Getting the colours to 'sing': Exploring pupils' creative engagement with contemporary text-making in a literacy classroom.

Caroline Teresa Anne Green

University of Greenwich

This thesis is submitted for the degree of Doctorate of Philosophy

March 2021

DECLARATION

*'I certify that the work contained in this thesis, or any part of it, has not been accepted in substance for any previous degree awarded to me or any other person, and is not concurrently being submitted for any other degree other than that of (*name of research degree as appropriate) which has been studied at the University of Greenwich, London, UK.*
I also declare that the work contained in this thesis is the result of my own investigations, except where otherwise identified and acknowledged by references. I further declare that no aspects of the contents of this thesis are the outcome of any form of research misconduct.
I declare any personal, sensitive or confidential information/data has been removed or participants have been anonymised. I further declare that where any questionnaires, survey answers or other qualitative responses of participants are recorded/included in the appendices, all personal information has been removed or anonymised. Where University forms (such as those from the Research Ethics Committee) have been included in appendices, all handwritten/scanned signatures have been removed.

Student Name: Caroline Teresa Anne Green

Student Signature:

Date: 14/05/2021

First Supervisor's Name: Professor Andrew Lambirth

First Supervisor's Signature:

Date: 14/05/20

Acknowledgements

Having completed my Masters whilst working full-time, I thought I was prepared for the challenges of a PhD. I could not have been more wrong! Without the support of my wonderful family, who never stopped believing in me and encouraging me, the journey from conception to the finished article might have been very different. Thank you to my husband, Dave, my editor in-chief, for those hours editing my finished chapters, and to my three very special daughters, Lucy, Alice and Anna for their positivity and always being there for me.

A very big thank you must also go to my first supervisor, Professor Andrew Lambirth, for his constant support throughout. Having completed my Masters with Andrew's expert supervision and, following a chance meeting with him at a Teacher's Meet some years later, I was excited by the prospect of further study with Andrew's specialist guidance. Andrew has not only guided my study but, through the course of the last six years, has challenged me to develop and improve my writing. Thank you, Andrew.

Thank you, too, to my second supervisor Dr Mark Betteney, for his invaluable support with the preparations for the Viva. Your encouragement and guidance were very much appreciated.

I would also like to thank my school for the financial support that enabled me to embark on this journey.

Finally, a huge thank you to all my case study pupils (Inigo, Rose, Jack, Imogen, Josh, Ben, Sonny and Joe) for their enthusiasm in sharing their digital texts and for making it possible for me to share their meaning-making with a wider audience.

Abstract

Through an exploration of their creative contemporary text-making, the aim of this study was to gain insight into the nature of a group of 11 and 12-year-old pupils' textual construction processes when they had access to mobile digital devices during their schooled literacy lessons.

A qualitative multiple case study design was developed which comprised of a pupil questionnaire, pupil discussions and digital text production. This study implemented a constructivist interpretivist theoretical approach in its exploration of the meaning constructed by the pupils in their digital texts, and was underpinned by a multimodal multiliteracies theoretical framework which guided the design of the collection and coding of the data from the pupil discussions. Its potential to recognise the sophisticated text-making that happens when writing is no longer central to the text-maker's mode of communication was revealed through a comparative analysis of the data collected in which key findings were identified and insights formed.

This study has focused on three key areas of interest. Firstly, it has sought to develop an understanding of the nature of multimodal text construction that is integral to contemporary text-making. Through a coded analysis of the digital texts produced by a group of 11 and 12-year-old pupils in their literacy lesson using 1:1 iPad devices, this study has exposed not only the range of modes they were using, but also a knowledge of text-making that was not taught in school. Through uncovering these pupils' sophisticated responses to their meaning-making and revealing their spontaneous conceptual knowledge, this study has made visible their skills as both users and producers of digital texts.

Secondly, as the pupils voiced their own interpretations of their meaning-making recorded during digitextual discussions, this study was able to expose the richness of the pupils' meaning-making choices and home-grown skills they were drawing on as they expressed their ideas using a metalanguage that was familiar to them. Through detailed descriptions obtained from the pupil discussions, this study was able to identify explicitly where there were gaps in the pupils' knowledge of the metalanguage of contemporary text-making.

The final area of interest, although not the primary focus, centred on the potential conflict of interests between a formal education initiative to deploy 1:1 iPads and established literacy practices. This was considered principally in relation to the school in this study and its context. However, in terms of the wider issues facing formal education's approaches to teaching literacy, through highlighting the tensions that exist between the formal written assessments in the school in this study and the multiple modes available in contemporary meaning-making practices, this study has drawn attention to a need to review established literacy curricula and pedagogy.

With digital devices now a ubiquitous part of young people's everyday textual experiences and increasingly deployed in educational contexts, through its exploration into the nature contemporary text-making, this study has implications not only for classroom digital text-making, but also for formal education approaches to teaching literacy.

Table of Contents

List of figures ix

List of acronyms xiii

Chapter One: Introduction 1

1.0 An overview 2
1.1 Signposting the route: beginning the journey 3
1.1.1 First contact: engaging with digital technology initiative 4
1.1.2 Crossing borders: exploring contemporary text making in the literacy classroom 4
1.1.3 Journey's end: embracing young people's unschooled and unsanctioned literacy practices 5
1.2 The study: 2015 – 2021 5
1.2.1 Research questions and rationale 5
1.2.2 Contributing to knowledge 7
1.3 The Thesis 8

Chapter Two: Literature Review

2. Introductory outline 11
2.1 Identifying the questions that shaped my reading 11
2.1.2 Summarising the four key areas for review 12
2.2 The complex debate surrounding the nature of 'literacy' in a digital age..... 15
2.2.1 The autonomous model 18
2.2.2 The ideological model – understanding literacy practices as part of social and cultural practices 21
2.2.3 A multiliteracies perspective – designing social futures in a new communicational landscape 23
2.2.4 Developing a new framework 24
2.2.5 The need for a new metalanguage – reflecting changing communication practices 25
2.3 The challenge for 21st century schooled literacies 26
2.3.1 A global view of literacy – the international context 26
2.3.2 The local view – state schooled literacy practices in England 29
2.3.3 New forms of learning – understanding the potential of the new technologies 31
2.3.4 Mobile technologies – popularity and challenge 33
2.4 The changing landscape of meaning making and the new grammars of digital design 34
2.4.1 Multimodality – the shaping of the new semiotic landscape of contemporary text making 35
2.5 Contextualising pupil engagement with mobile technologies - examining classroom-based research 39
2.5.1 Introduction and contextualisation: iPad deployment and the school setting 41

2.5.2 Reviewing the literature: studies that have been carried out with iPads

in a school setting and with a focus on understanding children's meaning making practices as part of contemporary text-making..... 44
2.5.3 Considering the evidence for classroom 'digital disconnect' and children's out-of-school digital experiences 58
2.5.4 Concluding reflections: changing literacy practices – digital diversity and the nature of meaning-making 62

Chapter Three: Methodology

3.0 Introduction – Positioning myself within my area of study 64
3.1 Building on social semiotics to develop methodological tools for understanding contemporary forms of multimodal text-making in the classroom..... 64
3.2 Methodological Introduction 65
3.2.1 Research aims 65
3.2.2 Epistemological perspective..... 66
3.2.3 Theoretical perspective 67
3.3 Methodology: A collective case study approach 70
3.3.1 My case study design..... 70
3.3.2 The case setting: An Independent Preparatory school in South East England 72
3.3.3 Multiple cases: the rationale for choosing the Year 7 pupils..... 75
3.4 Ethical considerations 77
3.5 Strengths and weaknesses of the insider researcher case study approach 80
3.6 Data collection strategies 83
3.6.1 Method 1: Pupil digital questionnaire..... 83
3.6.2 Strengths and weaknesses of using a questionnaire..... 85
3.6.3 Method 2: *think aloud* pupil discussions 86
3.6.4 Strengths and weaknesses of the t*hink aloud* group format 88
3.6.5 Method 3 Digital text analysis 90
3.6.6 Strengths and weaknesses of the digital analysis approach 91
3.7 Data Collection 92
3.7.1 Timing 92
3.7.2 Literacy curriculum focus choices: a rationale..... 93
3.7.3 Case study participants..... 97
3.8 Chapter summary ……..102

Chapter 4: Data Analysis

4.0 Constructing the meaning-making: introducing the data analysis process .. 103

Part 1 – Introduction: a framework for exploring contemporary text-making

4.1.1 Developing a multimodal framework for analysing contemporary texts ... 105
4.1.2 Exposing filmic knowledge: tracking design decisions and identifying modal affordance 109

Part 2 – Book Film Trailers

4.2.1 Linguistic choices – introduction 111
4.2.2 Making connections – thematic templates and linguistic choices..... 112
4.2.3 Audio Choices 118
4.2.4 Narrative cueing and trailer soundtrack selection 119
4.2.5 Visual choices and the impact of pre-determined frame choices 122
4.2.6 Pupil agency – creating the visual effect 125
4.2.7 Use of colours and filters for effect 129
4.2.8 The *filler* effect – a visual pause 131
4.2.9 Shot and angle choices..... 132
4.2.10 Gestural choices..... 136
4.2.11 Spatial (proxemic) choices..... 140

Part 3 – Scary Story film openers

4.3.1 Introduction 141
4.3.2 Linguistic choices 142
4.3.3 Writing - design choices 143
4.3.4 Speech choices 149
4.3.5 Audio 153
4.3.6 Diegetic sound 153
4.3.7 Non-diegetic sound 154
4.3.8 Visual choices 158
4.3.9 Shots and angles 159
4.3.10 Filters and colours 172
4.3.11 Gestural 180
4.3.12 Spatial (proxemic) choices 183
4.4 Chapter summary..... 183

Chapter 5: Conclusions

5.0 Construing the nature of contemporary digital meaning-making – its place in the teaching of literacy and its possible implications for the 21st Century literacy curriculum..... 185
5.1 Theoretical implications..... 187
5.1.1 What insights did the theory of multimodality offer to my understanding of the nature of the pupils' meaning-making Question 1,2 and 3)? How have these contributed to my field of research..... 188
5.1.2 What insights did a theory of multiliteracies offer my understanding of expanding literacies and the pedagogical implications of a changing social and semiotic world on what might need to be taught and learned in schools (Q4)..... 195
5.2 Methodological design – strengths and limitations..... 197
5.3 Reflecting on the setting. How has the setting for my research contributed to a claim of originality?..... 201
5.4 Journeying forward – what are the implications for the future of literacy education..... 202

References: 206

Appendices: 225

i. Burn's (2013) extended hierarchical model of modal resources..... 226
ii. Ofcom survey datal 2005 – 2007 227
iii. Transcription of Book trailer *think aloud* discussions 228
iv. Colour coded analysis of the pupil book trailer and scary story think aloud discussions 239
v. Ethics approval for research proposal 311
vi. Pupil consent form 312
vii. Letter of introduction for the parents 315
viii. Parent consent form 317
ix.Confirmation of approval to include anonymised screengrabs 319
x.The pupil digital questionnaire 320
xi. Predetermined questions for book trailer *think aloud* discussions with highlighted chosen prompt questions 327
xii. Example of transcribed pupil *think aloud* discussions using the Elan programme..... 328
xiii. The research design..... 329
xiv. Year 7 Literacy units of work..... 331

List of figures

Figure 1: Characteristics of an interpretivist approach …… 69
Figure 2: example of transcribed audio recorded pupil think alouds …… 106
Figure 3: example of modally analysed pupil think alouds …… 106
Figure 4: example of visual transcript using the ELAN programme …… 108
Figure 5: The darkness if gathering 113
Figure 6: Forced on a quest 113
Figure 7: To fight the evil which corrupts the land 113
Figure 8: But more powerful enemies 113
Figure 9: Mr Men 114
Figure 10: An amazing group of characters 114
Figure 11: Wanting to be in spotlight 114
Figure 12: Trapped in a place nobody knows 115
Figure 13: Trapped in their worst nightmare 115
Figure 14: The Maze Runner 115
Figure 15: One teacher with tight underpants 116
Figure 16: Two cheeky pranksters 116
Figure 17: AKA Harold and George 116
Figure 18: He is small but stealthy 116
Figure 19: With a grudge against laughter 116
Figure 20: Friendship shattered 116
Figure 21: A lifetime of laughter 117
Figure 22: A dark lord awakens 117
Figure 23: How far will they go in search of the truth 117
Figure 24: Darkness rising 124
Figure 25: The bridge breaking up 124
Figure 26: Extreme close up of a monster 124
Figure 27: Mountain shot showing its size and majesty 124
Figure 28: Bird's eye view of the landscape 124
Figure 29: The mysterious swirling background 125
Figure 30: Framing the spider and the character 126
Figure 31: The spider dominates the frame 127
Figure 32: The cracked glass frame 128
Figure 33: Mr Messy 129
Figure 34: Little Miss Sunshine 129
Figure 35: A '*filler*' shot 131
Figure 36: Mr Lazy 133
Figure 37: Mr Bump 133
Figure 38: Mr Men family 133
Figure 39: Mr Crump 133
Figure 40: George and Harold with cool glasses 134
Figure 41: Harold the cartoon creator 134
Figure 42: Mr Crump doesn't like George and Harold 134
Figure 43: Mr Crump is furious 135
Figure 44: George and Harold really laughing 135
Figure 45: Ron, fun and amused 136
Figure 46: Hermione, hardworking and serious 136

Figure 47: The lightning bolt scar 136
Figure 48: Thomas is not conscious 138
Figure 49: Thomas is awake 138
Figure 50: George and Harold laughing at Mr Crump 139
Figure 51: Facial expressions altered 139
Figure 52: The darkness is gathering 141
Figure 53: The Others - film title 143
Figure 54: Nightmare – film title 144
Figure 55: The Forgotten – film title 144
Figure 56: 1984 – film title 145
Figure 57: Cliffhanger Studios presents 146
Figure 58: Any last words 146
Figure 59: 'Save us' note 147
Figure 60: The Abandoned School – film title 148
Figure 61: The Abandoned School – end frame 149
Figure 62: Peter's SOS message 149
Figure 63: Peter is discovered 150
Figure 64: The audience see Peter's 'raw' emotion 150
Figure 65: The mad kids appear 152
Figure 66: You could hear '*heart beats and tense music'* 155
Figure 67: '*You can't really hear them talking.'* 157
Figure 68: The girls are locked in the classroom 159
Figure 69: Trevor is inside the classroom 159
Figure 70: The hooded figure is 'happy' 159
Figure 71: Bird's eye shot from the stairs 160
Figure 72: Jack was dead 160
Figure 73: Focus on running feet 161
Figure 74: Harvey appears at the window 161
Figure 75: Shot of the stair bars 161
Figure 76: Low angle shot from the bottom of the stairs 161
Figure 77: The old school photograph 162
Figure 78: The photograph is crumpled up and thrown away 162
Figure 79: The black door 163
Figure 80: '*walking out'* 163
Figure 81: The camera is focused on the boys 164
Figure 82: '*Another person looking with you'* 164
Figure 83: Mobile phone captures the 'escape' 165
Figure 84: Mobile phone captures the 'escape' 165
Figure 85: Mobile phone captures the 'escape' 165
Figure 86: Mobile phone captures the 'escape' 165
Figure 87: What has happened to Peter? 167
Figure 88: '*some of what is going on'* is captured 167
Figure 89: Theo appears out of nowhere 168
Figure 90: '*You can see from his face we had to do it again'* 168
Figure 91: Peter thinks he is safe 169
Figure 92: Theo appears 169
Figure 93: Theo surprises Peter 169
Figure 94: Peter is aware of Theo 169
Figure 95: Playground scene 169
Figure 96: Classroom scene 170

Figure 97: Preparing to enter the building 170
Figure 98: Inside the building 170
Figure 99: The doors were opening and closing by themselves 171
Figure 100: Fingers appear around the edge of the door 171
Figure 102: Fingers appear around the edge of the wall 171
Figure 103: '*The fingers are moving and then they stop'* 171
Figure 104: The viewer cannot see the investigator's face 172
Figure 105: The 'SOS' thing 174
Figure 106: Who is he? 175
Figure 107: Where is he? 175
Figure 108: The empty classroom 175
Figure 109: Ivo is not aware of the face in the window 175
Figure 110: Creating the flicker effect 176
Figure 111: Creating the flicker effect 176
Figure 112: Creating the flicker effect 177
Figure 113: Creating the flicker effect 177
Figure 114: The silent era effect 178
Figure 115: The silent era effect 178
Figure 116: The flickering lights create a shadowy effect 178
Figure 117: The flickering lights create a shadowy effect 178
Figure 118: Joe's emotional response 179
Figure 119: The torches' scene 180
Figure 120: The torches' scene 180
Figure 121: Comparative metaphor diagram 203

List of acronyms

ACARA: Australian Curriculum and Assessment
ILO: International Labour Organisation
NCLB: No Child Left Behind Act
NEAP: National Assessment of Educational Progress
OECD: Organisation for Economic Cooperation and Development
PIRLS: Progress in International Reading Literacy Strategy
PISA: Programme for International Student Assessment
RttP: Race to the top
RttPA: Race to the top assessment
UNDP: United Nations Development Programme
UNESCO: United Nations Educational, Scientific and Cultural Organisations
UNICEF: United Nations International Children's Emergency Fund

Chapter One: Introduction

In the climate of a rapidly changing digital world, where technology is a transforming force that is challenging traditional perceptions of text and learning, it is not surprising that many schools find themselves at a crossroads between traditional and conventional approaches to meaning-making (Johnson et al., 2009) as they seek to embed new practices while maintaining a curriculum that promotes the skills of reading and writing as the essential requirement for academic achievement. Halliday (1999) wrote that great store is put on the written word in literate societies and competent writing affords access to power. In the western world, the institution of 'school' has historically continued to maintain its close links to the invention of the alphabetic writing system, and reflected in its teaching the importance of initiating new generations into a 'literate culture' (Vlieghe, 2015) - a culture which has continued to sustain a preference in the teaching of literacy for expressing the world through written representation.

As new technologies continue to change the way texts can be planned, produced and shared, it is becoming increasingly important to examine what 'writing' actually means in a digital age in order to understand the changes that are taking place in classrooms and, additionally, to examine the digital texts that are being produced with the new technologies (Kervin & Mantei, 2016). With the growing deployment of iPad technology worldwide as an educational tool (Rowsell & Harwood, 2015), research is questioning how they fit into the fabric of daily classroom life and what 'new stories' will emerge. Recent research has revealed that despite the increasing prevalence of personal digital technologies across school campuses, the heightened presence of personal technologies is becoming 'subsumed into the existing micropolitics of school organization and control' (Selwyn et al., 2017, p. 290). Howard and Howard (2017, p. 67) have suggested that one of the challenges to developing and implementing successful iPad programmes was due to the 'scarce research focused on 1:1 iPad initiatives.' Almost a decade ago, Edwards-Groves (2011) observed that creating spaces for pupils to draw on technological knowledge afforded them the opportunity to use their imagination and creativity to combine print, visual and digital modes in multimodal combinations but, as yet there is little research into the modal complexity offered by the iPad that considers the context in which the learning takes

place (Simpson & Walsh, 2017). In seeking to learn more about the complex modal processes involved in creating meaning, this study has focused on understanding the multimodal combinations chosen by my pupils as they engaged in contemporary text-making practices in their literacy classroom.

1.0 An Overview

This study has sought insight into the contemporary text-making practices of a group of Year 7 pupils (aged 11 and 12 years-old) when they had the opportunity to author digital texts using iPad technology as part of their literacy lessons. By contemporary text-making, this study acknowledges the 'digital revolution' (Marsh et al., 2016, p.13) that has taken place in recent years and the graphic, sensory and multimedia affordances that are now present in digital and touch-sensitive devices (Marsh et al., 2016, p. 13). Consequently, digital text production is now multifaceted and offers a wide range of channels for meaning to be communicated electronically, including social media (internet -based platforms for the creation and exchange of content), blogs, vlogs (video logs), live video streaming (videos can be played, paused, and rewound in real time), email, Wiki websites (open to anyone to edit and add content), podcasts and virtual reality. In this small-scale study undertaken in an arguably 'conservative' private preparatory school, which sought to explore the nature of contemporary meaning making with a group of Year 7 pupils, it was, therefore, only possible to focus on one very small corner of this vast landscape of multidimensional contemporary communication practices. With its primary focus on understanding multimodal combinations, I chose to offer my pupils a digital app. (iMovie) through which they could construct digital texts in their literacy lessons using digital tools that afforded them the opportunity to integrate text, pictures, video and sounds.

The pupils all attended an Independent Preparatory School in South East England where I taught English across Years 6, 7 and 8 (pupils aged 10 – 13). The school was situated in the centre of a historic city, although the surrounding local areas presented a very mixed socio-economic population. Many pupils travelled in from outside the immediate area and the pupil intake reflected a diversity of culture and ethnic background as well as academic ability, including a number of pupils with special educational needs. Although an independent school with entrance

examination requirements, the school's intake into Year 7 included a number of pupils who had not reached the academic standard for entry into the local selective state secondary schools.

In order to provide an overview of the context for this study, this introductory chapter provides an outline of my journey from its initial conception, signposting its route travelling through the changing and complex landscape of contemporary text-making to explore the nature of the meaning-making of a group of 11 and 12-year-old pupils that occurred during their literacy lessons. This study has its origins in both a personal and academic interest in schooled literacy. In order to position where my primary interest in literacy connected with the extraordinary changes that have taken place over the last decade in terms of contemporary communication practices, I have established the events that were of significance in driving this exploration forward.

1.1 Signposting the route: beginning the journey

Although having studied English at A level and been inspired by the range of modern and classic texts we studied to develop my own literary interests, I chose to combine two of my other A level interests at university and studied Classical Civilization and Music. As Music was one of my main degree subjects, Music became my specialist subject when I completed my PGCE some years later. My initial interest in literacy as a curriculum subject was stimulated when I was given the opportunity to teach English across multiple Year groups in my present school. Having begun my teaching career in a large four form entry State primary school, I applied for a teaching post as a Junior Subjects' teacher at my local independent school where there was the opportunity to become a subject specialist rather than have to teach the range of subjects then expected of a Primary state school teacher. Although covering Years 4 – 8 (Primary though to Secondary), the school's teaching timetable was organised with specialist teachers teaching across all the Year groups. As my role developed from a Junior Subjects' teacher to a teacher of English, I sought the opportunity for further study through the completion of an Advanced Literacy course and then a Masters in Literacy and Language with Canterbury Christ Church University (2008). My final year Master's dissertation acknowledged the vast technological changes that were already taking place globally and highlighted the growing tensions between traditional reading and writing pedagogies and young people's digitextual experiences (Everett & Caldwell,

2003). In exploring the role of film composition as a vehicle for narrative writing, it identified the challenges facing a traditional literacy curriculum when embracing the digitextual world of the 21st century.

1.1.1 First contact: engaging with a digital technology initiative

In 2014, my school-initiated discussions that would eventually lead, six years later, to the deployment of iPads in four of our five Year groups. Although this initiative, albeit tentatively at first, signalled the school's interest in introducing new modes of communicating meaning as part of the teaching and learning in the classroom, the school's historically traditional and formal approaches to teaching and learning were valued by staff and parents for preparing its pupils successfully for the written entrance examinations into the Senior School and, in the future, equipping them with the reading and writing skills necessary for achieving success in public examinations. The tensions arising from formal education's initiatives to introduce digital technology within the classroom has been raised by Davies (2017) in his review of perspectives on formal education's initiatives around one-to-one digital technologies. Although this was not an issue intended for discussion in my exploration of the meaning-making taking place in my literacy classroom, in seeking to understand the range of skills and expertise required by my pupils in creating contemporary texts within a classroom context, it was important to recognise the constraints of working within a formal education system.

1.1.2 Crossing borders: exploring contemporary text-making in the literacy classroom

In terms of my own teaching, this initiative provided me with an exciting and challenging opportunity to explore what this could look like in terms of digital meaning-making in my literacy lessons. With my increasing knowledge of the ease with which these devices were making available multiple modes of communication, I realised the significance of understanding how the pupils I was teaching would use these new digital tools to make their meaning when they could choose to express it through a multiplicity of communication channels. Through an exploration of their digital text-making, I hoped to understand better the nature of their contemporary text-making and the digital skills they were bringing into my classroom. Consequently, as I would be able to observe my pupils engaged collaboratively in creating their texts as a part of their literacy learning, this study

also offered me the opportunity to reflect on digital text-making as part of a formal education initiative and the possible pedagogical insights that might occur.

1.1.3 Journey's end: embracing young people's unschooled and unsanctioned literacy practices

Having travelled across the well-trodden terrain of traditional and formal education approaches to literacy throughout my teaching career, my excursion into the world of contemporary communication enabled me to become increasingly aware of the importance of young people's lived experiences in shaping their digital literacies and the disconnect that arises when they find their experiences outside of school do not align with school formal literacy expectations (Darvin, 2018). With the heightened presence of mobile technologies in schools enabling young people to communicate using multiple modes, an ethnographic study (Livingstone and Sefton-Green, 2016), concerned with how these devices are incorporated in the classroom, highlighted the fact that schools have in fact 'paid little heed to the learning' located outside of its boundaries. By allowing young people to bring their unschooled and often unsanctioned literacy practices into academic settings a new culture can be created (Jocius, 2016).

1.2 This Study: 2015 – 2021

Having begun my teaching career at the turn of the 21st century, computer technology in schools was still in its infancy. Weekly lessons often took the form of word processing handwritten texts or provided the opportunity for carrying out independent research. As technology has progressed exponentially over the last twenty years, the range of opportunities now universally available for communicating meaning has resulted in a multiplicity of text types. Out-of-school, young people are engaged in communicating their meaning through acts of textual creativity and production. This study aimed to understand more about the nature of the meaning-making of a group of 11 and 12 - year-old pupils which took place during their literacy lessons when they were given access to personal mobile devices.

1.2.1 Research questions and rationale

1) *What is the nature of 11 and 12-year-old pupils' engagement with digital technologies in their text-making within the context of school literacy lessons in an Independent Preparatory School in South-East London?*

My main research question reflected the exploratory nature of my study with its central focus on learning more about young people's contemporary text-making skills using iPad technology in literacy lessons. When writing is no longer given precedence as the dominant mode for communicating meaning, this study wanted to investigate a group of 11 and 12-year-old pupils' textual creativity and construction using multiple modes.

My subsidiary questions (2 and 3) drew on key themes that arose from reviewing the literature concerning young people's contemporary text-making. Through exploring their digital texts multimodally and drawing on their understanding of their text-making through the think aloud discussions, I was able to connect their modal choices with specific filmic evidence. Through gaining an understanding of their out-of-school communication practices and digital expertise, I hoped to expand on existing research into young people's contemporary text-making.

2) In what ways are these pupils utilising their out-of-school digital practices when they have the opportunity to engage with mobile technologies as part of their Literacy lessons?

3)To what extent are these pupils making use of multiple modes in the construction of their meaning-making when offered an alternative to traditional written literacy practices in their literacy curriculum?

My final research question developed from my study of the literature which highlighted the tensions that exist between formal education practices and the introduction of 1:1 digital technologies in schools. In his review of perspectives on formal education's initiatives concerning 1:1 technologies, Davies (2017) commented on a number of concerns raised by studies carried out in schools that had deployed iPad technologies. He (2017, p.255) observed that there was educational value in the process of deploying these devices in schools, but he acknowledged that this could necessitate 'profound change to some educational processes that may have seemed inviolable.' Through an exploration of a group of 11 and 12-year-old pupils' interaction with 1:1 digital technologies during their literacy lessons in an Independent school in South East England, I was able to offer further insight concerning a school's formal education initiative to deploy 1:1 iPads and make an informed comment on the issues that arose regarding future implications for both the teaching of literacy in the school in this study, but also in

terms of established literacy curriculum practices and pedagogy. In studying young people's contemporary text-making as part of their literacy lessons, it was impossible to ignore the tensions that existed between the school's formal written assessments and the multiple ways now available for young people to communicate their meaning. Although not the primary focus in this study which sought to learn more about young people's contemporary text-making as part of their literacy lesson, my final subsidiary question connected with the wider issues facing literacy teaching and, in particular, formal education's approaches to teaching literacy.

