09	focus	MBHIT, SP2, MBOT	TE: S4. what do we get, so what do we go, what is the budget?
63:09-63:20	task	MBOT, TBB, TBB, TBB, MLOT MLOT, MLOT, TBB, TBB, TBB MFHIT	S6: The budget is 13.5 million and it make 27.7. S1: That costs 13.5 million. S2: Yeah,I was thinking that. S6: I was surprised what I. S1: How much are they paying the actors?

S6: Maybe like a million.

Time	Type	Codes	Transcript
63:20-63:23	focus	SP2, SP2, SP2	TE: How did they spend so much money?
63:23-63:42	task	SP2, SP2, SP2, MFHIT, MFHIT, MFHIT, MFHIT, MFHIT, MFHIA MFHIA, MFHIA, MFHIA, SP4, MBOT, MBOT, MBOT, TBB, TBB TBB	S1: Because it was... and then there were two small towns. S6: Yeah, it is not like no money making but it is still like a small margin then. Most of the others make like quite a lot.
63:42-63:47	evaluate	TBB, MFHIT, MFHIT, MFHIT, MFHIT	TE: so if look at the cost verse box, Yeah, that's it. That is a healthy little xx.
63:47-63:52	focus	MFHIT, MRHIT, SPC, SPC, SPC	TE: But we are not in, what was it, S4?, 2.23 billion?
63:52-63:59	task	SPC, SPC, MFHIA, MFHIA, MFHIA MFHIA, MFHIA	S4: Oh, yeah. That's ridiculous. Can I just ask because anyone know there is a screen Cannes in 25 meeting?
63:59-64:03	focus	MFHIA, MFHIA, CF, MBOT	TE: Someone google that. S3: In where? S4: In Cannes, film festival.
64:03-64:15	task	MBOT, MBOT, MBOT, MBOT, TBB TBB, TBB, TBBM, TBB, TBB, TBB TBB	S4: It is sort of noticeable trend of Indie film at the moment that if you don't get the screen at Cannes, you don't make money. It's, and if you do get screen at Cannes, you do make money because that is the only way you get the ultrical run as an Indie film.
64:15-64:17	evaluate	TBB, TBB	TE: Good observation there.
64:17-64:18	focus	TBB	TE: What's Cannes?
64:18-64:19	task	TBB	S4: It is a film festival.
64:19-64:20	evaluate	MRHIT	TE: OK.
64:20-64:22	focus	TBB, TBB	TE: What are some other ones? Some other important ones?
64:22-64:23	task	TBB	S6: Sundance.
64:23-64:24	evaluate	TBB	TE: Well done. Sundance.
64:23-64:34	focus	MLOT, TBB, TBB, TBB, MRHIA TBB, TBB, TBB, TBB, MRHIA	TE: What the other ones? What's, good observation here, S4, What's the significance of film festivals?
64:34-64:41	task	MRHIA, MRHIA, TBB, TBB, TBB TBB, TBB	S4: They lure, like attentions to Indie films that wouldn't otherwise get accepted over an advertising budget from the big studio.

64:41-64:42	evaluate	TBB	TE: En-hem.
64:42-65:23	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, MLOT, MFOT, MFOT MFOT, MFOT, MFOT, MFOT, MROT L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, MROT, L, L, L, L, L	S1: And then on the social media you talk about it more. It is like xx who gets really popular in 20 minutes Stanmulation or something. S4: Yeah. S4: Although xx is also incredibly very famous to begin with. S1: Yeah. Yeah. S7: Because this whole thing of, "oh, look at me, I am going to see an Indie film, I am so cool," like you know what I mean, it is like a film festival, "wooh" (students laugh), like, it is my other point is that S2 and S3: That's really. It is Indiewood. S4: Yeah, it is true. S7: Let's go and see this cool black and white film at a film festival and post about it on Instgram because I am so Indie, you know what I mean, like, this is whole culture of being Indie when you make a point of view.
65:23-65:28	evaluate	L, L, L, L, L	TE: Lifestyle choice. S2: It is a lifestyle choice. TE: I think that is probably the best definition.
65:28-66:00	focus	TS, TS, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, TS, TS, TS, TS, MLOT, MLOT, MBOT, MBOT, MBOT, MBOT	TE: You know what I want, arrm, I just want to play this scene in the background, where are we, look like I am getting to it, oh, got this. (adjusting the central computer and sound volume) Have a look at the xx, have a look at the wearing, the set.
66:00-66:05	prepare	MBOT, MBOT, MBOT, CB, CB	TE: And S11, I want to pull out something you said xx a couple of weeks ago. About uncanny.
66:05-66:13	checking	CB, CB, CB, CB, CB, CB,CB, CB	TE: oh, too much (turn off too many lights). How is that, is that alright ? (student nodding)
66:13-66:18	focus	MFHGT, MFHGT, MFHGT, MFHGT MFHGT	TE: what do you notice about the xx, oh, this shot.
66:18-66:20	task	SP3, SP3	S3: It's so funny.
66:20-66:36	focus	SP3, SP3, SP3, SP3, SP3, SP3, SP3 MFOT, MFOT, MFOT, MFOT, MFOT MROT, L, TS, TS	TE: Isn't that just the most extraordinary scene you've ever seen in your life? What's this got to do with your point of being uncanny a couple of weeks ago, S11?
66:36-66:41	task	TS, TS, MLHIT, MLHIT, MLHIT	S11: Things specifically, like I would see just by looking at it, doesn't look uncanny at all.
66:41-66:42	evaluate	MLHIT	TE: Ar-ha.
66:42-66:43	task	CF	S11: It looks too realistic.
66:43-66:44	evaluate	MF	TE: Too realistic.

