MULTIMODAL DESIGN FOR SECONDARY ENGLISH LANGUAGE ARTS: A PORTRAITURE STUDY

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Employing the research approach known as portraiture, this study investigated the varying ways in which three secondary English language arts teachers at a visual and performing arts high school conceptualized and designed multimodal literacy learning. Also studied were the ways in which their students responded to these designs; and in keeping with portraiture, attention went to the changes in the researcher's own understandings. This multi-case study and cross-case analysis built on prior multimodal literacy research in secondary education, but unlike previous studies, gave major attention to how teachers' conceptualization of multimodality and their own roles related to the designs that they produced. Since the school emphasized arts as well as academics, particular attention went to teachers' conceptions of, and designs for, arts-related multimodalities.

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INTRODUCTION TO THE DISSERTATION

Although logocentrism has long dominated the teaching of English language arts, attention is now going not only to written and oral language but also to other modes and media. Many scholars, such as Kress (2010), hold that educators must regard the many ways in which people process and communicate meaning.

For the research reported in this dissertation, I have employed portraiture (Lawrence-Lightfoot & Davis, 1997) to examine how three teachers in a visual and performing arts high school created their own versions of English language arts. The study is in the form of a research article that includes written "portraits" of the teachers. The portraits include the teachers' descriptions of their conceptions of multimodal literacies and of their roles as multimodal literacy designers. Also included are descriptions of the teachers' multimodal literacy designs and accounts of the students' responses to those designs. Lastly, in keeping with the portraiture approach, I analyzed how my own conceptions of multimodality changed as the study progressed.

Appendices include an extended literature review centered on portraiture as a research approach and on multimodality as a theory of communication. I also include more detailed information about the study, including teacher and student interview questions, a codebook, a list of additional emergent themes drawn from the analyses, and a sample from my researcher's journal.

MULTIMODAL DESIGN FOR SECONDARY ENGLISH LANGUAGE ARTS: A PORTRAITURE STUDY

Abstract

This study employed portraiture (Lawrence-Lightfoot & Davis, 1997) for multiple case

studies and cross-case analysis to investigate ways in which three teachers conceptualized and

enacted multimodal designs for literacy education. Data for the study, conducted at a visual

and performing arts high school that emphasized arts *and* academics, came from observations,

teacher and student interviews, artifacts, and a researcher journal. Recursive analyses focused

on repetitive refrains, resonant metaphors, and emergent themes. The resulting portraits

illustrate the relation of teachers' own experiences and values to their understandings of

multimodal design and to their roles as multimodal designers. The three teachers produced

dramatically different multimodal designs as well as different versions of "English language

arts." The portraits include descriptions of students' responses and their contributions to the

orchestrations. Insights from the study relate to multimodality and arts integration, the nature

of transmodal activity, and the potential of portraiture for studying multimodality design.

Introduction

Since the 1980s, portraiture has been established as a unique and valuable approach to

qualitative research, particularly in education. Developed by Sara Lawrence Lightfoot (1983), it

blurs the boundaries between art and science and between ethnography and literature.

Portraiture positions the researcher as a *creator*, an *artist,* a *portraitist* who, having built

trusting relationships with the participants, *sketches* or *draw*s the participants with written

prose, which is called a portrait. Presuming the inextricable nature of context and the imprint of

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the researcher, the portraitist interweaves surrounding conditions and discloses her "perch and perspective" (Lawrence-Lightfoot & Davis, 1997 p. 50) while privileging the participants' words and insights. She seeks "goodness" (p. 9) in the actors' actions while including their imperfections and the ways in which they navigate them. Context, the disclosure of the researcher, and use of the actors' own words and imperfections legitimize the inquiry's outcomes and provide authentic accounts of school phenomena intended to relate to audiences both inside and outside the academy.

Though portraiture may seem to be an approach of the past, interest in it as a viable approach to education research has resurged recently (e.g., Manning, 2016; Taylor, 2017). Its assertion that the participant's voice lends credibility to inquiry is, in part, a reason that some researchers have opted to employ it. These voices provide ways of viewing phenomena from an insider's perspective and invite audiences to envision how the actors maneuver difficulties. Additionally, its mindfulness of the environment and of context is conducive to studying cultures and the participants' positionings within them. Scholars thus continue to acknowledge the benefits of portraiture today. For instance, it was the focus of a special issue of *Qualitative Inquiry* (Dixson, Chapman, & Hill, 2005), and an entire chapter is devoted to it in Sage's *Encyclopedia of Qualitative Research Methods* (Hill-Brisbane, 2008). Among scholars who have discussed its strengths is Whitehead (2017), who has suggested it as one way to generate theory. And notably, Sarah Lawrence-Lightfoot herself delivered the 2017 Distinguished Lecture on portraiture at the annual meeting of the American Educational Research Association.

Rationale for the Study

Researchers employing portraiture in studies about secondary literacy teachers have often examined identity—showing its influence on articulations of class, race, and power (Chapman, 2005) and its impact on the selection of learning goals (Harding, 2005). Other studies have found that knowledges associated with teacher identity enriched students' cultural development (Lynn, 2006a) or accentuated tensions between educational and societal demands (Lynn, 2006b).

Recent research into classroom-based investigations of multimodality include qualitative approaches such as ethnographic inquiry (e.g., Ware & Warschauer, 2016) and action research (e.g., Dooly & Hauck, 2012) as some of the methods most used to pursue digital and electronic literacy research. These avenues involve the researcher and honor the context of multimodal phenomena in educational environments. The current research drew upon this conception of qualitative multimodal research design but aimed to reduce the researcher's role, privilege the participants' perspectives, and include arts-related multimodality. Hence, the current work employed portraiture to study the multimodal pedagogy of three literacy teachers within the culture of a visual and performing arts high school. Particularly, it examined these teachers' conceptions of multimodal literacy and their associated practices relative to modes and media, especially as they connected to art and performance. This inquiry built upon research conducted by Kress, Jewitt, Bourne, Franks, Hardcastle, Jones, and Reid (2005), who saw variations in the representation of the school subject "English" among nine urban British teachers. In that study, across the cases, the variation was apparent in how the teachers coordinated particular communicative modes and media in school settings that differed socially

and politically. Through their multimodalities, teachers were *producing* their own versions of the subject called "English."

Set in a visual and performing arts high school in the southwestern United States, the present research also gave prominence to teachers' multimodal orchestrations of the school subject "English," which is now in the U.S. usually called *English language arts*. The teachers in this study taught at this arts magnet school whose mission was "to provide intensive training in the arts and academics" and to prepare students both for academics and for careers. An emphasis on the arts, therefore, was encouraged of teachers in all subject areas, including English language arts. Even though this school was not generally representative of secondary schools, I selected it because it seemed to be an ideal place for observing teachers as they included the arts in their literacy pedagogy. I wanted to learn how English language arts teachers would employ multimodality as they attended both to an English language arts curriculum emphasizing published literature and written composition and to student development in the visual and performing arts.

Multimodality as Theorized and Investigated

Multimodality examines how people communicate with one another using a variety of avenues in addition to written and spoken language. It is "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, p. 20). Kress and his colleagues (Jewitt, Kress, Ogborn, & Tsatsarelis, 2001; Kress et al., 2005; Kress, 2010; Kress & van Leeuwen, 1996, 2001) have developed multimodality as a theory of communication and representation.

Multimodality as theory is rooted in the semiotic work of such notables as Charles Sanders Peirce (1868), an American philosopher, and Ferdinand de Saussure (1918), a Swiss linguist. Michael Halliday (1978) drew upon their work, and eventually, his social semiotics linked society and its powerful meaning-making impact on language and its sign systems. Later, Robert Hodge and Gunther Kress (1988) expanded social semiotics, building in part upon Peirce's semiotics but also adopting the notion that culture and society precipitate changes in meaning. They borrowed from Saussure that the naming of objects by a culture is sometimes arbitrary. Kress and van Leeuwen (1996, 2001) continued to extend social semiotics to develop multimodal theory.

The terms *mode* and *medium* are two fundamentals in multimodality theory. Kress (2005, 2010) made distinctions between the two. A mode, which is a resource for making meaning, may take various forms including symbolic, spatial, gestural, auditory, and visual. A medium distributes a mode or modes for consumption. For example, speech is a mode; spoken word is a medium. Sound is a mode; a song is a medium. Writing is a mode; books are media. Some modes combine logics, and consequently have similarities; for instance, speech and writing are similar in syntax. But they are separate modes because of differences in materiality—sound is associated with speech; graphics is associated with writing. There is no definitive list of modes, since "what counts as a mode is a matter for a community and its social-representational needs" (Kress, 2010, p. 87).

Multimodality theorists claim that communication is "always and inevitably multimodal" (e.g., Kress et al., 2005, p. 5). Consequently, Kress (2008) has criticized the fact that "speech and writing remain at the center of cultural attention as far as public, communicable, rational forms

of meaning (making) are concerned" (p. 91). His argument included that artistic forms of communication, such as painting, sculpture, and music, present challenges to this logocentric position (Kress, 2010).

Certain elements in the theorizing of multimodality are most relevant to the current study. Of major importance is *design*. As Kress and Selander (2012) have explained, "Design is about shaping products, but also about shaping human interaction. Design is a way to configure both communicative resources and social interaction" (p. 2). Kress (2010) wrote of reading as *design*, pointing to readers who read according to a "design of their interest" (p. 175). Reading is, then, a matter of "the design of the 'page'" (p. 176), whether that "page" is a written text, an image, a 3D object, a dance, or a gesture. In a design, modes can be arranged in multimodal ensembles, or combinations of modes. These are orchestrations that bring together modes and media with the designer's perspective, interests, purposes, and audience (Kress, 2010; Kress & van Leeuwen, 1996).

Modes vary in terms of their socially and culturally-influenced *affordances*, or potentialities to convey meaning (Kress, 2010; Kress & van Leeuwen, 1996). Bezemer and Kress (2008) wrote that modes also change meanings through two types of *translation*, which is the general term for change in meaning that is made across modes or multimodal ensembles. A *transduction* is a change in meaning across different modes that requires change in the mode's entities. For example, writing uses words to express meaning. Movement, on the other hand, does not. Transduction would mean moving or, as Kress (2010) put it, "dragging" that meaning from writing to movement, requiring an ontological change to do so. *Transformation* refers to the change in meaning brought on by rearrangement within one mode. No changes are

required in the entities of that mode, and therefore, interpretation requires no ontological change. Translating a book from English to Spanish, for example, is a transformation as is rearranging the furniture in a room.

Multimodality provides an "expanded approach" to thinking about literacy (Jewitt, 2008, p. 242; cf. Jewitt & Kress, 2003), and accordingly, we have the terms *multimodal literacy* and *multimodal literacies*. Similar conceptions are *new literacies* (Coiro, Knobel, Lankshear, & Leu, 2014), which emphasizes post-typographic forms of practice, and also multiliteracies, which attend to modes and media associated with 21st century technologies and literacies (New London Group, 1996). Similarly, Warschauer (1999, 2003) and Ware and Warschauer (2016) have employed the term *electronic literacie*s, which emphasizes computer literacy, information literacy, multimedia literacy, and computer-mediated communication literacy.

As one might expect, secondary English language arts teachers' conceptions of multimodality connect a number of factors that vary across contexts, cultures, and subject matter (Curwood, 2014). Among these factors are teachers' identities and personal histories (Zoss, Smagorinsky, & O'Donnell-Allen, 2007) and their educational histories (Boche, 2014) as well as their levels of self-efficacy (Oreck, 2004, 2006). Popular thinking holds that generational differences can also indicate the degree to which teachers engage with technologies in particular, but this is not always the case (Miller & Borowicz, 2007).

In conceptualizing literacy, some secondary teachers hold fast to logocentric views of English teaching (Bailey, 2009; Borowicz, 2005; Miller, 2007). Others embrace conceptions of multimodality but experience problems of enactment (cf. Loretto & Chisholm, 2012). For instance, some teachers attempt integration but continue to privilege written assessments

(Curwood, 2012), to emphasize product over process (McLean & Rowsell, 2013), to provide product models versus allowing creativity (Matthewman, Blight, & Davies, 2004), or to struggle with managing student activities (Costello, 2010).

Other teachers hold more flexible conceptions of multimodality but anticipate and address inevitable tensions (Stolle, 2011). Their conceptions align with an emphasis on multiple ways of knowing (e.g., Leland & Harste, 1994) and employ multimodalities as "purposeful activity" (Miller, 2011, p. 392) such as co-creating (Doran, Stortz, & Porter 2016; Wetzel and Marshall, 2011) and developing critical literacies (Beach, 2015) and traditional literacies (Shoffner, Oliveira, & Angus, 2010). The literature on teachers' conceptions overwhelmingly shows that professional development impacts how teachers' perceive multimodal literacies.

For teachers, designing for learning means selecting modes and media that connect students' products to specific learning purposes. It also means planning teacher-to-student and student-to-student interactions. To date, research into the design of multimodal teaching of literacy among secondary English language arts teachers has contributed to those important early findings of Kress et al. (2005) with three insights into multimodal learning design. First, this research has shown much variability in modes and media. For instance, teachers have employed various text types (Boyd & Ikpeze, 2007), images and artifacts (Ho, Nelson, & Mueller-Wittig, 2011), metaphorical items (Zoss, Siegesmund, & Patisaul, 2010), film clips (Boche & Henning, 2015), and also visual conceptualization (Bruce, 2009) intended to contribute to student knowledges, comprehension, and overall engagement (Robbins, 2010). Second, teachers have employed multimodal literacies to privilege students' voices while pursuing instructional rigor (Curwood & Cowell, 2011) and to serve as counternarratives

(Curwood & Gibbons, 2010). Teachers have also drawn upon students' lifeworlds to enhance students' writing (Rowsell & Decoste, 2012) and literary analyses (Lewis, 2011). Third, space and visual displays have been an especially important element for some teachers who engaged in English teaching to improve test scores, or to create a whole learning experience, or to reinforce traditional notions of English learning (Jewitt, 2005).

In much of this research, one or more teachers collaborated with one or more researchers to understand teachers' conceptions of and designs for multimodal literacy learning. Rarely has research highlighted individual teachers' own conceptions of their roles as multimodal literacy teachers or their motivations for particular multimodal literacy learning designs. Additionally, few of these inquiries pursued teachers' conceptions of, and designs for, arts-related multimodalities and their students' responses to their pedagogy. By means of the present study, I sought to fill this void. The guiding question was as follows: Within the culture of this visual and performing arts high school, how do these teachers create their own versions of "English language arts" and incorporate multiple modes and media of literacy? This is a particularly important issue because tradition in the teaching of English language arts continues to privilege the written word, especially canonized literature and academic writing. The study also had subsidiary questions: (1) How did the teachers in this study characterize multimodality and their own roles as designers of multimodal learning experiences? (2) How were multiple modes and media of literacy, including artistic forms, employed in these designs for student learning? (3) How did students respond to the designs of their teachers? And (4) How, on the bases of this inquiry, did my own understanding of multimodal literacy, evolve?

Approach to the Study: Engaging in the Process

The sections that follow describe my engagement with the people, the context, the culture, and the discourse at the school that I have called Martin Jackson Performing and Visual Arts High School (MJPVAHS). I also provide a description of myself as the portraitist. Included is a description of my approach to collecting details about the participants' practices and perspectives as well as my approach to identifying what was most salient for the portraits.

The Setting

The visual and performing arts high school where the study was conducted is in a large urban school district located in the southwestern United States. At the time of the study, this district served more than 160,000 students of varying ethnicities. Seventy percent of the district's students were Hispanic, just under 23 percent were African American, and fewer than 10 percent were white. Founded in the 1890s as the area's first high school for "colored" students, this school had become one of the premier visual and performing arts high schools in the nation. It took on the arts magnet sector of another school in 1976 along with the mission to provide intensive preparation in both the arts and academics. It is a historical landmark in the heart of the city's arts district.

Its unique location provides visitors a myriad of visual paradoxes: there is the bustle of morning business traffic that decelerates for school-zones and bus lanes and cars that pull into the student drop-off area. There is the glare of modern skyscrapers on the teachers' parking lot and the kitchen-side entrance to the school cafeteria. Briefcase-toting executives walk intersections next to high schoolers donned in jeans and backpacks. Everyone moves casually

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against a backdrop of high culture that burgeons with art venues—a sculpture center, a symphony center, and an opera house—all walking distance from the campus.