4) What are the implications for literacy education resulting from a group of 11 and 12-year-old pupils' engagement with mobile technologies in their literacy lessons.

1.2.2 Contributing to knowledge

With the increasing availability of digital tools, access to combinations of modes for meaning-making have shifted and young people are now able to integrate combinations of multiple modes into their texts with ease. There are a number of studies that have focused on how young people have engaged with texts in specific multimodal practices, and these have provided precedence for this study's exploration into young people's multimodal composition (Bezemer and Kress, 2014; Rowsell and Harwood, 2015; Toohey et al., 2015; Zammit, 2016; Jocius, 2016; Hashemi, 2017; Mantei and Kervin, 2017; Simpson and Walsh, 2017; Drotner, 2020). In common with mine, these studies have understood communication and representation to be more than just language, and recognised the significance of the full range of communication forms people use and the relationship between them (Jewitt, 2011). In addition, they have sought to understand how young text makers respond to the specific demands of making contemporary texts when given the opportunity to engage with a wider range of communicative resources and draw their own socio-cultural experiences of text-making. Although there are clearly some similarities with other studies in this field of research, this study offers its own unique contribution to knowledge in the following ways:

1. Through its exclusive focus on an exploration of the nature of young people's meaning-making as part of a formal education initiative, in which 11 and 12 year-old pupils were given the opportunity to use iPad technology to communicate their meaning using multiple modes as part of their literacy lessons, this study has contributed further to an understanding of young people's contemporary communicative practices and their extraordinary

ability to construct meaningful texts where writing is just one of many modes used creatively to express their meaning.

2. Through its unique focus on understanding the nature of a group of 11 and 12-year-old Preparatory school pupils' contemporary meaning-making completed in their literacy lessons in response to two curriculum opportunities created specifically for digital text-making, this study not only recorded and modally analysed the pupils' think aloud responses to their digital texts, but also captured, coded and explored their use of the affordances of contemporary communication using the ELAN software programme.
3. Through its study of the literacy classroom context as part of an Independent Preparatory School's formal education initiative to embed iPad technology within the Year 7 (11 and 12-year-old) literacy curriculum it also highlights its contribution to understanding the tensions that exist between formal approaches to schooled learning and iPad initiatives, and the changing landscape of contemporary communication practices.
4. Finally, through choosing to concentrate specifically on kineikonic meaning-making mode (the multimodal theory for the moving image), this study has also contributed to a gap in the knowledge concerning the metalanguage of contemporary communication practices and the need for young people to have an understanding of a metalanguage that accounts for image, moving image and the other modes of representation now central to text-making.

1.3 The Thesis

The content of this thesis is organised into five chapters. Firstly, an overview of this study has provided an introductory chapter that has identified the research aims and questions to be explored.

In Chapter Two, I have constructed a contextualised review of the literature and critically reviewed the two chosen theoretical lenses - multiliteracies and multimodality - that were instrumental in providing a framework for my understanding of contemporary text-making in a literacy classroom where writing was no longer viewed as the central means for making meaning. Having read extensively to provide the context for a study that was taking place within a taught literacy lesson in a school that has historically offered a very traditional approach to teaching and learning, and where formal education practices are valued, it was

essential to engage initially in defining literacy and understanding the tensions that exist globally in terms of approaches that understand literacy as autonomous or ideological. It was also essential to provide the context for a school initiative that sought to introduce into an educational setting the relatively recent iPad technology, and reference other studies that had reported on schools that had similarly initiated 1:1 iPad schemes. Finally, it was vital to acknowledge the presence of multiple modes in everyday communication practices and the growth of a variety of different textual styles as part of contemporary communication practices. In reviewing the literature to ascertain studies similar to mine that have considered contemporary meaning-making and analysed multimodal digital texts, two significant perspectives emerged – the theory of multimodality and the theory of multiliteracies. Both these theoretical perspectives have offered my study an understanding of the diverse ways we now communicate using contemporary text-making practices and have underpinned my understanding of the varied ways in which multiple modes can be used in the construction of digital texts. Multimodality has provided this study with a systematic approach to exploring young people's use of contemporary communicative forms and has offered ways to recognise the particular forms of meaning constructed by the pupils in my literacy lessons using iPad technology (Burn & Parker, 2003). A multiliteracies' perspective has offered a broader understanding of literacy and literacy teaching and, through its recognition of increasingly global societies that are linguistically and culturally diverse, it has provided precedence for reflections on extending the idea and scope of literacy pedagogy (New London Group. 1996) to free up and stimulate new approaches to formal learning (Davies, 2017).

Chapter Three, provides a clear methodological rationale for this study's design and subsequent implementation, including my chosen approaches to the data collection and following analysis. In referencing other studies that have shared similar theoretical or methodological approaches, I have been able to identify where these studies have provided a precedence for my own or where they have differed. Chapter Four presents and analyses the data collected from the two data collections and discusses the findings of my research. The data were collected in designated literacy lessons during the 2017/ 2018 academic year in an Independent Preparatory School in which I taught English. The data collection points were explicitly linked to the opportunity for digital text creation identified in two curriculum

topic areas. These two areas were specifically chosen as they provided an occasion for pupil collaboration through the creation of digital texts using an iPad app that offered a range of modes for communicating meaning. Initially, I chose four girls and four boys, aged 11 and 12 to provide the focus for this explorative study to consider the nature of their digital meaning-making. During the recorded pupil think aloud discussions, the pupils shared their reflections with me, either individually or in filming groups, and explained their meaning-making choices. In seeking to garner their interpretations, my role in these discussions was minimal. Through the addition of a participant checker, a further reflexive layer was added to the data collection and the chosen pupils were given the opportunity to share their texts as a group. During this particular collection of the data, I adopted an observer role while the participant checker prompted the pupils as he explored their meaning-making choices with them. My analysis was primarily concerned with the pupils' own reflections of their meaning-making and these were explicitly used in the subsequent multimodal microanalysis of their texts. Finally, in Chapter Five, I offer my concluding thoughts and reference explicitly the implications and contributions made by this study.

In seeking to understand how a group of 11 and 12-year-old pupils were making meaning using the multiple communicative modes made available in contemporary text-making when they had the opportunity to engage with iPad technology as part of their literacy lessons, this study explores their text-making skills and their ability to master the challenges of the technology. It reveals some surprising and unexpected insights into the nature of their meaning-making. In addition, it highlights the tensions existing between the literacy practices of formal education and the potential of the new technologies to 'liberate and transform' (Davies, 2017, p. 260). As Davies (2017, p. 255) insightfully observed:

> 'Life in the developed world is already unimaginable without some form of networked communications and computing device within easy reach, and schools cannot consider themselves exempt from having to work out how to live with and deal intelligently with the implications of that fact'

Chapter 2: Literature Review

2 Introductory outline

2.1 Identifying the questions that shaped my reading

In seeking to explore what was happening textually when a group of 11 and 12-year-old pupils had access to mobile electronic devices in their literacy lessons and had the opportunity to become 'active designers' (New London Group, 1996, p.64) in the meaning-making process using a range of digital text-making tools, a number of key questions surfaced which provided the framework for my study's chosen questions and informed my reading choices. A significant question that arose as I commenced my study of the literature was the question – What do we mean by literacy in a digital age? Through the process of defining literacy, I developed my understanding of literacy in terms of schooled literacy, but also in terms of the multiliteracies that are now part of young people's everyday lives. Knowledge of global literacy practices and increasing cultural and linguistic diversity in the world supported my interpretations of the literacy taking place in my school. The inclusion of 1:1 iPad technology in my literacy classroom raised a further important question concerning the implementation of digital technologies as part the teaching and learning. I needed to ask the question - How are these tools being used by young people in schools? As I would be using pupil *think alouds* as part of my data analysis to expose the pupils' textual meaning-making as they discussed their films with me, a further question I needed to ask was - How would I view the literacy taking place in terms of the digital texts they were constructing and, moreover, what perspective would I be using to view their meaning-making processes? In order to understand how they were using the different modes available to communicate their meaning, I needed to reflect on how digital technologies are shaping contemporary communications practices, including young people's out-of-school experiences, and consider the impact of these on the shape of text-making as well as conceptions of text-making pedagogies.

My initial questioning contributed to the subsequent development of my main research question and my three subsidiary questions. These questions were specifically chosen to enable me to explore the contemporary text-making taking place in my literacy lessons. They offered me the opportunity to understand the

nature of my pupils' meaning-making and to identify the tools they were using in the construction of their texts. My final question promised the chance for reflection on the impact of the introduction of 1:1 devices into my literacy lessons and, consequently, the implications for both the literacy curriculum in the school in this study and within the wider context of literacy education.

1) What is the nature of 11 and 12-year-old pupils' engagement with digital technologies in their text-making within the context of school literacy lessons in an Independent Preparatory School in South-East London?

2) In what ways are the pupils in this school utilising their out-of-school digital practices when they have the opportunity to engage with mobile technologies as part of their Literacy lessons?

3) To what extent are the pupils in this school making use of multiple modes in the construction of their meaning-making when offered an alternative to traditional written literacy practices in their literacy curriculum?

4) What are the implications for literacy education resulting from a group of 11 and 12-year-old pupils' engagement with mobile technologies in their literacy lessons.

2.1.2 Summarising the four key areas for review

Having identified the key questions I needed to address in my literature review, I developed four key areas for exploration that would guide my journey through the relevant literature and provide a broad brushstroke of the changing contemporary communication landscape. With the growing strength of opinion for rethinking the meaning of literacy in a 'technology-driven society' (Thibaut and Curwood, 2018, p. 49), I drew on two significant theoretical lenses – multiliteracies and multimodal – to assist my understanding of the changing communication landscape. A seminal work, entitled A Pedagogy of Multiliteracies, published by the New London Group in 1996, argued for a much 'broader use of literacy' (New London Group, 1996, p. 60) and highlighted fundamental changes occurring in communication practices resulting from the global-growth of multiple communication channels and an increasing world-wide cultural and linguistic diversity. Moreover, with the emergence of a theory of multimodality to support the analysis of modes of communications in response to developing notions of multiliteracies and digital literacies that have suggested the need to widen

perspectives concerning communicative engagement across modes and media (Bigum et al., 1997), I recognised the importance of both these theories in understanding contemporary text-making.

The first key theme for reflection in this review has engaged with literature relating to the complex debate surrounding the nature of 'literacy' in a digital age and has provided an important context for this study. It is a critical theme for a study that is positioned within a working literacy lesson and which has engaged with the arguments that have promoted the case for the new technologies not only having expanded the means for meaning-making, but have also reshaped traditional ways of communicating and representing meaning (Jewitt, 2005). In this section, the focus has been on exploring the autonomous and ideological models of literacy and reflecting on the emerging conflicting views of literacy (Heath & Street, 2008; Warschauer, 2009). Street's criticism of the increasingly popular global view of literacy as a culturally neutral product is considered and his own construct of an ideological model, an approach developed by the New Literacy Studies theorists, is contemplated as a way to broaden concepts of 'traditional' literacy to include a greater dependency on cultural context and meaning. In addition, I have explored the reasoning behind the arguments contesting functional literacy – the acquisition of basic cognitive skills (Education for All, 2006) - and those challenging traditional conceptions of literacy are explored. With the growing addition of digital tools now offering new literacy experiences through multiple digital communicative practices and challenging existing traditional concepts of literacy, innovative approaches to developing new frameworks to address the concept of what literacy means in a digital age have identified the significance of design in the new approaches to text-making and the importance of developing a new metalanguage to explain the meaning-making process.

The second key theme considered has focused specifically on the challenges facing 21st Century schooled literacy and sought to understand both the global and local context. As with the previous theme, it makes an important contribution by providing further context for this study. Through reviewing the relevant literature, this theme has explored the arguments supporting the development of an International Literacy Assessment using standardised, decontextualised means of tracking and testing pupils (Hamilton et al. 2015) as part

of government initiatives to improve standards and narrow equalities, and has identified the criticisms targeted at mainstream literacy curricula (Lankshear & Knobel, 2006, Burnett and Merchant, 2015). Whilst reviewing the literature relating to inspection, accountability and the measuring of pupil success, this theme has also highlighted the issues concerning the pressing need for young people to develop the competencies to navigate the digital landscape (Darvin, 2018) and for their out-of-school digital literacies to align with school expectations and the demands of the knowledge economy. To conclude, this section has reflected on the potential of new technologies and considered the challenges facing schools that have chosen to deploy iPad technology.

In attempting to address my questions relating to the changing landscape of meaning-making and contemporary text-making, and subsequently develop my understanding of the nature of the text-making of the pupils in this study and the tools they were using to construct their texts, the third key theme has contributed to the analysis of the data collected. It has involved an exploration of studies that have sought to understand contemporary text-making, modal complexity and the capacity for design. A range of approaches to understanding digital text-making have been referenced, both in terms of studies that have investigated young people's contemporary text-making (Toohey et al., 2015; Zammit, 2016; Jocius, 2016; Hashemi, 2017; Mantei and Kervin, 2017; Simpson and Walsh, 2017; Drotner, 2020), and those that have provided particular analytical insights for exploring multimodal texts, in particular, the work of Bezemer and Kress (2014), Burn and Parker (2003), Burn (2013) concerning the interplay of multiple modes in the construction of kineikonic texts. 'The need to rethink what it means to learn and be literate is a thread that runs through multimodal research' (Jewitt, 2011, p. 20) and, through considering multimodal approaches to interpreting digital meaning, I was able develop my own understanding of 'what literacy is and could be in a multimodal and multilingual communicational landscape' (2011, p. 20) and how these approaches could inform my own study of multimodal digital texts. In addition, I have also reflected on literature that has offered a critique of this approach to research and highlighted some of the limitations that need to be considered and understood before research in this field of study is undertaken.

The fourth and final area for review has considered young people's engagement with mobile technology in the classroom. This section opens with a review of studies that have considered how tablet technology has been used and deployed in the classroom. References to iPad usage, curriculum development and opportunities for creative engagement as part of formal education initiatives have been included to offer an overview of the current situation. Subsequently, the literature relating to studies that are close to my own, and have offered both precedence and insight for this study, have been critiqued and my own contribution to this field of study identified. In addition, as this study has sought to explore how the pupils were using their out-of-schooled literacies as part of their contemporary meaning-making, a further section has commented on literature that has examined the issues concerning formal schooled literacy practices and young people's access to literacies that are developed out-of-school, affording an understanding of their social and cultural engagement within their home communities. In reflecting on research that has sought to investigate how digital technologies are shaping contemporary communication practices in schools, I was able to consider a response to my final research question and reflect on the implications for literacy education when young people are offered the opportunity to engage in contemporary communication practices as part of their schooled literacy learning.

In the concluding reflections at the end of this chapter, I have sought to establish this study's contribution to the complex issues considered surrounding schooled literacy practices, young people's out-of-school digital practices, the emergence of new textual forms and increasingly divergent communication practices.

2.2 The complex debate surrounding the nature of 'literacy' in a digital age.

For over two hundred years (Schudson,1982, p.88), Western culture has continued to promote a case for the argument that literacy is beneficial to individuals and nations. Literacy is interpreted as an integral part of the progress of humanity – one that will enable people to gain power over their own lives. This is only too evident in the policies fashioned to achieve those valued educational, cultural, social and economic goals and outcomes (Luke, 2003). The Social Mobility Commission (2017) referred to schools as needing to provide children with the

‘skills and confidence to succeed educationally and in the labour market’ (Time for Change, 2017, p.33). In the current world climate, where measurement in education has been adopted globally and numbers from large-scale assessment programmes have become ‘internationally comparable numbers’ (Hamilton et al., 2015, p. xiv), quantifiable numerical evidence has been cited as seemingly providing ‘a certainty and closure on issues of what literacy is and who it is for’ (2015, p. xiv). Despite debates about the nature of literacy and increasing recognition of the diversity present in everyday literacy practices, the frameworks of assessment have focused exclusively on the technical aspects of teaching literacy and the necessary skills needed to fill in the gaps of the millions of adults and students that have been perceived as underperforming. It is important to emphasise here that literacy assessment perspectives are not just limited to the school-aged child but, as connections between initial education, employment and adult skills have been increasingly studied, assessment agencies are now using assessment practices to frame adult literacy skills too in relation to their employability. Hamilton et al. observed (2015) that research into understanding the demands of globalised assessment regimes of standardised literacy assessment and the validity of re-framing literacy as numbers is still very much work in progress. It is clear, though, that at present, the dominant global literacy pedagogy continues to remain reliant on traditional definitions of literacy ‘as a reified set of basic skills devoid of social context or political implications’ (Larson, 1996, p.439), and literacy teaching fixated on decontextualized skilled-based approaches that are increasingly giving value to high-stake standardised testing and accountability (Burnett & Merchant, 2015, p. 271).

In US public schools, following the federal No Child Left Behind act (2001), the ‘dominant perspective of literacy as a set of technical, neutral and measurable subskills’ has increasingly gained momentum’ (Ware & Warschauer, 2005, p. 434). Ware and Warschauer (2005) commented that, in the US, young people’s lives have been increasingly divided between the ‘academic requirements of school and immersion in new media and culture outside school’ (2005, p. 432). They recognised the need to bridge in-school and out-of-school learning in order to address the growing ‘disconnect’ (Arafeh and Levin, 2002) between literacy and new media. Out-of-school digital literacies that do not align with school expectations

and the demands of the ‘knowledge economy’ - a process that relies on language and literacy practices, a capacity for abstract thought and technology advancement - are cited by Darvin (2018, p.27) as resulting in ‘outcomes that can privilege some learners while marginalizing others.’ Restrictive policies, conventional assignments and limited access have all been referenced as factors in what Arafeh and Levin named a ‘digital disconnect’. In the United States such practices have been criticised as devaluing race, class and gender and similarly in England, despite unprecedented structural changes in English education (Social Mobility Commission, 2017) with increased spending and initiatives to improve standards in literacy and numeracy and narrow equalities, the impact of the focus on a rigorous curriculum and new testing regimes saw the attainment gap widening during a child’s time in education - an indication that schools were not ‘the engines of social mobility that they should be’ (Social Mobility Commission, 2017, p.39). This was particularly evident in the negative effect of the new grammar testing (DfE, 2016) for 10 and 11-year-old children which elicited an intense response from teachers and parents alike who saw the narrow prescriptive testing of grammar, spelling and punctuation as failing to recognise the wider issues of social and economic inequality as a cause of gaps in skills and learning (Wrigley, 2016).

The great debate over literacy education among leading Western cultures (Canada, Australia, New Zealand, United States and England) has also been observed in countries which demonstrate different linguistic and cultural practices and traditions of literacy from that of post-industrialised Western countries (for example, Hong Kong and Thailand). Discussions about the nature of literacy and how to account for the diversity of practices that exist are far from being resolved (Hamilton et al., 2015), but the question as to whether literacy education is simply a question of learning a set of culturally autonomous skills continues to remain closely aligned with a dominant and extensive belief in Western Culture of the value of reading and writing (Schudson, 1982, p. 83).

By limiting literacy to a neutral set of reading and writing skills, Street (1995) argued that literacy was estranged from its social context, an argument that was upheld by those advocates of the Street’s ‘new literacy studies’ who have followed in the tradition of sociocultural research. It was through his ethnographic studies of a community in Iran in the 1970s, that Street began the research that led him to

conclude that people use literacy in different ways, in different contexts and for different purposes. His fieldwork research was central in enabling him to develop his idea of literacy practices which was initially established alongside the American ethnographer Heath's (1983) idea of literacy events. A literacy event referred to observable situations in which people engaged with reading or writing. These always retained a focus on print and written texts. Conversely, literacy practices were not the product of an observable event. They referred to the larger systems which these events created within a community. Street (1984, p.1) initially employed the phrase 'literacy practices' as a means of 'focusing upon social practices and conceptions of reading and writing'. Attempts to widen the concept of literacy practices to link literacy events to something 'broader of a cultural and social kind' (Street, 2006, p. 5) resulted in literacy practices that referred to a broader cultural conception of particular ways of thinking about and doing reading and writing in cultural contexts (Street, 2006). Central to Street's concept of literacy is this distinction between literacy practices and literacy events. Practices, Street realised, can differ as literacy can have different functions within a society.

Street (1995) challenged researchers and educators to rethink their fundamental assumptions underlying definitions of literacy. Street argued for 'the transformation of literacy practices' and provided an agenda for what he termed 'new literacy studies'. In constructing his argument for the 'new literacy studies', Street defined literacy through the lens of two opposing theoretical models of literacy – the autonomous model and the ideological model – which are introduced in the following sub-sections (***2.2.1 and 2.2.2***).

2.2.1 The autonomous model - One Way literacy

The autonomous model of literacy promotes a literacy that is offered as universal and culturally neutral – a seemingly technical skill devoid of any socio-political implications. Its claims of a universality are, Street argued (1995), false and superficial and ostensibly mask 'the cultural and ideological assumptions that underpin it.' In this model, school-based concepts of literacy are viewed as a standard definition of literate competence across contexts (Larson, 1996). The autonomous model of literacy assumes a single direction in which literacy development can be traced. This is closely aligned with both pupil achievement and

perceptions of future success on leaving schooled education. Mastery of literacy from this perspective is viewed as a key to upward social mobility. Street argued that by reducing literacy to a 'neutral' set of reading and writing skills, literacy was no longer connected with its social context but had become content that was taught 'through authority structures whereby pupils learned the proper roles and identities they were to carry into the wider world' (Street, 1995, p. 118), as is evident in a number of educational documents that have sought 'back-to-basics' as the means of providing young people with a thorough grounding for life. In 2013, Michael Gove - the then Secretary of State for Education in England (2010 – 2014) – commented that his vision (Wilby, 2013) was for a return to traditional fact-based approaches to learning so that all children could acquire the 'fundamental building blocks' of knowledge that would equip them through life. Gove's 'back-to-basics' approach was heavily influenced by similar systems already in place in Hong Kong, Singapore and US (for example, Massachusetts). He argued that it was vital for social progression that there was a new national curriculum. Those learners deemed to be disadvantaged by their background, he proposed, must be provided with the necessary knowledge by their teachers. In terms of literacy, this knowledge is delivered through an autonomous model of literacy with an agreed set of reading and writing skills which, if mastered, are promoted as having a beneficial effect - one that will ultimately ensure improved economic prospects resulting in a potentially better-quality of life. This idea that there is one existing 'literacy' language that, once mastered, will enable the user to decode meaning, has significant implications for developing concepts of digital literacy in schools. If viewed by schools as a single digital language that is applicable to all students, the assumption follows that once the uniform set of skills have been mastered the users will be able to decode meaning (Darvin, 2018). In essence an autonomous view of digital literacy (Heath & Street, 2008) emerges in which digital literacy is not regarded as one of a possible multiplicity of diverse literacy practices but is viewed through a single lens as 'a neutral technical skill operating in a general manner, regardless of local configurations' (Darvin, 2018, p.27).

As literacy has increasingly become a key issue in global debates around education and the economy, a number of significant global organisations (The World Bank, UNESCO, UNICEF, ILO, OECD and UNDP) have all sought to

promote the view that an autonomous literacy has benefits for those who are able to acquire it (Street, 2011) – a view that was popularised in the Human Capital Theory model (Bowles & Gintis, 1975). This model referred to a worker's 'marketable skills' as a form of capital in which he/she invests. These are then viewed as contributing to his/her productivity and seen as having a direct impact on their economic status. Schooling, amongst other characteristics, is seen as playing an important role in attaining and improving our human capital investments. As a powerful 'product' in the global marketplace, literacy skills, regarded as necessary to read and write successfully, have increasingly assumed an influential position internationally and been pivotal in shaping the content of formal literacy education resulting in the growth of international assessments for literacy. With the encoding of literacy as 'internationally comparable numbers' (Hamilton et al., 2015, p. xiv), researchers and practitioners are now involved in the complex of process of understanding what literacy means when it is presented as numbers.

The reframing of literacy in terms of this numerical response has facilitated this practice and provided ways of 'imagining literacy as a thing, a commodity or resource that can be owned by an individual and given value in the educational marketplace' (Hamilton et al., 2015, p. xxii). The promotion of literacy as a 'product' has advertised its potential 'capital' status – there are conceivable investment benefits for those who are able to acquire it – and an investment in this literacy is viewed as securing all the advantages of a cultural and social 'capital' that has a universal value. In sociological terms, cultural capital refers to the resources people can utilise in order to access the advantages that will enable them to become socially mobile and will, therefore, ultimately assist their promotion to a position that reflects their status. Bourdieu (1998), a post Second World War sociologist who inspired much work on the sociology of culture, education and social theory, sought to explain the persistence of social inequality from one generation to another in the development of his social theory. He considered certain types of cultural capital as more valued and given a higher status by public and political leaders.

Goody (2000) argued that ultimately it is the written word that endows power to cultures in two ways. Firstly, it gives power to cultures that possess writing over the purely oral cultures, and secondly it can provide particular groups in a society with the power to take control of these means of communication. Street contested that the power to define and name what counts as literacy is the precursor to actually

having the power 'to determine policy, fund and develop literacy programmes in international contexts, to prescribe ways of teaching, development of educational materials, textbooks and assessment' (Street, 2011, p. 581). Willis and Harris (2000, p.80) argued that it is vital that conceptions of literacy include culture, history and family, and ideological domination and conformity are resisted.

2.2.2 The Ideological Model – understanding literacy practices as a part of social and cultural practices

Street sought to challenge the idea of an autonomous literacy defined independently of cultural context and meaning. Street recognised (2011) that culture is an active process of meaning-making. It is not static but evolves and can change its meaning. It cannot be whitewashed and expressed as a core set of beliefs, values or expectations. In addition, he argued that it would only ensure that literacy retained a narrow focus and exclusivity, resulting in inequality for those who 'lack it' and advantages for those who 'gain it'. Street's approach sought to value the understanding of literacy practices as an integral part of their social and cultural contexts and assumed that literacy is more than acquiring content. In addition, it promoted the importance of viewing reading and writing as centred in the social and linguistic practices that give them meaning. The cognitive processes of reading and writing are no longer centre stage but are 'encapsulated within cultural wholes and within structures of power' (Street, 1995, p. 161). Advocates of an approach that sought to promote an understanding of literacy practices in their social and cultural contexts have been regarded as proponents of New Literacy Studies (Gee, 1999; Barton & Hamilton, 1999; Collins, 1995; Heath, 1983; Street, 1993). Much of the work of this tradition has focused on the everyday meanings and uses of literacy in cultural contexts. It has acknowledged that the ways in which people address reading and writing are themselves 'rooted in conceptions of knowledge, identity and being' (Street, 2006, p. 13) and has sought to offer a more culturally sensitive view of literacy practices as they vary from one context to another.

The New Literacy Studies theorists were interested in the social aspects of learning and, in particular, with the idea that learning occurs through participation in various kinds of social activity (Hager, 2005). In order to understand social practices, the New Literacy Studies relied heavily on ethnographic methods (the most common ethnographic approach involved participant observation as part of

field research) which were focused on highly localised practices - an approach that was criticized as being too narrow in its focus for it to have significance when applied universally. Boughton (2016), in particular, was critical of Street's research; drawing attention to the over-exaggeration of the significance of the learning that occurs through participation in small-scale, highly localised social practices. Boughton commented that the New Literacy Studies theorists were more interested in the social aspects of learning and had limited their research to focus exclusively on ethnographic studies. He argued that, 'in the right context' (2016, p. 149), literacy education can be socially transformative and more beneficial than celebrating local literacies - a position which politicians and policy makers internationally have continued to adopt through their belief in 'a direct and unproblematic relationship between literacy on the one hand and a wide range of social benefits on the other' (2016, p. 149). Having experienced the power of large-scale literacy campaigns, in which 'literacy is seen as a means to a comprehensive set of aims – economic, social, structural and political' (2016, p. 151), Boughton acknowledged, that he was not a 'disinterested' voice (2016, p. 150) – and, therefore, not without bias. Consequently, it is necessary to consider his criticism of Street and the New Literacy Studies theorists with a degree of caution.