66:44-66:55	task	MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, TBB, TBB MLOT, TBB	S11: like, just completely like realistic. S2: It is not like in the xx that kind of thing. S3: em.
66:55-66:56	evaluate	MLOT	TE: OK.
66:56-66:57	extension	TBB	TE: Technical term going up on the board.
66:57-66:58	focus	MFHIT	TE: Can anybody pronounce it for me?
66:58-66:59	task	MFHIT	S2: Verisimilitude.
66:59-67:03	evaluate	MFHIT, MFHIT, MFHIT, MFHIT	TE: Verisimilitude. Look at you, S2. S2: Am I right? TE: Well done. S2.
67:03-67:04	focus	MFHIA	TE: What does it mean?
67:04-67:10	task	MFHIA, MFHIA, MFHIA, SP1, SP1 SP1	S2: Arrm, isn't it about like the truth, like xx, it has an emphasis on conveying the truth.
67:10-67:17	focus	SP1,SP1, SP1, SP1, SP1, SP1, SP1	TE: Emm. Somebody want to google it for me? Verisimilitude. Well done on the pronunciation.
67:17-67:22	task	SP1, SP1, SP1, SP1, SP1	(students looking on the computer).
67:22-67:24	focus	SP1, SP1	TE: I mean this shot goes for minutes. What do they talk about?
67:24-67:28	task	SP1, SP1, SP1, SP1	S1: To whom? TE: Ar? S1: To whom.
67:28-67:45	evaluate	SP1, SP1, SP1, MFOT, MFOT, TS TS, TS, TS, TS, TS, TS, MLHGT MLHGT, MBHGT, MBHGT, MBHGT	TE: No, the truck. They talk about the truck. S1: Oh, yeah. It is about the car he used to own. TE: Oh, everybody. (the film plays)
67:45-68:00	elaborate	MBHGT, SPC, SPC, SPC, SPC, SPC SPC, SPC, SPC, SPC, SPC, SPC, SPC SPC, MFHIA	TE: Look at the xx. These are not people in fancy Los Angles apartment or fancy New York houses. They are not x costumed and beautifully made up. This is Verisimilitude.
68:00-68:02	focus	MFHIA, MFHIA	TE: Does anybody google it for me?
68:02-68:04	task	MFHIA, MFHIA	S3: Deep note of being true or real.

68:04-68:11	evaluate	MFHIA, CF, CF, CF, CF, MROT MROT	TE: True. True or real. True to life. It happens everyday so what is this quite uncanny?
68:11-68:14	regulation	L, TS, MLHGT	TE: I will mute it again so as to not to be distractive.
68:14-68:21	prepare	MLHGT, MBHGT, MBHGT, MBHGT MBHGT, MBHGT	TE: let's go way back to the reading in the first week, remember way back in week 1.
68:21-68:32	focus	SP4, MBHGA, MBHGA, MBHGA MBHGA, MBHGA, MBHGA, SP2 SP2, SP2, SP2, SP2	TE: Who can remember what's, remember, the first reading way back in week 1. remember, S3?
68:32-68:47	task	SP2, MBHIA, MBHIA, MBHIA MBHIA, MBHIA, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB	S3: The, em, Hollywood is made, Hollywood films are made to seem like really life but at a point, it is a little bit unfamiliar? Like it is a little bit overdone? TE: So this is where S3: A glamour-ism.
68:47-68:48	evaluate	TBB	TE: Good.
68:48-68:50	elaborate	TBB, TBB	TE: So the idea of uncanny, remember.
68:50-68:51	focus	TBB	TE: what was that?
68:51-68:53	task	TBB, TBB	S6: It is like an escape. S3: Yes.
68:53-69:17	evaluate	TBB, TBB, TBB, TBB, TBB, TBB MFHGT, MFHGT, MFHGT, SP2 SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, SP2, SP2	TE: So this is, this isn't sort of fancy-swinzy uncanny America that is familiar yet strange. This isn't America painting a portrait of what it wants to be or thinks it is. This is a film maker deliberately trying to film America small town, Mid-west America as it actually is. S4?
69:17-69:29	task	SP2, MFHIT, MBHIA, MBHIA MBHIA, MBHIA, MBHIA, MBHIA TBB, TBB, TBB, TBB	S4: I don't want to stand up to your point but I also feel some of uncanniness come directly from the shot composition with more staring in the camera and also the costuming where they look really similar. It is, which is
69:29-69:30	evaluate	TBB	TE: Absolutely.
69:30-69:31	focus	TBB	TE: not just one part, is it?
69:31-69:45	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB	S4: Yeah, no. But also with the costuming, with they all looking exactly the same and also using the black and white media to make them again look the same. I feel like that is not reflective of what America is actually like or anything. It is more of uniquity that makes it.
68:45-69:49	evaluate	TBB, MFHIT, MFHIT, MFHIT	TE: Uniquity. That is a great word. I love it. It is... to make that work.