The original edifice is surrounded by a massive, modern, warehouse-like construction designed to provide optimal space for professional artists-in-training. The open layout of the building provided over-sized rooms, large windows and a view of four levels from the center staircases. Windows around the structure invite the sunlight. The oversized basement is flanked with mirrored dance rooms visible from the three upper decks. The concrete floors and stairway are adorned with painted silhouettes of playing musicians and ballet dancers in flight. In the original structure, photographs and other artifacts of the school's segregated past line the display shelves on both sides of a gallery entrance. Inside the gallery, visual artists display oil, pencil, pastel, sculpture, and mixed-media works.

At the time of the study, just under 1,000 students were enrolled; approximately 55 percent were minority. Twenty-one percent of the students were economically disadvantaged, two percent were enrolled in special education, 31 percent were enrolled in the gifted and talented program, and one percent of the students were English-language learners. Students, who are selected by means of competitive auditions and interviews, choose majors in dance, visual arts, music, or theater; and many also select advanced placement courses. From this school, which equally emphasizes academics and the arts, a number of students receive national and state recognition in visual arts, music, dance, and theater performance; and others receive college scholarships.

The Participants

Although I use the term *participants*, I might have instead used *subjects*. The latter term, used in the past for research in experimental studies but rarely employed in educational research today, might actually fit a portraiture study for a different reason. It is in keeping with its use in portrait painting: a person is a *subject* of a painting. All names, including the school name, are pseudonyms.

The Teachers/Designers

The individuals whose "portraits" would be created were three English language arts teachers at this school who were recruited through a chain procedure, in which one volunteer suggested another (Patton, 1990). All three self-identified as teachers who regularly integrated the arts and technologies in their teaching. At the time of the study, whereas the student body reflected some diversity, the faculty did not. Approximately 85 percent of the faculty and staff were white, as were the three teachers in the study. Although the three participants did not vary in terms of their ethnic/racial category, they differed from one another in a number of other respects.

- Ms. Taylor, a spirited teacher in her early 50s, had, at the time of the study, taught eleventh grade Advanced Placement Language and Composition for four years at MJPVAHS. A single mother, a former political journalist, advertising executive, and debater, and a politically-conscious champion of democracy, she encouraged students to be knowledgeable about the world around them.

- Mr. Vaughn, a young first-year teacher who earned his English education degree in the Northeast, had taught in a nontraditional school for one year prior to coming to MJPVAHS to teach sophomore English. As a widely read, socially-conscious musician, Mr. Vaughn was aware of the current trends in music, pop culture, technology, and politics. He wore trendy attire and was friendly and energetic.

- Mr. Daniel had a classroom that was one of the "sights" at MJPVAHS, since it could have easily been mistaken for an art or theater classroom. A non-conformist, and an accomplished visual artist, dancer, vocalist, and musician now in his 60s, he had always been a voracious reader and writer with profound knowledge of world histories, literature, and politics. Mr. Daniel taught eleventh grade English at MJPVAHS.

- Their students: Other participants included students in these classes whose interests varied artistically across music, visual arts, dance, or theater. Along with traditional courses, such as history and chemistry, students took classes to prepare for futures as professional artists. For example, a theater student would take science or history but also playwriting, set construction, and acting.

Each teacher collaborated with me to select one class to participate in the study. For Ms. Taylor, we selected a mostly high-achieving, junior-level English class with 20 students (two African American, five Hispanic, and 13 white). For Mr. Vaughn, we selected an average-achieving, sophomore-level English class with 17 students (four African American, five Hispanic, and eight white). For Mr. Daniel, we selected an average achieving, junior-level English class with 28 students (four African American, eight Hispanic, one Asian, and 15 white).

Initially, six students—two from each class—participated in individual, five- to ten-minute interviews once a week for five weeks. Later, three additional students also participated in subsequent interviews that focused on particular learning experiences. For instance, one of Ms. Taylor's learning designs challenged students to argue an opinion that conflicted with their own beliefs about race. I opted to interview a student of color in addition to the two who had already agreed to interview with me.

The Researcher and Portraitist

As an artist, I observe a person's physical appearance and personality. As a researcher studying classrooms and teachers, I draw upon my background, which includes five years as a ninth grade English language arts teacher and nineteen years as a public school administrator. As a participant-observer in the study, I was the "stranger, the newcomer, the interloper—entering the place, and engaging the people" (Lawrence-Lightfoot & Davis, 1997, p. 50). As explained below, I "sketched" myself into the context. If participants initiated interaction with me, I engaged with them. For example, during class, sometimes a teacher would voluntarily explain to me why he or she might have, for instance, spent more time reviewing a concept. Likewise, some students initiated conversations with me. All of these interactions were brief, since it was important to respect the participants' class time. However, these exchanges provided additional insights from which I drew to sketch their portraits in prose later on.

Data Collection

As Lawrence-Lightfoot (2005) has explained, the researcher as portraitist seeks "to

document the specifics, the nuance, the detailed description of a thing, a gesture, a voice, an attitude as a way of illuminating more universal patterns" (p. 11). Data collection over five weeks was congruent with portraiture and also with other qualitative data collection practices (e.g., Corbin & Strauss, 2015; Merriam, 1998).

I had presented the study's purpose to all participants in broad terms such as "to see the role of arts and technology in English language arts" rather than with terminology associated with multimodal theory. My intent was to avoid influence over the teachers' understandings of multimodal literacies, their meanings, and uses. In attempting to pursue goodness, I viewed the participants as authorities of the classroom and of school activities. I valued their perceptions. However, the purpose was not to report only good things (cf. Lawrence-Lightfoot, 2005; Lawrence-Lightfoot & Davis, 1997; Lawrence-Lightfoot, 1983). As Lawrence-Lightfoot and Davis (1997) pointed out, "We assume that the latter qualities—of strength, health, and productivity—will always be imbued with flaws, weaknesses, and inconsistencies and that the portraitist's inquiry must leave room for the full range of qualities to be revealed" (p. 142).

Teacher Interviews

Twelve individual teacher interviews took place—one 30-minute session with each participant, one time per week for four weeks. Scheduled mostly outside school hours, the meetings took place in teachers' classrooms where students were free to come and go. In fact, some students would enter during the interview sessions and "just hang out." The relaxed atmosphere allowed freedom for both of us to approach the topics in unique ways. Each

interview for a particular teacher included at least one question that was not uniform across the interviews and was directed toward his or her learning designs. These experiences allowed insight into the teachers' ways of seeing the world (Merriam, 1998).

First, the teachers responded to the question, "Why an English teacher?" When answering this question, each teacher revealed various facets of his or her identity. Over the series of interviews, the teachers explained their conceptions of the purpose of English language arts and the qualities associated with being a good English teacher. Most importantly, they explained their lesson design processes and materials used to teach literature and writing. Teachers described how interaction, classroom display (e. g., bulletin boards and white boards), and room arrangement (e. g., placement of desks, chairs, and tables) influenced to their teaching. They disclosed approaches to state test preparation and answered questions specific to individual practices. For example, Ms. Taylor detailed her use of hashtags after a prompt. Throughout the interviews, the teachers told me how they felt the most recent class meetings went and explained their design choices. During the last week, prompts again addressed identities: how they engaged with art, how they viewed professional development, and what they wanted others to know about their uses of arts and technologies in the classroom. Transcribed, all interviews yielded 113 pages of text.

Observations and Field Notes

Data collection included observing the three teachers' classes and taking field notes. Ms. Taylor's and Mr. Vaughn's classes met for 80 minutes twice a week. Mr. Daniel's 40-minute Flex Class met daily; data collection in his class took place an average of four times a week.

First, consideration went to the ways in which teachers employed modes and media in their teaching. Modes differing in materiality and which accorded with the culture of MJPVAHS and individual classrooms included speech, writing, image, music, dance (or movement), gesture, drama or theater, voice quality, classroom display, and room arrangement. Media included pen and paper, books, markers, poster board, arts-related media, and various technologies. Literary devices, such as personification and similes, were important as well, as one teacher employed these frequently. Next, I sought multimodal orchestrations, or the mode and media teachers selected and arranged to teach particular concepts. Here, I noted evidence of translation, transduction, and transformation, and also teacher-to-student and student-to-student interactions. Photographs of the students' products, classroom display, room arrangements, and artifacts provided data as did the silences. I was interested in what the teachers and students chose to say or not to say as well as what they chose to do or not to do. Field notes, when typed, were 192 pages in length.

Artifacts

Data sources gathered during classroom observations and teacher interviews included artifacts. For example, Ms. Taylor provided handouts, a web link to her blog, and a web link to a student's social movement project. From Mr. Vaughn's class, I collected handouts, web links to song lyrics, documentation of his physical movement, and a YouTube video link. From Mr. Daniel's class, I collected handouts and videos of a student's project from a previous year. In total, there were 115 artifacts.

Student Interviews

Nine students participated in individual interviews for a total of 27 student interviews: one student interviewed once, two interviewed twice, two interviewed three times, and four interviewed four times. During the initial interviews, students responded to questions about their grade levels and their art concentrations. Most relevant to my study were the following prompts: (1) "Explain what you did in class." (2) "Describe your personal learning experience. What worked for you? What did not work for you?" When transcribed, these interviews yielded 78 pages of text.

Researcher Journal

The journal entries required "listening and observing, being open and receptive to all stimuli" (Lawrence-Lightfoot & Davis, 1997, p. 187). Entries included memos about anecdotal events and reflections before, during, and after 32 classroom observations. Journal entries ranged in length from one-half page to several full pages and reflected the lens through which I understood the events, the environment, and the culture at MJPVAHS. Thirty-eight entries yielded a 113-page journal.

Data Analysis for Teachers' Portraits

Data analysis proceeded according to the guiding and subsidiary questions: First, I examined the teachers' conceptions of English language arts, their conceptions of multimodal literacies, and their conceptions of their roles as multimodal literacies designers. Next, the way in which teachers designed multimodal literacy instruction and their students' responses to

those designs took precedence. Teacher interview transcripts were the primary source for analyzing teachers' conceptions. Observation field notes, photos, and artifacts primarily furnished data for the teachers' designs; and students' interview transcripts mostly provided the resources for student responses. However, there was considerable overlap among these sources. For example, in her interview, Ms. Taylor explained the importance of blogging and writing rhetorically about social issues. Evidence of her views were apparent during classroom discussions (observation field notes), in the blog itself (an artifact), in photos of students' in-class work, and in student interview transcripts. Consequently, all of these sources were pertinent to understanding her conceptions.

Analysis of the teachers' expressed conceptions, of their designs, and of the students' responses consisted of numerous readings and recursive code identification resulting in several codebooks (Crabtree & Miller, 1999) which were divided accordingly. These codebooks summarized the coding schemes and preceded a collection of coding tables which produced a sense of the "revealing patterns" (p. 209) and "emergent themes" (Lawrence-Lightfoot & Davis, 1997, p. 193) for each teacher.

Searching for patterns and themes included listening for "repetitive refrains" (p. 193) and "resonant metaphors" (p. 198). Repetitive refrains are statements and concepts which the participants repeat and which convey who they are within the culture. For instance, during an observation, Ms. Taylor encouraged her students to rhetorically analyze the lyrics and symbolism in Beyoncé's album *Lemonade*, a compilation of visuals, music, and lyrics that celebrated blackness and the African American woman's existence. In an interview, Ms. Taylor stated that she wanted students to question everything rather than settle for blind acceptance.

Later, one of Ms. Taylor's students said that watching a *60 Minutes* interview about the use of "N-word" prompted her to think differently about the term. Thus, a repetitive refrain from Ms. Taylor's case was a critical approach to the status quo. Resonant metaphors are words and phrases that symbolize the participant's values and beliefs. For example, Mr. Daniel likened teaching to "planting seeds" and to being a "channel," and he compared learning to "osmosis." These metaphors signaled his belief that his role was to deliver knowledge to students and they, like receptacles, were to listen and to received it.

Collectively, the revealing patterns and emergent themes, including repetitive refrains and resonant metaphors, provided the data needed to "paint" the portraits and to conduct the cross-case comparisons.

Analysis for Teachers' Conceptions

For teacher conceptions, responses to the interview questions were most important; however, as stated earlier, notations on photos and artifacts, as well as observation field note data and student responses contributed as well. I first noted the reasons the teachers chose to teach English language arts. Typically, these responses included information about their identities, education, values, interests, beliefs about teaching, beliefs about learning, professional development, and state test preparation. Then I noted the teachers' conceptions of multimodal literacies, conceptions of their roles as designers, and their design processes— how they selected materials and orchestrated them to teach various concepts. I sectioned out the data according to teacher identity, conceptions of the purpose of English language arts, conceptions of multimodal literacies, design processes, multimodal orchestrations, classroom

layout, room arrangement, interaction, views about professional development, and approaches to state test preparation.

Analysis for Teachers' Multimodal Literacy Designs

The various modes (e.g., speech, writing, or movement) and media (e.g., pen, paper, or technologies) that teachers employed during classroom observations were of importance as well as data gathered from interviews, photos, artifacts, and student responses. I noted figurative language (e.g., metaphors, personification) and silences. I noted transductions (the change of meaning across modes) and transformations (the change of meaning within one mode). For instance, Mr. Vaughn's "*Julius Caesar* Song and Tone Words" lesson required transduction when students selected a song (music), performed a dance, and read their explanations (writing) to communicate one feeling. In Ms. Taylor's "Inner/Outer Circle," students physically traded places while having a class discussion about race. Next, I looked at the combinations that comprised multimodal ensembles (e.g., speech and movement, movement and music). Then, I sectioned out the multimodal orchestrations, or the combinations of modes the teacher selected in order to teach a particular concept. Ms. Taylor orchestrated "The Rhetorical Argument," "The Macklemore Inner/Outer Circle," "The N-Word Debate," and "The Social Movement Project." Mr. Vaughn orchestrated "The Weather Report," "The Brutus and Marc Antony Speeches," and "*Julius Caesar* Song and Tone Words." Mr. Daniel orchestrated the "The Hawthorne Story Project" and vocabulary lessons.

Analysis for Students' Responses to the Designs

The primary source for analyzing students' responses came from student interview transcripts, but I also drew from classroom observations of their reactions and behaviors and notations I made on photos of student products. As stated earlier, students responded to the following questions during student interviews: (1) "Explain what you did in class." (2) "Describe your learning experience. What worked for you? What didn't work for you?" For each response, I noted the modes and media employed and whether or not the student thought the experience conducive to his or her learning.

Approach to "Painting" the Case-Study Portraits

Lawrence-Lightfoot and Davis's (1997) portraiture guided the "sketching" and the final "painting" of the portraits. I had "listened *for* a story" (p.99). I approached my writing cognizant of influence from my own intellectual framework as well as my knowledge of relevant literature and prior experience in similar settings. As I poured through my analyzed data, I was seeking authenticity to privilege participants' voices, and I employed extensive use of direct quotations from them.

For each teacher, I coded data, then selected what should be highlighted in the portrait, keeping in mind the research questions and the five elements of portraiture: context, voice, relationship, emergent themes, and the aesthetic whole. Context is essential in that no research is absent of it, and phenomena are best understood when context holds a prominent role. As to voice, I wanted, as mentioned before, to feature the voices of the teachers, but I also integrated my own. I wanted to move back and forth among various "voices" as discussed by

Lawrence-Lightfoot and Davis (1997): "voice as a witness," (p. 87) "voice as interpreter," (p. 93) "voice as autobiography," (p. 95) "voice discerning other voices," (p. 99) and "voice in dialogue" (p. 103). Next, the relationship between the participants and me was integral to the development of the piece. With respect to themes, I was cognizant of those that continued to emerge while seeking repetitive refrains, resonant metaphors, and silences. As Lawrence-Lightfoot and Davis (1997) wrote, the portraitist is to craft a "portrayal that is believable, that makes sense, that causes the 'click of recognition'" (p.247).

Cross-Case Analysis for Teachers' Portraits

I also wanted a "group portrait" (cf. Lawrence Lightfoot, 1983) which combined the three portraits and provided yet another lens through which to view the teachers' actions in context. For this "painting" I drew from coding sheets with identified themes and patterns to complete a cross-case analysis (Miles & Huberman, 1994). In addition to writing a narrative description of similarities and differences, I created a table showing the various dimensions on which I compared the teachers: their conceptions of multimodality, their conceptions of their roles as multimodal literacy designers, the major focus of their designs, and students' responses.

Analysis of Changes in My Conceptions of Multimodality

Lastly, my reflections, as recorded in the researcher journal detailed the goodness in the actors' actions—goodness as it is balanced as a "generous *and* critical stance—a mixture of strength and vulnerability" (p. 143). I studied the teaching lives of these participants to learn

about their conceptions of multimodality and, thereby, to expand my own. To do this, I read through my journal and identified each time a teacher's manifestation of multimodality challenged my perceptions. I marked these instances and then decided whether the actions changed my thinking, and, if so, the way in which it did. For instance, much research into multimodal literacies has emphasized technologies. Yet, when first observing Mr. Daniel's class, I was surprised that there was little use of them. This caused me to look more deeply at the multiple modes and media that he did employ.