The response of the New Literacy Studies theorists to the criticism of their methods resulted in a move to take account of progressive themes in the wider world and, in doing so, they drew attention to the new hybrid literacy practices [hybrids are blends of traditional texts and new practices providing a wider range of cultural meaning-making material (Ware & Warschauer, 2005; Street, 2003)]. As a result of their changing stance, they were able to achieve a greater awareness of the growing divide between the 'traditional' literacy classroom, with its focus on a seemingly limited skill-based curriculum, and out-of-school literacy practices which they observed were providing learners with a 'rich array of skills' (Street, 2001) in digital technologies enabling them to move across genres and tasks according to context. Kalman and Guerrero (2013, p.262) observed that digital technologies were providing 'a powerful social and communicative tool for interacting with others, designing, and representing knowledge and meaning' resulting in a growing divide worldwide between the academic requirements of school and the learners 'immersion in new media and culture outside of school' (Ware and Warschauer, 2005, p. 432). Darvin (2018) argued that schools must be aware of their pupils'

diverse social contexts and practices with regards to their digital experiences. He identified social class differences as impinging on pupils' access to various sources, and agreed with the view of an ideological model of digital literacy as 'differentiated, situated and encultured' (Synder & Prinsloo, 2007, p. 173). Darvin (2018) recognised that pupils who experienced access to digital literacies differently would use these practices in alternative ways that reflected lived experiences. If those digital practices learned at home mirrored those valued in school, Darvin maintained they would then be able to 'acquire symbolic capital in the field of education' (Bourdieu & Passeron, 1990).

Educators are increasingly facing the challenge of teaching a narrow curriculum that has, at its core, an essential skill-based approach to teaching, while seeking to engage learners in new forms of digital texts. In order to connect young people with their local – out-of-school – literacy experiences, there is clearly a need for educators to understand what young people are doing with literacy in their home environment if they are to avoid privileging the pupils who have access to the form of digital 'capital' that is valued. Darvin (2018) acknowledged that the experiences of the two boys in his case study (one attended a private school and the other attended a public school) had been shaped by the digital practices they observed at home. Even when they were observed using the same the digital platform, they used the content for very different purposes. Darvin's study highlighted the implications for the development of digital literacies in schools and the importance of taking steps to understand how the value given to specific digital literacies will have different outcomes for differently resourced learners. By avoiding the negative consequences of 'ascribing to a single, neutral digital competence' to their pupils (Darvin, 2018, p. 41), and giving more consideration to pupils out-of-school learning experiences in designing digital policies and classroom strategies, schools will achieve a more 'equitable learning' (Darvin, 2018, p. 42)

2.2.3 A Multiliteracies' Perspective – designing social futures in a new communicational landscape

The growing awareness of the need for a new literacy pedagogy that addressed the issues highlighting the cultural and linguistic diversity resulting from an increasingly globally connected society was a key argument of the New London Group in their jointly authored paper entitled, 'A pedagogy of multiliteracies:

Designing social futures' (New London Group, 1996). The term multiliteracies was used to draw attention to the multimodal and multilingual dimensions of literacy practices – one which acknowledged the diversity of the cultural and social make-up of communities but also recognised that literacy could no longer remain isolated and contained within a traditional literacy curriculum. Furthermore, the New London Group also contended the need for a new literacy pedagogy that recognised multiple forms of contemporary communication.

The world viewed through a multiliteracies' lens was a changing landscape. New communication practices were observed transforming traditional modes of communication in ways that were unimaginable before 1990. In 1994, when the New London Group held their initial meeting, email was new and the web barely known, mobile phones were hardly in use and the possibility that a phone could be used for writing or taking photographs was 'unthinkable' (Cope and Kalantzis, 2009, p. 166). In the last fifteen years, the impact of these new communication practices has been seen in the emergence of new literacies that have become embodied within new social practices.

It was not surprising, therefore, that the main focus for the New London Group was 'the big picture, the changing world and the new demands being made upon people as makers of meaning in changing workplaces, as citizens in changing public places and in the changing dimensions of our community worlds - our life worlds' (Cope and Kalantzis, 2000, p. 4). They increasingly realised that, with the rapid advances in communication practices, the everyday experience of meaning-making was 'increasingly one of negotiating discourse differences' (Cope & Kalantzis, 2009, p. 166). They sought to conceive meaning-making as 'a form of design or active and dynamic transformation of the social world' (Cope & Kalantzis, 2009, p.166). Communication was now possible through a multiplicity of communication channels and was emerging in progressively multimodal forms - linguistic, visual, audio, gestural and spatial modes of meaning were becoming an integral part of everyday media and cultural practices.

2.2.4 Developing a new framework

Against the backdrop of educational reforms that were seeking to promote the 'great literature, grammar and back-to-basics' (New London Group, 1996, p. 61), the New

London Group proposed a new framework for literacy pedagogy that identified the growing significance of the ‘design’ element in the new communication practices. Perry (2012) commented that, although the increased prominence given to cultural and linguistic diversity aligned multiliteracies with theories of literacy as a social practice, the construct of this theory placed new emphasis on multiple communication channels and media - print was no longer prioritised as the only form of representation. With its emphasis on multiple media and modes of representation, digital technology and associated literacy practices, the New London Group’s view has often been associated with the term ‘new literacies’ – a term that referred to either literacy practices associated with digital technology or practices associated with a rapidly changing social context (Lankshear and Knobel, 2003).

The New London Group argued that new communications media were reshaping the way language was being used and they believed that it was no longer possible to view literacy as an autonomous set of skills or standards in a world where the ‘technologies of meaning’ were changing so rapidly (1996, p. 64). They recognised that new communications media were reshaping the way language was being used and argued that, ‘when technologies of meaning are changing so rapidly, there cannot be one set of standards or skills that constitute literacy’ (New London Group, 1996, p. 64). Meaning-making, it was argued, was no longer governed by the rules that controlled the creation of texts that were primarily language based. The New London Group acknowledged that the modes of representation now available for making meaning were much broader than language alone and were providing the meaning-maker with the tools necessary to become ‘fully makers and re-makers of signs and transformers of meaning’ (Cope and Kalantzis, 2009, p. 175). They sought to address the need for new ways of representing and communicating meaning and consequently the need to expand the narrow existing traditional conceptions of text and literacy and, in addition, highlighted the importance of developing a metalanguage that would enable both teachers and their pupils to discuss the designs of meaning.

2.2.5 The need for a new metalanguage - reflecting changing communication practices

In an age of global communication and the development of a multiplicity of communicational modes for communicating, the use of new technologies has enabled these modes to be configured, circulated and recycled in different ways (Jewitt, 2011). The New London Group considered a primary purpose of a new metalanguage, which would incorporate an understanding of the meaning-making potential of the new media and electronic texts, was to 'identify and explain differences between texts, and relate this to the culture and situation in which they seem to work' (1996, p. 77). In their study to explore 'writing and text construction' practices in contemporary classrooms, Cloonan et al. (2010, p. 266) observed that 'describing and comparing how meaning is constructed within isolated and combined modes of linguistic, visual, gestural, audio and spatial designs of meaning requires language which is accessible to young students …' As they considered the data collected from the classroom, they observed that, in the process of understanding the modes and meaning-making resources they were using, the teacher-generated multimodal metalanguage 'lacked the specialization of terms and systematic framework' (2010, p. 268). In their conclusions, Cloonan et al. (2010, p. 273) identified the pressing need to develop 'an accessible, pedagogically context-friendly, multimodal metalanguage.' Ten years later, the urgent need for schools to develop pedagogies that include context-friendly, multimodal metalanguage remains and research supports the need for young people to develop digital literacies that will 'enable them … to consume and produce knowledge purposefully' (Darvin, 2018).

2.3 The challenge for 21st Century schooled literacies

Although, due to the word count restrictions placed on this thesis, it was not possible to examine all the relevant literature surrounding the nature of literacy in a digital age, the literature identified as being the most influential has been explored. In this second section, the literature chosen for review has sought to understand the place of literacy within an international context through an examination of world-wide approaches to literacy curricula. In addition, it has identified the challenges facing schooled literacy as digital technologies have provided opportunities for new ways of making meaning, and considered the criticisms of a mainstream literacy curriculum (Lankshear & Knobel, 2006, Burnett & Merchant, 2015) which, it is

argued, still fails to acknowledge the diversity of young people's 'out-of-school' digital experiences or their socio-cultural differences.

2.3.1 A Global View of Literacy – the International context

In many countries across the world - United States, Australia, Central and Eastern

Europe, China, Israel, Japan (Cimbricz and McConn, 2015) - issues resulting from concerns that relate to poor performance and attainment have given rise to a global response to improve literacy skills with 'high-stakes' testing programmes. The numbers generated through surveys and rigorous testing have become a powerful tool in the global education marketplace, supplying the evidence regarded as offering both certainty and closure on issues of what literacy is (Hamilton et al., 2015). Consequently, similar patterns of instructional and curricular response, regardless of context (Cimbricz and McConn, 2015), have been evidenced globally. Stobart (2008) argued that the purpose of assessment to establish and raise standards of learning has become a 'universal belief'. He claimed, 'it is hard to find a country that is not using the rhetoric of needing assessment to raise the standards in response to the challenge of globalization' (2008, p.24). One country that has managed this successfully is Finland. It has maintained a consistent and very successful schooling system that has been 'created by avoiding standardised uniformity and high-stakes testing' (Mäkinen, 2013, p. 97). In terms of internationally comparable statistics, Finland was the outstanding achiever on the OECD's (Organisation for Economic Co-operation and Development) PISA literacy results in 2012 (Programme for International Student Assessment, 2012) and was reported as having the narrowest achievement gap in the world (Mäkinen, 2013). Arguably, PISA is now considered to have become one of the most influential large-scale assessments in education, increasingly shaping the terms of education policy debate globally. In addition, it has been regarded as assisting the growing international focus on measurable education outcomes. Its success as a test derives from its ability to measure different countries attainment and provide comparative data through the standardisation of the test (Hamilton et al., 2015). Although PISA testing is considered to be underpinned by a definition of literacy which 'reflects the position that literacies are plural, multimodal, socially situated and continuing developing practices' (Hamilton et al., 2015, p.19) and closely

resembles the concept of literacy defined by the New London Group, its testing assumes cultural similarities exist across all nations. Concerns have, therefore, been raised about the limitations of measuring literacy using a pencil and-paper test with a unit of analysis that, in seeking to provide a universality and applicability for all countries participating, places emphasis on an individual attribute, rather than giving value to specific contexts of the testing situation. Dohn (2007) observed that this is a limitation that is true for any large-scale quantitative survey.

The impact of an increasing international trend towards testing and accountability has not only contributed to a more rigorous skilled-based centred teaching but, in addition, it has also effectively served to limit the curriculum. In the US, historically educational policymaking was left to individual states to manage but, with increasing federal involvement, a more national approach has been evidenced (Shanahan, 2011). Tyack and Tobin (1993) referred to the new national approaches as demonstrating 'batch processing' and a teacher and textbook centred method. With an increased emphasis on educational testing, the National Assessment of Educational Progress (NEAP) took on the responsibility for overseeing educational achievement in 1969. It was a role that would provide both 'a standard against which progress, and literacy achievement could be measured and a model for the states' own testing programmes' (Shanahan, 2014, p. 8). Following the NCLB (No Child Left Behind Act, 2002), new testing of common core state standards (Cimbricz & McConn, 2015), reporting and accountability became key features of the new literacy programmes with states receiving Race to the Top (RttP) and/or Race to the Top Assessment (RttTA) programme funds committed to using student performance on these tests to judge individual teacher effectiveness (U.S. Department of Education 2009).

In Australia, following the election of the Rudd government in 2007, Australia too saw a strengthening of a national presence in education (Lingard, 2014). Drawing on schooling policy developments in the US and England, its approach included new national accountabilities and testing, and a national curriculum (Lingard, 2014). The Australian Curriculum and Assessment and Reporting Authority (ACARA) was established to oversee the national curriculum, testing and accountability, and in 2010, as a result of the National Assessment Program – Literacy and Numeracy (NAPLAN), standardised testing was introduced and the

results recorded on ACARA's 'My School' website. The website not only listed school's results against national averages but also the school's performance was measured against 60 'like' state schools (Lingard, 2014). Lingard (2014) commented that the tests, despite claims to the contrary, assumed 'high-stakes', resulting in similar negative effects on pedagogy and curricula that have been evidenced in other national systems.

2.3.2 The Local View - State Schooled Literacy practices in England

With the 'literacisation' of education (Comber & Hill, 2000, p. 79) during the 1990s, which resulted in the development of large-scale international assessment, the new testing regimes provided countries with comparative data that could be used to indicate the future competitiveness of their national economies (Brown et al., 1997). In 2009, low levels of literacy were reported to undermine the UK's economic competitiveness at a cost to the taxpayer (KPMG, 2009). It was not, therefore, surprising in a climate of worldwide accountability, that debates about falling literacy standards and declining teacher quality (Hamilton et al., 2015) were subsequently highlighted, and literacy became a priority for policy and a focus for education. In particular, an array of testing programmes with attainment and success criteria were introduced in the literacy curriculum in England for Primary age children (4 – 11) to provide comparative measurable evidence of improving literacy standards. With school accountability and published league tables to identify school performance, it was also not surprising that skill and drill approaches to literacy teaching were deployed and teachers increasingly required to 'pay attention to what was tested [and how it was tested], analyse test results, and adapt curriculum and teaching accordingly' (Herman, 2010, p. 508).

An independent review into KS2 (Primary School Key Stage) testing, assessment and accountability in English schools initiated by the then Secretary of State, Michael Gove in 2011 (Bew report), addressed in detail a number of significant issues that very much reflected changes taking place in curricula worldwide. The review looked at how best to ensure the system of assessment in Primary schools contributed to an improvement in standards of attainment and progress. In addition, it sought to ensure schools were properly and fairly accountable to pupils, parents and the taxpayer for achievement and progress of

all learners. Furthermore, the review examined the testing to ensure that the tests were rigorous and as valid and reliable as possible. It also considered the importance of an assessment system that could be utilised in making comparisons internationally.

Attainment targets for literacy, identified at the end of each Key Stage in the English Primary School system (at the end of Year 2 for KS1 children and at the end of year 6 for KS2 children), stated that learners were expected to 'know, apply and understand the matters, skills and processes specified in the relevant programme of study' (DfE, 2014, p.3). For 10 and 11- year-old children, these skills are prescribed under the headings of spoken language, reading (word and comprehension), spelling, handwriting and presentation, writing (composition and vocabulary, grammar and punctuation). The focus on 'printed text' is clearly evident in the statutory guidelines and also in the growing emphasis on grammatical knowledge. At the end of KS2, the guidelines state (2014, p. 18), that 'pupils' knowledge of language, gained from stories, plays, poetry, non-fiction and textbooks, will support their increasing fluency as readers, their facility as writers, and their comprehension.' It also claimed they should be able to 'consciously control sentence structure in their writing and understand why sentences are constructed as they are' (DfE, 2014, p. 18).

It is not surprising, therefore, that the more recent changes to the KS2 testing in 2014 (Standards and Testing agency, 2014) saw the introduction of a grammar, punctuation and spelling paper to be sat alongside a reading comprehension paper. This new paper sought to ensure that, by the age of 11, all children are skilled in identifying a complicated and extensive list of grammar and punctuation rules, and have mastered the skills of inference and deduction. In 2016, further changes to the National Curriculum ensured more rigorous and skill-based tests. The English government announced new literacy tests for children in Year 2 and Year 6 and frameworks for teacher assessment which reflected not only an increasing pressure on the literacy curriculum to deliver a rigorous skill-based approach to the teaching of literacy, but also highlighted the importance of statutory testing and teacher accountability in monitoring the attainment of pupils and schools. It stated that 'pupils should develop the stamina and skills to write at length, with accurate spelling and punctuation. They should be taught the correct use of grammar …

writing depends on fluent, legible … and speedy handwriting' (DfE, 2013). The increased level of difficulty was clearly evident in the 2016 results as only 53% of pupils were recorded as reaching the new expected standard in reading, writing and mathematics (DfE, 2016). The Standards and Testing Agency (2016, p. 2) stated that the results were used to ensure that 'schools are teaching their pupils essential knowledge and skills in the subjects that are early building blocks.' Although the testing regime referenced here is specifically targeted at State Primary schools and not a requirement for independent schools, KS1 and KS2 testing had been adopted and underpinned the testing regime for the core subjects of English and Mathematics for a number of years in the school in this study. The data produced had provided comparative statistics that could be used to identify the school's success in contrast with local State Primary schools.

2.3.3 New forms of learning – understanding the potential of the new technologies

As debates continue about the nature of literacy and how to account for the diversity of literacy practices remain unresolved, literacies are migrating into the new virtual spaces created by digital technologies (Hamilton et al., 2015; Barton & Lee, 2013; Selfe & Hawisher, 2004). Hamilton et al. (2015, p. xv) observed that through these processes, the nature of literacy is being 'transformed in unpredicted and as yet unclassified ways.' It is increasingly argued that these 'new technologies are changing the way educators think about education and literacy' (Pilgrim, 2012, p.16) as they now have access to devices which have the potential to shape the ways in which text is expressed through the integration of these devices into professional practices. These digital technologies were recognised as creating 'new instructional opportunities for students to learn how to read, write and communicate digitally' (Hutchinson & Colwell, 2015, p. 2) across a range of curriculum areas. Gee (2000) identified technological advances as having the potential to impact upon traditional approaches to reading and writing, creating new ways with words, new literacies and new forms of learning (Gee, 2000). He argued (2000, p. 67) for a future education that involves 'talk, texts, tools and technologies of the sort that help one imagine contexts that render what is taught meaningful'.

Over a decade ago, Merchant (2007) highlighted the fact that the range of cultural resources that already existed in the technological world of many young

people were yet to be translated into cultural capital by the school system. Schooled literacy practices, argued Wolfe and Flewitt (2010), seemed to be missing an important dimension of what it meant to be 'literate' in a world where literacy can be expressed through multi-communicative modes. In their small-scale study of three and four-year-old children, and their encounters with literacy as they engaged with a range of printed and digital technologies at home and in a nursery, the authors commented that understanding the role of digital technologies in the processes of young children's literacy development was crucial to ensure that all children had equal opportunity to learn in schools today. 'If *all children* are to achieve their full capabilities as members of society in which knowledge and communication are highly prized commodities, then all children need opportunities to become proficient or 'literate' in their uses of new media' (Wolfe & Flewitt, 2010, p. 397). The 2015 Ofcom survey, also reported increasing numbers of young children bringing into the classroom a technological knowledge and experience from their home and community contexts.

Pelgrum and Voogt (2005) argued that in order to support learning in a technology-rich world, governments needed to provide more room for curricular change, a change they suggested would involve reviewing and adapting the existing pressure for high-stakes testing and accountability. Over the last decade, national policy statements would seem to acknowledge the increasingly important role of new technologies within educational contexts, calling for 'radical revisions to curriculum and provision' (Burnett, 2014, p. 206). Geer et al. (2017, p. 490) observed that, without a change in pedagogy, mobile tools are 'unlikely to bring any significant impact on student learning.' Davies (2017) echoed this concern about changes in technology use in schools which he observed were still 'serving the traditional curriculum.' He recognised the need for schools to adopt new approaches to technology use and engage in the transformative process of opening up established curricula and pedagogy for review. In their study of *The Class* (2016, p. 183), Livingstone and Sefton-Green noted that the school in the study operated with 'a conception of learning that paid little heed to learning located outside its boundary' and suggested that this was due in part to the teacher's desire 'to retain authority over their own domain' (2016, p. 186). This would suggest the issue here is twofold and requires not just changes in terms of curricula but, in order for

educators to begin to understand more fully the opportunities and challenges digital technologies bring with them into the classroom, they also need to have an understanding of what it is that 'children do around, and with, digital texts in the classroom' that is significant (Burnett, 2014, p. 193).

2.3.4 Mobile technologies – popularity and challenge

During the last fifteen years, digital texts have become ubiquitous and a part of everyday lives in most societies (Carrington & Robinson, 2009). Pilgrim, Bledsoe and Reily (2013, p.66) commented that mobile learning is 'perhaps the fastest growth area in the whole field of ICTs in education' and there is growing evidence that the iPad is beginning to effect educational form and content. Technology use is no longer bound by devices that must be attached to an internet source. The portability and ease with which mobile devices can be transported and used worldwide has altered radically the way in which young people access and engage with technology during their leisure time. It has enabled them to access a range of communicational platforms outside the context of school and home and navigate, watch films, play games and connect globally to a worldwide communications network.

Although not originally designed for education, a fact that was voiced in the request for mobile devices to be 'repurposed' for education (Traxler, 2010), all around the world 'educators have been exploring ways to use mobile technologies to enhance teaching and learning' (Pegrum et al., 2013, p. 69). Geer et al. (2017, p. 497) observed that 'there are promising signs that the iPad will bring about a pedagogical shift supporting enhanced student learning.' Their potential for creating seamless learning spaces (Looi et al, 2010) - both inside and outside the classroom – has challenged traditional assumptions of learning in fixed times and spaces and promoted a pedagogical shift from 'didactic teacher centred to participatory student-centred learning' (Boticki et al., 2015, p. 120). In addition, their potential for expanding learning (Gawelek et al., 2011) has resulted in the expansion of educational apps.

Initial research studies into the adoption of mobile devices by Pegrum et al. (2013) with a focus on literacy (including multimedia literacy) in 10 fee-paying schools in Western Australia, observed that mobile technologies were at an

‘experimental stage’ in most schools. Data collected indicated that the devices were viewed as particularly popular in early childhood and primary levels, but one school, specifically raised reservations about the possible ‘mismatch between traditional assessments … on the one hand, and the collaborative and communicative skills students gain through the using new technologies, on the other’ (Pegrum et al., 2013, p. 73). Melhuish and Falloon (2010, p.9) also observed this tension when commenting on the fact that mobile devices provide their learners with opportunities ‘to learn in unconventional ways where traditional assessment methods may not necessarily apply.’

Further challenges to using the iPad as a learning tool in the classroom were raised by Khalid et al. (2015). They commented on the fact that iPads were not designed to be used as a teaching and learning tool and identified the iPad as an evolving technological tool. They observed that there was only limited research available and remarked on the growing debate as to its potential and, specifically, its role in the learning environment. Geer et al. (2017, p. 490) also acknowledged that further research is needed in this emerging field and acknowledged that more time and professional learning are needed to bring about ‘a transformation in pedagogy.’ Following the expansion of personal digital technologies in schools, Selwyn et al. (2017, p. 289) observed, in response to their research study in three Australian high schools, that ‘rather than constituting a radically ‘transformational’ form of schooling … the heightened presence of personal technologies is becoming subsumed into existing micropolitics of school organization and control.’

2.4 The changing landscape of meaning-making and the new grammars of digital design

The second central theme in this literature review has sought to review worldwide approaches to literacy and provide an understanding of schooled literacy practices. It has identified digital devices as new tools for communicating meaning and acknowledged a growing tension between schooled literacy practices and the opportunities offered by mobile devices for enabling new ways of communicating using multiple modes. In seeking to understand the changing landscape of meaning-making, this section has reviewed literature relating to contemporary communication practices where writing is clearly no longer the dominant mode of representation (Bezemer & Kress, 2014). With opportunities for meaning-making

now using multiple modes, the development of a theory that has accounted for language as well as modes as seemingly diverse as gesture, speech, image, colour and music has provided an insight into understanding contemporary communication practices and a perspective for viewing young people's contemporary communication practices.

2.4.1 Multimodality - the shaping of the new semiotic landscape of contemporary text-making

Jewitt (2002) observed that the opportunity to access digital technologies in classrooms was presenting learners with multimodal resources for sophisticated meaning-making that paper-based communication could not. Through their work investigating the text roles of the digitally literate, Lankshear and Knobel (2006) acknowledged the need for a new approach for making meaning in an era of expanding digitality – an era in which language was no longer viewed solely as 'the' mode for achieving communication but was seen as one of many that could be utilised in the process of creating meaning. Hashemi and Cederlund (2017, p. 222) considered it was through the interacting and sharing of media content on the screen that resulted in the emergence of new meaning-making practices that involved 'more than reading and writing skills.' As digital technologies have continued to become progressively significant resources that are increasingly making available a wide range of modes in which meaning-making can be communicated, they have exposed their potential to create new relationships between different modes as they have re-shaped and transformed meaning-making. There are no fixed sets of rules as to how meaning must be shaped, but instead the meaning-making is shaped by the meaning-maker in context, using the social and cultural communicational resources available. With new and complex ways of representing meaning emerging and dominating the communicational landscape, accepted practices are increasingly being challenged as the possibilities for the fashioning of new connections becomes a reality. The work of Jewitt (2011) and Kress and van Leeuwen (2001) in the field of multimodality has sought to challenge language as the dominant mode of communication and provided recognition of how other modes have assumed significant roles as 'key' communicative methods. Through the development of a language to describe these modes and provide an understanding of their characteristic forms, their affordances

and links with each other, multimodality has provided a theoretical framework that has offered new ways to think about the combination of sign systems found in contemporary cultural forms such as the moving image.

Multimodality is described as approaching 'representation, communication and interaction as something more than language' (Jewitt, 2011, p.1). It is culturally sensitive and has sought to widen the social interpretation of language and its meaning to include a whole range of modes of meaning such as image, writing, gesture, gaze, speech and posture. The need to re-think what it means to be literate is a thread that runs through multimodal research. In seeking to find an answer to this question as to what it means to be literate in a multimodal and multilingual communication landscape, I have used the view through the multimodality lens to inform my own study's perspective. Multimodality is sometimes misunderstood as attempting to 'side-line' language (Jewitt, 2011, p. 2), but a central aspect in the construct of multimodality is, in fact, its approach to exploring and understanding *language* and its place in the contemporary multimodal communicational landscape. It is a complex theoretical concept and is fashioned with four assumptions (Jewitt, 2011) that underpin its construct. Each assumption provides a significant window through which to view contemporary communication practices. In terms of this study, it is important to note multimodality is built on the assumption that 'the meaning of signs fashioned for multimodal semiotic resources are … social' (Jewitt, 2011, p, 15). Although the meaning represented is viewed as context-specific, it is acknowledged to be influenced by the meaning maker's own experiences. As with the theory of multiliteracies the social context is considered to be central in understanding contemporary meaning-making. For the pupils in my study, their own experiences of sign-making will be viewed from a multimodal perspective, one which is acknowledged to have influenced their responses to the meaning-making opportunities provided in a context-specific situation - the literacy classroom. In selecting their modes for meaning, the meaning-makers (the pupils in this study) are viewed as assuming a compositional role as they select and organise the placement of modes. Furthermore, although each mode is understood to have its own distinct job to do in terms of shaping the text-making, this study acknowledges multimodality's assumption that all modes have the potential to contribute *equally* to meaning. It is, however, important to observe here that,

although the theory of multimodality has much to offer my study, it also has limitations that need to be considered and understood (Jewitt, 2011) in terms of this study's approach to understanding the nature of the pupils' meaning-making practices.