69:49-69:51	focus	MFHIT, SP2	TE: Uniqueness, uniquity?
69:51-69:52	task	SP2	S4: Yeah. It is a word, actually.
69:52-69:54	evaluate	SP2, SP2	TE: Is it? Uniquity?Em, there you go.
69:54-70:02	elaborate	MFOT, SP3, MB, MB, MB, MR, SP2 SP2	TE: Erm, that is the point, isn't it? It's, it's kind of contrived everydayness.
70:02-70:11	focus	SP2, SP2, SP2, SP2, SP2, SP2, SP2 SP2, SP2	TE: But, S11, where are you going on this uncanny scale here? You are saying it is not uncanny at all?
70:11-70:21	task	MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, MFOT, MFOT	S11: It is sort of uncanny but it is not like Hollywood style of uncanny where you can clearly see the difference between that is really life and that is fake.
70:21-70:22	evaluate	MFOT	TE: Good.
70:22-70:28	task	MFOT, TFB, TFB, TFB, MBOT, MBOT	S11: It is more like there is a line in this movie somewhere but it is not as clear as in normal Hollywood movies.
70:28-70:29	focus	MBOT	TE: S6?
70:29-70:48	task	MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, MBOT MBOT, MBOT, MLOT, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB	S6: personally, TE: Em. S6: I fee like in fact that you can tell this is more of an Indie film by the quality of the shots. The fact it is actually black and white is almost uncanny because life now isn't, you know what I mean, like films are not normally black and white in 2013.
70:48-70:50	evaluate	TBB, TBB	TE: I think that is a really good observation.
70:50-71:24	elaborate	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, MFHGT MFHGT, MFHGT, CB, MBOT, MBOT, MBOT, TBB, TBB, TBB TBB, TBB, TBB, MFHGT, MFHGT CB, CB, CB, CB, CB, CB, CB, CB	TE: There is something here about the Verisimilitude. The both is and isn't at work here. I love that fight scene where they just kind of start slapping each other. Erm, so this is sort of tension that we are playing with. We are finding this hard this week. I knew this was going to be tricky for us because it is just hard to define, it it hard to pin this one down, isn't it? Who is struggling with this? We've got to play with what we are saying, Indie is a lifestyle choice but it is actually the best thing we've come up with.
71:24-71:31	focus	CB, CB, CB, CB, CB, CB, CB	TE: Now I've circled the word manifest destiny out there, I want us to have a read of why I think that matters, manifest destiny?
71:31-71:35	task	CB, CB, CB, CB	S1: It was quite manifest ...(inaudible)
71:35-71:40	focus	MFOT, MFOT, MFOT, MFOT, MFOT	TE: What is manifest destiny, back to Shane, let's go back to Shane.

Time	Type	Codes	Transcript
71:40-71:52	task	MFOT, MFOT, MFOT, MFOT, MFOT TFB, TFB, TFB, TFB, TFB, TFB, TFB	S6: The idea why Americans have the right to live in North America and have land.
71:52-71:53	evaluate	TFB	TE: Em-hem.
71:53-72:09	elaborate	TFB, TFB, TFB, TFB, TFB, TFB, TFB TFB, MBHIT, MBHIT, MBHIT, CF CF, CF, CF, CF	TE: Now I put guns in here, who did the guns stuff? Your did it.
72:09-72:12	focus	CF, CF, CF	TE: Now I put guns in here, who did the guns stuff? Your did it. sorry for that cough, S11.so guns here. We got one gun here, one gunshot here. We got some main xx here, didn't we? Gun here. How did people get shot in this one?
72:12-72:31	personal	MR, CF, MLOT, MLOT, MLOT MLOT, SP4, SP4, MFOT, MFOT MFOT, CF, CF, CF, CF, CF, CF CF, CF	(TE moves to watch the board.)
72:31-72:32	task	CF	S1: Fire.
72:32-72:38	evaluate	CF, CF, CF, CF, CF, CF	TE: Fire? It is a fire, isn't it?
72:38-72:40	task	CF, CF	S1: It was like four people at the end just gave it up.
72:40-72:44	focus	MLOA, CF, CF, CF	TE: On the Waterfront, are there any guns, gunshots?
72:44-72:45	task	CF	Ss: Yeah.
72:45-72:52	focus	CF, CF, CF, CF, CF, CF, CF	TE: Who gets shot? S11, you remember?
72:52-72:55	task	CF, CF, CF	S11: No.
72:55-73:00	prepare	CF, CF, CF, CF, CF	TE: Did you remember the guns gets past over the backseat in the car and the famous 'I could be a contender"
73:00-73:03	focus	CF, CF, CF	S2: Oh, he doesn't shoot, does he? TE: No, he doesn't. S2: Yeah, yeah, yeah.
73:03-73:13	elaborate	CF, CF, CF, CF, CF, CF, CF, MBOT MBOT, MBOT	TE: Yeah. Xx and the shark at show. The air-tank shot the shark and the shark explored.
73:13-73:22	focus	SP4, SP4, MFHGA, MFHGA, MFHGA MFHGA, MFHGA, CF, CF	TE: Are there any guns at this one? Why am I picking at guns? why is that important?
73:22-73:28	task	CF, CF, CF, CF, CF, CF	S1: Because that is part of the American life, so guns or without guns would not be the same.