Authenticity, Trustworthiness, and Triangulation

The challenge was to capture essences of the teachers in such a way that the portraits "resonated" with the participants (Lawrence-Lightfoot & Davis, 1997, p. 247). For authenticity and trustworthiness, I employed both member checks (Merriam, 1998) and triangulation across data sources. As to member checks, I provided all three teachers with their portraits and invited their responses. Each portrait seemed to resonate with its subject, assuring me of the authenticity and trustworthiness of my work (Carlson, 2010; Lawrence-Lightfoot & Davis, 1997).

Ms. Taylor said, "You've made me look far smarter than I am. I'm fine with all." I do not believe I "painted" her more favorably than my observations warranted. Given my perspective as a former secondary English language arts teacher, Ms. Taylor was, I believe, just as her portrait depicted. Before reading his portrait, Mr. Vaughn said, "I trust you. I loved having you there and asking those amazing questions. It was good for me. I feel like it [the portrait] will be me." Upon reading the beginning of the portrait, he texted: "Very proud as I read this to be depicted this way. It does feel like me completely so far." After reading, there was another text

a few days later: "Joyce! I think it looks great! I think you captured exactly the way I think about my instruction." Mr. Daniel took some time to read and reflect on his portrait, although, upon receiving it, he noted that I incorrectly called his Akubra (an Australian "bush" hat) a "Cowboy hat." I corrected this. Later, Mr. Daniel returned edited versions with minor corrections that did not change the content or its meaning.

To triangulate, I layered the data from teacher interview transcripts, observation field notes, and student interview transcripts to find "points of convergence" (Lawrence-Lightfoot & Davis, 1997, p. 204). For instance, my interview transcript showed Ms. Taylor saying, "I want my students to question everything." From observation field notes, I noted that she required each student to argue an opinion contrary to his or her belief during the activity called "The N-Word Debate." In a student interview, Charlotte told me that the debate caused her to rethink her view of removing "The N-Word" from *Huckleberry Finn*. Convergence among these three data sources contributed to an emerging theme for Ms. Taylor: she challenged her students.

The Portraits: Capturing the Essence

Here I present a "portrait" for each of the three teachers. For each portrayal, I attempt to provide what I believed to be the "essence" of each along with details that establish the five essentials of portraiture. There is, however a caveat: capturing a participant's essence is much like painting an actual portrait: the finished piece will represent a moment in time when that participant appeared and operated in a particular way. If a painted or written portrait were to be redone years, months, or even weeks later, it is possible that it would appear differently. Also, given portraiture's recognition of the portraitist's perch and perspective, the artist of an

actual portrait might undergo transformations, rendering a subsequent piece that would be somewhat different than the first. It is important to think similarly of the portraits presented here, as they are representative of phenomena as the artist saw them at the time of the study.

Ms. Taylor: Multimodal Literacy for Social Activism

Ms. Taylor was a quick witted, energetic, activist and an avid reader and writer. She believed that English language arts, particularly writing, was a tool of democracy that could empower students to change the world. Conceptualizing multimodal literacies as tools for social activism, her students wrote rhetorically about current social concerns. Her life as a former journalist, advertising executive, and debater helped shape her engagement with current technologies; and it was important to stay on the cutting edge.

Some people might think her global view was atypical of southern, white women raised in the 1960s. As a plain-spoken, politically-engaged social activist, Ms. Taylor recognized affordances of her whiteness and owned her unabashed, sometimes humorously, irreverent relationship with truth. The rights of women, minorities, immigrants, LGBTQ citizens, and other marginalized groups were important to her. She invited her students to be politically engaged and to use powerful letter writing to hold elected officials accountable to their constituents. Whereas many school people profess to welcome visitors, Ms. Taylor actually did, believing that taxpayer monies entitled the public to visit freely. And so, I felt warmly welcomed that first day.

Her Conceptions of Multimodality and Her Role

On the second day I visited, I learned how social activism shaped her conceptions of

multimodality and her role as a multimodal literacy designer. We were scurrying through

MJPVAHS toward our assigned disaster drill area—Ms. Taylor in her speeding power chair, and

I, grateful to have worn flat shoes. We entered an elevator that took us to a basement and

delivered us into the daylight to join her students. For most of the journey, there was

conversation about one of her many multimodal orchestrations: "The Social Movement

Project."

The way in which Ms. Taylor assembled this project resembled artistry; and, I later

learned she *was* an artist— an interior designer whose artistry influenced her work. She

explained:

> I think that the way that I put furniture together weirdly finds it way in the way I put
> units together for my class. I've had to pull a little bit from everything and hope that it
> forms a cohesive whole.

As an artist and activist, Ms. Taylor's role as a designer was to empower students with

rhetorical writing strategies and to use writing to change the world. She recalled:

> No one in my adult life has ever said to me, "Pick out two poems, and compare and
> contrast them, and give me a comparative analysis of their theme." But every boss I've
> ever had has given me a two foot stack of reports and said, "Boil this down to one
> page." So there's extreme value in that for business and career purposes. But very few
> teachers. . . have said to me, "Write me a speech that's going to change the world."

Another time, she pointed out:

> I keep telling [students] that at some point, you're going to need to get money from
> somebody. And about the time that Congress decides they're going to remove
> deductions for your toe shoes, then you're going to want to write a letter to explain why
> that's your bread and butter. So you'll be writing the rest of your life—wouldn't it be
> good if you were great at it?

Her design process began with deciding which standard to teach and then selecting

particular modes and media. "Activism," democracy," and "change"—these repetitive refrains

were the concepts that influenced her mode and media selections for multimodal

orchestrations. "I want my students to question everything," Ms. Taylor asserted. So her

classroom interactions tackled controversial topics, challenging students to recognize the

intricacies of their own identities encouraging them to take risks. And they did, while learning

to write rhetorically.

I asked if, for her, arts integration meant allowing students to apply their art to the

affordances of powerful writing. She agreed that this was her take:

> The best books say something. And a lot of times, we see arts for art's sake. . . . But at
> the end of the day, that same language has to go into the laws themselves. . . . The
> classical education Martin Luther King had, for example . . . . King's works informed and
> spurred action. . . . Who better than gifted artistic kids to phrase the language of
> democracy?

I asked what made her a good English teacher, of writing specifically:

> The hard part . . . is breaking down the syntax, and explaining what it does, and how it
> works, and getting them [students] to care about sentence structure. . . . A lot of English
> teachers are real passionate about the books. . . . But then, when it comes to teaching
> them how to write a sentence like Melville. . . . We leave it up to people to find their
> writing style. . . . I think it takes somebody showing you that for you to get it.

Her Multimodal Designs

While shaping her conception of her role as a multimodal literacy designer, activism

shaped her actual designs as well. Ms. Taylor invited me to go with her and the students the

following week to "The Java Hut," the coffee shop less than half a mile away where students

would become acquainted with "The Social Movement Project." Conducting class at "The Java

Hut" was a design that situated interactions uniquely, and she believed in that. "Everything we

do in this class involves group dynamics," she declared. Her normal room design already invited

collaboration. Along with a learning objective was posted an interactive task on the board each day, and students sat at circular tables of four seats. Still, she arranged alternative configurations, such as dividing the class in half for a debate or arranging the chairs in inner and outer circles, all while commanding the room in spite of her limited mobility. Figure 1 presents her room arrangement.

Figure 1. Ms. Taylor's classroom arrangement

Still, she arranged alternative configurations, such as dividing the class in half for a debate or arranging the chairs in inner and outer circles, all while commanding the room in spite of her limited mobility.

She did not use vernacular associated with multimodal literacies; but her learning designs had all of the hallmarks. For "The Social Movement Project" students began with an "elevator speech" (mode) or a brief statement that communicated a purpose. Then each designed a presentation in any other modes (e.g., dance, image, and music) and media (e.g., video, spoken word) to publish on Twitter, Facebook, or Instagram. Ms. Taylor required this "launch" to reach and secure at least 100 followers; and she offered as an example, "Changing the World, One Word at a Time" from *The Queen Latifah Show* (Henry & Bernard, 2014). At

home, I watched this on YouTube. A multi-racial girls' trio, in spoken word, admonished school

cultures for censoring discussions about rape, racism, and other societal ills. Images behind

them appeared, and I noted the opportunities for transduction in the piece. The performers

chanted:

> We just learned how to hold our tongues. Now somewhere in America there is a child
> holding a copy of *Catcher in the Rye* and there is a child holding a gun. But only one of
> these things has been banned by their state government and, it's not the one that can
> rip through flesh, it's the one that says 'F' You" on more pages than one.

An image of the book *Catcher in the Rye* appeared, then the image of a hand holding a

handgun. Next, the images appeared together, the gun pointed toward the book, and the book

was covered with an "X." Seeing the performers and images and hearing the speech moved the

audience back and forth across modes, causing them to "read" this multimodal text.

Transduction from speech to image that was this powerful caused me to wonder about

the products Ms. Taylor's students would create. Later, she provided a student's product for

"The Social Movement Project" from the previous year. In that, the student *did* demonstrate

transductions. Using speech, integrated drawings, and other artwork (images), the student

produced a video (moving image) that raised awareness about domestic violence. Background

music, brief statements (writing), and a serious tone (voice quality) enhanced its effect.

Transduction positioned viewers to read the meaning across the modes. I recalled Ms. Taylor

saying, "I've had some students draw as many as 400 or 500 followers for these projects."

While we waited for the "all-clear" bell, I asked about other designs, ones I eventually

saw in action. For instance, Ms. Taylor's blog called "Team Taylor," was a digital space she

developed for online compositions. The blogs were designed to extend class discussions and to

assess writing. An entry from it is presented in Figure 2.

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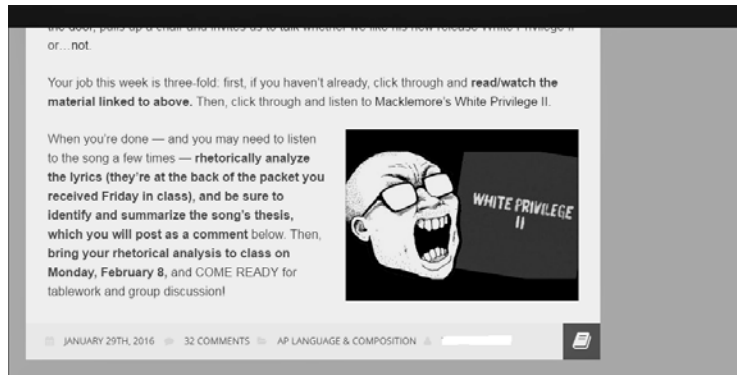
Figure 2. An assignment from Ms. Taylor's Blog, "Team Taylor"

For her, multimodal learning and activism took place inside and outside the classroom. In class once, students identified rhetorical elements in the movie, *8 Mile* (moving image, speech, music, and drama). For homework, Ms. Taylor encouraged their activism—she challenged them to blog (writing and technological media) rhetorically to address gun control and the lack of diversity in the 2016 Oscar nominations. On another day, students engaged in an orchestration called "The Macklemore Inner/Outer Circle." It drew upon the students' transformations as they used two modes, speech and writing. Students were physically rearranged from their customary seats (movement), which impacted the order in which they wrote and spoke about the lyrics in Macklemore's "White Privilege II" (music, writing with media, and poetry). Students in the outer circle wrote questions and handed them to the inner circle participants. The inner circle participants were the speakers who held the discussion. At any moment, Ms. Taylor called "Switch," and the groups traded places—writers became speakers. When the activity ended, I heard students chatting about how moving back and forth from the inner circle to outer circle changed how they "read" what they should say or write next.

Students' Responses to Her Designs

Sometimes Ms. Taylor would augment an otherwise mundane learning experience, for instance, state test preparation, by requiring students to display thinking with markers and yellow poster board. The minimal artistic touch was intended to, as she put it, "sex it up a little." Though teachers have used this kind of media in 21st century learning (Consalvo & David, 2016), I learned that these media did not seem to faze some of Ms. Taylor's students. McKenzie admitted: "It [yellow poster board and markers] didn't make a difference for this project."

Overall, students' responses indicated that they were most challenged to think, and most awakened to society's complexities, when Ms. Taylor's orchestrations provided transduction and transformation opportunities. For instance, of "The N-Word Debate," Charlotte observed: "The debates helped me grow and to see the other side of an argument." I had seen her become impassioned as she argued to keep "The N-Word" in *Huckleberry Finn*. After the *60 Minutes* video, which introduced the class to "The N-Word" conversation, McKenzie revealed: "It [the video] gave me more insight—made me rethink." About "White Privilege II," which opened the "Macklemore Inner/Outer Circle" activity, Shelly offered: "It [her understanding] was better because of the chorus, lyrics, interviews, analogies, and other voices."

As a former principal, I had seen teachers employ multimodal literacies; but, as Bailey (2009) pointed out, many use them simply as a way to "hook" students into learning instead of employing them to draw upon student knowledges to teach a concept. Not Ms. Taylor. She

typically employed modes and media as integral to the learning. Among them were gazes and gestures.

Though gazes and gestures were not integral to most of her orchestrations, they were during that disaster drill. She did not say much about the procedures; instead, Ms. Taylor spoke a few words and then gestured in the direction of the exit with a nod and a "Go." The students left as though they had heard explicit instructions as to how to proceed. When the all-clear bell rang, she moved toward the entrance, and we all followed suit. Upon returning to the room, only her gaze out and over the class communicated that they were back to business.

Mr. Vaughn: Multimodal Literacy for Expression

A youthful, contemporarily dressed, first-year teacher, Mr. Vaughn made the air around him light. Tall, dark-haired, and slender, he spoke with a fast-paced, northeastern cadence, and bounded about with great vigor. Mr. Vaughn believed English language arts was a tool of expression that enabled confidence to communicate feelings, to be self-aware, and to appreciate humanity. During interviews, I noted several repetitive refrains: the importance of beauty, of self-awareness, of the appreciation of humanity, and of the role that language development plays in expressing all of them.

> What I've dedicated myself to in my personal life is to be able to find the beauty and the purpose in the specificity—the necessity of everything. And it's hard to recognize it if you can't talk about it. And so the language comes in there.
>
> Being an artist . . . means that you understand the connection between what it means to be a human being, and what it means to communicate that to someone and to share your understanding of the experience to help someone else understand it. It's a dialogue. . . . You need to understand the language of something to talk about it. And you need to understand that language is art. . . .

> What I value the most . . . is my ability to appreciate things and my own understanding that appreciating something is the only way to feel okay. If you can't appreciate things, you can't be happy—ever.

For him, his abilities to draw people in, to recognize his own emotions, and to feel the

emotions of others were important. He recalled:

> I found myself having these honest conversations all the time with people when I was in college. And I felt other people found themselves being very honest and open with me. So the most obvious thing to do with that, if that's a skill, is to come to a high school and see what kinds of things people want to talk about that they can't really talk about with other people. . . . I feel things more. I feel things all the time.

Mr. Vaughn was expressive even in his free time, writing poetry and music, and

sometimes, performing on percussion or guitar. He offered:

> I eventually want to write songs. And I like to learn to play guitar, and sing a song to feel something. It's cathartic and therapeutic. And some studies say that if you sing a certain amount every day, you will feel better, and that's true.

His Conceptions of Multimodality and of His Role

Expression shaped his concept of multimodal literacies and his role as a multimodal

literacy designer, as it had always been the foundation of his reason to teach. He recounted:

> I had a creative writing degree in the making. . . .I thought teaching would be a good place to allow other people to find that ability to write and communicate with themselves. Communicating with other people is really important, for sure. But if you can't understand what you feel about something, then everything else is kind of irrelevant.

For him, the affordances of modes such as speech, movement, and gesture accorded

with the performative nature of English, particularly English literature. Thus, movement and

drama were among those repetitive refrains as well. He pointed out:

I think naturally built into English teaching is theater. . . . And I'm performing all the time as a teacher and as someone who I rely on to keep their [the students'] attention in a performance aspect.

Mr. Vaughn once spoke fondly of a theatrical professional development:

We did a workshop. . . . And they had you improvise a dance as they read line by line, this very vivid, descriptive poem. . . . It's listen to this very beautiful thing, and express it with yourself, your body, or your art. . . . I think it's great to get them [students] to think about the way they relate to language.

In some ways, he had become the English teacher he had desired as a teen.