Firstly, it is criticised (Jewitt,2011, p.26) for being 'impressionistic' in its analysis and questions raised as to how it is possible to be conclusive that a particular image or gesture, for example, has a specific meaning. In order to negotiate this issue, it is suggested that multimodal analysis is combined with a range of data collections. In this study, I have looked across a range of data and closely linked the filmic analysis with the pupil think aloud discussions and questionnaire responses in order to validate my findings. A further potential problem raised is linked to the problem of interpretation and concerned with the issue of what has been termed 'linguistic imperialism' (Jewitt, 2011, p. 26). This has raised concerns relating to the issue of importing and imposing linguistic terms on everything. Multimodality theory has been able to avoid the constraints involved in the disciplines of linguistic studies and deflect this criticism through its reference to a social component included within the multimodal perspective of language. In addition, a third potential criticism highlighted has referenced a tendency in multimodal analysis to overly descriptive content that lacks analytical content and clearly identified questions. In this study, the multimodal analysis has been linked explicitly not only to the pupils' think alouds, but also to the clearly defined questions that have provided a framework for this study in order to ensure the descriptive nature of the analysis has been purposefully targeted at answering the proposed questions. Finally, multimodality is considered to be an 'intensive research process' (Jewitt, 2011, p. 27) and, when seeking to use this approach to explore large scale issues, it is, therefore, important to acknowledge that it could potentially restrict responses resulting in a commentary that is more generic as opposed to a specific. Whilst choosing to analyse the collected films in this study in their entirety, by opting to limit the modal focus to just five specified areas of communication, this study has sought to avoid generating a generic-based commentary.

In choosing to use a multimodal approach, it was important to acknowledge the evolutionary nature of this theoretical perspective (Burn & Parker, 2003). In viewing communication as 'mobile, versatile and subject to change' (Burn

& Parker, 2003, p. 84), multimodality provides a perspective that has been adapted and extended to meet the ever-pressing demands of new texts and growing ways of 'mediating identity' (Street et al., 2011, p. 200). Burn and Parker (2003) proposed a multimodal theory that would encompass the moving image which they named 'the kineikonic mode.' In their multimodality construct, the authors placed emphasis on the interplay of all the modes involved in the filming and editing process which they identified as contributing to the moving image. In Burn's (2013) later adaptation of an approach to analyse the moving image, he drew attention to the fact that the kineikonic mode was now a common language and observed that expressive, communicative and artistic practices previously only available to specialist users were now accessible to eleven-year-olds. Despite the growth in the deployment of mobile devices in schools providing young people with easy access to multiple modes of communication, conventional teaching methods are not bridging the widening gap and connecting with the new media young people are engaging with on a daily basis and ensuring they have available the tools they need to be able to compose digitally (Bezemer & Kress, 2014; Davies, 2017; Selwyn et al., 2017). More research is needed to help bridge the gap and understand more about contemporary text-making and how writers and students negotiate multimodal/digital composition (De Palma and Alexander, 2015). This study's insights into contemporary text-making in a school literacy lesson have provided a significant insight into the digital text-making of a group of 11 and 12-year-old pupils when they had access to mobile technologies.

In seeking to further their understanding of the contemporary texts constructed by young people, Bezemer and Kress (2014) placed multimodality and the agency in meaning-making at the centre (Hodge & Kress, 1988; Kress, 2010) of their analysis and adopted a social semiotic approach that ascribed meaning to all the modes of communication. They sought to develop an encompassing framework for understanding how (young) people use a range of modes of representation. They too recognised that 'the combination of social change and new technologies had given rise to a text-making that is no longer organised around separate modes' (Bezemer & Kress, 2014, p.1) and that contemporary text-makers (producers of text) now draw on several modes of representation. In addition, they observed (2014) that in choosing how to represent their meaning effectively,

contemporary text makers have to determine how their meaning will best be represented and then make decisions as to what to use writing for and what to use image for, as well as considering the implications of how these will be organised within the text in order to make clear the connections between each of the textual components. Through this act of agency, they can express an individual response that uniquely draws on their own personal experiences. Contemporary text-makers must also make choices as to which particular media platform to use in order to distribute their texts. (The term platform refers to the space that can be chosen by text makers to make, share or view their content.) The platform choice will ultimately affect what resources are subsequently made available to the text maker in order to communicate their meaning. Regardless of their choice of platform, text-makers will always be faced with certain limitations as to what can be achieved with the available resources (Bezemer & Kress, 2014). It is important, though, to draw attention to the significance of these contemporary texts as 'social and cultural artefacts' and 'the urgent and pressing need to produce apt accounts of contemporary multimodal text-making' (Bezemer & Kress, 2014, p.14).

2.5 Contextualising pupil engagement with mobile technologies - examining classroom-based research

Having considered in the previous section how multimodality has shaped the new semiotic landscape of contemporary text-making, this section has sought to identify studies that have provided precedence and insights for this study into young people's engagement with mobile technology within the classroom when they have been given the opportunity to engage with contemporary text-making practices in their literacy lessons. Having firstly provided the context for a study that took place in a literacy classroom where iPads had been recently deployed and shed light on some of the key issues that have been raised relating to the deployment of iPads in the classroom, I have then addressed explicitly the literature that has contributed to research into contemporary text-making using mobile technology within the literacy classroom and provided precedence for my own study. In addition, I have highlighted insights from the literature and identified where my study has contributed by demonstrating the complex ways in which young people are communicating using a multiplicity of modes when they are given the opportunity to construct contemporary texts as part of their literacy learning.

In the process of reviewing the literature, I have referenced studies that have been carried out in both independent/private schools and state/public schools in key Western countries that have experienced similar policy and government initiatives to the UK. Although the small-scale research undertaken in this study has been carried out in an independent school in the UK, as with the studies included in this review, the implications for mobile technology use in the classroom, literacy practices and future pedagogy are not school-type-specific and can, therefore, be viewed as contributing in small but significant way to the emerging global picture. It is significant to note here, that because mobile technology deployment in schools does require 'adequate funding, professional development for teachers and an educational infrastructure that can respond flexibly to change' (Burnett, 2016, p. 17), for many schools this has been a stumbling block. However, evidence would seem to confirm that both state and independent schools are engaging with digital technologies and experiencing similar challenges as they seek to draw on the potential of digital technologies and integrate these into curricula and pedagogies which 'underpin their wider vision for children's learning' – one which Burnett (2016) highlights must recognise that children's experiences of digital technologies are not neutral but will reflect their own personal life experiences.

My review of the literature available has, therefore, enabled me to reflect on some of the key issues identified in studies that have considered classroom practices in schools where iPads have been deployed. It has also enabled me to learn more about young people's interaction with contemporary forms of communication and their contemporary text constructions. Furthermore, it has enabled me to reflect on the growing concerns about the disconnect between children's digital experiences at home and their experiences in school. Data from the Ofcom surveys (2015, 2017) has been included to provide additional context and insights into children's media use and attitudes to digital technologies. Having reflected on the issues raised in the literature reviewed and identified where this study has contributed to research in this field, this section has concluded by considering the implications for literacy education and future pedagogy – one that openly seeks to engage with 'innovative models of digital and multimodal literacy assessments' (Mills, 2010, p. 262) that have a 'life validity' and reflect authentic literacy practices in social contexts beyond school.

2.5.1 Introduction and contextualisation: iPad deployment and the school setting

Before reviewing the literature that has provided insights and a precedence for my study, I have sought to contextualise the school setting by considering what the literature has to say about mobile technology use in schools at the present time. Having developed my research study in a school that deployed a 1:1 iPad programme, this section has provided an important context for understanding some of the issues facing schools that, like the school in this study, have implemented a fundamental change in their approach to the teaching and learning taking place in the classroom.

In 2009, Looi et al. envisaged that over the next ten years, personal, portable, wirelessly-networked technologies would become ubiquitous in the lives of learners with the availability of one device or more per learner. Learning would no longer be fixed to a place, time and space but would have the flexibility to interact both within and outside the classroom. Just six years later, Bebell and Pedulla (2015) indicated that thousands of schools around the world have now implemented various iPad programmes to meet specific interests and objectives. The ongoing improvement and development of increasingly quick, easy to use and effective digital tools were providing learners with the numerous opportunities to become active designers and creators of digital content which uses multiple modes. In 2012, Apple announced that there were 20 000 education apps (Rao, 2012) but in 2015 it was cited that there were 80 000 apps for education (Apple, 2015). The growth and range of apps now available for download, many of which are free, have provided further evidence of a global digital marketplace which is expanding exponentially. The education technology or Edtech market has been growing at seventeen percent per year and will be worth $250 billion by 2020 (EdtechX Global and IBIS Capital). Such statistics would suggest, at present, that digital technology is emerging on the educational scene in an increasingly dominant position.

This statistical evidence would seem, therefore, to support a case for an increasing interest in iPad technology and implementation of these technologies within schools. However, the actual reality of the situation, as reflected in a number of small scale research projects that have looked closely at the situation in schools both in the UK, US and Australia (Shin et al., 2020, Darvin, 2018; Yelland, 2018,

Davies, 2017; Geer et al., 2017; Kalonde, 2017; Maich et al., 2017; Selwyn et al., 2017: Falloon, (2015); Flewitt et al., 2014; Sisler & Becking, 2014; Falloon, 2013; Hutchinson et al., 2012; Henderson, 2011) would seem to suggest a different picture (it is, though, important to acknowledge the small scale nature of these projects when reviewing their findings and extrapolating possible more widespread issues). Four key themes have emerged from the literature:

- Firstly, the lack of research concerning the implementation of mobile devices and their use in the classroom. In 2017, seven years after the iPad first appeared in educational contexts, Maich et al. (2017) referred to the limited research available to support the use of iPads in education and identified many questions, in particular concerning the barriers to iPad use, that are only just beginning to be addressed. The authors acknowledged that, although many classrooms have access to technology, 'schools fail to use it consistently or to its full potential' (2017, p. 19). In addition, Howard and Howard (2017, p. 67) also suggested that one of the challenges to developing and implementing successful iPad programmes was the 'scarce research focused on 1:1 iPad initiatives.'

- Secondly, it was not surprising that issues pertaining to connectivity and WiFi were cited as having had a significant impact on the successful implementation of iPads in schools (Herro et al., 2013; Kalonde, 2017). In addition, it was also predictable that, with the deployment of new technologies requiring teachers to use unfamiliar tools in their teaching, teacher preference and perceptions of the iPad's usefulness were recognised as a key factor in determining effective iPad adoption (Holden & Rada, 2011; Herro et al., 2013; Ditzler, Hong and Strudler (2016); Kalonde, 2017).

- The third theme concerns issues relating to curriculum constriction, lack of creativity, collaboration and limited iPad usage. Kalonde (2017) observed that iPads were not being used for collaboration and creativity but were viewed as a tool for 'information consumption.' it is significant that a number of recent studies have observed iPads similarly used as a tool to provide 'information consumption' and not used for collaboration and creativity.

Selwyn et al. (2017, p. 295) likewise observed that there was '*very little evidence'* of the students in their study being 'deliberately let loose with devices.' Predetermined whole-class tasks were identified as being the normal teaching mode. Only rarely were the pupils seen working collaboratively and their classroom work was described as 'routine and unremarkable' (2017, p. 295). In his review of research literature concerning iPad use, Davies (2017, p. 258) similarly observed that iPad use in schools was 'overwhelmingly … serving the traditional demands of the curriculum' resulting in what Selwyn et al. (2017, p. 308) observed as pupils' devices 'being subsumed quietly into the milieu of school life.' These observations have served to highlight the tensions that have continued to exist as teachers have sought to integrate and teach both traditional and new literacy skills within a confined curriculum and with limited curriculum time available (Hutchinson & Reinking, 2011).

- The fourth and final theme refers to the role of children as producers, consumers and inventors. Evidence from a two-year government-funded research project into how children make meaning with iPads across five early years' classrooms in Canada revealed that young children were 'dynamically interpreting the world around them on a daily basis making and remaking texts, blending and converging texts as active producers, consumers, and inventors' (Rowsell & Harwood, 2015). The authors observed the children making meaning across different sites and commented on the children's 'natural facility with different forms or modes of representation and communication'. In comparing the shift from classroom sites without iPads to classrooms with iPads, Rowsell and Harwood (2015, p. 142) commented that the presence of the tablet invited more diverse sense making – 'it became apparent that children slide into a different way of being and different knowledge-making/brokering when they have a tablet in their hands'. When considering the question of how iPads fit into the fabric of the daily classroom, Rowsell and Harwood argued for a radical change to teaching and learning and highlighted the presence of the much larger unanswered questions about how they fit into the fabric of daily classroom life and what new stories will emerge.

The study's context in a school where iPads have been recently deployed, and its setting within a literacy classroom during timetabled literacy lessons, has contributed to the unanswered questions about how iPads might fit into the fabric of daily classroom life as it documents a 'story' of young people's contemporary digital text-making in a classroom. Despite its main focus being on the nature of the meaning-making that takes place during the digital text-making, this study's context will have insights for both the literacy curriculum and pedagogy.

2.5.2 Reviewing the literature: studies that have been carried out with iPads in a school setting and with a focus on understanding children's meaning-making practices as part of contemporary text-making.

Bezemer and Kress observed (2014, p.4) that there is an urgent and pressing need 'to produce apt accounts of contemporary multimodal text-making.' An observation upheld in the studies I have reviewed in order to contextualise my own study and demonstrate how it has contributed to the gap in the understanding of young people's contemporary text-making as part of their literacy lessons.

In reviewing the literature in this field, I have focused on studies that have appeared after 2012 and published at the time of this research in 2020 (with the exception of studies that were identified as providing precedence for the analysis of multimodal texts). With the emergence of the iPad in 2010 as a non-education product, there is a gap in the literature initially as the possibilities for educational use became apparent. In searching for relevant research, my searches included four key areas – schools, iPads, multimodality and film. In choosing which studies were of particular relevance, I categorised the studies further using the following strategies:

1. Although it was important to identify studies that offered a significant contribution to understanding young people's contemporary meaning, my first category concentrated on studies which similarly took place in a classroom during timetabled literacy lessons (Zammit, 2016; Mantei & Kervin, 2017; Simpson & Walsh, 2017). Studies that took place outside of the timetabled lessons were not excluded if they were identified as meeting the criteria of any of the other three strategies.
2. In seeking to explore the nature of the pupils' meaning-making in their digital texts, studies that focused on the multiple modal affordances provided by

the iPad applications and young people's developing multimodal text construction, particularly involving the kineikonic mode, were also identified as providing insights into multimodal digital composition and precedence for my own study (Burn and Parker, 2003, Burn, 2013; Bezemer & Kress, 2014; Jocius, 2016; Zammit, 2016; Mantei & Kervin, 2017; Simpson & Walsh, 2017; Drotner, 2020).

3. With the introduction of 1:1 iPads in the school in this study, studies that specifically referenced pupils working with iPads and constructing texts using digital applications were also acknowledged as providing significant contextual background and insights into young people's meaning-making practices (Zammit, 2016; Mantei & Kervin, 2017; Simpson & Walsh, 2017).
4. Studies that provided precedence for analysing digital texts multimodally have been identified and the significance of their findings explored in relation to this study (Burn and Parker, 2003; Curwood & Gibbons, 2010; Burn, 2013; Bezemer & Kress 2014, Hafner, 2014)

An initial search of full text, peer reviewed journals using the University of Greenwich library online search facility indicated there were 303 studies. When filtered by multimodality, iPads and digital literacy, this was reduced to just 40 possible results. When further filtered to include iPads and multimodality, there were just 27 possible results. A further narrowing of the parameters to include digital and media literacies resulted in just three possible studies. A further search for peer reviewed studies that included references to digital film-making, multimodality and iPads between 2012 and 2020 produced 283 results. When filtered by literacy, the search identified just 17 results. Although limited in terms of quantity, these searches identified studies that had particular relevance to a study of young people's contemporary meaning-making that took place in a literacy classroom.

A key study identified by Mantei and Kervin (2017) fell into three of my research categories - it was based in a literacy classroom and involved digital text creation with a focus on planning, creating and sharing multimodal stories using iPad technology. Similarly, an additional significant study that also met three of my research categories was a two-year empirical study by Simpson and Walsh (2017). This study focused on the theoretical concept of multimodal layering as a way of investigating the nature of the literacy demands made on pupils when multiple screens and modes are accessed through tablet use. A further study that met two

of the three search criteria - multimodality and iPad - was a study by Zammit (2016) that focused on strategies for using iPad apps to create multimodal responses to literature. A more recent study by Drotner (2020) sought to explore children's digital content creation as creative processes of production. Although only meeting one of my research categories, its central focus on young people's film making (aged 6 – 16) in an out-of-school context using contemporary communication practices provided an important insight into digital content creation. Similarly, a study by Jocius (2016), although only meeting one of my research categories because it was not part of a classroom-situated study and neither was it focused on using iPad technology, was included because of its explorative content which considered the possibilities and complexities of multimodal composition using examples from a project in which 10 and 11-year-old pupils used digital media to create unexpected stories about their communities. This study highlighted that pupils with strengths in alternative forms of representation can capitalise on the digital skills they have developed in non-school contexts (Jocius, 2016). Insights from studies by Hashemi (2017) and Toohey et al. (2015), although maintaining a focus on the issue of language learning and ELL pupils, likewise identified the positive way in which multimodal multiliteracies, accessed through digital technologies, can support pupils with strengths in alternative forms of representation. To conclude the review of studies that were identified as providing precedence, I have referenced studies by Burn and Parker (2003), Burn (2013) and Bezemer and Kress (2014) which were significant in providing insights for a study that sought to explore contemporary text-making and considered the nature of the meaning-making being constructed using digital technologies.

As the classroom context was an important focus in this study, three studies were specifically noted as having taken place in a classroom. Mantei and Kervin (2017) carried out their research in two schools in Australia with 50 children aged 12 and 13. An introductory short film was used as a stimulus for digital text creation in a classroom in which the children represented their responses through their own digital multimodal stories using the Puppet Pals app or iMovie. The complex and sophisticated meaning-making processes used to convey the message in the introductory film were recognised as providing an important resource for understanding how image, sound and movement are combined with language to convey the world views and perspectives of the film's author. As the films were

deconstructed and examined to reveal how sound, movement and audio conveyed messages in different ways, screen shots were captured providing the researchers with an understanding about how the pupils were using these modes. This study's adoption of digital devices to engage pupils in multimodal digital text-making provided insight into the 'authorial autonomy' afforded by the apps used. The authors commented (2017, p. 487) on the pupils' ability to import backgrounds, images, sound and language to create a unique story and captured screen shots to evidence the pupils' modal use. They documented that the 'uniqueness of creation' was evident across the modes – 'colour was manipulated to emphasise aspects of the story … sizing, salience, proximity and placement of the screens were also manipulated in the development of the message.' In addition, they observed that language and sound were harder to capture.

Similarly to Mantei and Kervin (2017), Zammit's study (2016) carried out in a school in Sydney with two classes of pupils aged 9 – 11, was also based in the classroom. The school's location in an affluent area of Sydney, although supporting a mixture of socioeconomic backgrounds and with pupils from a range of sociocultural backgrounds, suggested this school would provide a useful comparison with the school in this study. Zammit's study explored digital text construction, but through a focus on strategies for using iPad apps to create multimodal responses to literature in order to provide insights into how teachers can use iPads to support students when responding to literature through the creation of multimodal texts. Using shared iPads, the pupils in the two classes were engaged in tasks that required them to re-present written text as image (either still or moving) or sound, and develop visual literacy skills that enabled them critically to analyse the use of colour, lines and salience. Through this process, the pupils learned to use apps that enabled them to create new meanings as well as annotate images, make audio recordings and images and be able to embed them in another document as means of responding to a text. Some of the tasks were especially designed to reinforce the pupils' understanding of making choices about shots as a 'design decision connected to creating multimodal meanings with a written text' (Zammit, 2016, p.14).

A further study that likewise provided a classroom context was a two-year empirical study by Simpson and Walsh (2017) that took place in a classroom of 11 and 12-year-old pupils in Australia where all the pupils had their own iPads. By

using the advantages of the iPad affordances to integrate support for the pupils' development of linguistic knowledge with an awareness of multimodal communication techniques, the stimulus for this study surprisingly developed from a class teacher's decision to teach the skills needed for the pupils to undertake a standardised national literacy test which required the pupils to demonstrate their skills in writing. As with the studies by Mantei and Kervin (2017) and Zammit (2016), the study by Simpson and Walsh (2017) provided insight into the pupils' learning with iPads in a classroom, although its use of a qualitative analysis approach to interrogate modes or combinations of modes, including spoken and written language, image, sound, movement and gesture offered a significantly different methodology. The data collected included video recordings of the pupils reading both print and digital texts, samples of work, fieldnotes and individual think alouds. By including pupil think aloud discussions in the data collection to prompt pupils to reflect orally on their learning as they observed their video texts and explained the impact of the modes on their learning, as well as including samples of their print and digital work, this study clearly provided precedence for my own study. The authors (2017, p. 82) observed that the pupil think alouds had provided them with 'verification or new interpretations' of the pupils' learning. I recognised that this mode of data collection could facilitate a first-person perspective of the pupils' meaning-making and support identification of the reasons for their choices. Through my exploration of young people's multiple communicative practices using their think alouds to guide my analysis of their texts, I was able to use the pupil 'voices' to frame the modal exploration of each completed digital texts offering, therefore, a unique contribution to the field of research into understanding young people's contemporary text-making. In addition, through these think alouds I was able to acquire an understanding of the digital literacies they had acquired outside of school and identify where these had influenced their meaning-making.

Although not set in the classroom, a recent study, which sought to explore children's digital content creation as creative processes of production, provided further valuable insights for my study. Although this study's setting was an out-of-school context and did not involve the use of iPads, its central focus on young people's film making (aged 6 – 16) in an out-of-school context using contemporary communication practices offered a window onto young people's digital content creation. Drotner's study, focused primarily on the production processes involved

in digital film creation and analysed the digital texts production in semiotic terms, identifying how the pupils manipulated words, images and sounds within a given setting to create a narrative that makes sense. A study by Jocius (2016) likewise did not adopt a classroom context or use iPads, but similarly offered an important insight into the complexities of multimodal composition through the development of a project in which 10 and 11-year-old pupils used digital media to create unexpected stories about their communities. Multimodality was viewed as a socially situated process in a project which sought to provide its pupils with the opportunity to work across a range of modes, and reference their out-of-school experiences. The study took place during an extended summer workshop programme on literacy and multimodal composition, and sought to investigate whether the introduction of multimodal texts and composing activities would engage disengaged pupils. As part of this project, the pupils took cameras into their own homes to record socially-situated footage that was relevant to their own experiences. The results reflected the pupils creating stories occasionally with words, but more often with photographs, video, sound, music, colour, special effects, visual effects, writing and life acting. Through this process they developed a critical understanding of how symbols and modes came together to make meaning. Jocius (2016) observed that, 'more importantly,' they also became more proficient as they worked within and across modalities.

In her classroom study to explore patterns of communication and preference of design in digital meaning-making with 12 seven and eight-year-old pupils, Hashemi (2017) similarly noted that meanings were shaped in complex uses and combinations of modes and media engaged the pupils as they negotiated meanings in which they incorporated the affordances of the technology they were using, as well as classroom semiotic resources and their own prior cultural and language experiences. Hashemi (2017) drew attention to the changing media landscape in the classroom as laptops and tablet technology were observed to provide new possibilities for multimodal meaning-making. Through categorising the selection of modes and applying semiotic grammar, the author observed that this had served to make the means that the pupils had used to communicate their meaning both evident and visible. Hashemi also commented that this had served to provide the meta-tools needed to understand the semiotic work of the pupils and had offered valuable insight with regard to literacy pedagogy.

Insights from studies that have adopted a similar focus to Jocius (2016) and Hashemi (2017) have also highlighted that pupils with strengths in alternative forms of representation can capitalise on the digital skills they have developed in non-school contexts (Jocius, 2016). Many observers have argued that for minority language speakers who have difficulty with school-based print literacy practices, the recognition of multiple literacies is essential (Toohey et al., 2015). A number of studies have focused on the issue of language learning and multimodal multiliteracies. A significant study of English Language Learners (ELL) by Toohey et al. (2015) described and analysed multimodal interactions in videomaking. The authors examined a specific case in which ELL were given new tools to create short videos to help them meet the increasing communication demands. The results illustrated the diversity of modes child producers mobilised as they created their videos and provided further insight into how pupils engaged in video text creation, and which literacy practices they used. Toohey et al. (2015, p.464) observed that careful attention to what learners do as they adopted multimodal forms of expression might help teachers to support students in 'expanding their communicative repertoires and engaging in the world in more powerful ways.' This study has similarly sought to contribute further to the understanding of young people's contemporary text-making and how they choose to express their meaning.

Having now reviewed the studies that have provided precedence for my own and observed how they fit into my four chosen categories, in order to make visible my study's contribution to the literature in this field, I have identified where these studies have differed from my own. The first study I referenced by Kervin and Mantei (2017), although maintaining a literacy focus and using iPads to facilitate a multimodal approach to digital text-making in the classroom, offered a very different focus to this study through the inclusion of a supportive pedagogy to frame the teaching and learning during special workshop sessions. By drawing on, and extending the IPed model (Mills and Levido, 2011) four pedagogic principles – link, challenge, co-create and share – a range of strategies were provided to support the pupils in creative digital text production. During each of the six two-hour workshops, the iPed principle provided the teachers with a framework for organising each session. The third iPed principle provided the pupils with an opportunity to explore in groups the affordances of digital technology and its suitability for the creation of new texts which included the use of iMovie. In this session, they were observed

finding new ways to represent meaning through unique modal arrangements, combining language, image, sound and movement to communicate their meaning. The authors concluded their study by acknowledging that with an understanding of how modes interact, and with supportive pedagogy and technology, the pupils were able to author multimodal digital stories and convey their own world views and perspectives. Although my study clearly shares some similarities with the third iPed principle and with authors subsequent collection of screen shots, its purpose was to explore the nature of digital text-making and not to engage with a supportive pedagogical teaching framework. In addition, the subsequent detailed modal analysis of the collected screen shots using the ELAN programme (Max Planck Institute for Psycholinguistics, 2002), highlighted my study's intention to understand more about the digital skills and knowledge the pupils in my literacy lesson were using to communicate their meaning when they were able to access iPad technology.

Zammit's (2016) study similarly maintained a pedagogical focus. In her concluding remarks, the author acknowledged that a curriculum design that embeds iPads in the learning process promotes success, and she observed that, for disengaged pupils, the different pedagogical approach to learning in the classroom 'changed their disposition to learning' (Zammit, 2016, p. 15). Working in different modalities was recognised as having the potential to support pupils who were struggling with traditional schooled literacy practices and pupils with special needs and abilities. Although this research clearly resembled my interest in engaging the pupils in creating new multimodal meanings, there were however a number of key differences. Firstly, although referencing how the pupils constructed new ways of meaning, the author's focus on re-presenting the written text as image (either still or moving) or sound, or responding to visual stimuli, was centred on the transforming of meaning from one mode to another, for example, the written description of the giant windstorm was transformed into a multimodal text. However, the focus in my study was not on the transformation of meaning from one mode to another, but on the processes involved in communicating meaning using a range of contemporary affordances. It is interesting that Zammit (2016) observed that writing had remained a key element within the multimodal arrangements of the pupils. Even where images were created and critical choices were made concerning shot choice, the connection with the written word remained central. In addition, it is

also important to recognise that the digital texts created were not filmic texts and reference to the kineikonic mode was not evident in this research, although the metalanguage required by the pupils to make critical decisions about shot types would suggest elements of this mode were significant in the creation of the multimodal texts. Furthermore, the pupils in Zammit's study (2016) were observed to respond in ways not encountered with print-based activities and it was recognised that a changed pedagogical approach to learning supported pupils who were identified as pupils who may struggle to achieve in traditional schooled literacy practices. Although my study did not set out to offer any comment on the impact of a changed literacy pedagogy on pupil achievement, through providing alternative opportunities for communicating meaning, opening up new avenues for viewing the literacy learning taking place in the classroom and highlighting, in school, the importance of contemporary text-making practices that are a part of young people's text-making experiences, my study acknowledged pedagogical insights into the tensions that exist between traditional formal learning approaches and contemporary text-making.