73:28-74:02	extension	CF, CF, MBHGT, MBHGT, MBHGT MBHGT, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4 SP4, MFOT, MFOT, CF, CF, CF, CF MBHGT	TE: Wouldn't you think about guns are used, I would say, it is kind of lazy story-telling of American films. They prepare actions, they solve problems but they also relate to that idea, we say it, "There was another shooting last night I believe somewhere in California and guns with boys and some other people were shot." This belief in the role of the gun as part of the manifest destiny of United States. Here we have a really interesting story where guns don't even feature. They are not even a part of it.
74:02-74:16	orientation	SP4, MFOT, MFOT, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF	TE: What I am trying to hope you unpack here is how this is or is not infused with the DNA of Hollywood history that we worked with over the last couple of weeks.
74:16-74:20	focus	MBOT, MBOT, MBOT, MBOT	TE: How it both is and isn't part of that world? How many of you think this is speaking back to these? What do you think I mean by speaking back to?
74:20-74:34	checking	MBOT, MBOT, MBOT, MBOT MBOT, MBOT, TBB, MLOT, MLOT MLOT, CB, CB, CB, MROT	TE: Ohm, it is a bit of shock, isn't it? (Turn on one more light)
74:34-74:59	focus	MROT, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB	TE: Anything is, what is it saying? It's OK, that this is hard, this is hard, this is a hard week after last week was so easy. This week is hard, isn't it? What are you noticing, S3? What's the sort of thing that is, did you watch the film, did you watch the postscript?
74:59-75:00	task	TBB	S3: No, I didn't.
75:00-75:01	focus	TBB	TE: but you're kind of getting a sense of it, aren't you?
75:01-75:29	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB	S3: Yeah. It is, erm, I guess, in terms of talking about it, it's, erm, done a lot of differently than all the other films have done, like they all sort of not relate but they have made the movie in very similar ways in terms of like manifest destiny and the fact that they are all big budget films. Erm, I think that is why they've done it because they are an Indie film?
75:29-75:30	evaluate	TBB	TE: en-hem.
75:30-75:45	focus	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB	TE: But in terms of plot, we have, S8 had a go at explaining the plot in 25 words or less. What is sort of the catalyst or trigger point of this whole film, what's the thing that sets the whole things in motion?
74:45-75:46	task	TBB	S1: A million dollars.
75:46-75:47	evaluate	TBB	TE: A million dollars.
75:47-75:52	task	TBB, TBB, TBB, MLOT, TBB	S1: or you could actually say the son wanting to spend time with his dad.
75:52-75:55	evaluate	TBB, TBB, TBB	TE: Well, that is really get to.
75:55-75:56	task	MFHIA	S1: I would say that is more of a catalyst than the million dollars.

75:56-75:57	evaluate	MFHIA	TE: en-hem.
75:57-76:07	task	MFHIA, MFHIA, MFHIA, MFHIA MFHIA, MFHIA, MFHIA, MFHIA MFHIA, MFHIA	S1: Because he actually takes it, until he starts realizing he is probably sainted to make a...(inaudible), a critical..
76:07-76:13	focus	MFHIA, SP4, SP4, SP4, SP4, SP4	TE: This is not a wealthy family. He is not a wealthy man. What does this guy on the left do for a living?
76:13-76:15	task	SP4, SP4	S2: Sell radios or something.
76:15-76:18	evaluate	SP4, SP4, SP4	TE: He sells stereo, high-five speakers.
76:18-76:20	focus	SP4, SP4	TE: What did this guy do for a living?
76:20-76:21	task	SP4	S1: He was a mechanic.
76:21-76:24	evaluate	SP4, SP4, SP4	TE: Mechanic and in the Korean war.
76:24-76:26	focus	SP4, SP4	TE: what did his wife do for a living?
76:26-76:27	task	SP4	S2: Hair-dresser.
76:27-76:28	evaluate	SP4	TE: Hair-dresser.
76:28-76:29	focus	SP4	TE: What does the other guy do for a living, the other son?
76:29-76:30	task	SP4	S2: Egg man.
76:30-76:32	evaluate	SP4, SP4	TE: Egg man or local PD.
76:32-76:41	elaborate	SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4	TE: These are not wealthy people. What are they going to do with a million box, not that they are going to win a million, they already know that the million box was a scam.
76:41-76:51	task	SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4	S1: Is this part where he actually ...like the money...
76:51-76:54	evaluate	MBHIT, MBHIT, SP4	TE: OK. That is a really interesting point.
76:54-76:58	focus	SP4, SP4, SP4, SP4	TE: Let's have a think about this, what if the plot had been, "ha, you've won a million dollars." ?
76:58-77:02	task	SP4, SP4, SP4, SP4	S1: We would have to deal with it or ... about it.
77:02-77:07	evaluate	SP4, SP4, SP4, SP4, SP4	TE: But doesn't that get us back over, that is a Hollywood twist, isn't it? It is a Hollywood.
77:07-77:30	task	SP4, SP4, MFHIA, MFHIA, MFHIA MFHIA, MFHIA, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF CF	S2: Yeah. It would be a happy ending. S4: Go back to realism because the twist is a turtle spin of of that and it is like what if all these great things happen instead of out of nowhere this happy ending comes along but no, if the million dollars was real, the film wouldn't be black and white. Let's be honest. Yeah, it is not how it happens I guess.