I didn't have . . . that really eccentric, vibrant person who was really going to yell at me about *Beowulf* in my face. That experience wasn't as performative. . . . And it's kind of a selfish thing, because I like to perform and be forced to study the lecture and go deeper.

I did not use the term "multimodal literacy designer" when I asked what was important for others to know about the use of the arts and technologies, but his response conveyed a conception of his role as a teacher and as a multimodal literacy designer:

What we do here is a very comprehensive experience with what it means to be a human being. And my job is to discuss that through literature. But I can't just use literature to do that. . . . If we're talking about what it means to persuade people, I need to show them . . . commercials and advertisements. . . .The comprehensive look at what it means to be a person doesn't—it shouldn't—stop at one specific medium.

Mr. Vaughn had completed undergraduate school in the Northeast and then moved overseas to attend an English-as-a-second language teaching preparation program. There, he adopted a design process which I observed: introduce a concept with a story, interject associated language, elicit that language from the students, and then compile their ideas on the white board. Students arranged ideas in a graphic organizer that helped scaffold their learning before they worked independently. This process accorded with Mr. Vaughn's approach to language and its connection to drama. It worked in concert with the interactive nature of the

class, and while facilitating it, he darted about the room, constantly drawing students in with movement and gesture.

His Multimodal Designs

When I entered his classroom on the first day of the study, students were preparing to be expressive in a theatrical portrayal of the omens in *Julius Caesar.* Mr. Vaughn called, "Guys, we will film!" The tardy bell had just sounded, and the students were abuzz, panicked because the student charged with writing a script was absent. One boy whipped out a cell phone, and Mr. Vaughn's initial silence approved of its use. He called out, "Oh yeah, call her! Without the script, this is useless!" A little later, "Okay, someone come and see this! I have something here—is this good?" Most of the seventeen students gathered around Mr. Vaughn and peered over his laptop. The quiet allowed me to have a moment to take in his room arrangement. I noted the short rows of desks on opposite walls, as illustrated in Figure 3. The rows seemed to communicate teacher authority, but relaxed, student-to-student interactions appeared to be the norm instead. I saw the mostly empty walls and thought it indicative of a new teacher's budding collection of room décor. I also learned that an objective posted on the white board was a consistent part of his classroom display. Mr. Vaughn kept the display of the objectives current, and the learning activities always aligned with them.
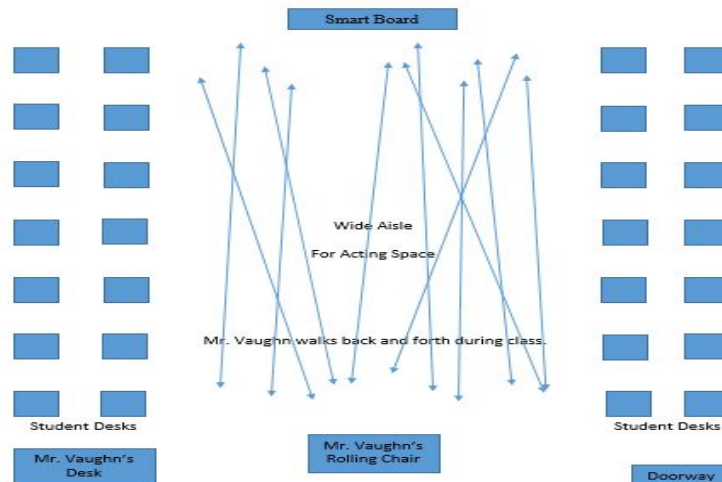
Figure 3. Mr. Vaughn's room arrangement and pacing pattern

The students approved Mr. Vaughn's contribution, and cacophony resumed as they decided who had enough memory on a tech device to film. "Let's do some planning before we go out for the press conference," he advised. The students confidently planned backdrops, speaking parts, and filming responsibilities, and Mr. Vaughn was in the middle of it all. Someone asked: "Who's going to be on fire?" Another asked: "Who's got the lights and sound?" Fifteen minutes later, the class assembled outside. This "Weather Report" required students to interpret the omens that foretold Caesar's death in opposing ways. A "reporter" interviewed (speech) "townspeople" while actors in the background portrayed the omens (drama, movement, gesture). For instance, a student climbed a tree and screeched like an owl while another student told the weather reporter why this was a terrible sign. In the second scene, another townsperson explained why the screeching owl omen was favorable. The students edited the piece to five minutes and seven scenes. The student director posted it to YouTube, and I watched it from home.

The product was a video (moving image) wherein speakers, who had communicated the play in their own words (writing and speech), performed theater (movement, gesture, position)

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to express emotions, and enhanced the experience with background noises and music. There was a transductive aspect. For instance, rather than reading about the townspeople running from the screeching owl, the students used speech to paraphrase their fear. Then they moved that meaning across to another mode (movement) as they actually ran from the omen.

After observing "The Weather Report," I wondered if Mr. Vaughn would have designed this experience had I not asked permission to observe his ways of integrating the arts and technologies. Later, he expressed concern about doing a good job. He had designed "The Weather Report" as an integration exemplar. I assured him that what I hoped to see was how he would be teaching if I were not there. Afterwards, I believe learning activities proceeded as normal. For instance, during another observation, the students' instructions were "Think of a song that feels like you. What do you have in common with that song?" The students thought, then expressed feelings as music (a mode)—in the form of a song (medium). Then students used transduction to communicate those sounds as speech (mode). "I'm like that song from *The Heights*," a female student called out, referring to a musical drama series that aired on television in the 90s and was based on the Broadway musical. The student referenced the lyrics in the TV show's opening song, "How Do You Talk to an Angel?" a song about admiration for a girl. But the student associated the song with her feeling. She explained: "That show's about Washington Heights, and I'm like the main character. She will be the first to go to college. It's about making it out of the neighborhood." "Okay!" Mr. Vaughn affirmed, taking up the cue: "Use tone words to tell me something you have in common with the main character—maybe 'determined,' 'success-driven'?" He wrote these on the white board and then paced excitedly up and down the wide aisle as though to rev up players at a pep rally (movement). Students

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appeared to "read" the movement, and their excitement grew. One student called out:

"inspired!" Another, "hopeful!" Soon brief conversations sprung up as students expressed

thoughts about topics such as drugs, politics, and peer relations. Figure 4 represents Mr.

Vaughn's pacing pattern and times during this class period, though the pattern accords with

how often he paced on most days.
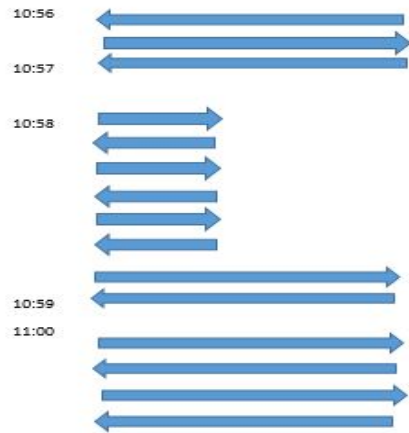
Figure 4. Diagram of Mr. Vaughn's movements during a typical class

Next, Mr. Vaughn asked: "Can you think of a song that feels like Brutus?" Again, they

explained the changes across speech and sound. Finally, Mr. Vaughn directed two students to

enact (drama) characters from *Julius Caesar*, and another read aloud (writing and speech).

"What is Brutus' feeling now?" Mr. Vaughn asked. "Stressed out, anxious! Brutus can't sleep

well," another responded. "So I need a mime," Mr. Vaughn prompted. Some students took

turns miming and dancing interpretively in the aisle, while others read the text aloud. At one

point, they came across an unfamiliar word: "lowliness." Someone read its definition from a

dictionary, and then the students "danced it out" too. Even Mr. Vaughn moved his own body

while sitting in a rolling chair to express the essence of Brutus's speech.

Mr. Vaughn found a way to incorporate expression even in state test preparation. He

told the students that, though the writing prompt was not designed to encourage creativity,

students could add it with the anecdotes they created to make a point.

Students' Responses to His Designs

Learning activities during which students had specific roles seemed most memorable to

them. For instance, during "The Brutus and Marc Antony Speeches," not all of the students had

a task. Jack admitted in an interview: "I wasn't directly involved, but maybe helped pick out the

music. I didn't learn a little or a lot. It was somewhere in between." But this same student, who

had been a prominent participant in "The Weather Report," perceived that experience to be

"fun and interactive. It was better than listening to a teacher drone on about something. It was

visual and tactile."

Most students I observed were confident and quite communicative during theatrical

experiences. Those whom I interviewed specifically cited the interaction and acting as elements

that meant the most to them. "Margaret reflected:

> I feel a lot more involved in a creative way in this class. I come here from acting class.
> So, they run together because we are still creating. Once I get in here, we are still
> continuing with that creative process, and it's nice to have what I like to do in my
> mornings.

Mr. Daniel: Multimodal Literacy for Edification

Mr. Daniel was an original member of the school's faculty from more than 40 years ago.

His attire was typically a T-shirt, jeans, loafers, and an Akubra, an Australian "bush" hat. Most

often a long pony tail trailed from beneath that hat, but sometimes his hair was loose and free.

Mr. Daniel conceptualized English language arts as an art—a tool to inspire imaginations and to

edify or to help improve people instructionally and morally. As a classically-trained actor, visual artist, musician, dancer, and vocalist, he inspired his students to be knowledgeable and cultured. Spending many evenings and late nights engaged in writing, which was his favorite art, Mr. Daniel translated Swedish poetry, wrote essays, penned political opinions, created stories, or read literature that interested him the most. This was the way he provided his own professional development and crafted learning designs. He commented:

> I've been teaching so long. . . . And I constantly read . . . and augment what I've already done, or what I'm doing. I don't need lesson plans now. . . . It would be ridiculous to think that you teach all these years, you've taught every grade level, and in various situations. . .and not know what you need to do or what needs to be done.

Mr. Daniel did not own a cell phone, a home television or home internet access. And his students understood not to use technologies in class. Dependence on these "kills creativity," he cautioned.

His Conceptions of Multimodality and His Role

Edification shaped his life overall, and many times, his strong sense of morality and desire to engage in noble causes resulted in his nonconformity. For instance, he was a self-described "anti-academic academic" and had been a conscientious objector during the Vietnam War. While travelling the world, lodging might have been a hostel, or occasionally, even a cave. At one point, starting a commune in the Ozarks was a serious consideration. And, as Mr. Daniel put it, he became "riled up" when art (literature) was reduced to test preparation. "I'm just not going to do it. I'm not going to denigrate a poem or work of art by reducing it to a multiple-choice test."

These repetitive refrains of nonconformity, edification, inspiring imagination, and another—service—could be detected in his response when I asked what drew him to becoming an English teacher.

> Well, I don't think of myself as an English teacher. . . . I teach everything. . . . Some people try to peg me, and I'll tell them, "No." I'm really teaching 'life' because English is just a vehicle, and literature is a vehicle, like all significant art.

> I was thinking, where is the place where you can actually change people? And it seemed to me that most of that happened in high school. So I was thinking, maybe there is a mission there. . . . And as far as service goes, when I was in elementary school, I was planning on being a priest—finding some leper colony somewhere, and that's in my background. So, it's deeply ingrained—this idea that meaningful work needs to be of that nature, not just making money and self-aggrandizement.

Mr. Daniel had declined numerous lucrative opportunities in favor of teaching, and at MJPVAHS, he volunteered for multiple committees that met before, during and after school. Many times, while helping someone, lunch was small bits or nothing at all. His most noble calling was to be a missionary of sorts in the high school classroom—to be an inspirational teacher who stimulated students' imaginations. His conception of multimodality and his conception of his role as a multimodal literacy designer aligned with this mission.

Also aligned with these conceptions was his philosophy of teaching and learning which he expressed in resonant metaphors: "vehicle," "channel," "oracle," "osmosis," "learning obliquely," and "planting seeds." He explained: "It [teaching] is really a vehicle for critical thinking, and delving deeper into life. . . . Teaching isn't about me. It's about the art, the spirit element, and the work; and I'm just a channel. It's like being an oracle in a way. Of learning, Mr. Daniel maintained:

> Human beings often learn obliquely rather than directly. Just like in writing, a written description or idea becomes more powerful when carried by a metaphor. . . . That's why teachers have always taught through parables or fairy tales. I can make allusions and

references. . . .The classroom is a stage, and it isn't that I have to be entertaining all the time. The kids need to do a lot of it themselves. At the same time, the classroom experience should create a sense of drama.

Of learning, he explained:

I manage to teach high school age students through a type of osmosis almost. They don't understand how much they're learning for sometimes years, and I can say that because they tell me years on down the line. . . . They're listening. . . .You just don't know how long it's going to take for it to sink in, but it's like planting seeds.

Finally, his concept of state test preparation accorded similarly; students were prepared obliquely. He stated:

My test scores in the past of all my students are way above district average, and they're either commensurate or above within the school. . . . And my scores will be just as good or better and I never even mentioned it.

These ideologies seemed to shape Mr. Daniel's conceptions of multimodality and his role as a multimodal literacy designer who used visual, linguistic, and gestural modes to inspire students to become cultured and edified.

His Multimodal Designs

Mr. Daniel's classroom was arranged for visual consumption and for learning obliquely—the chairs were arranged in rows on three walls of the room. In the class I observed, students mostly remained in their seats interacting with one another rarely. Mr. Daniel usually stood near the center so as to deliver the lectures like a channel or oracle. The extraordinary visuals began with displays outside his classroom door. The hand-painted canvas on the floor was a reminder of Edvard Munch's work and popular movies *Home Alone* and *Scream*. This painting is presented in Figure 5. The painted cloth hanging above the door read, "Magic

Theater…. Entrance Not for Everyone. . . For Madmen Only," a nod to the German writer

Herman Hesse's (1927, p. 459) novel, *Steppenwolf.* This painting is presented in Figure 6.

Figure 5. Painting on the floor outside Mr. Daniel's classroom

Figure 6. Painting hanging above the door outside Mr. Daniel's classroom

Inside, every inch of the walls and floors was saturated with original artwork. A

significant portion of the walls displayed famous writers' quotations that Mr. Daniel himself

hand-painted directly onto the surfaces. He designed each twisting, winding composition to

appear as though every quotation lived on its own canvas. For instance, one section, bordered

in red and yellow, fringed a quotation from Joseph Campbell (1972): "The way to become

human is to learn to recognize the lineaments of God in all of the wonderful modulations of the

face of man" (p. 336). A deep yellow foundation with a vermillion border framed lines from

William Blake (1868), painted in gray upper- and lower-case letters: "To see a world in a grain of

sand/ And a heaven in a wild flower; / Hold infinity in the palm of your hand/ And eternity in an

hour" (p. 1). This painting is portrayed in Figure 7.
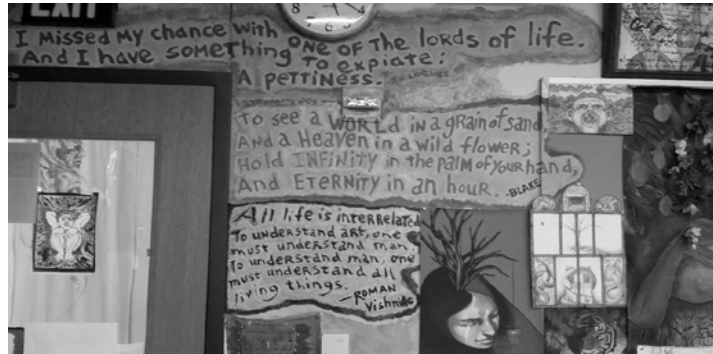
Figure 7. Famous quotations hand-painted onto the walls by Mr. Daniel

Other quotations were from T. S. Eliot, John Donne, Bertolt Brecht, Emil Cioran, D. H.

Lawrence, and William Wordsworth. John Keats, William B. Yeats, John Milton, and Friedrich

Nietzsche, and scores of others appeared as well—each captured in a one-of-a-kind original art

piece. There were too many to count.

Student-created artworks were everywhere—on the tables and cabinet tops, on the

floor, and around Mr. Daniel's desk. Paintings covered the bulletin boards and white boards.

Hanging from the ceiling was a large, furry fist with one, crooked, extended index finger

pointing toward the floor: Grendel's bloody arm, a remnant of Beowulf. In the center of the

room lay a large, rectangular, mock stone topped with life-sized swords and helmets. After

school one day, I photographed his room to review the images later. An image of his classroom

is presented in Figure 8.