Drotner's study (2020) likewise observed that digital content creation needed added pedagogical attention and that, on their own, children can only go so far. Insights from the results of the analysis were recorded by Drotner (2020) as demonstrating that the joint creation of new film narratives 'unleashes student's playful exploration, trains multimodal skills and catalyses modes of reflexivity that are germane to complex problem solving' (2020, p.232). Drotner's study explored children's digital content creation as creative processes of production and was underpinned by a social constructivist theory. Its focus was on learners as active makers of meaning and knowledge and not on educational settings or formal instructional goals. Although my study likewise chose to focus on my pupils' active meaning-making choices, it is Drotner's adoption of a social constructivist approach that offers a different perspective. Through her observation and analysis of the children's film making, Drotner made clear the connections with the chosen social constructivist approach in her choice of the following three categories to mark the production processes in the pupils' film making – social interaction, semiotic negotiation and practice-based learning. Similarly, in my study, the focus on semiotic negotiation was key to understanding the nature of the pupils' meaning-making, even though the focus was not on the process but on the modal choices

and what these choices indicated about the nature of my pupils' meaning-making choices.

The study by Simpson and Walsh (2017) to investigate the nature of the literacy demands made on pupils, when multiple screens and modes are accessed through tablet use, enabled them to observe the pupils in different contexts in the classroom, reading and creating texts using a variety of modes on screen and in print, and affirmed the potential of multimodality to provide supporting scaffolds for meaning-making. Their choice to include a theoretical concept of multimodal layering in their approach, and their specific research focus to investigate how the pupils' reading practices varied across digital and print forms of text in terms of their modal complexity and their perceptions of literacy practices within the learning classroom, ensured a very different emphasis to my study. My study sought specifically to focus on the meaning-making processes used in contemporary text-making. It did not seek to promote a literacy initiative that identified how formal methods of communicating during lessons were being transformed, but sought to offer the opportunity for contemporary expressions of meaning-making that were not based on reading or writing initiatives. Although the use of the digital book trailer in the first data collection could be viewed as having a reading and writing focus as the content retained certain characteristics of book reports, it was not specifically linked to a narrative that had been studied in a literacy lesson, but its purpose was to provide the pupils with a structured framework to develop and hone the filmic skills they had been learning. As Hollett and Ehret (2017, p. 231) observed, the book trailer can provide pupils with 'a visual-auditory experience, a narrative collage of film and soundtrack constructed by an invisible author to sell and tell a re-mixed film narrative,' therefore offering my pupils an ideal contemporary text medium to express their meaning using digital tools.

In both the studies by Toohey et al. (2015) and Hashemi (2017), although precedence was provided for my own study through their understanding of language as one among many modes of communication and through their categorising of modes which was viewed as making the meaning evident and visual, in analytical terms both these studies chose very different foci from this study. Toohey et al. (2015) was interested in the material aspects of communication and what it is humans do or mean with the physical objects they interact with in their particular environments when they make meaning, whereas

Hashemi (2017) used the notion of linguistic metafunctions of texts (ideational, interpersonal and textual) in her analysis in order to emphasise the multifunctional nature of language used.

To conclude this section, I have referenced those studies which met the criteria for my fourth category – studies that have provided precedence and insight for the development of my unique approach to analysing the contemporary digital texts constructed by the pupils in this study. In order to identify the relevant literature, the search parameters included - multimodal microanalysis, iPads and schools. The search using the University of Greenwich library search, identified 431 possible studies between 2012 and 2020. By adding literacy as a filter, just 11 studies were identified as having some relevance. Following a review of those studies, the parameters were broadened to include studies that appeared prior to the introduction of iPad technology but only where the analysis sought a multimodal approach to understanding moving image data.

One significant study was research by Bezemer and Kress (2014). Their study of contemporary text-making, which chose as a theoretical framework an approach which places 'multimodality and agency in meaning-making at the centre of attention' (Bezemer & Kress, 2014, p. 5), provided important insights into young people's contemporary text-making. Their approach attributed meaning to all the modes of communication and treated any signs of any kind as reflecting the interests of the makers of these signs (2014). *'Interest'* referred to the meaning-maker's motivation to make meaning and their choices in bringing to together both meaning and form as they communicated their meaning. Through drawing on research that had used a multimodal approach to analyse moving image data, I was able make visible the textual construction processes used by my pupils in their digital text-making.

Further studies by Burn and Parker (2003) and Burn (2013) on analysing media texts, and their creation of a new framework to support analysis of the moving image named the kineikonic mode (a multimodal theory of the moving image) that provided precedence for my study's analytical approach which necessitated the construction of a framework for analysing contemporary multimodal kineikonic texts. The authors' acknowledged the interplay of all the modes that contributed to the moving image as a central feature in their multimodal theory of the moving image. In addition, Burn's (2013) further development of a multimodal approach to

analysing moving image texts provided insights into the orchestrating modes (modes identified as relating to filming and editing) and contributory modes. In his approach, Burn constructed a hierarchy of modal resources (Appendix i) in which the central contributory modal resources were broken down into smaller resources which would enable the specialist role played by particular modes to be identified. This diagrammatic modal approach provided the precedence for the approach adopted in this study when seeking to identify the modal categories to be used in the transcribing the pupil think alouds and the digital texts. Burns (2013, p. 8) commented that a distinctive insight offered by a multimodal approach is that it provides a way to see how the modes work together, but he drew attention to the fact that it is not simply about the breaking down of the modes into smaller resources (the fine grain) but key to understanding the meaning is in 'looking across and between modes, asking how they connect to meanings.' This approach provided precedence for this study's decision to transcribe the pupil think alouds in terms of their modal type, enabling me to look across and between modes during the process of analysing the pupils' digital texts.

Hafner's (2014) study was also instrumental in shaping my own study and providing precedence for the analytical choices I made. In his study to outline an approach to the use of digital media in an undergraduate English language science course studied at a university in Hong Kong, Hafner (2014) referenced the issues with capturing the detail when analysing digital texts and observed that it was not possible to capture every detail. He chose specifically to incorporate a theory of multimodality that avoided any restrictions that would have limited the analysis to combinations of image and writing alone but, instead, incorporated an approach that aimed to take account of all modes of communication. When transcribing the digital video data collected using a frame-by-frame approach, the author devised a system of multimodal transcription using ELAN programme (Max Planck Institute for Psycholinguistics, 2002) in which the basic unit for analysis was the shot. This provided insights for my own study and prompted my decision to adopt an approach that similarly involved 'shot' selection for analysis. However, in contrast to Hafner's approach, the frames selected for analysis in this study were identified from the pupil *think alouds* with regard to their specific modal significance, and were not collected through a frame-by-frame analysis of the texts. With its central focus on digital textual analysis and the understanding of the modal detail, Hafner's study is

more closely aligned with mine than studies like Møller's (2018) which chose to focus on physical communicative movements in order to understand how people act and make meaning together as a group. Møller's (2018) study of collaborative learning through film production using the iPads was, therefore, excluded as it did not have a focus on contemporary meaning-making practices and the construction of digital texts using multiple modes.

Two further studies that provided insights for a study choosing to analyse multimodal digital texts was a study by Curwood and Gibbons (2010, p. 66), who adopted a multimodal microanalysis approach 'to better understand' the modal choices in the digital narrative created by a High School student in the US, and a study by Thibaut and Curwood (2018) which analysed a video text produced by three 10 and 11-year-old pupils. Both studies adopted a diachronic approach (an approach that uses a timed sequence to manage the collection of the frames for analysis) and not a frame-by-frame approach. Curwood and Gibbons (2010) observed that this would have meant losing too much movement, so they chose to capture a screenshot every two seconds to ground their analysis. They commented that 'two seconds was the smallest unit of time that was reasonable to capture the analysis' and would enable them to capture and analyse the modes. It is important to reference here that Curwood and Gibbon (2010) were examining just one moving image text lasting 57 seconds. Thibaut and Curwood (2018) opted for a diachronic view because it enabled them to plot how particular kineikonic phenomena (the action, written text, audio and transitions) occurred or changed at specific timed intervals. They took a screenshot every two seconds and described their analysis by using a code to record the action, written text, audio and transitions used. Although I chose not to use a timed interval approach to collecting the data, because the breadth of moving image data for analysis was too extensive, these studies provided insights into the issues concerning the collection of data using the kineikonic mode and provided precedence for a study which opted not to use a frame by frame approach.

Finally, a recent study by Dahlström and Damber (2020) to examine twenty-three 10 and 11-year-old students' digital stories was another of the studies highlighted in my search. This study focused on understanding the meaning that the students made in their digital narratives and described how they made meaning. Their study recognised that the students' experiences and interests in digital

multimodal texts could be used as resources in literacy education and 'help reduce the gap between student's informal text-making activities and a school's formal text-making activities' (p.45). Although the focus on improving pupil achievement in literacy was *not* a focus of my study, nevertheless, because it incorporated a multimodal textual analysis based on the multiliteracies perspectives in order to make more visible the complexity of contemporary meaning-making, Dahlström and Damber's study (2020) provided important insights for my own analysis, as their multimodal analysis identified writing (including typefaces, colours and sizes), images (drawings/photographs), videos and sound. However, its focus on creating a narrative text and analysing the modes present in narrative texts, enabled the written mode to assume a more dominant position, whilst in my study, I sought to provide the pupils with opportunities for kineikonic text-making where the status of writing was observed to be just one possible mode of many, and where the contributory modes specific to film making, in particular, gestural and spatial awareness, were observed.

Having reviewed the relevant literature for a study that was seeking to explore contemporary meaning-making in a literacy classroom and identified precedence and insights gained, I have been able to highlight this study's contribution to the literature. In seeking to understand the nature of my pupils' meaning-making, I have been able to provide a unique lens to explore their contemporary meaning-making. This lens has afforded me an insider view of my pupils' digital engagement with contemporary text-making practices and, consequently, the opportunity to observe their interactions with text-making practices that were not a part of their schooled experience. In order to provide an understanding of the issues raised concerning pupil digital disconnect within the literacy classroom and afford the reader the context for a study taking place in a school which has introduced a formal education initiative into classrooms that have historically valued reading and writing as the tools for achieving success, the following section has referenced literature that has sought to highlight the importance of bridging the gap between home and school literacies and offer insights for my subsidiary question - *In what ways are the pupils in this school utilising their out-of-school digital practices when they have the opportunity to engage with mobile technologies as part of their Literacy lessons?*

2.5.3 Considering the evidence for classroom 'digital disconnect' and children's out-of-school digital experiences

Darvin (2018, p.42) sagely observed that there is a real need for teachers to expand the scope and places of digital literacy instruction and incorporate 'a broader spectrum of literacies that affirm the diverse repertoires of their students. A study by Rowe and Miller (2017), which sought to explore the affordances of touchscreen tablets as tools for young children's multimodal, multilingual composing, commented that digital tools held only part of the potential for designing new opportunities for literacy learning. The rest lay in the 'ideological and interactive practices of the classrooms, homes, and communities where they are placed.' Although mobile technology is increasingly becoming a much more familiar tool for teaching and learning in the classroom, a growing awareness of a divide between the uses of digital technologies at home and at school is evident in the research literature (Burnett, 2016; Darvin, 2018). As the wealth of digital experiences that children encounter in their home contexts has become more openly acknowledged, this has resulted in concerns about the growing disconnect between children's digital experiences at home and their experiences in school. Initially, the focus, of what has been termed the 'digital disconnect,' highlighted the qualitatively different experiences children have with technologies in their homes and those at school (Arafeh and Levin, 2003). Prensky (2001), however, viewed this 'digital disconnect' as an indication that children's responses to the technology they experienced was both advanced and intuitive. The term 'digital native' (Prensky, 2001) was coined to refer to children who have grown up using digital technology (internet, computers and mobile devices) and are 'native' speakers of the digital language of computers, videos games and social media. Schooled education has become increasingly criticised for its failure to connect with children's out-of-schooled digital experiences and the fact that classroom practices do not share children's lived experiences. These concerns were identified in research carried out by Henderson (2011) almost a decade ago now. Nevertheless, the same issues are still apparent in today's classrooms.

Henderson's (2011) study sought to identify barriers to using technologies in a school in Australia with two classes of pupils aged between 10 – 12-years-old. Throughout the interviews with the two teachers there was a sense that 'digital

technologies were seen as a separate component of the curriculum, rather than being integral to learning as specified by the curriculum' (2011, p. 157). The perceived divide between the use of digital technologies at home and at school was also evident in the interviews with the teachers, and expertise with digital technologies outside of the school was not viewed as relevant. Henderson concluded that the range of technologies on offer in the schools was narrow when compared to the range accessible to students and their teachers outside school. In fact, much of what the students knew and could do with a range of technologies seemed to have no place in the classroom. Henderson suggested that a challenge for schools and education systems is 'to find ways of working creatively and effectively with the rapid rate of technological change' (2011, p. 160).

In 2016, Edwards et al. (2016) established a small-scale qualitative case study, involving just six young children, in order to understand how setting influenced children's access to, and use of, technologies. The results of the research revealed that in the home mobile phones, gaming platforms (Wii and Nintendo DS), digital cameras (including video recorders), television (including DVDs), computers and CD players were all used, but in the Early Childhood Centre only digital cameras, television, computers and CD players were used. They observed that the perceptions of both parents and educators towards the used of digital technologies in both the home and the Early Childhood Centre was not simply one of digital disconnect, but reflected the differing perceptions of both the Centre and the parents to the purpose of 'place' and the function of technologies. The authors concluded their research by highlighting the value of promoting a view of 'digital differences,' rather than digital disconnect, in order to engender a focus on the use of technologies relative to each setting. It is interesting to note here that, during an iPad introductory meeting in 2016 to inform the parents of 10 and 11-year-old learners attending the school in my study about the proposed 1:1 iPad scheme, one parent became very upset. She perceived that the presence of the iPad device as an accepted part of her son's school equipment would now mean her son would have permission to have extended screen time at home as well as spending an increasing amount of screen time at school. She felt traditional values (books and writing), which she perceived the school as representing, were being eroded. The blurring of boundaries between digital technology use at home and

school use was also felt by the parent to be a challenge to parental control and, in this instance, the child's access to digital technology. The mobile learning device was viewed as having negative impact on the child's learning and, if given too much exposure, was viewed, as in the research findings of Edwards et.al. (2016), as not having a beneficial effect.

In 2018, Darvin (2018, p. 26) referenced what he identified as a social 'digital divide' in his case study of two 16-year-old boys. His observation drew attention to social class as affording young people different digital experiences at home which would privilege some learners and support their attainment of academic success in terms of their formal education experiences. Darvin (2018, p. 26) argued that in order to participate in, what he termed, 'knowledge economy,' it was crucial for young people to develop digital competencies that would enable them to navigate the digital landscape and, therefore, successfully acquire the economic, cultural and social capital that comes from mastering a set of prescriptive skills. Darvin's study provided important insights for my study. Although the context of this study is a fee-paying independent school - the school's intake is broad and, although academic ability is tested on entry, scholarships are available for pupils who are talented musicians or sports players, and financial support is also offered through bursaries. In seeking to expose the influences of my pupils' out-of-school literacies in their contemporary text-making, and to understand their digitally-different home experiences, I recognised the importance of being aware of my pupils' social and cultural home experiences in identifying where their out-of-school digital literacies may or may not have aligned with my school's expectations.

In order to obtain a further insight into young people's media use in the UK and provide up-to-date data that I could use to inform my study, I examined the Ofcom survey data. In 2005, following the Communications Act of 2003, Ofcom took on the responsibility of providing and carrying out research in media literacy. Ofcom defined media literacy as, 'the ability to use, understand and create media and communications in a variety of contexts' (Ofcom, 2005). Since the original study, a number of updates have taken place resulting in the adoption of a yearly cycle in 2009 to provide data that can be used to suggest trends in children's media access. The number of children and parents tracked has also grown significantly to ensure more accurate data are collected. It is interesting to note that the surveys prior to

2010 are exclusive of any data relating to two significant technologies – the first Apple iPhone launched in 2007 and the first iPad in 2010. In 2015, the research commented on the changes that had been identified in the last ten years and sought to provide a detailed picture of what was taking place in the key areas - the internet, television, gaming and mobile phones - in order to identify emerging issues and skill gaps. The 2017 Ofcom report included findings from an additional online study conducted with children aged 12 – 15. This study 'explored children's awareness, use and perceptions of content providers and their interest and ability to make critical judgements about news' (Ofcom, 2017). An important factor identified in this report was the changing content-consumption landscape and, in particular, the change in habits of older children which it viewed as being part of 'wider changes in the media landscape' (Ofcom, 2017, p. 3).

By considering the Ofcom survey data (2017), which sought to provide comprehensive sets of data collections concerning media use, attitudes and understanding among children and young people aged 5 to 15, as well as detailed information about media access and use in young children aged three and four, a clear picture emerged of how young people are using media and what technologies are available to them in their homes (Appendix ii). In addition, the research also provided significant data concerning parents' views about their children's media use and the ways parents seek to, or decide not to, monitor or limit the use of different types of media. Two significant insights for this study were apparent in the clear evidence supporting the important place that mobile digital devices have assumed in the out-of-school communication landscape of 8 – 11-year-old children, and the popularity of 'tablet' devices for personal use which served to highlight the ubiquitousness, flexibility and ease of use that is now a feature of these mobile devices. The latest Ofcom survey data (2021) has continued to represent the important place of mobile digital devices in the lives of children aged 5 – 15 and especially its role in helping young people stay connected during a pandemic. With a unique combination of portability, flexibility and versatility, mobile technologies are offering learners the potential to capture their 'authentic learning experiences' (Hedberg, 2014, p. 237) with tools that enable them to construct, organise and create their own content. However, insight from research studies have indicated that mobile devices have often been adopted without clearly articulated learning

goals or extensive involvement by teachers in the planning process (Peluso, 2012; Powell, 2014) and key questions remain related to their classroom use (Davies, 2017, Selwyn, 2017)

2.5.4 Concluding reflections: changing literacy practices – digital diversity and the nature meaning-making

This literature review has considered the complex debate surrounding a definition of literacy, and sought to understand both the autonomous and ideological models and how these approaches to literacy have implications for success within formal education structures. In addition, it has reflected on the impact of digital technologies on global communication practices. Furthermore, it has highlighted the implications for both curricula and pedagogy following the increasing deployment of mobile devices within schools. Through the process of reviewing the literature, I have established how my study's questions have sought to contribute to an understanding of the nature of young people's meaning-making within a schooled literacy lesson and identified the following three key areas of concern:

i. the tensions that exist between formal education practices and the transformative practices that mobile technologies can provide
ii. the gulf that exists between the multimodal multiliteracies world of contemporary communication and the written mode that remains the dominant mode of formal standardised assessment
iii. the disconnect that exists between young people's digital experiences out-of-school and their schooled practices.

Having highlighted evidence from both multimodal and multiliteracies' perspectives, I have provided this study with a well-supported theoretical framework through which to consider contemporary communication in a literacy classroom. In my analysis, I have used these two lenses to view the pupils' shared responses to their meaning-making and reflected on the implications for both curricula and pedagogy in a school setting where traditional approaches to reading and writing are valued.

Kervin and Mantei (2017) commented that, with increased access to technology for many children, it is now necessary to examine what 'writing' means in a digital environment. With new literate practices resulting from the emerging relationship between technology and these new practices, there is increasingly a need 'to reconceptualise more traditional literacy practices in school' (2017, p. 133).

With the deployment of 1:1 iPads, the school in this study was provided with equipment that could facilitate new text-making opportunities and new ways of teaching and learning. As highlighted in the literature reviewed, the tension between existing curriculum and pedagogy and the transformative learning possible with digital technologies was only too evident in its present dependence on written composition and assessment.

In the changing landscape of the 21st century, there is clear evidence that new technologies are changing the way texts can be planned, produced and shared. In seeking to explore the contemporary text-making of a group of 11 and 12-year-old pupils, this study has provided an opportunity to further the understanding of young people's meaning-making when they are given the tools and freedom to be more adventurous in their text-making.

Chapter 3: Methodology

Introduction

3.0 Positioning myself within my area of study

In preparation for this research study, I explored the literature that gave insight into the current situation concerning the growing accessibility of the new technology tools in educational settings, the changing nature of communication as digital communications technologies increasingly provide alternative means of sharing information, and the impact of multimodal communication. Whilst identifying the lens I would be using to investigate the nature of the meaning-making of the Year 7 in a research design that combined an exploratory case study with a collective case study (Yin, 1992), I recognised a familiar theme in the work of key researchers seeking to understand more about how meanings are made around iPads in educational settings which highlighted the need for more research into contemporary semiotic text-making. In order to underpin the research design chosen for this study, I will refer briefly to some key studies that have informed my design and identify where my study sits.

3.1 Building on social semiotics to develop methodological tools for understanding contemporary forms of multimodal text-making in the classroom

With a range of modes now available for text-making, it was important to identify the tools needed to develop a framework for understanding how a range of modes of representation were being used in order to construct an account of some Year 7 pupils' contemporary text-making. Bezemer and Kress (2014) used a multimodal approach to provide a case study account of a 12-year-old boy's text-making during his first year of using Facebook. They zoomed in on just one specific text and investigated how the boy used the resources available. Following their analysis of the 'textual fine grain' (2014, p.8), they observed that this was a deliberate methodological choice. In order to construct an understanding of the contemporary texts which the pupils in this study were producing, I similarly chose a focus that was directed towards the multimodal design of the texts produced, as this mirrored my intention to explore the modal make-up in detail. In addition, as the data to be collected was in film form, I also drew on Burn and Parker's (2003) multimodal microanalysis and their multimodal theory of the moving image (kineikonic mode), as well as Burn's (2013) approach to analysing the filming and

editing which used a hierarchical semiotic resource to understand how modes work together and connect to make meanings in film texts. Burn (2013, p. 1) observed that multimodality theory can offer 'new ways to think about the combination of sign systems' that can be found in film. Curwood and Gibbons (2010) drew on Burn and Parker's work in their multimodal microanalysis of youth-produced digital media and their methodological discussions mirrored my own position in seeking a tool that would focus on the multiple modes, as well as providing a detailed analysis of the text itself. Through using a multimodal microanalysis of the multimodal texts created by the Year 7 pupils in a similar way to Curwood and Gibbons (2010), I sought to understand the modal choices and patterns in their digital media productions.

3.2 Methodological introduction

3.2.1 Research aims

Through an exploration of the multiple modes used to construct meaning in the text-making of my Year 7 pupils as they engaged with mobile technologies to communicate their meaning, I sought to identify the modes present in their texts and determine how they were being used to represent their chosen meaning. My inclusion of pupils specifically chosen because they offered diverse academic, cultural and social backgrounds, combined with multiple data collection methods that included a digital questionnaire, film texts and interviews, have ensured that my research study, whilst not providing evidence that can be used to generalise about the nature of 11 and 12 year-old's meaning-making, has afforded the reader an in-depth analysis of the ways in which these particular Year 7 pupils have made meaning using digital technologies. My analysis of the data has been constructed using a theory of the analysis of sign systems and modes of communication (Burn & Parker, 2003) and has been drawn on theoretical perspectives of multimodality. My aim was to try and understand:

1. MAIN question: What is the nature of 11 and 12-year-old pupils' engagement with digital technologies in their text-making within the context of school literacy lessons in an independent preparatory school in South-East London.
2. SUBSIDIARY question: In what ways are these children utilising their out-of-school digital practices when they have the opportunity to engage with mobile technologies as part of their Literacy lessons.

3. SUBSIDIARY question: To what extent are these children making use of multiple modes in the construction of their meaning-making when offered an alternative to traditional written literacy practices in their literacy curriculum.
4. SUBSIDIARY question: What are the implications for literacy education resulting from 11 and 12-year-old pupils' engagement with mobile technologies in their literacy lessons?

In developing my own research design, I have drawn on Crotty's (1998) framework which demands that each phase in the research design is identified:

- Epistemology
- Theoretical perspective
- Methodology
- Research methods

In this chapter, I will outline the epistemology and theoretical perspectives that underpin this research before examining my chosen methodological design. I have sought to address the strengths and weaknesses of my position as I have prepared a case for the choices I have made. In addition, I have considered the case for validity and reliability within this research design and addressed any issues that have arisen in the course of this study. I have set out my methods for examining the film data using a multimodal microanalysis approach and explained my modal choices. Multiple data collection techniques have been used, including a questionnaire of the pupils' digital experiences, collection of the pupils' digital data, interviews with the chosen pupils to investigate their responses to their digital texts and a whole group discussion with the Participant checker.

As the pupils in this study had differing backgrounds and digital experience, which could have been instrumental in shaping their meaning-making, I have included case study notes for each of the pupils, identifying their academic profile and digital experiences drawn from data collected in the online questionnaire.

3.2.2 Epistemological perspective

The research process is viewed by TerraBlanch and Durrheim (1999) as comprising of three key dimensions – ontology, epistemology and methodology. These three dimensions are seen as fundamental to defining the nature of an enquiry and identifying the research paradigm. The references to ontology and epistemology relate to an individual's worldview. Ontology considers the

philosophical question – What is reality? – whilst epistemology is concerned with the theory of knowledge - How do we know something? In order to justify my methodological structure, I considered first the question, 'How will I study the world?' (Wilson, 2013) in order to make clear my beliefs about 'what it means to know' (Crotty, 1998, p.10) – my ontological perspective - before considering my epistemological standpoint – how I viewed the construction of this reality. Having clarified my own belief about social reality - that there is 'no one single reality' (Denscombe, 2010, p.119) in engaging with the world, I accepted that each individual would construct their own meaning (Crotty, 1998) - I considered the type of evidence that would be required in order to interpret the questions I had posed. I understood that my interpretation of the Year 7 pupils' digital data would reflect my own subjective interpretation of their meaning-making and I acknowledged that there could be different interpretations of the data. My epistemological standpoint, therefore, adopted a constructivist epistemological world view as the lens through which to view the Year 7 pupils in this study. I understood that from a constructionist viewpoint, the world is not 'objectively knowable' or 'singular' (Wilson, 2013, p.21), therefore, my interpretation of the Year 7 pupils' meaning-making reflected a meaning that was constructed through my engagement with each pupils' text construction. As my analysis focused on each case study pupils' representation of the meaning and construction of their narratives using the kineikonic mode, I acknowledged I was viewing 'multiple realities rather than a single objective social reality' (Denscombe, 2010, p. 110) in seeking to understand how they were engaging with the world in their literacy lessons when they had access to digital technology to communicate their meaning.

3.2.3 Theoretical perspective

Having identified the epistemological position, it was essential to consider what theoretical approach could be used to construct the 'knowledge' that would help in understanding the nature of the Year 7 pupils' meaning-making. Through interpreting their constructed digital texts, I sought to explore how the Year 7 pupils were making their meaning in order to obtain an understanding of the nature of their meaning-making. Their understanding of the world was the lens through which they interpreted the signs that would be used to represent their meaning. As they constructed the meaning to be communicated, their own individual responses emerged from their personal interpretations. From a constructivist epistemological

viewpoint, therefore, I required a perspective that would acknowledge that the knowledge obtained and meaning constructed were viewed as acts of subjective interpretation. Consequently, my theoretical stance adopted an interpretivist perspective which was characterised by an emphasis on the individual and an intent to understand the subjective world of human experience. Denscombe (2010, p.119) argued that knowledge about the social world is acquired 'only through interpreting', an observation that highlights the idea that knowledge depends on personal experiences. With each data collection, new layers of data for subjective interpretation were acquired. Through my involvement in the data analysis, I was engaged in the process of understanding the Year 7 pupils' subjectivities, and knowledge and meaning were constructed through the interpretive acts. Deetz (1996) commented that the interpretivist stance attempts to understand phenomena through the meanings that people assign to them, thereby explaining the subjective reasons that lie behind social action. In interpreting the meaning and constructing their digital texts using mobile technologies, the Year 7 pupils shared their meaning-making with me during their think aloud sessions, which provided them with the opportunity to tell their 'stories'. As they watched their completed digital texts, I was able to listen to their view of the reality they had constructed as they considered the choices they had made and their significance in terms of communicating the intended meaning. The think alouds (Appendix iii) helped me to understand how the pupils were using multiple modes to represent their meaning. Miller and Crabtree (1999) referred to one of the advantages of the constructivist approach being the close collaboration between the researcher and the participant, while enabling participants to tell their stories. By retaining the 'naturalness of the setting' (Denscombe, 2017, p. 234) - the classroom learning environment - the pupils were offered a familiar setting where the learning and construction of the texts took place during timetabled literacy lessons as part of the Year 7 literacy curriculum. The table below, which outlines the characteristics of an interpretivist approach as they feature in my study, identifies clearly how this study fits comfortably within the interpretivist paradigm.