77:30-77:32	evaluate	CF, CF	TE: That's back to uncanny, am I right? Well done. Good.
77:32-78:38	elaborate	CF, CF, CF, CF, CF, CF, MBHGT MBHGT, MBHGT, MBHGT, MBHGT MBHGT, SP4, MBHGA, MB, MB, MB, MB, CF, CF, CF, CF, MBOT MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, MBHIA, MBHIA CB, MFHIT, SP2, SP2, SP2, SP2 SP2, SP2, SP2, SP2, SP2, MBHIA MBHIA, MBHIA, CB, CB, CB, CB CB, CB, CB, CB, CB, MFHIT MFHIT, MBOT, MBOT, MBOT MBOT, TBB, TBB, TBB, TBB, TBB	TE: See how join the dots across the room and everybody sharing, we've got to a really good outcome there by everybody throwing in a little bit puzzling together and figuring stuff out. So, one of the things, oh, isn't she the most amazing character?oh, I think she is incredible. Arm, one of the things we're starting to see here is that we can start to understand this distinction between Indie and Independent more in terms of what is not than what it is. I mean the best thing we've come up with S5, it is lifestyle choice, which is actually a pretty good definition, I wouldn't though of it myself but I think it is actually when you start to think about Beatles now being Indie again, it is actually being edgy, being in the know, being cool, knowing the right people, going to the right film festivals, you know, read the right stuff, wear the right stuff, you know all of that kind of is more about lifestyle choice but it is still about making a tidy profit. Em, not a huge amount of money, small investment, that's relatively a small investment.
78:38-78:40	focus	TBB, TBB	TE: I agree with S1. What the hell did they spend on?
78:40-79:00	task	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB	S1: I was just thinking probably moving with cameras across the country to track shots of all the cuts after setting up all the sets and every set. S6: Would the actor pay like S1: Well,if... they will probably have to pay the house and stuff. S6: Yeah, like if they are on vocation, they have to pay first.
79:00-79:03	evaluate	TBB, TBB, MFHIT	TE: That's still a lot of money. S6: Yeah. TE: I am not for this.
79:03-79:06	task	SP3, SP3, SP3	S1: Two directors are just stupid at budget. S6: No, no.
79:06-79:07	evaluate	MBOT	TE: Erm.
79:07-79:17	focus	MBOT, MBOT, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB	TE: But yeah, this is not making, what is the film the other day that made the biggest weekend box office take ever? What was it that smashed the record a couple of years ago?
79:17-79:20	task	TBB, TBB, TBB	S6: xx Game(a movie name) S4: Yeah, it was. S3: Yeah, I think it was xx.
79:20-79:49	extension	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB TBB, MLOT, TBB, TBB, TBB, TBB TBB, TBB, TBB, MFHIT, MFHIT MFHIT, SP3, SP3, SP3, SP3, SP3	TE: I mean they are making, they are sort of making billions of dollars worth of money. That is not what this is about. It is, yes, still making money because this is a business priority so you have been insisting on that regularly every week. But ultimately, it is about telling stories, it is about personal vision of the director, it is about talking back to all of this. And being a bit edgy, of course, he wouldn't gonna win a million dollars but as S1 says, he still wins in the end.
79:49-79:56	focus	SP3, SP3, SP3, SP3, MFOT, MFOT MFOT	TE: because at the end what did he do, what's the happy ending?
79:56-79:58	task	MFOT, MFOT	S1: He drives his new truck.

79:58-80:02	focus	MFOT, MFOT, L, L	TE: Let's have a look at the ending, shall we? Here we go. (play the ending scene)
80:02-80:19	task	L, L, L, TS, TS, TS, TS, TS, TS, TS TS, TS, TS, MLOT, MBOT, MBOT MBOT	(Student watching)
80:19-80:21	focus	MBOT, MBOT	TE: The soundtrack is important here too, isn't it? (turn off the light)
80:21-80:22	task	MBOT	(student nodding)
80:22-81:07	focus	MBOT, CB, CB, CB, CB, CB, CB, CB CB, CB, CB, CB, CB, CB, CB, CB, CB CB, CB, CB, CB, CB, CB, CB, CB, CB CB, CB, CB, CB, CB, CB, CB, CB, CB CB, CB, CB, CB, CB, CB, CB, CB, CB CB	TE: Where are we? Still in Nebraska driving back to xx? this is what you are talking about, the long scenes of silence that is actually not sound xx, isn't it?
81:07-81:09	task	CB, CB	S1: The car ... in that scene so..(inaudible).
81:09-81:58	elaborate	CB, CB, CB, CB, CB, CB, CB, CB CB, CB, CB, CB, CB, CB, CB, CB MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MFOT, MFOT, MFOT, TS TS, TS, TS, TS, TS, TS, TS, TS, L, L L, L, L, L, L, L, L, L	TE: So a couple of times in this film he has been asked, "what would you want with a million dollars?" and his answer is truck and air compressor. (film watching and adjust the sound volume)
81:58-82:08	focus	L, L, L, L, L, L, L, L, L, L	TE: His hat, prize winner. Did you notice the focus shift then?
82:08-82:09	task	L	Ss: Em-hem. (film watching)
82:09-85:14	extension	L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, L, L, L, L, L L, L, L, L, L, L, L, L, L, MROT, TS TS, TS, TS, TS, MLOT, MBOT	TE: You never see sexual tension quite that strong, don't you think? When his extra-lovers and wife step out and in her bottom that trembles? (adjust the light) Of they go into the sunset, just like Shane. (film watching together)