As I studied the photos, I thought of the transduction possibilities: to complete these

projects, students had to take the literature (writing) and translate its meaning into paintings

and sculptures (image). Mr. Daniel had said that students presented (speech) their work in

class. For instance, a previous student had designed and presented an original garment for a

life-sized mannequin that stood in the room. The student had pondered the affordances of

texture and color and then designed a floor-length gown for which each component symbolized

a particular meaning in William Blake's poem "The Divine Image." Figure 9 provides an image of

the garment.

Figure 8. Mr. Daniel's classroom display

Figure 9. A student's handmade garment illustrating symbolism in William Blake's "The Divine Image"

Mr. Daniel used lectures (speech) and other modes to disseminate knowledge and to

edify. For instance, during the vocabulary quizzes, the students typically wrote the definitions of

five words as he called them out and incorporated features specific to language such as

imagery, metaphor, simile, humor, hyperbole, idiom, analogy, and allusions; and most notably,

voice quality. "Volatile!" Mr. Daniel thundered during one quiz. A few minutes later, he

boomed, "Inauspicious!" Moments afterwards, like an aside in a play, his tone was even: "See,

part of the reasons we do this is to hear the words, get them into your body, and get the

rhythms of the words. Create muscle memory for these words to correspond with their

meanings." He repeated some words, spelled others, but performed them all while walking the

room (movement and position) as students recorded responses with pen and paper (media).

"Hear their syllabic rhythmic patterns? Get them into your bodies and brains!" Afterwards,

collecting the quizzes, most times, Mr. Daniel sat at his desk or stood in various parts of the

room (position) and then used dramatic elements to review the answers. Then came the

introduction to five new words.

On one occasion, the next new word was "choleric": "Close your eyes for a moment,

and picture the most hotheaded person you know—who always flies off the handle. That

person is choleric." There was a pause. His words hung in the air. Out of the silence, he

exploded: "John, why are you looking at Blane!?" The students laughed as his voice continued

to blast in a rage, "I'm breaking up with you! You are too choleric!" Then, switching tones on a

dime, Mr. Daniel said calmly, "You can even have a choleric dog." Moments later, with a sudden

crescendo, his face exploded with expressions and his hand became animated with gestures:

"We have one more! What is it?!" As to his approach to vocabulary, he pointed out in an

interview once: "With the vocabulary. . . We'll do five at a time, and I'll work them. I'll use them

all week, and I'll keep using them and reinforcing them and coming back to them; and

eventually they'll get it." Even more than noting his repeated use of the same words, I noted

the number of modes employed while simply giving a quiz—speech, voice quality, gesture, drama, and even image.

I was able to observe only his 40-minute Flex Class, but Mr. Daniel told me about orchestrations designed for some of his 80-minutes classes. These experiences involved movement as well as gestural and visual modes. For instance, in one class, in conjunction with study of Hesse's *Demian,* half of the class took on role of Carl Jung, the other half took on the role of Sigmund Freud. Students wore beards or wire-rim glasses, brought fake cigars, and debated. At one point, I looked closer at the large, mock stone and noticed that it was broken in half. Mr. Daniel recalled that it had become many things during learning experiences over the years. It had been thrown around quite a bit. Once it was a snow machine, and later it became a sacrificial altar. While teaching *Beowulf* one day, Grendel's mother entered the mead hall, and the stone went "flying, hit a student's desk, and broke in half." He commented: "It gets crazy in here."

On another occasion, I observed small-group work. In each group, students created a multimodal experience to illustrate themes in one of three short stories by Nathaniel Hawthorne. I collected the handout the students had received so that I would have it as an artifact to review later. Mr. Daniel showed one of the finished pieces in class: a portrayal of "The Birthmark" wherein students incorporated several modes (e. g., speech, movement, gesture, position, gaze, image, music, and voice quality) and media (e.g., video). I noted the students' way of taking a serious text (writing) and using it along with gesture, gaze, and image to bring new meaning to the text—humor.

Students' Responses to His Designs

Overall, students seemed to value Mr. Daniel's integration of art in his teaching and their learning. One student, Adam, told me: "It helps because of the different knowledges. The art we incorporate helps express a message in a different way." Another student, Queen, expressed appreciation for the small-group work in preparation for the Hawthorne skits. She answered: "It was interactive. You get more ideas when it's interactive. And Mr. Daniel opens our eyes to new perspectives. I felt more confident contributing in the whole group." But not all students responded positively to the emphasis on learning single words so intensely in the vocabulary lessons. For instance, Jim told me that the intensive concentration on a single word was unnecessary—that meaning could be gained without the repetition. And some students engaged with "artistic" and "communicative" modes and media on their own, such as doodling or writing notes, while Mr. Daniel lectured.

Just as Mr. Daniel had said, however, many former students, including several who have become celebrities, have kept in touch with him. Once, while I was there, a graduate dropped by to say hello and attributed his success as a songwriter, composer, and musician to Mr. Daniel's influence, saying, "He really wanted us to 'get it." And indeed, I could see that Mr. Daniel *was* passionate about whether or not students "got it." In fact, over each six-week period, Mr. Daniel hand-wrote detailed, individualized feedback to all of his students' journal entries (writing). This meant about 2800 responses, since there were nearly 200 students on his role, and each wrote fourteen journal entries. By means of these journal entries as well as his students' creative projects and assignments, Mr. Daniel assessed whether or not his students "got it."

I also witnessed students hanging back after class to continue talking to him about points he made in the lectures. On two occasions, while Mr. Daniel interviewed with me, students entered the room unexpectedly. One asked about a book by Langston Hughes. Another, who had, for weeks, been despondent in class, asked about another book referenced in class. Both times, Mr. Daniel dropped all else to scour the room for several minutes until he found the texts. When the students received the books, their gratitude seemed a testament to his mission work.

The Group Portrait from Cross-Case Analysis

The guiding question of this research was as follows: Within the culture of this visual and performing arts high school, how do these teachers create their own versions of "English language arts" and incorporate multiple modes and media of literacy? Here, I will contrast the cases.

Teachers' Conceptions of Multimodality and Their Roles

The teachers' very different conceptions of multimodal literacies and of their roles shaped their practices as multimodal designers. Ms. Taylor drew upon her passion for politics and her experiences as a political journalist to conceptualize multimodal literacies as tools for social activism in a democracy. She challenged students to write rhetorically and to apply these communicative abilities to their futures as professionals. Mr. Vaughn's conceptions grew from his sensitivities to beauty, the value of appreciation, the need to be self-aware, and the importance of language for expressing thoughts and values. He facilitated language

development so that students could communicate confidently and become self-aware adults.

Mr. Daniel was a classically-trained artist and non-conformist committed to noble causes. He

viewed himself as a channel for the students to a larger world, and his students learned mainly

through his speech and visual display. He viewed multimodal literacies as tools to develop

knowledgeable, cultured, edified people.

<p align="center">*Teachers' Multimodal Literacy Designs*</p>

These three very different conceptions of multimodal literacy produced different

multimodal literacy designs and different versions of English language arts. Speech and writing

were central in all; however, each teacher employed various other modes.

Ms. Taylor employed speech, writing, and room arrangement to promote social activism

with rhetorical writing. Of the three teachers, she was the only one who regularly employed

technology. Her students took quizzes on smart phones, and the "Team Taylor" blog was an

example of a social space designed for multimodal compositions (Miller, 2007, 2010b). Since

she placed so much value on interaction, her classroom featured specially-ordered round tables

and chairs to support "purposeful literacy practices that are meaningful to users as social

communication" (Miller, 2010a, p. 198).

Mr. Vaughn integrated speech, writing, drama, and room arrangement to promote

expression. He used electronic technologies as needed. For example, the class used them for

filming a skit or searching for music. Of the three, he was the only teacher who regularly

integrated students' movement (e. g., acting, dancing, and miming), in conjunction with room

arrangement. The wide open space in the middle of his class and constant interaction provided

opportunities for students' language development. He was also the only teacher who regularly

employed transduction across *artistic* modes *inside* the classroom.

In the class I observed, Mr. Daniel mainly integrated his classroom display and writing in

his quest to develop knowledgeable, cultured, edified people. He regularly used other modes,

intertwining images with figurative language, such as hyperbole and idioms, during lectures.

Other modes included gestures, gazes, and position, voice quality, and volume. Projects

completed outside class gave students opportunities for transduction.

Ms. Taylor's and Mr. Vaughn's orchestrations led to more active roles for students. Mr.

Daniel himself enacted modes most often; his students were spectators and listeners.

Students' Responses to their Teachers' Designs

I characterized students' interview responses and overall responses as observed in

classrooms. Collectively, Ms. Taylor's students can be best described as *awakened* and

empowered as a result of her multimodal orchestrations. In interviews, students acknowledged

the role that videos and song lyrics played in challenging them to form new conceptions. Mr.

Vaughn's students appeared *confident* and *communicative* as a result of his multimodal

orchestrations. He facilitated risk-free student expression that kept most of his students

actively engaged and vocal. In Mr. Daniel's class, it was difficult to ascertain, from the few

weeks I visited, the immediate effects on student learning. Over time, his students may have

achieved the *knowledgeable* and *cultured* status he envisioned for them; however, students'

responses from classroom observations showed that some appeared to be *connected* while

some others *appeared* to be *disconnected*. Table 1 sums up these differences.

Table 1

Summary of Comparisons across the Teachers

	Conceptions of Multimodality and Role	Multimodal Designs	Students' Responses
Ms. Taylor	Conception: Social Activism Role: Challenger	Predominant Modes and Media: Speech, Writing, Room Arrangement, Technologies Other Designs: Interaction	Awakened Empowered
Mr. Vaughn	Conception: Expression Role: Facilitator	Predominant Modes and Media: Speech, Writing, Drama, Room Arrangement, Film/Video Other Designs: Interaction	Confident Communicative
Mr. Daniel	Conception: Inspiration Role: Channel	Predominant Modes and Media: Speech, Writing, Image, Classroom Display, Movement, Voice Quality, Video Other Designs: Literary Devices	Connected Disconnected

Changes in My Conception of Multimodality

Through this portraiture study, I gained new insights about multimodality and its value in classrooms.

From Ms. Taylor, I learned about empowering students to integrate arts-related modalities to design their own multimodal orchestrations. Integrating the arts minimally herself, she showed students how to use rhetoric, one of the traditional "liberal arts," to showcase transduction possibilities and to benefit students as future professional artists. For me, this was an insightful way to infuse relevance in any lesson design, and I suggest this

approach can be most useful to teachers who want to integrate arts-related literacies but feel incompetent to do so.

Much literature exists in support of technology-related multimodal literacies in secondary classrooms (e.g., Miller, 2013; Sewell & Denton, 2011). Yet, I wanted to learn more about ways in which the teachers incorporated arts-related multimodalities. Of the three, Mr. Vaughn most often demonstrated transduction across artistic modes during class. Rarely had I seen teachers facilitate communication of a concept across speech, music, and movement. As a result, I have been contemplating how the teaching of transductive learning design might benefit pre-service teachers in preparation programs.

I was intrigued, and I must confess initially apprehensive, about the dynamics of Mr. Daniel's class. It seemed to me that students were in passive roles to too much of an extent. However, visiting his classroom taught me to look more broadly at multimodality, as I had, at first, subconsciously relegated multimodality only to modes that produced visibly active students. I had to think about Jewitt's (2007) study, which attended to the ways in which teachers and students mobilized and orchestrated images, colors, gestures, gazes, posture, and movement, to shape learning. Mr. Daniel's *classroom* illustrated this best, as I was encouraged to see it as text and to "rethink texts as multimodal" (p.276).

Discussion

In the following, I discuss how this study relates to previous research in multimodality. I also consider insights that it provides regarding the following matters: multimodality and arts

integration, the nature of transmodal activity, and the potential of portraiture for studying

multimodality design.

Relation to Prior Research in Multimodal Literacy

As noted earlier, Kress's et al.'s (2005) study was an inspiration for my own. My findings

regarding multimodal designs complement that study in three ways. First, in that 2005 study,

differences among the teachers were apparent in how they coordinated certain communicative

modes and media in school settings that differed socially and politically. Through their

multimodalities, teachers were *producing* their own versions of the subject called "English."

Similarly, the teachers in my study designed learning that integrated multimodalities in ways

that accorded with their socially and politically motivated interests as both citizens with varied

backgrounds and experiences and as artists. Thus, English language arts was social activism for

Ms. Taylor. It was a means of expression for Mr. Vaughn, and for Mr. Daniel, it was a means to

inspire and to edify.

Secondly, as to the teachers' multimodal designs, it is important to consider their

approach to the affordances of particular modalities (i.e., what the modalities do). It was clear

in their discussions with me that these teachers were focused on such larger issues such as

preparing for adulthood and life and producing culture (cf. Gaztambide-Fernandez, 2013). For

instance, Ms. Taylor designed with technologies, keeping in mind her students' college and

professional futures. For Mr. Vaughn, mode selections seemed to depend upon the

transduction possibilities that certain modalities afforded in communicating the self. Mr.

Daniel's classroom displays, saturated with student work and his hand-painted quotations,

were designed to move students emotionally, and to improve them morally and instructionally. In all, the teachers in this study thought about the affordances of modalities, not for immediate contexts but for the students' futures. By doing so, they were seeking to help students create lives of value (Maguire, Donovan, Mishook, Gaillande, & Garcia, 2012).

Thirdly, as in Kress et al.'s study, physical features—the classroom displays and room arrangements—were "pages" that could be "read" and interpreted by students who moved, acted, and behaved according to what these layouts communicated to them. Kress (2010) wrote that design "had of course always been invisibly present; now it has become a major factor in the shaping of social relations and in their semiotic realization" (p. 142). He added:

> The ordering, the arrangement of materials using the space of a *page* or *screen* is done from the perspective of an educator/*rhetor,* who has an eye equally on "own interest" (as pedagogue), on students as "audience," on the "phenomenon to be communicated," on the "broader social environment," and on the "effect of the arrangement." The *arrangement,* in other words, instantiates the social/educational purpose underlying the design of the materials. (p. 142)

This explanation could just as well be applied to how classrooms of teachers in my study could be "read." They designed their "pages" for student consumption, and with that, reified their beliefs about teaching and learning. In fact, Kress et al. (2005) wrote of one teacher's positioning in the classroom that mirrored the layout and readability of Mr. Daniel's class:

> The panoptic arrangement of the rows speaks of the teacher's wish to "know" fully, of his need for surveillance, a need to control. The position of the desk at the front speaks of a transmission pedagogy, with the teacher as authority. . . .Overlaid on this is the structure produced by the teacher's pacing; this could be seen as the classical Stoic perambulation, with his pupils, of the philosopher (who, with a mind deep in thought, produces and shares profound insights for those willing and able to attend and comprehend as he paces up and down). (p. 25)

There is little question that the classroom appearance and social interaction therein communicate values about teaching and learning.

As noted earlier, much of the previous research into multimodal literacy, including that by Kress et al. (2005), has not examined the relation between teachers' conceptions and their designs. The research has tended to focus on one facet or the other: teachers' beliefs about multimodality (e.g., Boche, 2014; Ryu & Boggs, 2016), or their designs (e.g., Yandell, 2007; Wilson, Boatright, & Landon-Hays, 2014), but not the two together. Moreover, much of the research into teachers' designs has been intervention studies in which researchers guide teachers in developing and implementing their designs.

Further Observations

A major contribution of the study relates to the teachers' dramatically different approaches to multimodal design and their differing productions of English language arts. Contrasts across teachers were apparent in their conceptions of multimodal design (i.e. for social activism, for expression, for edification) and in their conceptions of their roles as multimodal literacy designers (i.e. challenger, facilitator, channel). Students' responses to, and participation in, the multimodal activities also varied across classroom and teacher. At this point, I make three additional observations.

Multimodality and Arts Integration

First, teachers in this study demonstrated how multimodal design, including arts-related design, can be integral to learning. The literature abounds with assertions that engagement with the arts enhances student learning and promotes educational gains (Gullat, 2007, 2008); that it improves memory (Rosier, Locker, & Naufel, 2013); that it enhances mental health and

self-confidence; and also that it promotes life skills (Roege & Kim, 2013). A review of the arts

education literature by Boyes and Reid (2005) pointed to the following possibilities: improved

academic achievement, higher self-esteem, better attitudes, stronger motivation, increased

cognition, enhanced learning transfer, and also neighborhood renewal and community

regeneration. Similar claims are made for multimodality. For example, research has shown that

teaching with multiple modes improves students' autonomous listening, comprehension, and

multiliteracy capacity (Jiang, 2016); improves higher order thinking skills (Edwards, 2015); and

helps students become better communicators (Dusenberry, Hutter, & Robinson, 2015).