Fig. 1: Characteristics of an interpretivist approach

Feature	**Description**
Aim of research	To explore the nature of the meaning-making that emerged when a cohort of Year 7 pupils engaged with mobile technologies as part of their literacy lessons.
Ontology	• There are multiple realities. • Reality can be explored and constructed through the human interactions that take place between the researcher/teacher and pupil/ pupil and pupil/ researcher and participant checker, and the meaningful actions that are recorded. • Discern how the Year 7 pupils make sense of their social worlds through their meaning-making, their conversations and digital interactions when they engage with mobile devices as part of their literacy learning in the classroom setting. • Many social realities exist due to varying human experience, including people's knowledge, views, interpretations and experiences.
Epistemology	• Events are understood by a process of interpretation of the data and are acknowledged to be influenced by the interactions within the social context (the classroom). • Those active in the research process socially construct knowledge through experiencing the real life or natural settings. • The researcher and those taking part in the research are involved in an interactive process of talking and listening, reading and writing. • More personal, interactive mode of data collection.
Methodology	• Processes of data collected by online questionnaire, pupil discussions, digital data and reflective sessions. • Research is a product of the values of the researcher.

3.3 Methodology: A collective case study approach

The focus on a socially constructed nature of reality underpinned the development of my research process in this study. By using an independent preparatory school setting for the research environment, I provided a social and cultural context in which the learning took place. My interpretivist approach acknowledged that each individual learner constructed his or her own reality, influenced by their own prior knowledge and understanding, and, therefore, their knowledge was both produced and interpreted. The ways in which they invested their digital film making with meaning and chose particular modes as representative of their meaning reflected their individual understanding of the world. My role as researcher was to explore the nature of this group of Year 7 pupils' meaning-making in a 'context-specific' setting. By using a real world setting to pursue an exploratory research question, I was not attempting to develop 'findings' that were arrived at statistically or by means of quantification, but my intention was to challenge the Year 7 pupils to consider how they had constructed the meaning in their digital texts and then to use a multimodal microanalysis approach to analyse the data in order to interpret the pupils' modal choices and the impact of these choices on the represented meaning. I chose to use a collective case study approach (one of several forms of Social Science research) as this methodological strategy would support both the choice of a subjective lens through which I gathered the 'rich descriptions' through the engagement of multiple qualitative data collections, and also the inclusion of 9 specifically chosen Year 7 pupils - 6 boys and 3 girls (the initial data collection resulted in 6 pupil discussions, as one of the boys left the school unexpectedly, one of the boys was ill during the data collection of the film trailers and one of the girls opted out. Two more pupils were approached to join the study.)

3.3.1 My case study design

Simons (2009, p.20) commented that what defines a case study is its singularity of the phenomenon being studied – it is an 'in-depth exploration from multiple perspectives of the complexity and uniqueness of a particular project … in a real-life context.' Stake (1995) and Yin (2003, 2006, 2014) developed two distinct key approaches to conducting a case study research project in which they

acknowledged that a variety of case studies exist and that different case study designs depend on the purpose of the case study.

Stake (1995) defined the case study as intrinsic, instrumental or collective. In the case of the intrinsic case study, the researcher has an intrinsic interest in the case because the case itself is of particular interest, for example a school, a class or group of individuals. There is no intention to learn about other cases from examining this case and, therefore, no necessity to generalise. In the case of an instrumental case study, the researcher is seeking to examine a puzzling situation or there is necessity for a general understanding of this situation (Stake, 1994, p.3). A collective case study, although instrumental in its approach to gaining understanding, refers specifically to a research study which enables the researcher to explore the differences within and between cases. As outlined in my introduction, my research considered that through an exploration of a number of individual cases (Stake, 1995) relating to the nature of the Year 7 pupils' meaning making, I would acquire insight into how the individual pupils were using multiple modes when representing their meaning through the kineikonic mode. This would allow me to highlight similarities and differences in their approaches to representing the meaning. Stake commented that what marks a particular case study as collective is the importance of the coordination between the individual studies (Stake, 1995, p. 3). Yin (2014) further categorised the case study as either explanatory, exploratory or descriptive. He also observed that a case study can include a single case or multiple cases.

In their research to explore the changes into educational beliefs and classrooms practices in a rich-technology-based classroom in one specific school, Levin and Wadmany (2005, p. 281) remarked that they had chosen to combine an exploratory case study with a collective case study, because this allowed them 'to relate to each of the teachers as a separate case study, and at the same time, to relate to them all, holistically as a group.' I too chose to describe my case study as both exploratory and collective, as my research study was similarly conducted in just one school, adopted an exploratory focus with multiple cases and sought to relate to each learner as a separate study but, at the same time, relate to them all as a group. I designed, therefore, a collective case study which involved an in-depth investigation and the collection of rich data from multiple sources in order to explore how the Year 7 pupils were making meaning. By drawing on multiple cases which

were specifically selected, I collected data from each case before drawing on a set of 'cross-case' conclusions (Yin, 2014, p.18) to help me form a collective understanding of the Year 7 pupils' use of multiple modes to construct their digital meaning-making. Through engaging a case study approach, I gave value to the multiple perspectives constructed by each of the Year 7 pupils as they shaped their texts within the context of my literacy lessons and, through my interpretation of their meaning-making, I sought to understand more about how they had constructed their meaning-making and their choices of modes. Merriam (1998, p.23) commented that qualitative research produces a result which is 'an interpretation by the researcher of others' views filtered through his or her own'. My understanding of the nature of the pupils' meaning-making acknowledged their own personal construction of their meaning formed from the multiple modes available for representing their meaning, although I recognised that my own world view could potentially influence my interpretations of the nature of their meaning-making. Through the adoption of a collective case study design, I was, therefore, able to value individuality (Guba, 1990) and diversity in each pupils' constructed meaning which occurred as part of their literacy learning.

The design of my study was developed from a multiliteracies theoretical framework and, using the multimodal microanalysis, the modes present in the recorded pupils' digital texts were identified and colour coded (Appendix iv). Drawing on the think alouds and the digital data, I was able to extract key themes from comprehending the pupils' meaning-making processes and reflect on their use of multiple modes in communicating their meaning. Through an exploration of the pupils' digital meaning-making, my study was able to contribute to an understanding of the nature of 11 and 12-year-olds digital meaning-making and to a greater understanding of a changing literacy in a digital age.

3.3.2 The Case Setting: An Independent Preparatory school in South East England

My research was conducted in the school where I teach. The school is situated in the South East of England and, having taught there for the last 18 years, I was both familiar with the school and the area. The school labels itself a 'broad ability school' and has essentially a comprehensive intake. The school is a registered charity and governance is administered by a board of governors. It is funded by the parents who pay for their children to attend. Its local area has a

population that, although predominantly White British, is becoming more ethnically diverse, as reflected in the 2011 local census. Unemployment in the area was reported in 2011 (Council Development plans and Research) as higher than the national level, but the median household income was just above the national level. The context of the school is of interest, as with yearly school fees at £14 955 for a Year 7 pupil (a fee that does not include trips, music lessons and extra curricula activities), its local area is clearly not one that would typically support an Independent education. Although the school does have pupils from the local area, many pupils travel from areas within a forty-minute radius of the school. The local area provides Grammar school secondary education and, in order to gain a place, an 11 plus test is sat in Year 6. The local grammar schools are increasing in size and the number of pupils who leave the Preparatory school each year to take up a place in the local Grammar schools fluctuates each year, but the number does seem to be increasing. In 2016, 20% of the Year 6 pupils chose to leave but in 2018 this doubled to 44%. A number of pupils conversely join the Preparatory school in Year 7 having failed to secure a grammar school place or a place at a school of their choice. Again, this number fluctuates from year to year but, in 2017 – 2018, 12 new pupils joined the Year 7 cohort and 6 (4 boys and 2 girls) of those pupils were in my literacy class.

The school is described as a traditional day school with boarding facilities for both girls and boys. The school offers education from nursery aged children through to Year 12 in three discreet facilities – Pre-Preparatory (nursery to Year 3), Preparatory (Year 4 to Year 8) and a Senior School (Year 9 to Year 12). At the time of writing, the school had 644 pupils in total with 52 boarders aged 11 – 18. 50% of the boarders were from overseas. In the latest ISC (Independent Schools Council) and Government census (2018), the percentage of pupils identified as having British nationality was 96%. Unfortunately, the census data did not record information about the pupils' ethnicity.

The Preparatory School Curriculum Document (Medhurst, 2018) states that the school is a community that enables individuals to flourish. Its aims are to challenge and support each pupil to make the most of their academic and personal potential; to achieve excellent results through developing an enquiring mind and a passion for learning; to develop skills, qualities and interests through activities and opportunities beyond the classroom and to be a nurturing community that develops

values within the setting of Christianity. As an independent school, the National Curriculum does not have to be followed, although substantial elements of the National Curriculum content are firmly established in the current philosophy and practice of the Preparatory School. However, in 2016/2017, following considerable concerns that curriculum time in the core subjects was becoming increasingly focused on teaching to a test, the school elected that its pupils would not sit the KS2 tests. Although the curriculum in the Preparatory School has retained its emphasis on the core subjects of English, mathematics and Science, pupil success is now viewed through a system of data tracking, challenge grades, half-termly assessments and yearly examinations. Success in written examinations is celebrated and prizes are awarded at the end-of-year prize giving service to those pupils – in their Form or set - who have achieved the top examination mark in their subject. In English, the pupils sit a comprehension, SPAG and a writing paper in Years 4 – 6, and in Year 7 they have just a comprehension and written paper, whilst in Year 8 they sit a Language and Literature paper. School examinations are seen as preparation for later public examinations. Writing is the key element in all examinations. Research has suggested that parents' reasons for choosing an Independent school rather than a state school is for their children to achieve 'a higher standard of Education' (MORI, 1989; West et al. 1998). In particular, quality of education and small class size were recorded as one of the 'top three' essential factors in deciding whether to choose a private school rather than a state school for the secondary phase of education (West et al., 1998, p. 52). The study by West et al. (2006) also commented on a significant difference in parental expectation of their child's achievement for the parents who chose schools in the private sector. They observed that 100% of the parents of pupils in the Private sector, compared to 83% in the State sector, said that that they thought their child would go onto higher education. West et al. (1998, p. 59) concluded their study by observing that the private sector offers safety 'in terms of academic achievement – the raw examination results tend to be better'. Examination results are, therefore, viewed by parents as a sign of the child's success. For schools that are funded by parents, this remains an important consideration for teachers and senior managers. In the school in this study, the loss of three pupils is equivalent to one teacher's salary. There is, therefore, always the potential for a redundancy if the school should fail to deliver success in terms of examination results.

Following the decision to finance a bank of 20 iPads in 2015 and upgrade the school's network system to ensure the whole school had WiFi capability that would enable mobile devices to be used in any school building, a set of 20 shared iPads was installed in the Preparatory School and a programme of CPD (Continuing Professional Development) for staff commenced. Following the successful initial trial with the shared iPads, a new initiative to provide 1:1 iPads in Year 6 was introduced. By 2018, Years 6, 7 and 8 were all equipped with 1:1 iPads. Some subject areas have developed particular expertise, but this was not the case across all subject areas where the curriculum has remained traditionally taught and the written element viewed as the main means of completing classwork/homework and formal assessments.

This Independent school setting was chosen purposefully as it provided the context for a study that sought to understand what *was* the nature of the pupils' meaning-making within my literacy lessons when they were given the opportunity to engage with mobile technologies. As I was involved in the school's initial decision to move forward with the introduction of mobile technologies, I was aware that I was in a privileged position to explore with the pupils the diverse range of modes now readily available for communicating their meaning. The decision to explore their communicational choices during their literacy lessons grew from a personal interest in wanting to understand more about how Year 7 pupils from different socio-cultural backgrounds, and with differing literacy experiences, would construct and represent their meaning digitally. I purposefully chose Year 7 as I had been involved in the development of new curriculum plans for their literacy lessons (Appendix v) which had focused on providing opportunities for learner engagement with digital technologies. This Year group also had a larger pupil intake as well as a significant pupil leave, therefore providing greater diversity in terms of academic and socio-cultural backgrounds.

3.3.3 Multiple cases – the rationale for choosing the Year 7 pupils

As with the school context, although there was some convenience in choosing to conduct my research with the Year 7 pupils I was teaching, purposive sampling was used to determine the pupils who would be used as the case studies. My dual role as teacher and researcher placed me in the position of an insider researcher and ensured I had an in-depth knowledge of the school, staff and its pupils. Shah (2004, p.556) argued that a 'social insider is better positioned as a

researcher' because of his/her knowledge of the relevant patterns of social interaction required for gaining access and meaning. My familiarity with the school context and its pupils would, I felt, ensure 'considerable credibility and rapport' with my chosen pupils (Mercer, 2007, p.13) and, in addition, offer 'freer access, stronger rapport and a deeper, more readily-available frame of shared reference with which to interpret the data collected'. I viewed my intimate knowledge of the school, its culture, values and practices, as an advantage as they facilitated ease of access and permission to conduct research with the pupils in my school. The Year 7 cohort was purposefully chosen as their Year group now had 1:1 iPads, and the selected changes to their curriculum purposefully identified in order to facilitate more explicit opportunities to use digital technologies. In addition, my insider knowledge of the Year 7 cohort assisted me in purposefully choosing the pupils that I invited to take part in the think aloud discussion. Furthermore, my insider position also assisted regular access to the pupils digital meaning-making during their weekly lessons, as well as providing data-gathering opportunities through an online questionnaire completed in school. Moreover, I was also able to hold think aloud sessions with the pupils at times which were convenient to them and, in addition, to view school records and information relevant to the pupils' background.

In 2017, the Year 7 cohort numbered 45. A third of the cohort were new entrants and were placed in the two parallel 'B' sets. The top set numbered only 13 and children were placed in this set solely on their academic achievement. The cohort was made up of children with a range of abilities and learning needs with diverse ethnic backgrounds. The ratio of girls in this Year group was bordering on 1:3. There are always more boys than girls, which perhaps is indicative of the school's single sex background and an emphasis on boys' sports, in particular rugby and cricket. The majority of the children come from backgrounds where one or more parent has a career and works in a professional capacity. Although there are bursaries and scholarships, for the majority of children their parents are earning sufficient to support the payment of school fees.

With my adoption of an 'insider' researcher approach it was essential to recognise that my study would not be a 'neutral activity' (Cohen et al., 2011, p. 225) as I would be looking through lenses which reflected my own values, biases and world views'. It was important that I valued the 'familiar,' which my position as class teacher provided, but I also needed to acknowledge the inherent criticisms levelled

at role duality, over-familiarity, bias, and data validity. These will be explored further when considering the strengths and weaknesses of my particular case study.

3.4 Ethical considerations

For all researchers there are ethical dilemmas that demand consideration and require careful management but, by positioning my study in a school and engaging 11 and 12-year-old pupils in the research study, a number of significant ethical issues had to be addressed. Prior to seeking consent from the University of Greenwich Ethics Committee, I sought permission from the Principal at the Independent school where I taught to allow me to conduct my research project in the Preparatory School with pupils chosen from the Year 7 cohort. Once this permission had been obtained, I sought permission from the University of Greenwich Ethics Committee (Appendix v). As my study involved collecting data directly from vulnerable groups, effective precautions needed to be in place to protect the interests of the pupils and minimise any risks. A number of protocols were adopted to ensure the pupils were protected at all times (British Educational Research Association, 2018, section 34, p.19). Following an invitation to take part in my research project, I met with the nominated pupils and clarified what their role would be if they agreed to participate in my study. I emphasised that their decision was voluntary and that they could choose to discontinue at any time (British Educational Research Association, 2018, section 26, p. 15) and that they would not be required to give any reasons. I explained that, during selected literacy lessons, I would be using the digital texts they had constructed, and then arranging, what I termed a *think aloud* discussion, with them to discuss their texts. I explained these would happen after the completion of the digital texts and that they would take place in pairs or small groups. The exact timings of the *think aloud* would be negotiated with the pupils (Stutchbury, 2013) to avoid clashes with lunchtime commitments. The pupils were then given the opportunity to ask questions and, if they were interested in participating, they were asked to take the pupil consent form home (Appendix vi) which explained their role in appropriate language, as well as a parental/guardian letter of introduction (Appendix vii) and a parental consent form (Appendix viii). In order to avoid the pupils feeling obliged to volunteer (Anderson & Arsenault, 1998) as I was asking them both in my role as their teacher as well as the researcher, the pupils were asked to return all the forms signed once they had discussed it with their parents/guardians. My letter of introduction to the

parents/guardians included a detailed explanation of my project and outlined my personal interest in digital technology and, in particular, understanding more about how the pupils in our school were communicating meaning in literacy lessons when they had the opportunity to use their iPads. The letters were returned either to the school office or to me personally. All of the eight pupils initially invited returned their signed consent forms. Following the first data collection, which resulted in six sets of data, a further pupil was invited to join the pupil discussion group – Joe was asked to join as I had observed him taking a significant role in his group's filming. As one member of his group was already a participant, it gave me the opportunity to capture both their collective as well as individual discussions about their meaning-making. It is important to reference here that no pupil was refused the opportunity to join their film group in the pupil group discussion. In the case of the film group that already had two participants, the final member of the group was present and involved in the final group discussions of their scary story opening. In order to combat the potential issue of the pupils producing the 'kind of opinions they feel would please the teacher as researcher' during the pupil discussions (Lankshear & Knobel, 2004, p. 112), the role of the participant checker was created to help validate the pupils' responses through a whole group discussion that would allow their response to be interrogated.

An important ethical consideration was highlighted by my decision to purposively choose which pupils to invite, as this created a potential risk of 'harm' from 'omission' (Lankshear & Knobel, 2004). However, as all the pupils in the Year 7 cohort were participating in the literacy learning and completing the film trailer and scary story opening, there was no issue of omission in the sense that they were being excluded from taking part in constructing the digital texts, but as only nine pupils were initially chosen from the two Year 7 classes to discuss their texts with me, there was the potential for the pupils not invited to feel excluded. In order to ensure all the pupils had the opportunity to share their completed films, a whole class evaluation took place, and all the films were shared with the school via the Trilby television link.

A subsequent ethical consideration concerned the construction of the digital films. I had not considered the possibility of pupils not participating in my study being identified in the pupil discussions and appearing in the screen grab analysis data. In the book trailer films, only one group chose to act out the scenes. However,

in the scary story film openings, all the pupils chose to include themselves in the films. In order to ensure there were no data protection issues with using ‘screen grabs’ from the pupils’ films as part of the digital analysis, ethical advice was sought from The University of Greenwich to ensure that the identity of the pupils who appeared in captured screengrabs was protected. This resulted in a formal sanctioned request for an addendum to be added to the original submitted Ethics form. This confirmed that permission had been granted to include screen grabs in the data analysis of my thesis, but the faces of any pupils would be blanked out (Appendix ix).

As detailed in my letter to parents, all digital data which was identified as including images, writing, sound and video, was password protected and stored anonymously on my computer and was kept no longer than necessary. It was also explicitly stated to parents that the data collected would only be shared with the participant checker and the researcher’s supervisors. As the digital film data included images of the pupils, in line with the approval sought to include blurred images in the data analysis chapter, ethical approval was sought and granted to allow the sharing of digital film data with the examiners where the pupil faces had been blurred sufficiently to ensure no pupil was recognisable. It was not possible to share The Others and The Abandoned School, due to the difficulty in managing the synchronisation process. The digital films were shared securely using Mimecast, an option specific to the University of Greenwich which allowed files larger than 45mb to be attached to an email and shared securely.

In the UK, all data are protected by the Data Protection Act 2018, and this relates to paper documents as well as computer files and digital data. However, data are not regarded as personal ‘provided it is not possible to identify individuals from the data that are being held’ (Denscombe, 2017, p. 350) and the process of anonymisation cannot be reversed. The only data held that was not anonymised was the questionnaire. This data was password protected and only available through my personal Google Forms account. No other staff had access to it. The questionnaire was placed in a secure area of the school blog for the pupils to access and, as I was the owner of the questionnaire, the Form would only be available while the pupils were completing it and then, once the pupils had completed the questionnaire, the form was removed from the blog portal.

As part of the data collection involved think aloud discussions with the pupils, there was the possibility that the discussion could potentially reveal a sensitive matter about the learner or their family. I felt the risk was minimal as the filmic data were not of a personal nature and the think aloud sessions were focused on explaining the modes chosen to communicate the meaning. However, in the unlikely event that a child protection issue arose, the pupils were made aware that any 'disclosure' would not be kept confidential but would be shared with the school's DSL (Designated Safeguarding Lead).

3.5 Strengths and weaknesses of the insider researcher case study approach

As insider researchers are 'native to the setting and so have insights from the lived experiences' (Brannick and Coghlan, 2007, p. 40), they could be viewed as being too close to the case and lacking the distance and objectivity required for research validity. The issue of researcher subjectivity and bias was, therefore, a central issue for consideration in this study in view of my participation and subsequent role in the qualitative research, and also the choice of a collective case study approach to provide the data for analysis. Subsequently, validity and credibility assumed a significant function in my research study which fell within the qualitative paradigm and in which the data collected would be represented through my interpretations. By engaging in reflective and reflexive processes, I hoped to minimise any potential ethical implications arising from the familiarity of my position as an insider researcher, and avoid potential bias through projecting my own views onto the pupils by seeking to enhance the trustworthiness of the data (Greene, 2014). Taylor (2011, p.15) commented that 'insiderness coupled with intimate knowledge of and an emotional attachment to one's informants makes objectivity incredibly difficult and leaves very little room for analytic distance.' Through regular discussions with my supervisory team and by involving a colleague as a Participant checker, with whom I shared my findings and invited him to hold a *think aloud* discussion with all the pupils, I was enabled to think critically not only about the process of the data collection, but also about the conclusions I was drawing from the data I had collected. Greene (2014, p.11) argued that by engaging in a process of 'self-critique and reflexivity' the insider researcher can gain 'some distance from the familiar and unlearn the seemingly natural ways of their own behaviour and that of their friends'. Through a process of reflexivity, the insider researcher is able to

‘reframe their understanding of situations they are close to’ (Brannick and Coghlan, 2007, p. 60) and, through their closeness to the situation, generate knowledge of a local situation. Through a process of reflexivity, the insider researcher is able to ‘reframe their understanding of situations they are close to’ (Brannick and Coghlan, 2007, p. 60) and, through their closeness to the situation, generate knowledge of a local situation. In this case, through collecting digital data from a sample of Year 7 pupils in the school in which this study took place, my role as researcher and teacher enabled me to examine the meaning making that took place when these pupils engaged with digital technology in my literacy lessons, reflect on the insights that emerged from my data analysis and consider the implications for contemporary text-making in the classroom.

One of the strengths of choosing a case study approach is that they use multiple sources of data collection (Demetriou, 2013) in order to achieve a more holistic understanding of what is being explored. Denscombe (2017) viewed the collection of data from multiple resources as an opportunity to corroborate findings with an aim to improving the accuracy and authenticity of the findings. As my project design required analysis of digital data as well as an understanding of the pupils’ digital experiences and meaning-making obtained through *think aloud* discussions, different approaches to collecting the data were needed. For example, when I analysed the digital texts, I needed a software programme that would allow me to identify and code multiple modes and visually view the modal choices. The best way to understand the pupils’ modal choices was to explore their meaning-making through recorded *think aloud* sessions as they referred to their films and explained specific filmic choices. In addition, it was essential to be able to understand more about their personal choices and how they had chosen to represent their meaning. This required a subjective interpretivist approach which allowed for flexible individualised questioning and nuanced responses. By choosing a collective case study, I was able to focus both on the uniqueness of each individual case and, by purposefully choosing the cases to represent the range of pupils across the cohort, I was able to ensure both ‘balance and variety’ (Stake, 1995, p.7).

With a focus on a specific group of people within a certain setting, the case study approach has been criticised as its findings are considered difficult to replicate or validate. However, as Stake observed (1995, p.8) a case study is chosen to enhance ‘particularisation’ and not for purposes of ‘generalisation’. The emphasis

is on getting to understand the complexity of a particular case really well. My aim was to seek to understand the complexity of the nature of the chosen Year 7 pupils' meaning-making within the context of their literacy learning. Through an enquiry that was based in a real-life educational context, I sought to learn the 'particulars' about the nature of children's meaning-making when they engaged with mobile digital devices. My choice of a collective case study enabled me to attempt to understand the nature of the meaning-making from the perspective of a number of different pupils. Interpretation was central to my understanding of the events taking place and I took on the role of 'an interpreter in the field to observe the workings of the case' (Stake, 1995, p. 8). I used a multimodal lens to interpret the data collected and reflected on the nature of each pupils' meaning-making by offering 'thick descriptions' (Geertz, 2003, p. 140) of their digital communication.

My role was, therefore, to capture the complexity of each pupils' unique case in terms of how they chose to represent their meaning as part of their literacy lessons. Through my interpretation of the data, I have given the reader a particular lens through which they can view the pupils' multimodal meaning-making and gain insight into the choices they made in communicating their meaning digitally. Through sharing the *think aloud* discussions, the reader is able to read the pupils' own interpretation of their meaning making. Three methods of data collection were selected to collect the data in order to capture the complexity of each case and explore the meaning-making of these Year 7 pupils:

I. pupil online questionnaire
II. pupil *think aloud discussions*
III. digital data analysis of the pupil's book trailer films and scary story openers

Through using multiple data collection methods to triangulate the data collected, I was able to obtain a better knowledge and a fuller picture and enable 'a more valid, reliable and diverse construction of realities to evolve' (Golafshani, 2003, p.604). Denscombe (2017) viewed the collection of data from multiple resources as an opportunity to corroborate findings with an aim to improving the accuracy and authenticity of the findings. He observed, though, that for the social researcher, triangulation cannot be used to pinpoint a precise truth. It can, however, be used to help 'provide a fuller understanding and produce alternative kinds of information which move towards a complete picture' (Denscombe, 2017, p. 171). The rationale,

therefore, for using triangulation in social research is to obtain a better knowledge and a fuller picture and to enable a more valid, reliable and diverse construction of realities to evolve (Golafshani, 2003, p.604).

3.6 Data collection strategies

In this study, data were collected through different methods in order help understand the nature of the pupils' meaning-making choices and the how they represented their meaning through the construction of moving image texts. Burn and Parker (2003, p. 27) acknowledged that the data collected to inform analysis of the moving image 'can be varied'. In their analysis of a moving image text made by three GCSE students, they commented that in their methodological approach they had relied on observation of the filming and editing process and on the final texts in their data collection. They also suggested that data could be collected from other sources which included interviews and screengrabs taken from the editing software.

3.6.1 Method 1 - Pupils' digital questionnaire

Initially, I collected data through an electronic questionnaire in order to understand the pupils' digital experiences outside of school. I wanted to know how they were using digital technologies at home and which specific technologies were available for them to use. I also wanted to find out how they were using their iPad device and which apps they were using. I hoped to gather data about their favourite apps and the time they spent on their iPad at home. I was also interested in how they viewed using their iPad in school and, in particular, how it might support them in literacy lessons. The background data gathered through the questionnaire provided me with a valuable insight into the case study pupils' digital experiences at home, thereby providing important data for creating the pupil profiles that identified specific digital interests.