85:14-85:25	set-up	MBOT, MBOT, MBOT, MBOT MBOT, CB, CB, CB, CB, MFOT MFOT	TE: You never see sexual tension quite that strong, don't you think? When his extra-lovers and wife step out and in her bottom that trembles? (adjust the light)
85:25-85:42	elaborate	MFOT, MFOT, MFOT, MFOT, MFOT MFOT, MROT, TS, TS, TS, TS, TS TS, TS, TS, TS, TS	TE: Of they go into the sunset, just like Shane.
85:42-86:37	prepare	TS, TS, L, L, L, MLHGT, MLHGT MBHGT, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, MBOT, MBOT, MBOT, MBOT MBOT, MBOT, MBOT, MBOT, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, MROT, SPC, SPC, SPC, SPC, SPC, SPC, SPC, MBOT, MBOT	TE: OK, it is, it is a tough week. This is a difficult thing because what we are trying to figure out here is something which in itself somewhat resisting definition. It is not falling into the neat categories of all the other films we've worked on. It is sitting into xx of the final thing. In fact, Hollywood film scholars have grappled with what counts as Indie and what doesn't for decades. So this is a really really tricky one but we have got to the heart of it because you need to pull out the other stuff through, things like manifest destiny, things like, erm, characters, stars, erm, the budget, the production value, the mise-en-scene, all of that will fit into, the black and white, the color, all of that kind of stuff will fit into the meaning making of this film, how it makes meaning but we also need to remember the social political context.
86:37-86:43	focus	MBOT, MBOT, TBB, TBB, TBB, TBB	TE: Let's just finish that. 2013, where are we in the American social political context?
86:43-86:50	task	TBB, TBB, TBB, MFHGT, MFHGT MFHGT, MFHGT	S1: Obama's term has come to an end, ...(inaudible).
86:50-86:52	focus	SP3, SP3	TE: How were we being living with Trump?
86:52-86:54	task	SP3, SP3	S3: It is already been.
86:54-86:56	evaluate	SP3, SP3	TE: He is definitely the bummer-est president.
86:56-87:08	focus	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3	TE: but what is the big, what is the social what's particularly the economic context? Erm? What happened in 2008?
87:08-87:08	task	SP3	S: GFC.
87:08-87:09	evaluate	SP3	TE: GFC.
87:09-88:11	elaborate	SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, MFHIT, SP3 MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, TBB, TBB TBB, TBB, TBB, TBB, TBB, TBB, TBB, MFOA, MFOA, MFOA, MFOA MFOA, MFOA, MFOA, MFOA, MFOA, MFOA, MFOA, MFOA, MFOA, MFOA, CF, CF, CF, CF	TE: This is post sub mortgage middle America. This is Nebraska, in the middle west. We are in the heart of America. We're looking at closed-down shops, we're looking at industry that has collapsed, we're looking at brutal poverty. We are looking at some hard and common economic situation. This is not, you know, Mildred Pierce making millions of money, this is not, you know, manifest destiny of xx. this is the heart of Middle America and it is speaking to the truth of family love for a bunch of imperfect characters but this happy ending is heart-lifting and heart-warm at the end even though he doesn't win a million dollars he wins the prize that he wants. So is Hollywood, it is talking to Hollywood, it is Hollywood story in some ways. A guy gets some gut and go, a guy gets truck. But I want you to see this is, that is why we did all these work, this is hard, it 's really hard to define, it's really hard to get your finger on.

88:11-88:15	orientation	CF, CF, CF, CF	TE: OK. I promised we would spend the last part of the class talking about the assessment task. OK?
88:15-88:31	checking	CF, CF, CF, CF, CF, MRHGT, CF, CF, CF, CF, CF, MFOT, TS, TS, TS, TS	TE: You should get your results back for your, erm, second task. Was I right about that? You got any feedback? It should have been released. Erm. so who, does anybody have any question about that?
88:31-88:41	focus	TS, TS, TS, TS, TS, TS, MLHGT MLHGT, MROT, TS	TE: OK, first of all thing, point out to you, the rubric is up here. Here, have a look at it. You should be familiar with it.
88:41-88:43	checking	TS, TS	TE: Can you see that? Ss: No.
88:43-88:54	set-up	TS, TS, TS, TS, TS, TS, TS, TS, TS TS, TS	TE: How do I fix this, L, any idea? S4: em, zero, control and scroll. TE: OK. Alright. Thank you. oh, Gosh, amazing. Your PCE.
88:54-88:58	orientation	MLHGT, MLHGT, MBHGT, MBHGT	TE: OK. So, there are four assessment criteria we are looking here.
88:58-89:03	task	MBHGT, MBHGT, MBHGT, MBHGT SPC	TE: Your argument of your thesis. Number one, you need to put an argument, you need to make a case.
89:03-89:08	focus	MLHGA, MLHGA, SP4, SP4, SP4	TE: Remember when we were in class, we always took a side, we all took a stand? Remember that one?
89:08-89:09	task	SP4	Ss: Yeah.
89:09-89:16	elaborate	SP4, SP4, SP4, SP4, SP4, SP4, SP4	TE: The point of that exercise, remember, was to think about where you stand in an argument. How you are going to make a point? How you are going to make an argument? OK? So, that was for ON THE WATERFRONT. Remember, it was whether "honorable" or , "dishonorable".
89:16-90:05	task	SP4, SP4, SP4, SP4, SP4, MRHGA MBHGA, MBHGA, MBHGA, MBHGA, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, SP3, SP3, SP3, SP3 SP3, SP3, SP3, MFHGT, MBHGA MBHGA, MBHGA, MBHGA MBHGA, SP3, SP3, SP3, SP3	TE: OK. Logic and argumentation. So you cannot just put your hypothesis there, you need to argue for it. And this is what I am thinking about and really notice in the really strongly performing pierces that i just marked. They are not just making observations by saying, "look at this thing, look at this feature of the film." They go on to explain the significance of that thing. So, don't just make an observation. Quite a few of you will receive comments in your feedback from the exam: "don't just make a note of the observation, explain the significance of the observation." Remember, this really hanging thing, jog it down, this is a really good XXX. "Quotation without substantiation does not constitute evidence."
90:05-90:11	focus	SP3, SP3, SP3, SP3, SP3, SP3	TE: Can anybody explain what I just said back to me? "Quotation without substantiation does not constitute evidence." Give it a reap.
90:11-90:21	task	MFHIA, MFHIA, MFHIA, MFHIA MFHIA, MFHIA, MFHIA, MFHIA MFHIA, CF	S7: Like you are just trying to quote out the referencing and do not talk about anything. So, you have a quote, explain the quote, explain the context, that is part of your assignment.
90:21-90:22	evaluate	CF	TE: Good