My study, however, with its emphasis on both multimodality *and* arts integration in

English language arts design, helps to connect two areas of inquiry and accords with Kress

(2010) who argued that artistic forms of communication, such as painting, sculpture, and music,

which challenge logocentric thinking, should be included in teaching and learning. Other

researchers have attended to the link between the arts and forms of multimodality in English

language arts. For example, Caughlan (2008) wrote:

> The arts are a natural partner with literacy teaching and learning. All of the arts—visual
> arts, theater, music, dance, creative writing—are representations of, and engagements
> with, the human and natural worlds. They give students something to read, write, and
> speak about; they extend the meanings that can be expressed through language; they
> coexist with language in complex texts and contexts. (p. 123)

I suggest that future research that considers the multimodality of the arts could also

fortify the longstanding call to recognize the legitimacy of the arts education in schools (cf. May

& Brenner, 2016).

Transduction, Creativity, and Learning

A second observation has to do with the role of transduction in student learning. Although one teacher in my study personally favored technology-related design, another preferred arts-related designs, and the third combined the two as needed, students in all classrooms seemed most engaged and most favorable to those lessons in which they themselves engaged in transduction. Transduction, the transmodal reconfiguring of meaning, has a strong creative element, since students have to work with new semiotic resources while they retain the "essential" meaning.

For instance, one of Ms. Taylor's students produced a video with a voiceover about domestic violence, a moving image showing a "think bubble," and then a hand covering the bubble and swiping it away to show how thoughts about such a grave issue tend to vanish. With music in the background, the student had moved meaning across speech, movement, image, and sound. As explained earlier, Mr. Vaughn's students selected a song, performed a dance, and read explanations to communicate one feeling in the "*Julius Caesar* Song and Tone Words" lesson. And in Mr. Daniel's "The Hawthorne Story Project," students did the same to illustrate concepts from a short story. It seemed to me that this transduction led to deeper thinking. Through such multimodal activity students articulated ideas that would not typically come solely from written text or oral discussion. Through such transductions, designs became co-constructed.

Portraiture and Multimodality

I believe that my study illustrates how portraiture can enhance inquiries into

multimodality, just as multimodality can enhance the portraits that a researcher "paints." This is my third observation. With its attention on individuals and their talents, portraiture tends to focus on individuals as they engage in "creative" activity in a way that prior studies in multimodality, including Kress et al.'s (2005) inquiry, has not.

Portraiture's theoretical roots accord with the artistic nature of multimodality. Lawrence-Lightfoot (1997) has pointed to John Dewey's (1934) *Art as Experience* and its focus on life in schools. She wrote that this text "underscored the need not only to capture the cognitive, social, and affective dimensions of educational encounters, but also to find frameworks and strategies for representing the aesthetics of teaching and learning" (p.6).

Portraiture's emphasis on context helps to provide both a framework and a strategy for studying multimodality. As Lawrence-Lightfoot (2016) argued, "Context, after all, is the best resource for interpreting talk and actions of people" (p. 22). She pointed out that portraiture maps "the aesthetic context that surrounds the person or the institution, seeking to capture sensory dimensions, the visual, the tactile, the auditory" (p. 22).

As to the way in which multimodality can enhance portraiture, I suggest that attention should be given to multiple modes in the creation and presentation of portraits. Multimodality, including 21st century technologies, plays a major role in people's lives; and those new technologies provide tools, even "artistic' tools, for researchers to create richer portraits. When Sarah Lightfoot Lawrence wrote *The Good High School* in 1983, many of these tools were not available. In my opinion, pairing multimodality with portraiture can offer qualitative researchers new insights and new ways of presenting research.

Conclusion

Over the past decade, literacy scholars have challenged teachers to design multimodal literacy experiences for students (Albers & Sanders, 2010; NCTE, 2008). This study contributes to the literature by presenting portraits of *how* three teachers went about incorporating these literacies into their instructional design without researcher influence or intervention. It also shows how they do so with an emphasis on the arts. The portraiture approach of my study further extends prior scholarship in multimodality by privileging the *voices* of the teachers. This naturalistic approach has provided a first-hand account of the teachers' wisdom and competence to discern various arts- and technology-related approaches to multimodal literacy design. It has also provided insights into these teachers' abilities to design multimodalities in English language arts according to their own conceptions of purpose and according to their students' needs as future citizens, scholars, and professional artists.

The narrative nature of portraiture yields research that is accessible to a broad audience through description and storytelling. Quigley, Trauth-Nare, and Beeman-Cadwallader (2015) have argued that the "rich, holistic detail of portraiture exposes the visual imagery and emotive responses of participants" to provide "clarity in understanding specific aspects of educational settings" (p. 42). Readers are informed about the researcher's perspective and positioning, yet they are free to inspect the accounts against their own experiences and to judge whether or not those accounts are believable. It is my hope that this project can become a work of encouragement to principal stakeholders in schools—the teachers whose knowledge and goodness ought to be brought to light. My intent was to capture these essences and to provide

exemplars so that others may gain a deeper understanding of the complexity of multimodal

design and its variability.

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APPENDIX A

REVIEW OF ADDITIONAL RELEVANT LITERATURE

Portraiture

After years of synthesizing scientific and aesthetic perspectives of scholars such as Jean-Jacques Rousseau, William James, John Dewey, W.E.B. Du Bois, and Clifford Geertz, Sara Lawrence Lightfoot (1983) developed portraiture as a phenomenologically-based narrative approach to research. According to Cahnmann-Taylor & Siegesmund (2008), portraiture was among the first of arts-based research. Its standard is authenticity, and it attends to specific objectives typically precluded in research.

Objectives

The first objective is to empower school people in particular. Lawrence Lightfoot's (1983) motivations for writing *The Good High School: Portraits of Character and Culture* mobilized three empowerment assumptions: empowerment practices should begin early; empowerment needs to be felt at all levels in schools; and empowerment is an ever changing, dynamic process. Roughly translating "empowerment" into "goodness" (Lawrence-Lightfoot & Davis, 1997, p. 9) Lawrence-Lightfoot examined schools and the people in them as complex wholes in context rather than as components of broken systems as seen by the public. Her purpose was to reveal "the voices, perspectives and wisdom of the actors in school settings, the creators of school culture" (Lawrence Lightfoot, 1986, p. 13). This purpose would be fulfilled while creating "a dialogue that allows for the expression of vulnerability, weakness, prejudice and anxiety—characteristics possessed, to some extent, by all human beings, and qualities best expressed in counterpoint with the actors' strengths" (Lawrence-Lightfoot & Davis, 1997, p. 141).

Another objective of portraiture is to counter researchers' focus on "pathology and disease" (p. 8), and to stress instead resilience through the examination of such phenomena as group norms, relationships, ideologies, histories, and goals as well as measurable data (e.g., attendance records and test scores). She combines these to place the participants, sometimes speaking in dissonant voices, in positions of power and to attend fully to them so that they feel seen and heard.

A third objective has been to broaden the audience for research findings to include people outside the academy who can and should be positioned to engage in the public discourse to inspire social change concerning what happens in schools. Featherstone (1989) noted that the analytic rigor of portraiture, in harmony with its ability to connect and to build community, provides an avenue toward a more inclusive, collective perspective on daily school life.

Finally, portraiture offers the unique perspective of the researcher who becomes sketched into the context. Lawrence-Lightfoot and Davis (1997) articulate what this means: the researcher's "presence must be made explicit, not masked or silent" (p. 50) because he or she is an outsider who disturbs the normal flow of the environment. Therefore, biases, as well as one's own history and perspectives, must be revealed to the reader. As opposed to more classical approaches that seek generalization, a portraitist pursues unique experiences, believing that the reader will identify with the portraitist and "scrutinize the data and form independent interpretations" (p. 96).

There are five essential characteristics of portraiture: context, voice, relationship, emergent themes, and the aesthetic whole.

Context. Lawrence-Lightfoot and Davis (1997) contend that, without viewing actions, or speech, or gestures within their context, it is impossible to know their actual meanings. To grasp the context, the researcher seeks "the voices, perspectives and wisdom of the actors in school settings, the creators of school culture" (Lawrence Lightfoot, 1986, p. 13). While context is a conception which positivists associate with distortions, portraiture, on the other hand, connects the "messiness of complexity of the natural environment" (Lawrence-Lightfoot & Davis, 1997, p.12) to understanding. Even a scientist's lab, believed to be absent of context, still maintains a certain type of context which will affect the data; hence, there is no absolute way to disregard context. For portraiture, then, the norms, values, physical setting, and histories of the people become inextricably linked to the participants' speech and actions as well as the ways in which these are negotiated within the environment. Consequently, the researcher neither controls nor defines the experience; she, instead, adapts to the environment, learns to navigate new experiences, and reassesses previous assumptions by studying the participants' actions in context. Her responses, then, must match "the reality she is observing" and remain a "dance of vigilance and improvisation" (p.43). Equally important is discerning changes in the context. The researcher must be alert enough to seek, to notice, and to record those changes along with the participants' perceptions of and reactions to them. Additionally, noting how participants are *not* affected by the context is important as well.

Voice. Voice is interwoven with the portraitist's "perch and perspective," (Lawrence-Lightfoot & Davis, 1997, p.50) which becomes a part of the context. It is the "individualistic impression of the researcher on the portrait" (p.106), a subjectivity which traditional inquiry, including many qualitative studies, circumvent in favor of objectivity. Lawrence-Lightfoot and Davis (1997) wrote, "The portraitist's voice, then, is everywhere—overarching and undergirding the text, framing the piece, naming the metaphors, and echoing through the central themes. But her voice is also a premeditated one, restrained, disciplined, and carefully controlled" (p. 85).

Portraitists may develop voice in six overlapping ways—each a less restrained implementation of voice than the previous: "voice as a witness," (p.87) "voice as interpretation," (p.91) "voice as preoccupation," (p.93) "voice as autobiography," (p.95) "voice discerning other voices," (p. 99) and "voice as dialogue" (p. 103). Voice as a witness sees the whole from a distance and notices phenomena which the participants themselves may be too familiar to recognize. Voice as interpretation records the phenomena in thick description (Geertz, 1973), so as to provide the reader enough evidence to form varying hypotheses about the phenomena. Voice as preoccupation is the influence that the portraitist's background and expertise and also the relevant scholarship bring to the inquiry. It is "the lens through which she sees and records reality" (p.93). Voice as autobiography attends to the researcher's balance between the "disciplined reporting of other's lives" (p. 95) and her cultural and historical life histories. As to voice discerning other voices, the portraitist contrasts listening *to* a story with listening *for* a story—the latter being optimal. This voice requires observation of speech, cadences, and silences as well as the gestures and other non-verbal communications. Finally,

voice in dialogue attends to the researcher's and participants' developing relationship "as they both express their views and together define meaning-making" (p.103). The portraitist engages with the participants by empathizing with them and gaining trust. Lawrence-Lightfoot and Davis (1997) contend that these six kinds of voices do not distort the data; rather, they give clarity to the reader, who, knowing from whence the portraitist has come, can weigh the data and evaluate personal interpretations of it.

Relationship. Lawrence-Lightfoot and Davis (1997) contrast the traditionalists' and revisionists' approaches to building relationships between participants and the researcher. The former ascribes to personal involvement that is monitored, measured, distant, and prescribed. The latter embraces the complexity of relationships and embraces reciprocity and the constant negotiation of "fluid boundaries that mark distance and intimacy" (p.138). Close relationships between the researcher and participants, according to the authors, is integral to the evolution of human experiences. Therefore, they advocate relationships with participants that evolve over time, preferably several months. The intention is to nurture interactions that will advance from guarded exchanges to personal conversations, the revelation of true feelings, the divulgence of deep emotions, and the establishment of reciprocal trust. This kind of commitment allows for the uncovering of layers, inhibitions, and spectrums of relationships that afford authenticity.

Emergent themes. As part of what Lawrence-Lightfoot and Davis (1997) call an "anticipatory template" (p. 187), the portraitist identifies and records her intellectual framework, guiding questions, knowledge of the relevant literature, and autobiographical journey through journaling, memoing, or keeping an "impressionistic record," (p. 188) and self-

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reflecting. Throughout the study, she adapts the recordings to accord with the participants and to become transformed as a part of that context. Transformation includes honing the research questions and design as well as continued memoing as the process proceeds. Coding, unitizing, and constant comparison (cf. Glaser and Straus, 1967) provide the tools through which themes begin to form. Lawrence-Lightfoot and Davis (1997) suggest five steps toward the actual construction of the themes: (1) seek "repetitive refrains" (p. 193) of commonly held views, (2) seek "resonant metaphors" (p. 198) that represent how the actors understand their realities, (3) seek how the actors express themes in their culture, (4) triangulate the data, and (5) construct themes that include dissonant voices. The portraitist monitors the process by asking continually if the themes resonate with the actor's behaviors and culture and with the portraitist's understandings of the relevant dimensions.

Aesthetic whole. According to Lawrence-Lightfoot and Davis (1997), the finished portrait must develop into one aesthetic whole purposed to "inform and inspire, to document and transform, to speak to the head and the heart" (p. 243). They identify four processes toward achieving the aesthetic whole, the first two of which reflect the themes. First, the portraitist identifies an overarching story line to frame the narrative. Next, she must tie the work together and ensure the flow of the piece and then sequence it to mark the beginning, middle, and end of the story. In crafting this aesthetic whole, the authors warn of interpreting events as more patterned than the reality, marginalizing the smaller voices, and dislocating perspective. Yet, the portraitist's voice remains "clear and consistent, reflecting her perch and perspective and her relationship with the actors" (p. 260).

Criticism of Portraiture

Portraiture has received some criticism as an approach to research. For example, English (2000) portrayed Lawrence-Lightfoot's quest for a *central* story in context as pursuit of a *single* story without the portrayal of variations. This criticism, to which researchers have responded (Alvermann, 2002; Bloom & Erlandson, 2003; Hackmann, 2002), is evidence of the continued tensions between long-standing approaches to inquiry. Support has come from scholars continuing to publish in support of the portraiture method. For example, Anderson (2011) said that her research revealed that portraiture is an approach "not only for writing, but also for conducting postpositivist research" (p.112). Gaztambide-Fernández, Cairns, Kawashima, Menna, and VanderDussen (2011) highlighted the pedagogical possibilities of portraiture, utilizing it as a means to explore negotiated boundaries and identity in real-life situations. Thus, portraiture has gained its place in qualitative research. In the next section, I will attend to some of the ways in which education research has drawn upon it to attend to a range of inquiries.

Portraiture in Education Case Studies

Though researchers have employed portraiture in a number of disciplines (cf. Jegatheesan & Witz, 2014; Rippin, 2012; Tieken, 2013), the richest body of support for portraiture may be found in education. For example, it has been used to examine university faculty (Calafell, 2012), K-12 schools (Broyles, 1988; Hamm, 1993; Smyth, Angus, Down, & McInerney, 2008), principals (Bloom & Erlandson, 2003; Mueller & Kendall, 1989), and students (e.g., Makwinja-Morara, 2009). It was also employed to conduct a program evaluation (VanderStaay, 2007). Most often, however, the scholarship supports portraiture in studies of individual teacher practices (e.g., Hill-Brisbane & Easley-Mosby, 2006; Kauper, 2012) and

teachers' lifeworlds (e.g., Chapman, 2005; Harding, 2005; Hill, 2005; Lynn, 2006a; Lynn 2006b; Lynn, Johnson, & Hassan, 1999; Miranda, Robbins, & Stauffer, 2007; Newton, 2005; Quigley, Trauth-Nare, & Beeman-Cadwallader, 2015). However, as previously mentioned, none of these portraits has portrayed teachers' lifeworlds in terms of multimodality.

<p style="text-align:center;">*Multimodality*</p>

Multimodality, a focus of scholars and researchers in literacy education, has been described as "*meaning* in all its appearances" (Kress, 2010, p. 2). The multiple communication *modes,* or ways in which something is expressed, include symbolic and gestural forms as well as those forms deemed "artistic," such as graphic images and visual art.

Scholars most associated with work in multimodality are Kress and van Leeuwen (1996, 2001), who rooted the concept in semiotics. They have written of *modes* as socially-composed means by which people communicate messages according to culturally-associated "affordances" (Kress, 2010 p. 27). Their social semiotic theory of multimodality drew from Halliday's (1978) linguistically-based social semiotics, but extended it in at least two ways. First, Kress and van Leeuwen (1992) spoke of the meaning-making power associated with a variety of modes in addition to speech and writing (e.g., movement, gesture, position, gaze, image, sound, voice quality, classroom display, or room arrangement). Secondly, though Kress and van Leeuwen adopted the terms "signifier" and "signified," which had been used by Halliday as well as numerous others following Saussure (1918/1979), a basic assumption of Kress and van Leeuwen's multimodality is that these are motivated identifications of various forms and meanings. They conceptualized the signifier as a naming that is "made in social interaction" and which becomes "part of the semiotic resources in a culture" (Kress, 2010, p. 54). Kress and van

Leeuwen and others (e.g., Gee & Hayes, 2011) hold that language, which has always been

multimodal, contributes to a recurrent cycle unique to social customs and culture.