I chose a group-administered questionnaire as it is noted as 'a useful instrument for collecting data from a sample of respondents who can naturally be brought together for the purpose' (Wilkinson & Birmingham, 2003, p.10). As all the pupils were pupils at the same school it was easy to facilitate an opportunity when they could all complete the questionnaire together. As each questionnaire (Appendix x) was completed using a Google Forms 'self-completion' questionnaire (Denscombe, 2017, p. 184), the results could be represented statistically for the whole group or individually. The individual data result for each learner provided me with a platform to view the pupils' digital experience prior to their engagement with

the technology in the literacy lessons. It also served to identify any particular digital competence as well as providing information about their out-of-schooled digital practices. The questions asked were specifically crafted for the Year 7 pupils and sought to explore their own personal digital experience using a range of closed questions, multiple choice questions, which provided a number of pre-defined responses, and open-ended questions that allowed me to record answers that were not pre-determined. I also included some questions that indicated a scaled answer as I wanted to know how many hours the pupils might spend on their iPad during the school week and at weekends. I included routing questions (Wilkinson & Birmingham, 2003) to guide the pupils to the appropriate area of the questionnaire. Wording was chosen that was suited to the age of the pupils and the questions were kept as short and straightforward as possible (Denscombe, 2017). In the questionnaire design, check boxes were used as well as radio buttons to ensure the pupils could make multiple choices from a list and, when asking a question that required the pupils to choose an appropriate answer from a list, I took care to provide predetermined answers that would ensure 'all or most responses' were covered (Wilkinson & Birmingham, 2003, p.15). The questions chosen were modelled from the Technology and Play project (Marsh et al., 2015) which focused on collecting information about pre-school children's access to and use of tablets in the home. It sought to identify the most popular tablet apps and develop an understanding of the extent to which these promoted play and creativity.

The questionnaire was piloted anonymously in June 2017 with the 2016-2017 cohort of 42 Year 6 pupils to ascertain any issues with understanding the questions or with the data produced. I was also able to monitor the length of time taken by the Year 6 pupils to complete the questionnaire and identify any mistakes or ambiguities. As a questionnaire should take no longer than 20 minutes to complete (Wilkinson & Birmingham, 2003), I was able to note the time taken by the majority of the pupils and adjust the length of the questionnaire. Following a discussion with the supervisory team and the participant checker, revisions were made and the decision made to have the questionnaire named and use it solely with the case study pupils. This decision reflected the reasoning that I was not intending to use the data extracted to suggest possible wider implications, but only to inform my understanding of the selected pupils' out-of-school digital experiences. The final version of the questionnaire (Appendix x) was placed on the Pupil Surveys'

site initially in October 2017 and the eight participating Year 7 pupils completed the survey. In the following January, due to a loss of two pupil participants, a further two questionnaires were completed. When all the questionnaires had been completed, the data were extrapolated to provide key information about the pupils' out-of-school digital experiences and how they were choosing to use their iPads.

3.6.2 Strengths and weaknesses of using a questionnaire

Denscombe (2017) observed that web-based questionnaires are well-suited to the needs of small-scale social research. Questionnaires can be 'very detailed … they can also be very simple and focus on one important area' (Wilkinson & Birmingham, 2003, p.8). In this case a Google Form questionnaire allowed me to collect important data about the pupils' digital experiences efficiently. The school in this study uses Google forms regularly with all the year groups in order to collect the Pupil Voice which is an integral part of our subject review cycle. The choice of Google forms for the survey was, therefore, an appropriate instrument for data collection because it ensured that all the pupils had previous experience of this data collection tool and would, therefore, not feel uncomfortable answering questions in a familiar format.

However, ensuring the questionnaire was completed fully and questions were answered accurately was a potential issue, especially if the questions posed were 'misleading or ambiguous' (Wilkinson & Birmingham, 2003, p. 8). In addition, because of the age of the pupils taking part in the questionnaire, it was important that the pupils could understand the questions. In order to avoid issues with learner comprehension, I planned the questionnaire based on a similar survey carried out by the TAP project (Marsh et al., 2015). The TAP questionnaire had been designed collaboratively by a research team and piloted before implementation, so I felt their question design would provide a solid foundation for developing my own personalised questionnaire. As well as collecting data about UK pre-school children's use of tablet apps in their homes, it also collected data relating to socio-economic status, age, gender and ethnicity to consider the impact of this on access to tablet technology and use. As I too wanted to discover more about the Year 7 pupils use of their tablets at home and understand more about how they were being used outside the classroom environment, I modelled my questionnaire on this study and adapted questions that would help to inform my own study. As this was a part of a social research study, I was also interested in the pupils' gender and ethnicity

in seeking to understand the potential impact of the pupils' engagement with iPads in their literacy lessons. However, as all the pupils were attending a fee-paying school, social economic factors were not included.

Questionnaires are known to have a number of benefits over other forms of data collection as they 'can be quickly analysed once completed' (Wilkinson & Birmingham, 2003, p.8) and the researcher retains control 'directing how the topic is approached and guiding the respondents to discuss the issues selected' (Wilkinson & Birmingham, 2003, p.39). However, questionnaires lack the personal contact and flexibility of semi/unstructured interviews which allow the researcher to probe more deeply to extract the rich descriptions.

3.6.3 Method 2: think aloud pupil discussions

Prior to meeting with the Year 7 pupils to discuss their meaning-making, the pupils completed their digital texts as part of their literacy lessons. Initially, the think aloud sessions took the form of an interview as they were 'shaped and organised by asking and answering questions' (Mishler, 1986). An interview involves at least two people (interviewer and the interviewee) and can involve 'a wide range of practices' (Seidman, 1998). All the discussion sessions were exploratory in nature and carried out face-to-face. In addition, most the sessions were co-ordinated, where possible, to include more than one pupil sharing their digital text. The discussion with the participant checker involved all the participants and any other pupils keen to present with their filming group.

The think aloud sessions took place at times agreed with the pupils, either in my Office, in the library or in the Computing room (participant checker session) and the discussions were recorded on an audio app. and transcribed (Appendix iii). Although video recording would have highlighted the pupils' physical responses, in these discussions I was solely interested in understanding their modal choices, so the focus was on their descriptions of what they did and why. Each session lasted between 40 – 50 minutes. Throughout the interviewing process, the pupils had an opportunity to share the details of their meaning through a series of three think aloud sessions. This is acknowledged to be an optimum number in capturing the context of the interviewee (Seidman, 1998) by providing the opportunity to capture the pupils' digital experience as they explained how they had constructed their texts, as well as an opportunity to reflect on their meaning. Simpson and Walsh (2017, p. 73) commented that the researchers in their study found think aloud to be a

particularly robust source of information and provided ‘additional insight into the complexity of the students’ learning.’ They also remarked (p.81) that the student think aloud provided the verification or new interpretations of their learning’.

In the initial collection of the think aloud data, I was able to meet with only six of the case study pupils in the course of three sessions as one pupil suddenly left the school and another pupil was absent from school, due to illness, at the time of the digital text-making. For the second collection of think aloud data, following the scary story film opening, all nine case study pupils (7 original case study pupils and the two newly co-opted pupils) were involved in the think aloud discussions. Initially, I used a series of pre-determined questions (Appendix xi) and adopted a semi-structured approach. Following discussions with the participant checker and the supervisory team, it was decided that this approach was perhaps too teacher-led and needed to be more pupil-led. With the discussions about the scary story openings, I encouraged the pupils to talk me through their films at the beginning of the session with minimal interruption. I established certain questions from the pre-determined list that would be used to prompt the pupils and support them in communicating their understanding if they were struggling with the metalanguage needed to express how they constructed their meaning in the kineikonic mode (Appendix xi – highlighted questions). I also invited the participant checker to view the scary story openings with all the case study pupils and provide an opportunity for them to share their films both with him and with the other pupils. This session was unstructured and there were no scripted questions. The participant checker’s brief was to prompt the pupils to explain how they had chosen to communicate a scary story opening by pausing the films and explore in detail the nature of their meaning-making. This proved to be a source of rich data as the pupils presented their films to the other pupils in the group. This resulted in a collective evaluation of each film’s effectiveness in terms of how well it had communicated the meaning. The data collected was not intended to provide ‘proof’ but to provide possible indications of how these particular Year 7 pupils were representing their meaning using the kineikonic mode. Following the completion of the think aloud data, I used a colour-coded approach to categorise the pupils’ responses in terms of the specified modal choices (Appendix iv) as outlined in the following section on the data analysis.

3.6.4 Strengths and weaknesses of the think aloud discussions

As I was interested in understanding the pupils' meaning-making using multiple modes, it was essential to choose research methods that would enable me to gain an in-depth insight into the pupils' modal choices. Although I could analyse their texts for evidence of multiple modes, it was the pupils' construction and their choices that I wanted to understand. In seeking to represent their meaning, I acknowledged that, by asking questions, I would become part of the 'interviewing picture' (Hofisi, 2014) and, as I shared the pupils' understanding of their meaning-making, it was important to contest issues of validity and criticisms of insider bias. A common criticism of interviewing is that it is often subjective or biased as it is reliant on the researcher's interpretation (Cohen et al., 2000; Hammersley, 2008). By being reflective about my own practice through discussions with the participant checker and my supervisory team, and through adopting multiple research methods to triangulate the data, I sought to combat criticisms of familiarity and potential subjectivity in my reconstruction of the data. This process also helped to contribute new and additional perspectives on the nature of the pupils meaning-making.

In-depth interviews are noted for providing rich and detailed data and new insights (Smith, 1995). Their greater flexibility ensures that a more in-depth exploration can be accomplished. By adopting a flexible questioning structure for the discussions, I was able to give the pupils some control over the discussion process, which would enable them to take a leading role in the discussion, voice their own thoughts and participate in a more 'interactive and conversational approach' (Smith, 1995, p5). In doing so there was a potential risk that the discussion could be steered away from the intended focus on the meaning-making process. However, the opportunity to gather more of 'an insight into the meaning and significance of what is happening' was acknowledged by Wilkinson and Birmingham (2003) to be one of the strengths of the interview process. The think aloud discussions, therefore, provided an opportunity for the pupils to share their construction process with me and enabled me to gather data that would help me to understand how they were representing their meaning. In order to capture accurately what was discussed, the interviews were recorded to ensure the transcripts reflected truthfully the content of the session

As an insider researcher, I was in a position of familiarity with pupils in this study, who were all known to me. My role as a teacher in the school enabled me to blend (Hockey, 1993) in with the pupils in the think aloud discussions, ensuring a relaxed and informal atmosphere. However, the pupils' familiarity with my role as an English teacher and Second Deputy could possibly have influenced what they chose to tell me during the think aloud discussions and it was, therefore, possible that the data collected could potentially have been different if I had been an 'outsider' (Mercer, 2007). With the group think aloud discussion with the participant checker, I chose to adopt the role of an observer, which permitted me to assume a more neutral role but still allowed me a front row seat in the auditorium so that I could view the discussions taking place, reflect on the pupils' reactions to the films and their responses to each other. Goulding (1998) commented that a group interview can provide an environment for participants to engage with each other in the discussion of issues that, through the course of the discussion, assume significance. However, as Wimmer and Dominik (1997) observed, group interviews can provide a forum which is open to a dominant member of the group negatively influencing the outcome. In order to avoid this potential issue, each member of the group presented their digital text and the participant checker led the discussion with participation of the group members invited at certain points only.

The purpose of the think aloud discussion was primarily to provide an opportunity for me to collect data that would reflect the pupils' individual meaning-making stories and would inform my understanding of the nature of their meaning-making. In addition, these sessions also enabled me to identify the pupils' modal choices which I was then able to capture in the electronic modal analysis. Wells (2000, p.57) observed that 'an individual is able to achieve more with assistance than he or she can manage alone.' By offering the pupils in my study the opportunity to think aloud about their filmic choices and, through engaging in discussions with the other pupils, their teacher and the participant checker, I was able to become familiar with the metalanguage they were using to express how they had constructed their texts. However, during the think aloud I became aware that there were times when the pupils lacked the multimodal metalanguage to express their meaning. The development of 'an accessible, pedagogically context-friendly, multimodal metalanguage' (Cloonan et al., 2010, p.273) was highlighted as 'an urgent research agenda' in a case study project involving teachers using a range

of multimodal texts in their literacy lessons and attending to the different modes of meaning. The need for a more informed metalanguage could potentially have impacted on the data collected in the sessions as it is possible that further understandings could have been elicited if the pupils had had a more in-depth grasp of metalanguage required to express their meaning-making across a range of modes.

3.6.5 Method 3: Digital text analysis

The digital film data collected during the literacy lessons was explored using ELAN transcription software (Max Planck Institute for Psycholinguistics, 2002) which enabled the multiple modes present in the kineikonic mode - the mode of the moving image (Burn & Parker, 2003) - to be identified. Hafner (2014) described the software as providing an interface that makes it easy to associate the visual information in the video with the transcribed information (Appendix xiii). Hafner (2014) used the ELAN software to explore the production of multimodal ensembles that drew on a range of other semiotic modes through the creation and sharing of a multimodal ensemble using digital video. As with my study, the pupils in Hafner's (2014, p.664) study designed their video texts by making choices about the combination of modes, such as 'text on the screen, oral narration, image, sound and gesture'. Similarly, in order to provide rich data, their data were collected from multiple perspectives, including a questionnaire with open and closed questions and semi-structured focus group interviews. Initially, 20 videos were analysed in Hafner's study but only three were selected for detailed analysis. These cases were chosen because they demonstrated a variety of strategies. In my study, each individual case study was specifically chosen at the commencement of the study, as previously explained. However, like Hafner, I too devised a system of multimodal transcription which chose the 'shot' as the basic unit of analysis. Shots are 'easy to identify reliably' (Hafner, 2014, p.666) and, when analysing a continuously filmed stretch of video, the shot can be sub-divided into visual frames. Burn and Parker (2003) also used a similar approach when analysing video data and referenced use of 'screengrabs' to represent shots (p. 27) – a term which I chose to use in my own analysis as I felt it expressed the fact that individual frames were being removed from the 'whole' text for further scrutiny. Through choosing to focus primarily on the shot and using 'screengrabs' (Burn & Parker, 2003), I was able to notice how significant modal choices identified by the pupils were being orchestrated in the

construction of their meaning. In order to make connections between the multiple modes being used, the process of transcription progressed through a frame-by-frame examination using the pupils' colour-coded think aloud discussion data (Appendix iv) to prompt my analysis of individual frames that were recognised as having a significant modal use. Connections between multiple modes were mapped onto the ELAN programme using Burn's (2013) extended analytical hierarchical model of modal resources in order to identify the layers of meaning within each text (Appendix i).

In this model, Burn (2013, p.5) chose to use a musical metaphor to explain the relationship between the orchestrating 'medium-specific meta-modes' – filming and editing –and the contributory modes. Filming is viewed as producing the spatial framing, angle proximity, camera movement and provisional duration, and is regarded as responsible for the orchestration of the dramatic modes (action, speech, set and costume), whilst editing is viewed as producing the temporal framing and the orchestration of other contributory modes, especially sound, music and graphics (Burn, 2013). As a 'multimodal ensemble' (Burn & Parker, 2003), the kineikonic mode offered the pupils a range of modal options. Due to the richness of the data that could be generated from just a small section of multimodal analysis (Burn & Parker, 2003), it was necessary to limit the number of modes chosen for analysis. With reference to Burn's (2013) extended analytical hierarchical model of modal resources, I identified specific modal areas for my focus. I included embodied, auditory and visual contributory modes:

I. *Embodied modes - dramatic action, speech, gesture and facial expression*
II. *Auditory modes – music*
III. *Visual modes – lighting, set design, imagery and colour*

3.6.6 Strengths and weaknesses of the digital analysis approach

Multimodal video analysis provides a tool for researchers to examine in detail video footage and identify specific modal activity. In recent years a number of tools have become available for annotation of digital-video data (Rohlfing et al., 2006) but choosing the tool that will best serve the data collection is more complex. Rohlfing et al. (2006) sought to highlight the strengths and weaknesses of a number of tools in their discussion of the multimodal annotation tools. For the purposes of my

research, it was important to choose a software programme that offered both audio and visual data and where the interface could be customised to include my own descriptive needs. The tier arrangement offered by the ELAN programme enabled me to add or change the tiers as my coding system developed. It also allowed me to alter the speed of the playback, which was very useful when looking in detail at a particular narrative sequence. The video footage created by my Year 7 pupils in their literacy lessons formed the primary data for analysis and the multimodal transcription produced by the ELAN programme served as the analytic unit for my exploration of the pupils' meaning-making. Similarly, in Davidsen and Vanderlinde's (2014, p. 456) video-based multimodal analysis, video footage formed the primary data analysed and the multimodal transcription was cited as serving as 'an analystic unit for the researcher's and teacher's mutual exploration of the children's collaboration'. Having worked with TRANSANA (The Board of Regents of the University of Wisconsin System, Madison, WI, USA {Woods & Fassnacht, 2013}), a software tool that is used to transcribe and code audio-visual footage, Davidsen's and Vanderlinde's project chose to use ELAN, which was viewed as offering a 'more detailed transcription platform for studying interaction' as it enabled the researchers 'to study the interplay among the different semiotic resources in action' (Davidsen & Vanderlinde, 2014, p. 455). The frame-by-frame transcription of video footage was also noted as allowing the researcher to track particular semiotic resources. In my research, the ELAN programme was similarly preferred because it allowed me to choose and track specific modal resources longitudinally, which I could then compare by reading across the tiers (Appendix xii). Rohlfing et al. (2006) concluded their report on multimodal annotation tools by commenting that there is no single best tool but that it is for the researcher to choose which tool is most appropriate by seeking to understand its design purpose.

3.7. Data Collection

3.7.1 Timing

My research was conducted throughout the 2017 – 2018 academic year. A copy of the research design is available in the appendix (Appendix xiii). Having confirmed my case study participants in September/October 2017, I commenced collecting the Google Forms survey data. In January 2018, I conducted the first data collection over a period of two weeks as the participants completed the construction of their Book Trailer films. Six book trailer films were successfully completed. I then met

with the pupils, either individually or in a small group, to record their think aloud. These were all completed by the February half-term holiday and the data collected transcribed. The second data collection was conducted in April 2018 and five scary story film openings were completed within a two-week window. The think aloud discussions were again recorded individually or in small groups during the following two weeks. An extra whole group recorded session with all the case study pupils took place with the participant checker. Each of the Year 7 pupils were given the opportunity to present their films to the group and explain their filmic choices.

3.7.2 Literacy curriculum focus choices: A rationale

Following revisions to the Year 7 curriculum (Appendix xiv) over the last two years, the schemes of work now provided opportunities for the pupils to engage with mobile technology and communicate through the creation of digital texts. I chose two topics for my data analysis based on the opportunities they provided for the collection of digital data, learner creativity and independence. The practical nature of the Island Project, and the focus on specific written tasks, provided fewer occasions for engaging with digital technologies. The novel Stormbreaker by Anthony Horowitz, although providing opportunities for engagement with digital technologies through the iTunes U course, was fundamentally text-orientated and resonated for me with the criticism of 'new wine in old bottles' rather than the 'new wine in new bottles' – 'fitting new technologies into classroom business as usual' (Lankshear & Bigum, 1999, p.455). The Shakespeare topic was also discarded as it too had its roots in an essentially written language focus and opportunities for multimodal textual creation were more limited by the nature of the curriculum objectives. The Dragon's Den topic, although a project which provided opportunities for specific digital text-making, was not primarily focused on digital text-making. The following two curriculum areas were chosen:

1. Term 3 – Film Unit

This topic (Appendix iv) introduced the pupils to film terminology - camera shots and angles, sound (diegetic and non-diegetic), lighting and setting. The primary focus was on understanding how the film-makers communicated their message, with a secondary focus was on developing the skills which would enable the pupils to critically analyse a film clip in terms of the film maker's intended meaning, with explicit reference to particular shots and angles, use of sound effects, lighting and

setting. Working in small groups, the pupils were given the opportunity to create a book trailer using the iMovie film trailer with a focus on promoting a favourite book rather than a film. The process replicated the purpose of a film trailer text, but its key idea was to tempt the viewers to read the book rather than to watch the film. The importance of communicating effectively the book's genre and hooking the reader with chosen scenes to excite and entice them to read the book was a vital component. All the resources and lesson material for this unit were accessed by the pupils using an iTunes U course. This enabled me to provide film clips which could be viewed as many times as needed. The self-paced learning also allowed the pupils to work at their own pace. Through the preliminary literacy lessons, the pupils watched, analysed and applied the terminology to a number of different film clips whilst exploring their effect on an audience. In order to assess their understanding, the pupils were given an assessment task in which they had to apply their knowledge. The assessment task required them to watch the trailer from 'I Am Legend' and comment on the film techniques used to communicate meaning to the audience and remark on their effect. The assessment task was completed during the third week of a five-week scheme of work and then the pupils were given the final two weeks of Term 3 (6 lessons) to use their knowledge of moving image techniques to plan, produce and evaluate a book trailer that would communicate effectively with an audience.

As this was the first designated use of the iMovie trailer in this context, the participant checker was invited to the initial lesson to introduce the task to the class and explain how to navigate the iMovie trailer programme and add in video clips/ still images, text and manage the transitions. Each trailer choice has a specific format and the timing of each frame could not be altered. The music accompanying each trailer was also a fixed feature and, along with the design, its purpose was to assist in the communication of a particular movie genre. The pupils had to choose the genre and style that was best suited to their particular book choice. Clips from You Tube could be downloaded but, in order to do this, they needed to liaise with the participant checker as the pupils had no access to You Tube. The pupils were then shown a trailer created by myself and the participant checker, using material from an animated film called The Piano (Gibbons, 2007). They were asked to consider the trailer choice, the images chosen and the text added, and comment on what they considered was the intended meaning. Following the organisation of

the groups, Sonny and Sam worked in a group of three, as did Josh. Imogen and Jack worked together in a group of four, while Rose and Ivo each worked in different groups of four.

The second lesson focused on book choices and choice of trailer planner. Sonny and Sam chose the story of Captain Underpants by Dave Pilkey. The boys had read the books and seen the recent film. In the story, the two main characters, George and Harold, had created the greatest superhero in the history of their school. In the course of the first book, he is brought to life. The adventures of Captain Underpants are action-packed and full of humour. Sonny commented:
'*This film is a family friendly film so … it's not like a children's film it varies between families, teenagers and children … the reason I chose this film so it's teaching you not to judge a book by its cover because they create a book and it actually comes to life like people think it's stupid and like a really boring comic but it's really fun because what they've written in the comic about what Captain Underpants actually does.'*

Josh's group chose The Hobbit by J.R.F Tolkien; a classic story that the group all knew from the recent films but had not all read. The action-packed story with its fantasy characters and evil monsters provided plenty of opportunities to hook the reader. Josh remarked, *'it was a fun thing to do and obviously there's a film which makes pictures a lot easier to get.'* Rose's group chose the Mr Men stories by Roger Hargreaves; a series of very short stories with colourful characters. Rose observed that the group were '*wanting something captivating that younger and older children would want to look at'*. Ivo's group chose The Maze Runner by James Dashner; a story that is full of action and uncertainty with characters who find themselves at the centre of a bizarre and terrible maze. Ivo commented,
Ali … came up with the idea of Maze Runner. Harvey… thought of Dunkirk and Karen… and I weren't sure so we thought might as well go with it as we could just take off our ties' (Ivo is referring to the fact that group had chosen to act out the scenes and not use the film clips).

Imogen and Jack's group chose Harry Potter and the Philosopher's Stone by J.K. Rowling. Jack observed that they had all read the book and seen the film. Imogen observed that *'everyone has seen the movie but not everyone has read the book. A trailer would make them want to read the book.'*

Groups were then asked to download a copy of their chosen trailer planner as it identified the number of frames available and the timings for each frame, and develop their ideas. In addition, groups were asked to identify the types of shots they would use and/or video clips and consider the text that would connect their images together.

Initially, I had planned to collect field notes in the classroom but this became problematic due to my role as teacher and the fact that the mobile nature of the technology allowed the pupils access to quieter spaces outside the classroom where they could collaborate more effectively. With groups in various locations around the school, my observations of the groups at work was inconsistent. I acknowledge that classroom observations would have offered me further insights into my pupils' composing processes. This data would have complimented the pupil *think aloud* discussion data and provided evidence of classroom conversation concerning filmic choices and decisions relating to modal choices. I realised I would need to find alternative ways of triangulating the data in the next data collection. When collecting the data for the Scary Stories, I set up a recorded group discussion with the participant checker to provide an alternative means of triangulating the data and this provided a rich source of data. It also drew my attention to the fact that the pupils were responding naturally to each other's work and their comments were providing a further insight into their understanding of the meaning being communicated.

By lesson three of the six lessons allocated to the book trailers, all the groups had decided on their book choices and trailer style and were working on their templates. During lessons four and five, the pupils constructed their digital texts. As these were completed, they were uploaded onto the Trilby Television and relayed to the whole school via the television outside the library.

2. Term 5 – The Short Story

This topic commenced with a reminder of the film techniques – camera shots, angles, sound and lighting - previously studied and the film-makers' focus on communicating effectively with the audience. By using the opening of the film 'The Others', the pupils were introduced to the significance of tension in a scary film and how this can be achieved. The focus was on how the film director had used the different film techniques to create the atmosphere and tension fitting for a scary film. The explicit use of disturbing images and flickering candlelight to create

shadows and dark places were discussed. In addition, the eerie music and the ear-splitting scream as the film moved from the opening credits to reveal the setting and main character, were considered. Following the organisation of the pupil groups, the pupils were then given their brief to create a one - two-minute scary story film opening that reflected their knowledge of camera shots and angles, sound and lighting to help build tension, but also reflected their understanding of setting, character and plot. Three one-hour lessons were identified in the planning to provide time to plan, film and edit. The pupils were given the opportunity to choose their setting, which could be in the school building or inside the grounds. Recorded think aloud discussions were again used to identify the pupils' understanding of film techniques and their effect. A further recorded pupil discussion was also held with the participant checker and enabled the pupils to present their scary opening, reflect on the effect achieved, explain their choices and receive feedback from their peers. Having sought to explain and justify the methodological design of my research study, the final section in this chapter introduces each of the case study pupils in order to foreground my analysis. The data for these pen portraits was collated from the completed pupil questionnaires, school assessment data and teacher knowledge.

3.7.3 Case study participants

Initial cohort of 8 participants

Ivo: Ivo is the youngest of four siblings. The sibling nearest in age was taking 'A' levels at the time of this survey. Ivo has shown he is academically able and, following the end-of-year examinations in June 2017, he was placed in the class of more-able pupils. His MidGis score of 121 would also suggest a pupil who is working at the level expected of Grammar school entrants. Father is an architect and mother works as an educator at a local Country Park. At the Year 5 to Year 6 iPad information evening Ivo's mother was physically distressed about the increased time during the school day that would be now spent on electronic devices. She felt they were taking over quality time at home. At home, Ivo has access to a number of electronic devices including a Nintendo Wii. Although his school iPad is his only iPad, it is used for both schoolwork and for a number of different leisure activities embracing the creative (drawing and colouring/ taking photographs/writing) as well as for entertainment. Interestingly, Ivo has been using his iPad to learn sign language. Ivo was chosen as a Digital Genius in his class.

Digital geniuses are chosen because of their aptitude and interest in digital devices. Ivo took part the recent Roffa Bear in Space event which involved representing the School at Solution's Inc. Annual Education Summit at Sussex University to celebrate school initiatives using Apple devices. Out-of-school, Ivo enjoys playing with Lego, cycling, DIY, shed building and crafts.