90:22-90:52	elaborate	CF, CF, CF, CF, MROA, CF, CF, CF CF, MLHGT, MBHGT, MBHGT, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, MBHGT, MBHGT	TE: And I want you to know when I am talking about quoting here, I am not actually talking about quoting from the film. You cannot just point to a clip of film and say, "see". You have to explain to me how this set feedback into your argument. I will say one more time, "Quotation without substantiation does not constitute evidence." That one of the biggest weakness I saw in the pierces I've just read, is not following it though, making observation and not following it through. So,that is logic and argumentation.
90:52-90:58	prepare	SP4, SP4, MFHGA, MFHGA, MFHGA MFHGA	TE: Research and use of resources. This is another big thing and R asks me specifically to talk about this.
90:58-91:12	focus	MFHGA, CF, CF, CF, CF, CF, CF MFHGA, MBHGT, SP4, SP4, SP4 SP4, SP4	TE: We saw a lot people only rely on encyclopedia and websites. Why is that a problem? He probably cited everything, but why is relying on Wikipedia bad? Teacher: Go for it.
91:12-91:15	task	SP4, SP4, SP4	S3: I mean there is a lot wrong with Wikipedia.
91:15-91:17	evaluate	SP4, MBHIT	TE: well, there is not much wrong with Wikipedia.
91:17-91:29	task	MBHIT, MBHIT, MBHIT, MBHIT MBHIT, MBHIT, MBHIT, MBHIT MBHIT, MBHIT, MRHIT, MRHIT	S3: No, I mean it is good for understanding the context of something but it is not like scholarly written and it is not something like, so there is no like critical analysis.
91:29-91:31	evaluate	MRHIT, TBB	TE: There is some critical analysis in it.
91:31-91:33	task	TBB, TBB	S6: It is not a reliable source. S7: Yeah.
91:33-91:40	evaluate	TBB, TBB, TBB, TBB, TBB, TBB TBB	TE: No, it is. It is actually more reliable than all those Wikipedia used to be. It is XX today and it is huge.
91:40-91:42	task	TBB, TBB	S4: And the journals they cite are really really good.
91:42-91:44	evaluate	TBB, TBB	TE: Good. Now this is an interesting thing.
91:44-91:52	focus	TBB, TBB, TBB,TBB, TBB, TBB, TBB, TBB	TE: What is the difference between a Wikipedia and a journal that is cited in Wikipedia? Because you are right, I am not saying you are wrong, you are right.
91:52-91:58	task	TBB, TBB, TBB, TBB, TBB, TBB	S1: The journals are normally scholarly articles while Wikipedia is not. So, you cannot just give XX from Wikipedia.
91:58-92:06	evaluate	TBB, TBB, TBB, TBB, TBB, TBB TBB, TBB	TE: You can. There are other places.. what is the difference? Wikipedia and what you call, a scholarly article.
92:06-92:08	task	TBB, TBB	S1: One is peer-reviewed and one is not.
92:08-92:09	evaluate	ML	TE: Ar. Yes.