The signified and the signifier cycle through the four domains of practice (Kress & van

Leeuwen, 2001) associated with the social semiotic theory of multimodality. These four

domains, are "discourse," "design," "production," and "distribution" (p. 21). Discourse refers to

realities as understood by people according to social settings. For instance, actors have ways of

understanding, as well as signs and symbols, which they create and enact as a part of their

communication. These would be different from the communication of, say, construction

workers or software programmers, who would have their own ways of knowing and

understanding and using different signs and symbols. Designs are the uses of modes, or the

combinations of modes, based on knowledge of when and how to use these within appropriate

discourses. Production is the articulation of the semiotic event or artifact. Products, which vary

in form, might be, for example, a novel, a computer program, artwork, or a lesson plan.

Products might be music, or a speech, or a performance. The productions vary according to the

producer, the audience, the discourse, and the design. Therefore, no two producers deliver the

product in exactly the same way. Consequently, distribution is presenting the product. It means

positioning it such that it is "viewable" by an audience—usually an audience within that

discourse community. When a person uses these four elements together, the process would

include considering the current social setting (discourse), selecting the signs and symbols

attributable to it (production), determining the best way in which to deliver those signs in order

to communicate as a member of that discourse community (design), and producing that sign

such that others may receive it (distribution).

In *Multimodality: A Social Semiotic Approach to Contemporary Communication*, Kress (2010) explained that communication works in conjunction with these four domains and begins when a prompt secures one's attention. The prompt could be in any kind of communicative mode, such as speech, movement, gesture, position, gaze, image, sound, voice quality, classroom display, or room arrangement. The receiver frames, interprets, and possibly returns a similar or different prompt. The recursive cycle from attention, to framing, to interpretation is influenced by the messenger's cultural identity, aesthetic, and power in society. These attributes determine how the message is represented, produced, and disseminated among various peoples. People draw upon multiple sign systems in order to communicate, meaning that printed text and oral language are just two among an array of available modes.

Seventeen years into the 21st century, there has been a technological explosion that exponentially increased—and continues to increase—the number of available communicative modes. The reach and impact of language, artwork, dance, music, images, sounds, gestures, gazes, and so on, are dramatically increased with electronics and telecommunications. Many young people are "fluent" in these modes which are now associated with communication technologies and social media.

A 2008 summary statement issued by the National Council of Teachers of English (NCTE) stands in support of perspectives about multimodality held by Kress and van Leeuwen (1996, 2001) and also theorists in the field of literacy research. It affirmed the belief that, if teaching and learning are to be effective, drawing upon students' multiple sign systems is fundamental. In language arts, a balance between "language" and "arts" must exist (cf. Berghoff, Egawa, Harste, & Hoonan, 2000).

NCTE declared that children naturally practice multimodal literacies to communicate by interchangeably drawing upon sign systems such as pictures, words, gestures, and music. Years ago, Harste, Woodward, and Burke (1984) argued the same and called for educators to view children as curricular informants capable of navigating complex sign systems. These scholars pointed out that children are rarely "cognitively confused" (p. 15). Even children's scribbles evidence sophisticated use of lines, colors, shapes, letters, and pictures, as these are signs indicative of language development. Consequently, Berghoff, Egawa, Harste, and Hoonan (2000) warned against relegating art as extra-curricular, or as a reward, because art is integral to writing. They wrote: "If we see literacy as language and not language plus other sign systems, we also fail to envision all that literacy might be" (p.16).

Leland and Harste (1994) argued that sign systems are associated with "multiple ways of knowing," (p. 337) a concept supportive of socio-semiotic theory (Halliday, 1978) and also of Vygotsky's (1978) sociocultural perspectives. People mediate the worlds in which they live by expressing meaning through socially, culturally, and politically motivated sign systems. Similarly, Gardner and Hatch (1989) conceptualized human intelligences as inclusive of linguistic, numerical, pictorial, and gestural symbolic systems. They rejected intelligence defined narrowly, calling for the recognition of abilities that are inclusive of, for instance, designing, painting, writing a play, carrying out an experiment, fashioning a product, or managing an organization.

The literature has sustained these claims about learners of all ages for many years. For instance, Shirley Brice Heath's (1983) ethnographic study of three different communities demonstrated that "the place of language in cultural life of each social group is interdependent

with the habits and values of behaving shared among members of that group" (p.11). Children learn to use language involving the modes that are characteristic of their families and communities. In a year-long, ethnographic study of first graders, Dyson (1999) found that five- and six-year olds mediated their compositions using drawing, drama, and media. Their use of these modes was indicative of their abilities to hybridize textual and conceptual knowledges in their writing. In another more recent study conducted by Dunn (2015), students incorporated images and writing using IPad art, text, and a mnemonic device called STORY. Dunn found that students were able to overcome their struggles to generate ideas, to plan, to organize, to edit, and to encode during the writing process when they employed these modes. Whether drawing from Vygotskian sociocultural theory or Kress and van Leeuwen's social semiotic theory of multimodality, scholars have argued for decades that verbal and written systems are but a part of an array of meaning-making structures that mark people's affiliations or disaffiliations with particular groups. Multiple modes also illustrate the deeper, more varied intelligences upon which people draw to convey meaning.

Multiliteracies Pedagogy

The concept of multimodality relates to multiliteracies pedagogy. In this section, the review first presents the origins and philosophical foundations of multiliteracies pedagogy. Its components and a brief description of various kinds of multiliteracies will follow.

Origins and Philosophical Foundations of Multiliteracies Pedagogy

The New London Group is a collaboration of critical researchers who first met in the nineties to address the current state of literacy. Their article, "A Pedagogy of Multiliteracies" (New London Group, 1996) laid out the major tenets of the multiliteracies conception. Other

major contributions have been made by Gee (1995), Jewitt (2008), and Cope and Kalantzis (2009).

Multiliteracies pedagogy acknowledges the advancing communicative, technological landscape that remains misaligned with traditional teaching practices. The New London Group noted in their 1996 statement various associated characteristics: (1) homogeneous populations are becoming more intermingled with overlaid identities, (2) the mass media has infiltrated the global environment through social networking and consumerism, and (3) thanks to unprecedented access through technologies, the conversationalisation (Cope and Kalantzis, 2009) of once taboo topics is now widely disseminated through social media. These aspects motivated the authors of multiliteracies to fashion a pedagogy that would position learners to navigate these aspects as well as what Gee (1995) has termed fast capitalism—a neoliberalist ideology which students are likely to encounter as they enter the workforce. Fast capitalism values workers who function best in a culture of horizontal collaboration, shared vision, constant change, innovation, and creativity. Multiliteracies pedagogy is designed to prepare learners to function as a part of a creative class (Florida, 2002) of workers—forward-thinking individuals who are integral to, or who will be impacted by, an advancing technological landscape and the fast capitalism of today's global environment.

In addition, multiliteracies pedagogy addresses the power relations in which literacy models are embedded. It promotes incorporating social and cultural ways of knowing and culturally responsive curriculum using multiple semiotic forms. It offers learners metalanguages associated with linguistic, visual, audio, gestural, spatial, and multimodal designs, asserting that all modes are to be critically interpreted. It ushers in opportunities to

use student's experiences, knowledges, and technological discourse as starting points for literacy learning and for instructional design. It positions learners to design their futures as agents of social change (Jewitt, 2008). Thus, it challenges the teacher's position as the ultimate authority in the classroom, removing anti-neoliberalist notions of top-down learning.

Components of Multiliteracies Pedagogy

According to the New London Group (1996), there are three aspects of design associated with multiliteracies pedagogy. Available designs are resources (audio, spatial, gestural and linguistic designs, and even text) that a person accesses in order to make meaning that is situated within the individual's social and cultural context. Designing actually means redesigning, since the reader's task is to make new meaning from the design. The redesigned is the new meaning that becomes part of the available designs for future meaning-making.

According to Cope and Kalantzis (2000), the pedagogy also incorporates the following: situated practice, which draws on the people's meaning-making by way of their experiences; overt instruction, the means by which students develop a language of design; critical framing, which considers design as it is defined within a social context; and transformed practice, which allows "students, as meaning-makers to become designers of their social futures" (p. 7).

Some Types of Multiliteracies

Thinking about multiliteracies continues to extend, encompassing other kinds of literacies, such as new literacies, pop literacies, and visual literacies. This review attends to these as they encompass computer literacies, media literacies, digital literacies, and others.

New literacies. Situated historically, socially, and culturally (Jewitt, 2008) new literacies are mostly geared toward technologies and critical inquiry (Coiro, Knobel, Lankshear, & Leu,

2014). This concept has been central to the theorization of complex literacies such as visual literacy, computer or digital literacy, media literacy, and intersections of these. As a tenth-grade English language arts teacher of digital natives, Beach (2015) noted that her students were reading and writing in electronic and online forms outside school. She brought their worlds inside her classroom by engaging them critically through the socially and culturally- situated digital texts to which they had become familiar. Her account illustrated a principle that is central to new literacies: that the internet and communication technologies are part of literacy in the global community and, as with other forms of literacy, they require moving beyond literal meanings.

Pop literacies. Other researchers, including Dyson (1997), Alvermann (2001), and Finders (2000) as well as Albers and Harste (2007), Gee (1995, 2003) and Dimitriadis (2008, 2009) are most associated with pop literacies, part of the critical literacies movement. Pop literacies emphasize the need to negotiate play and pop culture in school contexts. Using students' lifeworlds is a means of countering the marginalization of these literacies which are typically associated with students of color. Pop literacies challenge notions of standard literacy practices and embrace diverse communication modes.

Visual literacies. Visual literacies account for the many ways in which people are inundated with images. Visual literacy proponents (Gombrich, 1960; Messaris, 1994) argue that it has become important to ask what happens when the eyes meet an image, how the images are to be interpreted, and why images move people emotionally. It also becomes important to ask what takes place in the mind when eyes meet *particular* images.

It was, in part, this inquiry that encouraged Eisner (2002) to propose four cognitive benefits for engaging in visual arts. First, such engagement helps people to notice the world. Second, engaging in the arts is a means of imagining and exploring possibilities. Third, the arts help diffuse the quest for seeking "the right answers" as opposed to entertaining alternatives. Fourth and finally, the arts help us explore our inner selves. These benefits support arguments for visual literacies as a part of the body of multimodalities in learning. Others have agreed. For example, Bustle (2004) explored the impact of visual representations on assessment. Moss (2008) wrote of the importance of visuals as a part of young people's engagement with informational texts at school, and McGill-Franzen and Zieg (2008) argued for drawing and visual support as means of supporting students who struggle in reading.

Both the social semiotic theory of multimodality and multiliteracies pedagogy attend to significances associated with the production of visual modes. Specifically, Kress and van Leeuwen (1996) proposed that people should be encouraged to interpret both the produced image and the production of the image. Whether the image is hand-made (e.g., paintings, sculptures, drawings) or technologically produced (e.g., websites, digital photos), in their view, any mode, but particularly the visual, has three metafunctions: the ideational (the way semiotic rules apply to objects), the interpersonal (semiotic rules between senders and receivers of signs), and the textual (messages interpreted from any kind of text.) For Kress and van Leeuwen, what counts as text includes non-traditional forms or conceptions of text that reside outside print and writing. Functioning in a multimodal world requires visual literacy, or the ability to discern meanings associated with texts and their metafunctions.

They wrote:

It is our impression that this aspect of text is rapidly gaining importance,

perhaps aided by new technologies of writing. The boundaries between the criteria

prevailing in 'art' and those prevailing in everyday writing are no longer as sharply

drawn as they once were. . . . Texts are material objects which result from a variety of

representational and production practices that make use of a variety of signifier

resources organized as signifying systems (we have called these modes) and a variety of

"media" of "signifier materials" —the surfaces of production (paper, rock, plastic,

textile, wood, etc.), the substances of production (ink, gold, paint, light, etc.) and the

tools of production (chisel, pen, brush, pencils, stylus, etc.). (p. 216)

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APPENDIX B

INTERVIEW QUESTIONS

Interview Questions for the Teachers' First, Second, and Third Interviews

1. Why an English Teacher? What experiences led you to be an English Teacher?

2. What do you see as the major role of English language arts?

3. What do you see as the major role on English language arts in the school curriculum?

4. What makes a good English teacher?

5. What about you in particular makes you a good English teacher?

6. If strengths were not covered in the previous question, what are your strengths as a teacher?

7. What are the characteristics of the students in your classes? What are their strengths and

abilities or gifts? What role do these play in your lesson design?

8. What goals do you have for your students?

9. How do you go about planning your lessons? From where do you draw ideas?

10. Describe your teaching. What adjectives would you use? Why did you select these?

11. In the teaching of literature, what kinds of materials do you like to use?

12. How do you go about teaching writing? Do students do their composing online?

13. What do you use to ascertain whether or not a class period went well?

14. Do you feel that your instruction accords with the state standards?

15. How does the classroom display and room arrangement relate to your teaching? How do

you use these?

16. Questions based upon recent observations.

Interview Questions for the Teachers' Fourth Interview

1.   Walk me through your thinking about the design of the lesson from Tuesday and

Thursday of this week.

2.   Tell me about your own art. Will you share the personal art that you do?

3.   In what ways do you wish to grow professionally?

4.   Are you planning to attend any kind of professional development this summer that is

geared toward incorporating the arts and/or technologies in your teaching? If so, will you

describe it?

5.   The final piece that I am putting together will be a written portrait of secondary

English language arts teachers who design their lessons using multiple literacies including

the arts and technologies even though schools favor written text and verbal means of

lesson delivery. What else, if anything, would you want readers—teachers, researcher,

administrators—to know about the journey you have chosen toward using multiple modes

in your lesson designs?

Interview Questions for Students

1. What is your art?

2. What is your grade level—freshman, sophomore, junior, senior?

3. What is your schedule?

4. For the tape explain what you and the class did when…..

5. Tell me about your learning experience. How would you describe it? What did or didn't work for you concerning your learning and why?

6. In what way did you participate in the lesson today? Why did you choose to participate in this way? Did the manner in which you participated contribute to your learning and why?

7. Is this learning experience the same or different than learning experiences in your other classes? How so?

8. What will you do with the finished product (Vaughn only)

APPENDIX C

CODEBOOKS

Codebook I

Teacher Conceptions

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
Why Eng T? D/T/V	Why teach English? Taylor, Daniel, Vaughn	Teacher expressed why he or she became an English language arts teacher.	TIntT
T Id D/T/V	Teacher's identity, Daniel, Taylor or Vaughn	Teacher told elements of personal identity, history, and experiences	CO/OFN TIntT
T Philosophy of Tchg D/T/V	Teacher's philosophy of teaching, Daniel, Taylor or Vaughn	Teacher shared philosophy of teaching.	CO/OFN TIntT
T Purpose of ELA D/T/V	Teacher's understanding of purpose of English language arts, Taylor, Daniel, Vaughn	Teacher told beliefs about the purpose of English language arts	CO/OFN TIntT
T Role as D D/T/V	Teacher's role as a designer of multimodal literacy learning, Daniel, Taylor or Vaughn	Teacher told beliefs about the their role as a multimodal literacy learning designer	CO/OFN TIntT
T Des Proc D/T/V	Teacher's design process, Daniel, Taylor, Vaughn	The teacher told the steps he/she took to design learning.	CO/OFN TIntT

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

Interaction

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
Interaction T2S D/T/V	Teacher-to-student interaction, Daniel, Taylor, Vaughn	There was evidence of the teacher's interaction with the students	CO/OFN TIntT SIntT Arti Pho
Interaction T2T D/T/V	Student-to-student interaction, Daniel, Taylor, Vaughn	There was evidence of student-to-student interaction.	CO/OFN TIntT SIntT Arti Pho

Classroom Display and Room Arrangement

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
ClassRm Dis	Classroom Appearance	This code noted the bulletin boards, white boards	CO/OFN Pho
Room Arr	Room Arrangement	This code noted the arrangement of the furniture in the classroom.	CO/OFN Pho

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

Codebook II

Teacher Designs

Modes Teachers Employed

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
T Mo Writing D/T/V	Teacher's use of a mode (writing), Daniel, Taylor, Vaughn	The teacher designed a learning experience using writing (media).	CO/OFN TIntT
T Mo Speech D/T/V	Teacher's use of a mode (speech) Daniel, Taylor, Vaughn	The teacher designed a learning experience using speech (media).	CO/OFN TIntT
T Mo Dr/Mov/G es/Gaze D/T/V	Teacher's use of a mode, drama, movement, gesture, gaze in the classroom, Taylor, Daniel, Vaughn	The teacher designed a learning experience using his or her physical position or location in the classroom.	CO/OFN TIntT
T Mo Clsm Loc/Pos D/T/V	Teacher's use of a mode, classroom location, Taylor, Daniel, Vaughn	The teacher designed a learning experience utilizing classroom location or variations of it.	CO/OFN TIntT
T Mo Im D/T/V	Teacher's use of a mode, image, Taylor, Daniel, Vaughn	The teacher designed a learning experience using image(s).	CO/OFN TIntT

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

T Mo, Snd D/T/V	Teacher's use of a mode, sound	The teacher designed a learning experience using music or sound.	CO/OFN TIntT
T Mo Tone/VQ D/T/V	Teacher's use of a mode, tone/voice quality	The teacher designed a learning experience using tone and/or voice quality.	CO/OFN TIntT
T Mo Rm Arr D/T/V	Teacher's use of a mode, room arrangement, Taylor, Daniel, Vaughn	The teacher designs a learning experience using classroom room arrangement.	CO/OFN TIntT

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

Media Teachers Employed

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
T Me Debate T	Teacher's use of media, debate, Taylor	The teacher used debate during the classroom learning experience.	CO/OFN TIntT
T Me D, Thtr, Mi, D/T/V	Teacher's use of media, theater, dance, mime	The teacher designed a learning experience using theater, dance or mime.	CO/OFN TIntT
T Me Mu D/T/V	Teacher's use of media, music, Daniel, Taylor, Vaughn	The teacher designed a learning experience using music of some kind.	
T Me Dr/Ptg D/T/V	Teacher's use of media, drawing, painting, Daniel, Taylor, Vaughn	The teacher designed a learning experience using drawing, painting, or something similar.	
T Me Video D/T/V	Teacher's use of media, video, Daniel, Taylor, Vaughn	The teacher used video as part of a learning experience.	CO/OFN TIntT
T Me Blog/T	Teacher's use of media, blog, Taylor	The teacher used a blog as a part of a learning experience.	CO/OFN TIntT

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

T Me Std Tch Use D/T/V	Teacher's use of media, students use technology, Daniel, Taylor, Vaughn	The teacher specified student use of technology as part of learning experience.	CO/OFN TIntT
T Spec no Tech D/T/V	Teacher specifies that students may not use technology during classroom learning, Daniel, Taylor, Vaughn	The teacher specified that students may not use technology.	CO/OFN TIntT

Figurative Language

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
Char SpL SmMetPer AnIdD/T/V	Characteristics specific to language such as simile, metaphor, personification, analogy, idiom, etc. Taylor, Daniel, Vaughn	The teacher used speech, but varied the delivery through literacy devices.	CO/OFN TIntT

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

Multimodal Orchestrations

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
TMME RA T	Teacher's multimodal ensemble: :The Rhetorical Argument"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ
T MME MIOCwB T	Teacher's multimodal ensemble: "The Macklemore Inner/Outer Circle"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ
T MME NW Debate T	Teacher's multimodal ensemble: "The N-Word Debate"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience	CO/OFN TIntT SIntT Arti Pho RJ
T MME SM Prjt T	Teacher's multimodal ensemble: "The Social Movement Project"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
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RJ	When the data source was the researcher journal

T MME WR V	Teacher's multimodal ensemble: "The Weather Report"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ
T MME B&MA Sp V	Teacher's multimodal ensemble: "The Brutus and Marc Antony Speeches"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ
T MME JCSTWE V	Teacher's multimodal ensemble: *Julius Caesar* Song and Tone Words"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ
T MME HSP D	Teacher's multimodal ensemble: "The Hawthorne Story Project"	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ
T MME VL D (1, 2, 3, 4, 5)	Teacher's multimodal ensemble: Vocabulary Lessons	More than one mode was used in a particular learning experience designed by the teacher for this particular learning experience.	CO/OFN TIntT SIntT Arti Pho RJ

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
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RJ	When the data source was the researcher journal

Transduction, Transformation

Atlas.ti Code	Definition	How the Code Was Developed	How Code Was Used
Transduction D/T/V	Transduction, Taylor, Daniel, Vaughn	There was evidence of transduction in a multimodal ensemble.	CO/OFN TIntT SIntT Arti Pho RJ
Transformation D/T/V	Transformation, Taylor, Daniel, Vaughn	There was evidence of transformation in a multimodal ensemble.	CO/OFN TIntT SIntT Arti Pho RJ

Silences

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
Unsaid D/T/V	Silences, or dissonance, Daniel, Taylor, Vaughn	There was evidence of dissonance, things that teachers or students knew but did not say.	CO/OFN TintT SIntT RJ

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

Teacher Specific Designs

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
Hawthorne Small Group D	Students held small group discussions over Nathaniel Hawthorne short stories, Daniel	Developed from Mr. Daniel's approach to teaching a number of Hawthorne short stories at once	CO/OFN TIntT
Journal Assignment D	Journal assignment, Daniel	Developed from Mr. Daniel's approach to teaching writing and connecting with students	CO/OFN TIntT
Transcendentalism Lecture D	Transcendentalism lecture, Daniel	Developed from Mr. Daniel's way of teaching transcendentalism	CO/OFN TIntT
Jrnl/Cr Wtg D	Creative writing, Daniel	Mr. Daniel's journal or creative writing assignments	CO/OFN TIntT
Self-Reliance Lecture D	Self-reliance lecture, Daniel	Developed from Mr. Daniel's way of teaching *Self-Reliance*	CO/OFN TIntT

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

Teachers' Design Processes and State Test Preparation

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
T Des Proc D/T/V	The teacher's design process, Daniel, Taylor, Vaughn	The teacher articulated the steps he/she took to design a learning experience.	CO/OFN TIntT
Stand Test Prep D/T/V	Standardized Test Preparation, Daniel, Taylor, Vaughn	The teacher addressed whether or not he or she aligned learning experiences with standardized test prep.	RJ CO/OFN TIntT

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
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Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

Codebook III

Student Responses

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
S Desc Lrng Ex Int	Student described learning experience in interview.	The student described his or her learning experience— what worked and what did not work.	SIntT
S RT L Ex in C Int	Student shared reactions to learning experience in class in interview.	The students reacted to the learning experience in class.	CO/OFN
S Mo Sp or W	Student used a mode—Speech or Writing	The students used a mode in or out of class.	SIntT CO/OFN Arti
S Mo Mvt, G, P	Student used a mode— movement, gesture, and/or speech.	The students used a mode in or out of class.	SIntT CO/OFN Arti
S Mo G	Student used a mode—gaze.	The students used a mode in or out of class.	SIntT CO/OFN Arti
S Mo Im	Student used a mode—image.	The students used a mode in or out of class.	SIntT CO/OFN Arti

(table continues)

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

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S Mo S	Student used a mode—sound.	The students used a mode in or out of class.	SIntT CO/OFN Arti
S Mo VQ	Student used a mode—voice quality.	The students used a mode in or out of class.	SIntT CO/OFN Arti
S Me Sp	Student used media—speech.	Students used media in or out of class.	SIntT CO/OFN Arti
S Me Wr	Student used media—writing.	Students used media in or out of class.	SIntT CO/OFN Arti
S Me Rdg	Student used media—reading.	Students used media in or out of class.	SIntT CO/OFN Arti
S Me D, Th, Mim	Student used media—dance, theater, mime	Students used media in or out of class.	SIntT CO/OFN Arti
S Me Mu	Student used media—items associated with music.	Students used media in or out of class.	SIntT CO/OFN Arti

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

(continued).

S Me P,D, S	Student used media—items associated with painting or drawing or sculpture.	Students used media in or out of class.	SIntT CO/OFN Arti
S Me Tech	Student used media—all forms of technology (e.g. video, computer projector, smart phone, laptop, apps).	Students used media in or out of class.	SIntT CO/OFN Arti

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

CODEBOOK IV

Researcher's Perspective

Atlas.ti Code	Definition	How the Code was Developed	How Code Was Used
CLM/R Tol Noise V	Classroom management, the researcher's toleration of noise, Vaughn	Students' noise level was high and there was disruptive behavior.	RJ CO/OFN
CLM/S DisEngd T/D/V	Classroom management, students are disengaged, Daniel	Students appeared to be disengaged, doodling, texting, staring, passive.	RJ CO/OFN
P of ML	Perception of Multimodal Literacies	I had to reevaluate my perception of multimodal literacies	CO/OFN TintT RJ

Legend

CO/OFN	When observing classrooms and/or from observation field notes
TIntT	When the data source was teacher interview transcripts
SIntT	When the data source was student interview transcripts
Arti	When the data source was artifacts
Pho	When the data source was photo(s)
RJ	When the data source was the researcher journal

APPENDIX D

ADDITIONAL EMERGENT THEMES AND SILENCES FROM RESEARCHER JOURNAL

Teacher Interview Transcripts		Observation Field Notes	Student Interview Transcripts	Researcher Journal	Emergent Themes and/or Silences
Ms. Taylor	N/A	Macklemore lyrics in "White Privilege II" contained profanity. The movie *8 Mile* contained profanity. Teacher said, "Really? You guys are bitchin' about being tired?" Students did not react to language	None of the students reacted to the language.	I enjoyed "controversial" humor (e.g., Meme she texted me of Hillary Clinton dressed in Beyoncé's Super Bowl Half Time Show Costume)	Controversial topics/profane language were acceptable in class and at the school.
Ms. Taylor	Ms. Taylor: "Bring money for the *Java Hut.*"	All brought money. Students take overseas school trips together.	N/A		Affluence is assumed at the school.
Ms. Taylor	Ms. Taylor: "I noticed Shelly (African American student) was absent on the day of "The N-Word Debate."	Shelly did not contribute in her small group about race. She is one of two African American students in the class.	Shelly: "I wasn't here for the debate. I depended on the book."	Ms. Taylor and I think she was absent purposefully. I identify with being the only African American in class.	Controversial conversations can be uncomfortable for some students.

	Teacher Interview Transcripts	Observation Field Notes	Student Interview Transcripts	Researcher Journal	Emergent Themes and/or Silences
Mr. Vaughn	"I am always performing. I rely on myself to keep their attention."	He paced the length of the classroom as often as 10 times within one minute for 30 minutes. Teacher next door complains about noise.	Jack: "It's interactive, fun. Exciting."	I drew maps with arrows that showed how many trips he made back and forth within a minute!	Teacher contributes to the electric/loud atmosphere. But it endears the students to him.
Mr. Vaughn	"Every day, we have to have a DOL (Demonstration of learning) on the board, and the assistant principal said mine was not quite right."	He was concerned about feedback from an assistant principal and adjusted it the next day. No DOL in the other two classes.	"Mr. Vaughn is the only one of my teachers who does the DOL."	I have seen this before. Sometimes it's hard for administrators to be consistent.	Principals are monitoring him more than the other two teachers.

Teacher Interview Transcripts		Observation Field Notes	Student Interview Transcripts	Researcher Journal	Emergent Themes and/or Silences
Mr. Daniel	"I have taught celebrities."	A successful graduate dropped by. He still has a famous former students' work. Former students appear on television	NA		He is well known nation-wide, perhaps world-wide.

ALL TEACHERS

Teacher Interview Transcripts		Observation Field Notes	Student Interview Transcripts	Researcher Journal	Emergent Themes and/or Silences
On Department Lesson Planning:	Taylor: "Our department does not plan together." Vaughn: "At department meetings, we don't talk about teaching strategies. I *want* the principals to give me feedback. I want to be better."	Three completely different approaches to learning, teaching, and subject	N/A		Teachers are completely free to teach as they want, but this may not be best for new teachers. Mr. Vaughn may need more support.
On Professional Develop-ment	Taylor: She has led campus professional development Vaughn: He wants more professional development Daniel: He does not need/like it; he prefers selecting his own off campus				Instructionally teachers are free to engage in professional development as they want, but this may not be best for new teachers. Mr. Vaughn may need more support.

(table continues)

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Teacher Interview Transcripts		Observation Field Notes	Student Interview Transcripts	Researcher Journal	Emergent Themes and/or Silences
On Super-vision	N/A	During three different observations/days, students were in rooms for five minutes or more without an adult. Students eat lunch all over the school. Students wait outside before school with no administrator present. Students walked alone to fire drill location.	Students interviewed with me during lunch. We sat on the floor in the hallway with many other students.	I was initially alarmed to see so many kids moving around the school with no supervision. But I saw no discipline problems or trash after lunch. Students do not have hall passes.	There is little supervision at the school, but discipline problems are very rare.

APPENDIX E

SAMPLE FROM RESEARCHER JOURNAL

T – Teacher

* – Issues that Caused Me to Reconsider My Conception of Multimodal Literacies

Entry #2 Monday, Feb 1

I am not scheduled to see Taylor or Vaughn today. Their "A" class meets tomorrow. Mr. Daniel's class meets every day. So I will visit only his class today.

This is my first day to take notes during a teacher observation. I am not sure what to expect. I have rehearsed how to take notes in my head—look for the critical event, note movements, sounds. I am irritated already—I forgot to bring my notepad for recording movement and sounds. Perhaps, I will take notes on the back of one of the permission slips that the students return. Then I will transfer them over to another page later—lesson learned.

As I entered today, I heard the all-boys choir singing—melodious to say the least—unbelievable. Shanice, the receptionist, told me of a YouTube video of BTW gospel choir students singing that had over a million views. They have been invited to sing on America's Got Talent. She invited me to her friend's birthday celebration on Feb 27 where BTW gospel choir will be singing—the Rusty is the name of the restaurant. It is a brunch. Unfortunately, I have to work on Saturday at the art school, so I will miss it, but she said she would bring me a video. They are phenomenal. The men's chorus began to sing again, and I waved goodbye to her and went upstairs to wait outside Mr. Daniel's room until the bell rings for me to go in. This feels like such a trial run day—I still wonder how my notetaking will go—will I revert back to my old principal ways of taking notes during an observation? Or will I be able to shift to researcher mode and record all things multimodal? I hope so. I have faith.

Students pass by in the hallway while I wait—no passes it seems. Kids really seem to be trusted here, and it is a good feeling. The school, except for the phenomenal talent among all the students, feels so much like my private school experience where rarely were we not trusted as kids. We had permission to go and come as we needed to for the most part and that is how it is here as well.

Is it 11:59, and now I am thinking about my system for keeping time—will it work? I want to set the silent alarm to go off every five minutes. The bell just rang—gotta go!

Mr. Daniel - I have learned really quickly that Mr. Daniel does not like open laptops in his classroom.

T: "NO put it away!" Girls said, "Ok"

T: My patience is running thin. I hope we understand each other – even my patience runs then (He was speaking to the student about a lap top.)

It got so quiet that my typing seemed to be a distraction—what an awkward moment to be taking notes on a laptop in the class as a researcher. The mood was palpable and negative during the time that he corrected the student for having the laptop open.

Entry #3 Tuesday, Feb 2

Ms. Taylor - I arrived early to take photos and to set up my laptop. Students came into the room—trickling in. No supervision seems to be necessary—the teacher's daughter and a friend were in the room when I arrived and others slowly came in one and two at a time. They stayed at their tables and chairs and some talked about the upcoming assignments that were due.

I took photo of Ms. Taylor's spring text and photos of rhetorical argument work on the bulletin board.

Intercom music came on at 9:12 "I Got You Baby" by Sonny and Cher – played loudly. Mrs. Taylor was in a faculty meeting – she came in at 9:13 while the music played –

T – Groundhog Day! That's gotta be why they are playing that!

Mr. Vaughn – I am concerned that Mr. V planned this just for me to see. I struggled for a way to ask him if this was the case. I decided to text him and tell him the class was great. He texted back and said, "Thank you." And he added that he was concerned that he would not be able to keep up with the grandeur every day. I told him that I was not concerned about his implementing plans he would not ordinarily implement. I told him to be himself. And he said that he understood.

I was struck with how loose the student management was, but I don't think it needed to be tighter. There was a group out in the "green room" hitting a piñata as a part of their learning experience. I don't know what subject it was; but at the time, there must have been 50 -60 students and about 4 teachers outside. A beautiful day—and there was engagement among the students overall.

*Daniel - It was during this class that I noticed how much D talks—and students passively listen. I am a little concerned that I will not see what I hope to see—multimodal literacies in action.

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