92:09-92:10	focus	MF	TE: What does that mean?
92:10-92:19	task	MF, MF, MF, MF, MF, MF, MF, MF MF	S1: So like referred articles, so multiple scholars would look into it, isn't it?
92:19-92:22	evaluate	CF, CF, CF	TE: Yeah. You are nearly there. You are doing really well.
92:22-92:29	task	CF, CF, CF, CF, CF, CF, CF	S1: By looking at them and say that is true, any body should...
92:29-92:32	evaluate	CF, CF, CF	TE: You are nearly there. It is really good. What was that?
92:32-92:34	task	CF, CF	S7: There is nothing verified about Wikipedia, right?
92:34-92:40	evaluate	CF, CF, CF, CF, CF, CF	TE: Yeah, it is kind of peer-referred in a way but you are absolutely onto it.
92:40-93:03	elaborate	MLHIA, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, MBHGT MBHGT, SP1, SP1, SP1, SP1, SP1 SP1, SP1	TE: When we publish research articles, we publish book chapters or whole books, before they are published, they are referred by a bunch of other scholars who say yes, this hold work and this has scholar rigor. The difference between scholarly writing and non-scholarly writing, is that scholarship relies on evidenced-based analysis. And that evidence is data.
93:03-93:09	focus	MLHGT, SP4, SP4, SP4, SP4, SP4	TE: And in the case of film study, what is our data?or data if you come from UK?
93:09-93:13	task	SP4, SP4, SP4, SP4	S7: Is that our film?
93:13-93:15	evaluate	SP4, SP4	TE: Yes. Our primary data is our film.
93:15-93:26	focus	SP4, MFHGA, CF, CF, CF, CF, CF MRHIA, CF, CF, CF	TE: who is doing economics in your comments?Anybody doing engineering? Oh, you are doing commerce, aren't you? What would be your primary data in commerce?
93:26-93:27	task	CF	S8: Numbers?
93:27-93:34	evaluate	CF, CF, CF, CF, CF, CF, CF	TE: Numbers, statistics, financing types.
93:34-94:07	elaborate	CF, CF, CF, CF, CF, CF, MBHGT MBHGT, SP4, SP4, SP4, SP4, SP4 MBHIT, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, MFHGA, MFHGA, SP4 SP4, SP4	TE: erm, we've got some engineers here. What else are you studying here? Primary data would, in Chemistry would be your experiments in your lab. OK, so it is evidence-based analysis that has been peer-referred to say, "Yes, this holds together and has scholarly rigor." So, absolutely L is right. The best you can make of Wikipedia is what D referred to is sort of get the quick and dirty context and then start to use these references at the bottom of the Wikipedia as starting point for scholarly reading. And that give people.
94:09-94:13	regulation	SP4, SP4, SP4, SP4, SP4, SP4	TE: You are not really alright, stay with us, S, stay with us. We are nearly there.
94:13-94:37	extension	MBHGT, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, SP4, SP4 SP4, SP4, SP4, SP4, SP4, MB, SP4 SP4 ,MFOT, MFOT, SP1	TE: Erm, an account of people ask me how many references do we need. Well, you need as many references as you need. So show me you can you use scholarly literature to back up your assignment. So it is not just you saying it, so it is me and this army of scholars are backing me up and allowing me to take this extra step forward to say and point out our line. You don't have to do any of these things. but if you want to do well, have a look.
94:37-94:48	task	SP1, ML, SP4, SP4 ,SP4, SP4, MBHGT, SP4, SP4, SP4, MFHGA	TE: And finally presentation and written expressions. Can you unpack your ideas clearly, sufficiently in a formal academic context is another thing we would be looking at.

94:48-94:59	checking	MFHGA, MFHGA, MFHGA, MFHGA CF, CF, CF, CF, CF, MFOT, MFOT	(student silence, no questions brought up)
94:59-95:05	orientation	TS, TS, TS, TS, TS, TS	TE: Alright. Final thing then is to look at the questions.They are all here.
95:05-95:12	regulation	TS, TS, TS, TS, TS, ML,ML	TE: Hang on, hang on, hang on, you are not going anywhere, not yet. Nice try, everybody.
95:14-96:34	task	ML, CF, CF, MROT, MFOT, MFOT TS, TS, TS, TS, TS, MLOT, MLOT MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, MBOT, SPC, SPC SPC, MFOT, MFOT, MFOT, MROT MFOT, TS, TS, TS, TS, TS, MROT TS, TS, TS, TS, TS, TS, L, L, TS, TS TS, TS, TS, TS, L, L, L, L, L, L, L, L L, L, ML, ML, MR, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, MFOT, TS, TS, TS	TE: The essay questions are all here. OK. There is quite a wide range of essay questions and they, surprise-surprise, relate to all of weeks of the works we've done so far. All of the weeks of work we've done over the last weeks. So I think there are about six of them or seven of them. So this one question of studio and ticket sales in the 50s and in exploitation cinema. We had a lot of fun with that one, didn't we? Erm, the gangster film, SCARE FACE. The star system, if you did the star system and have a particular star for blogging and want to use that again, go for it. Sign yourself if you want to take some words from there, that is great. But it is an opportunity to pick up another star and work with that. S7: It says...can not be used twice. TE: Oh, really? Oh, R changes his mind. Sorry. Oh, you cannot discuss the same. I stand corrected, don't use the same one. Hollywood Renaissance, so that is sort of TAXI DRIVER type of thing. And obviously over the high concept and Indie film makers.
96:34-97:19	next lesson topic	MLHGT, MLHGT, MLHGT, MBOT MBOT, MBOT, MBOT, MBOT, SP4 SP4, SP4, SP4, MBHGA, MBHGA MBHGA, MBHGA, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF	TE: And this is the topic for next week for female film makers. There is one thing I don't think we picked up: all the directors, you noticed, they are all male.OK. Finally thing to tell you this week, it is a really sad news for me, perhaps not a sad news for you but I am not gonna be here next week. I am really sad about this. I have been told by the university I have to go on a trip to India, so I am actually be in New Deli at this time next week so I am really sorry, this is actually my last week of you this week. And I just want to say, it is better than last, I have a really good time, I really enjoy working with you. R will be here next week and he will be working with you for the final class. So I am really sorry to say Goodbye to you all.
97:19-97:55	consultation plan	CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, MBHGT, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF MBHGT, SP4, SP4, SP4, SP4, MF, CF CF, CF, CF	TE: However, I am putting on extra consultations this week because I am not going to be here next week. You can still email me. I will be working next week. I will just be in a different part of the world. And a lot of you are emailing me with good questions quite frequently so I will try reply those as quickly as I can. I will put on extra consultation hours this week, on Thursday and Friday and I will stick these up to modules as soon as I get control of my dairy which is gone a little bit out of control in the last couple of days. So I do want to make sure you come and talk to me about your essay and I will be back on the 13th so I will be back in the country on the 13th and available to talk to you again as well.
97:55-98:17	class finis	CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF, CF, CF, CF, CF, CF CF, CF, CF, CF	TE: OK. That's it, do we have fun? There you go. Ss: Thank you.