Rose: Rose is the youngest of two siblings. Her sister at the time of this research was taking 'A' levels. Rose had recently returned from a spell of six years in India. Her parents are from India and she was also born in India. She speaks a second language at home. Her father is a doctor and her mother stays at home. Rose has shown she is academically able and, following the end-of-year examinations in June 2017, she was placed in the class of more-able pupils. Her MidGis score of 134 would also suggest a pupil who is working well above the level expected of Grammar school entrants. In her KS2 writing assessment, Rose was awarded GDS status as her written work was deemed to be above what is expected of an 11-year-old pupil. Rose has a limited number of electronic devices at home and spends less than an hour a week on her device at home. Out-of-school, Rose enjoys creative leisure pursuits including reading and writing poems. Her favourite application is iBooks as she commented that she can read whenever she likes and download any books. She prefers reading paper books though. She also enjoys 'pages' and 'iMovie' apps as she likes to write poems and stories, and make videos. She also enjoys playing tennis and spending time with her sister and cousins.

Jack: Jack has no siblings and he lives with his mother who is a lecturer at Greenwich University. He has shown he is academically able and, following the end-of-year examinations in June 2017, he was placed in the class of more-able pupils. His MidGis score of 132 would also suggest a pupil who is working well above the level expected of Grammar school entrants. Although his KS2 English results reflected a child working above the level expected in the English reading and SPaG test, his written English work has lacked development and the content is often minimal. It is interesting to note he stated that *'the iPad will help you in English because some people are slow writers and an iPad can help you do more and check your spelling at the same time'*. Out-of-school, Jack enjoys swimming, scouts and cricket. He also plays the harp. In his questionnaire, he commented that he spends only an hour on his devices at the weekend. His choice of activities reflect creativity and he enjoys making videos and taking photographs. An

application he uses at home is called Bloxels Builder. It is his favourite application as he remarked that it allowed him to create his own games and share them.

Imogen: Imogen has one sibling, an older brother. Both her parents manage a business buying and selling houses. She has shown she is academically able and, following the end-of-year examinations in June 2017, she was placed in the class of more-able pupils. Her MidGis score of 122 would also suggest a pupil who is working at Grammar school standard. Imogen took the Medway test for Grammar School entrance which she passed but, as she was not offered the school of her choice, her parents chose for her to continue her education at the Independent school in this research. Her KS2 test results of 118 (Reading) and 114 (SPaG) also reflect she is working above the level expected of a child of 11 years. Out-of-school she really enjoys playing hockey, travelling and taking photos. Her iPad is used for relaxation activities (listening to music and watching videos) and not to play Games. Her favourite application is Netflix as she can download a range of shows and movies. Imogen stated that the iPad will make English more fun as there are so many good apps to help you make amazing presentations. Imogen was chosen as a Digital Genius in her class and took part in the recent Roffa Bear in Space event.

Josh: Josh has a younger sibling. His mother is a teacher in the Senior School and his father is a journalist. He joined the school this year (2017) and was placed in one of the two parallel second set classes. His MidYis score of 126 would suggest a pupil who is working at Grammar school standard. However, entrance test results did not reflect this academic ability. Josh has a diagnosis of autism and also has difficulties with handwriting. His recent Educational Psychologist report identified that he finds socialising difficult and can be quite rigid in his views. The report also stated that he tends not to join in games but prefers to read. He enjoys facts and technology and, at home, he prefers to play on computers and has a special interest in IT. He stated that he spends 4- 5 hours during the school week and at weekends on his devices. This has also been reflected in the classroom where he has shown a keen interest in using the iPad and engaged with the technology. He stated that with the iPad '*I can get more writing down witch helps me finish my work within the tie allocated also I can access the web witch means I can check things i don't know*.' Out-of-school, he enjoys using his iPad mostly for relaxation (watching videos, reading and listening to stories and music) and entertainment (watching videos and playing games) but also for writing. His favourite applications are YouTube and

Koko Books because, he commented, '*i can watch things and right storys and so I can read'*.

Ben (absent during collection of film trailer digital data): Ben is the youngest of four siblings. The sibling nearest in age had just started at the Senior school. His father is an author and a chocolate taster. Both parents work in their own publishing business. Ben has struggled academically since joining the school in Year 4 and, following the end-of-year examinations in June 2017, he was placed in one of the two parallel second set classes as his examination marks across a number of curriculum subjects reflected his difficulty accessing the curriculum. His KS2 English results reflected a child working at the expected level in English reading, although his SPaG and writing were below the expected level. Although punctuation and grammar were often used incorrectly or absent in his written work, the content reflected a creativity and flair. At home, Ben has access to a number of electronic devices including a X box and Nintendo Wii and he recorded spending more than 10 hours a week on his devices and between seven and eight hours at the weekend. Although his school iPad is his only iPad, it is used for both schoolwork and for a number of different leisure activities embracing the creative (drawing and colouring/ taking photographs/writing) as well as for entertainment. He also uses the 'low noise' to help him sleep. The applications he uses reflect the range of activities he uses it for – You Tube, iMovie, Crossyroad, House Party, Facetime and camera. He identified You Tube, iMovie, House Party and Facetime as applications he liked best *'because they let me connect with the outside world and friends and is a creative tool to make cool stuff*.' He observed that the iPad could help him with his English work as it would *'make things faster, and do things you cant do in a book, like adding photos and vidios also I tunes u course helps with feedback and steps to make a project and recourses (resources)'*

Sonny: Sonny has no siblings at the time of the data collection. His father is a computer programmer and his mother is a social worker. Although he was born in the United Kingdom, his family are from Nigeria and his parents speak their own language at home. He has struggled academically, although he is a keen sportsman and is involved in a number of after-school clubs. Following the end-of-year examinations in June 2017, he was placed in one of the two parallel second set classes. His KS2 English reading and SPaG tests identified Sonny as a child working at the expected level, but his written English work highlighted that he was

working *towards* the expected standard in his writing. Having taught Sonny in Year 6, writing was always more difficult for him. His work often lacked development and the content minimal. His Year 7 MidGis score of 105 would again suggest he will continue to struggle with the academic rigor of examinations. He has a number of electronic devices at home including an X box, PlayStation and an E reader. At the weekend, he spends between six and seven hours on his devices. He used his iPad for a number of creative activities including making videos, taking photographs as well as playing games. Interestingly, in line with the Ofcom survey, he commented that You Tube is his favourite application '*because you can watch so many things'*. He also noted that the iPad can help him with his English work as it '*helps you to write quicker and (you) do not need to draw when you can import photos and you can give in your work electronically.*'

Participant co-opted for collection of digital data from scary story openings

Joe: Joe has one much younger sibling. His father owns a shop and runs a business and his mother helps too. Although he was born in the United Kingdom, his family are from Turkey and they speak Turkish at home. He is a keen sportsman, although he has struggled academically. Following the end-of-year examinations in June 2017, he was placed in one of the two parallel second set classes as his examination marks across all curriculum subjects reflected his difficulty accessing the curriculum. Key to this was his struggle to read for meaning and a reading age below his chronological age. His MidGis score of 89 is very low and suggests that Joe will struggle academically. Joe was not entered for the Reading and SPaG KS2 tests as he was working well below the standard expected. Interestingly, the InCas developed ability score in 2016, was 125, which would suggest Joe was more able than his academic work reflected. The content of his written English work was minimal. Sentence construction was often incorrect and it was often difficult to make sense of what he had written. At home, he only has two electronic devices, a mobile phone and a PlayStation. During the school week, he noted that he spent between nine and ten hours on his devices and, at weekends, more than ten hours. This was significantly more than the other pupils except Ben. He uses his iPad to play games, listen to music, browse the internet, talk to friends and email. He uses the House Party application at home and also uses applications for watching videos. Interestingly, in line with the Ofcom survey, he too commented that You Tube is his favourite application. He also observed that he uses his iPad for *'searching things*

up my upcoming examinations' and remarked that he felt it could help him with his English work as '*it is easier than trying to remember everything in your head.*' Joe was chosen as a Digital Genius in his class and also took part the recent Roffa Bear in Space event.

3.8 Chapter summary

This chapter has established my research aims. In addition, it has acknowledged my view of the world as constructivist and acknowledged the interpretivist perspective adopted in the process of examining the meaning-making processes in the think aloud discussions with the Year 7. Furthermore, it has considered a research design (Appendix xiii) appropriate for a multiple case study approach and identified the methodological tools necessary for a study that has sought to understand contemporary text-making. Through discussion of the data collection methods, it has identified a rationale for the chosen data collection points; outlined the strengths and weaknesses of the chosen collection methods and considered the ethical issues raised through the collection of digital data involving children. Finally, this chapter has provided an overview of the case study participant s' social, cultural and academic backgrounds and include references to their digital expertise and out-of-school digital interests.

Chapter 4

4.0 Constructing the meaning-making: introducing the data analysis process

Burnett and Merchant observed (2017, p. 239) that 'it is important to understand more about the meaning making that goes on around tablets in classrooms.' Through a detailed multimodal analysis of the digital texts produced by a group of 11 and 12-year-old pupils I was teaching, I wanted to advance my understanding of how these pupils were choosing to express their meaning in their literacy lessons when they could communicate using a contemporary text-making resource. I wanted to explore their modal choices when I offered them modes other than writing to express their meaning. Digital devices have facilitated expanded communication opportunities, providing both innovative and creative opportunities for young people to make meaning outside of school. As home and school digital experiences converge as digital devices that are familiar tools for communicating outside of school become tools for communicating in school, contemporary modes of communication now have the potential to connect home and schools. However, with children's literacy learning predominantly limited to the written word in schools, a conflict of interest has emerged. Research by Potter and Bryer (2016, 2019) and Parry and Taylor (2020) has highlighted the importance of exploring a range of different pedagogical approaches to enable our young people to engage 'productively with new and wider definitions of what it means to be literate' (Potter and Bryer, 2016, p.), and to value children's existing understandings of texts (Parry and Taylor, 2020).

Although my study did not intend to highlight the shortcomings of the curriculum (Parry & Taylor, 2020) or engage in new pedagogical approaches, by offering my pupils a range of meaning making modes, its thorough analysis of their digital texts has provided valued detail about this small group of pupils' use of a moving image app. to communicate their meaning. However, this study's intention was not to offer an account of young people using tablet devices to create and edit movie films (Potter & Bryer, 2016) or highlight 'the merits of film production as a new literacy practice' (Cannon & Potter, 2019, p. 8). However, it does recognise that the multimodal tools offered by the iMovie app. for communicating meaning provided a powerful tool for these pupils to create multimodal digital media texts and, coupled with the apps. intuitive nature, also enabled collaborative working as well as facilitating reviewing and redrafting in real time (Cannon & Potter, 2019).

The choice of the iMovie app. provided just one possible way of capturing these pupils' use of multiple modes to express their meaning using a combination of audio (music and recorded speech), written text, and still and moving images. It provided them with a unique sign-making system with specific functions for facilitating textual production, although it is important to acknowledge that, as Bezemer and Kress (2014) similarly observed in their analysis, there are always constraints and limitations pertaining to the media platforms chosen to communicate the meaning. It was not surprising, therefore, that the pupils in my research observed that there were times when they too were frustrated by the constraints of the platform and, in their think aloud discussions identified specific moments where they sought solutions to the limitations the chosen platform imposed on their creativity. This was particularly evident in the iMovie trailer template where the application's structured template controlled the number of frames that could be added and the established timings of each frame or clip. In addition, each trailer template also had its own design style and pre-chosen music already installed. This was again acknowledged by the pupils to be a restrictive element as they were obliged to use the platform creators' choices

Through my analysis of their digital texts, I aimed to extract the meaning from their texts by studying the 'textual fine grain' and exposing 'the 'stuff' and 'tools' (young) people use to conjoin meaning and form' (Bezemer & Kress, 2014, p. 8). I hoped to understand the choices these '*young people'* had made in developing their initial concepts and identify what they already knew about constructing meaning digitally using different combinations of modes and media. My analysis drew on data collected through: a questionnaire to ascertain my case study pupils' digital experiences; the teacher and participant checker think aloud discussions with the case study pupils, and finally the ELAN data transcriptions of the moving image texts. The data collected enabled the subsequent analysis to evidence the following significant interests:

i. the socially and culturally shaped histories of a particular group of Year 7 (11 and 12-year-old) pupils
ii. the digital platform chosen to represent the meaning
iii. the modal selections the pupils were making as text-designers to represent their meaning.

iv. the pupils' motivation for making specific sign-making choices – identifying what was selected for inclusion and what was left out
v. the functional weight given to particular modes
vi. the pupils' semiotic resourcefulness (Kress and Bezemer, 2014) which acknowledged that some of their knowledge was not taught in school but came from their experiences outside school.
vii. the pupils use of filmic 'meta language' and gaps in their understanding.
viii. the digital skills they were demonstrating

Primarily, my analysis was informed by Burn and Parker's (2003) work on analysing media texts and their creation of a new framework to support analysis of the moving image which they named the kineikonic mode. My analysis also drew on Burn's (2013) metamodal (the nesting of modes within modes) study of the moving image in which he identified multimodality as providing the means to read across the different phenomena of contemporary meaning-making; Kress and Bezemer's study (2014) of contemporary forms of text-making in their case study of a 12 year-old Dutch boy's text-making on Facebook, and Curwood and Gibbons (2010) microanalysis of a contemporary text produced as part of a school digital poetry project.

In seeking to make clear the approach chosen for the textual analysis, this chapter has been divided into four sections:

i. An introductory section to facilitate an understanding of my approach to exploring contemporary text-making and the processes involved in seeking to analyse and construct digital textual meaning-making.
ii. Construction of the nature of the meaning-making in the book film trailers through an exploration of their modal choices identified through their think aloud conversations and completed filmic transcriptions
iii. Construction of the nature of the meaning-making in the short scary film openings through an exploration of their modal choices identified through their think aloud conversations and completed filmic transcriptions
iv. Chapter summary

Part 1 – Introduction: a framework for exploring contemporary text-making
4.1.1. Developing a multimodal framework for analysing contemporary texts

Multimodality theory – a theory for the analysis of modes of communication (Burn & Parker, 2003) – aims to understand how we communicate with each other. It has been identified as providing a 'rigorous analytic framework for investigating how children learn to read multimodal texts, and how they use words, images and other semiotic and sensory modes when they learn to write' (Sefton-Green et al., 2016, p. 20). Meanings in texts, which are digitally produced, however, are no longer reliant on words alone to communicate their intent as they are built from the blending of multiple communication means such as words, still and moving images, icons and screen layout.

By affording the pupils a range of meaning-making resources through access to a moving image app. (iMovie) to represent their meaning multimodally, analysis of the data collected was based on a systematic approach to signification (Burn & Parker, 2003, p. 3) which provided me with the opportunity to explore how the pupils were making meaning in their texts, and how these meanings were 'carried by a variety of different communicative forms, such as language, image, sound and gesture' using the kineikonic mode – the mode of the moving image. The analytical framework eventually chosen focused on the pupils' communication choices in five key areas: linguistic, audio, visual, gestural and spatial. Following a close examination of the pupil think aloud discussion transcripts (fig. 2), the data analysis was then colour coded modally (fig. 3) using the 5 key areas:

Fig. 2: pupil audio think aloud transcript example.

4:	I: Parts like the spider we thought … we had a clip of him very close and the spider was not very big so we thought let's make you walk all the way over there and it makes the spider look bigger and him look smaller. T: How did you get the spider in there? I: We got the spider using action movie which has a very, very large selection of disasters so I thought wait I think there is a spider on there and in the Maze runner the main creature is a spider. T: How did you get that into your clip? I: So, we took a video on action movie and just uploaded it. T: Any other really visual bits? I: Definitely right at the end when he is being chased by the spider. It's a mid-shot so it isn't too far away so really close and tense. It isn't like Oh he's definitely going to survive.

Fig 3: modally colour coded **think aloud** *data example*

DESIGN ELEMENTS BOOK TRAILERS	WRITTEN/LINGUISTIC	AUDIO	VISUAL	GESTURAL	SPATIAL
MAZERUNNER	▪ Big influence was the texts already in the trailer planner chosen. GET READY TO RUN/ GET READY TO RIDE … FAILURE WAS NOT AN OPTION. ▪ 'WHAT IS THE ENEMY– we changed that completely. ▪ Repeating - 'TRAPPED IN A PLACE NOBODY KNOWS and TRAPPED IN THEIR WORST NIGHTMARE fitted really well.'	'Music was very important – in the parts where C is chased by the monster repeats a tiny bit of it …so if you hear … it goes to this part and it goes back a bit.'	❖ Spider clip – had a clip of C very close and the spider was not big enough. Made the character walk over to make the spider look bigger and the character smaller. Spider assumes monster size. Smashed glass in the screen suggests the monster spider has damaged the lens. ❖ DIGITAL KNOWLEDGE: used action movie to get the spider clip.	Frames: 1. H in lift. Body positioning suggests not conscious. Body is relaxed and fingers spaced. Head is gently flopped back and on the side. 2. H in the 'lift'. Character's body positioning suggests he is trying to keep himself small. Knee up suggests ready to run? 3. Spider frame character shows fear by positioning his arms across his face and turning	Frames: 1. Positioning of body and spacing around suggests a small cramped space. 2. H in the 'lift'. Spacing suggests main character is in a small space. The box shape represents the lift that the main character is pulled up in. 3. Frames with spider – character had to be positioned further away

This process ensured a detailed analysis of pupil comments that referred specifically to the way in which they had incorporated 'writing' into their digital texts and how their design and language choices were recorded. Similarly, audio choices were tracked and the pupils' understanding of how these enhanced their meaning-making identified. Analysis of the visual, gestural and spatial analysis referenced in specific filmic choices made by the pupils in the creation of their texts are discussed in more detail in section **4.1.2**.

In their framework (2003, p.83), Burn and Parker recognised that the unit for analysis can be problematic as multimodal analysis 'yields rich material from very brief segments of text'. Consequently, in their analysis of a film made by some GCSE Media students, they chose only a small middle section of the five-minute film text in their analysis of 'screengrabs' (2003) which were used to represent the shots taken. In addition, they described the music track in words and recorded the dialogue used. They commented that this process enabled them to show clearly how the segments of music, speech and moving image were articulated, and suggested that a 'diachronic view' (across time) could be valuable in analysing the extended process of design and production in moving image texts. Although in

deciding on the units for analysis, the authors observed (2003) that in making those particular choices, other interesting information may have been omitted. Curwood and Gibbons (2010) likewise chose to use a diachronic view of their data and used a two second interval to ground their analysis of a moving image text lasting just 57 seconds. They commented that 'two seconds was the smallest unit of time that was reasonable to capture the analysis' and would enable them to capture and analyse the modes. Due to the breadth of moving image data collected as part of this multiple case study, and my decision to analyse each text in its entirety to avoid significant meaning-making moments being omitted, a timed frame analysis was discounted.

In this study, each of the case study pupils' digital texts were, therefore, transcribed as whole texts using the ELAN (Max Planck Institute for Psycholinguistics, 2002) programme, and modally coded think aloud data was then used to identify significant modal occurrences referenced by the case study pupils. This approach enabled me to generate a visual transcript (*Fig. 4*) for each contemporary text and select significant '*screengrabs'* for inclusion in my analysis.

Fig. 4: visual transcript created using the ELAN software programme

‘This afforded me the opportunity to ascertain what Mills (2011) termed ‘compositional meanings’ and referred to the meaning-makers orchestration of the moving images with other modes to convey their meaning. In addition, I was also able to identify more easily ‘the presence, absence and co-occurrence of modes’ (Curwood & Gibbons, 2010, p. 66)

Furthermore, a valuable functionality feature of the ELAN programme was its capacity to slow the speed of the film so that, although I chose not to carry out my analysis using a diachronic view, I was able to look in detail at the modal play in specific frames. In order to compare the digital texts produced, and to make visible the pupils’ modal play, the final analysis was categorised modally by examining each of the designated modal aspects in turn. However, just as Hafner observed (2014, p. 666) in his study when he referred to the absence of voice and facial expression that had resulted from using a system of multimodal transcription (ELAN), I too had to acknowledge the fact that in my analysis it was not possible to capture every detail when transcribing the pupils’ digital videos.

4.1.2 Exposing filmic knowledge: tracking design decisions and identifying modal affordance

Thibaut and Curwood (2018, p. 49) observed that new technologies have not only ‘expanded the opportunity for meaning-making but have also shaped the relationship between the writer and the text, allowing the author to become a designer and a producer.’ Burn and Parker (2003, p. 7) observed that ‘design is the choice of mode’ and that design decisions will produce sets of affordances – ‘what each mode can offer … what limitations it has.’ Burn and Parker (2003) introduced the term ‘functional load’ – a expression which is used to determine whether a particular mode has a ‘stronger weight’ or ‘determining function’. The design decisions made by the pupils in this study were identified through their think aloud discussions and the presence or absence of a particular mode highlighted. In considering the nature of the pupils’ text-making in this study, I not only wanted to seek out the pupils’ agency in the modal choices that they made as part of the multimodal design, but also to identify whether, as part of the design process, they were giving any modes a stronger weight or determining function. Through tracking references to their design choices in the think aloud sessions, I was then able to identify the filmic evidence that supported a case for the pupils having deliberately chosen to communicate the intended meaning. In addition, I was able to examine

their responses in terms of what they understood about their decision-making and where their comments reflected their own knowledge of the screen. Where I have observed the absence of evidence in the think alouds to support the pupils' use of a particular effect or modal use, I have concluded that this may be a consequence of the pupils' lack of knowledge of the metalanguage needed to express their intended meaning. This was a concern highlighted by Mills (2011, p. 24/36) as being an 'urgent' issue as digital practices impact on literacy curriculums. She argued that students needed to have metalanguages 'to describe, design and critique kineikonic texts … that pervade everyday textual environments.'

As I examined the particular frames referenced by the pupils, I collected the chosen *screengrabs* for inclusion in this study. I concentrated on exposing three significant filmic factors - distance, contact and point of view - which Van Leeuwen and Jewitt (2004) suggested were important when analysing visual meaning. Through my exploration of these aspects of visual analysis, I also acknowledged that symbolic structures such as size, position, colour and use of lighting would have a central role to play in the pupils' meaning-making choices. Van Leeuwen and Jewitt (2004) observed that 'images can create particular relations between viewers and the world inside the picture frame.' Images can bring people closer to the viewer or keep them at arms' length. They can be intimate in terms of a close-up shot or placed in the distance creating a more impersonal response. They can demand the viewers' attention by looking directly at them from inside the frame, and their facial expression and gesture used to indicate what is being demanded of the viewer and how they should respond to the meaning that is being represented. As I deployed the visual filter to analyse the chosen *screengrabs*, I sought to highlight aspects of the pupils' images that they had observed as having significance in communicating their meaning. In addition, I also referenced any observations by the pupils relating to the importance of symbolic structures such as size, position, colour and use of lighting/filters in their chosen images

In seeking to expose the pupils' filmic knowledge, I also considered references to specific filmic design processes and, in particular, the POV (*Point of View)* the pupils had chosen in order to represent their meaning. The POV in a film is similar to the literary narrative as it refers to the position from which the audience view everything – as Corrigan (2010, p. 49) remarked, 'it determines what you see.' Through their films, the pupils were able to control what the audience would view.

They had to make choices concerning what would be put into the scene in terms of lighting, costumes, props, sets. (Mise-en-scène (MES) is the French term that is used to refer to everything that is put into a scene to be captured by the camera. Corrigan (2010, p. 52) observed that the 'tools and terms of MES are the keys to some of the most important features of any movie.' Where relevant, I have added MES feature analysis when reflecting on the pupils' filmic knowledge in terms of realism, lighting, composition and image, shot, perspective and framing. The absence of pupil-voiced references to recognised specific uses of filmic conventions have been referenced in my analysis by the initials *TC* (Teacher Comment).

Part 2: The Book Film Trailers

4.2.1 Linguistic choices - introduction

Bezemer and Kress (2014, p. 1) acknowledged that 'text-making is no longer organised around separate modes; the question is no longer whether to say, 'write' or to present something via image, but what to use the writing for and what to use the image for, where to place written components and image, and how to articulate the connections between them'. In many texts, the written word is no longer the central means for making meaning (Bezemer and Kress, 2014), although the size and colour of the typeface, as well as the placement of the text on the screen, have all assumed significance in representing meaning. For the producers of these film trailers, the written word did not dominate their meaning-making. This was, without doubt, partly due to constraints on the amount of text that could be added in the designated spaces provided by the trailer template, which resulted in the pupils having to be selective in what they chose to share with their audience. Typographical choices were integral to the thematically-designed trailer template (type, size, font and letter fit) and could not, therefore, be altered. Bezemer and Kress (2014) observed similar restrictions imposed by Facebook on size, type, colour, weight, placements of text elements and the length of written texts. The choice of which trailer design template to choose was, therefore, consequently viewed by the pupils as a significant tool in creating the tone and atmosphere of their book choices as there was little flexibility in the iMovie trailer platform to make their own changes. The restrictive nature of the template resulted in some of the pupils' voicing their criticism of the trailer designs as restrictive and expressing a need for a greater freedom for introducing their own design ideas.

4.2.2 Making connections – thematic templates and linguistic choices

The choice of trailer theme was noted by all the groups as significant in helping them to identify the mood and atmosphere of the book choices represented in their film trailers. Linguistic choices were clearly thematically chosen to support the audience's appreciation of the mood and atmosphere being communicated.

In *The Hobbit (*Tolkien, J.R.F) book trailer, the linguistic choices clearly reflected this group's awareness of the mood and atmosphere. Josh commented that he wanted to keep the added text short and get the watcher questioning what they were looking at:

> *'We went for … 'the darkness is gathering' as our first thing to set the scene and then we kept with the short kind of questioning thing so the watcher would question what they were looking at so they would be curious to see what happened next … the next one we did was 'to fight the evil which corrupts the land' which is kind of short and we wanted to draw them in.'*

When I asked Josh specifically about his choice of short texts, he remarked that they are '*short and powerful'* and observed that because they are short '*they're curt and gives the sense of the powerful answers*'. Josh mentioned the word 'powerful' a number of times in our conversation in terms of the visual effect but he observed that alongside the powerful pictures they had added the text '*with powerful allies and more powerful enemies'*. This was to indicate that the '*odds weren't in their favour'*.

Although the choice of trailer background was noted as significant in identifying the mood and atmosphere of *The Hobbit* for the audience and the linguistic choices clearly reflected the group's awareness of mood and atmosphere, these were not explicitly referenced. In addition, the modal combination of text, visual imagery and non-diegetic audio to realise the mood and atmosphere of their chosen text was not articulated in Josh's 'think aloud' comments, which would support the argument that Josh did not have the metalanguage to express the impact of his word choices modally. From the filmic evidence, my teacher comment has sought to highlight the impact of some of the linguistic choices.

Fig. 5– ‘forced’ is a powerful verb. It suggests that there is no choice (*TC*).

Fig. 6 – The ‘darkness’ suggests a sinister force *(TC*).

Fig. 7 – ‘the evil’ makes connections with the darkness and choice of corrupts emphasises something destructive (*TC*).

Fig. 8 – ‘with powerful allies and …’ use of the comparative to indicate that the odds aren’t in their favour (*TC*).

In the *Mr Men* (Hargreaves, R.) film trailer, the written text was used to communicate a very different atmosphere - a cartoon world of fun and with a ‘crew’ of adventurous characters. Rosie commented, *‘We wanted the characters and colours … not much of the text really.’* Rosie suggested that their word choices were influenced by *‘wanting to give a base of understanding of what’s happening’.* Contributory modes were connected here with the colourful graphics that served to contribute visually to building the theme and form a connection to the vibrant and exciting world of the Mr Men characters. Burn (2013, p. 3) observed that visual modes ‘are orchestrated by the filming and editing processes to produce meaning’. In this trailer, the linguistic choices and design details are significant ingredients in the semiotic texture. This is highlighted in the examples below where the linguistic mode was specifically chosen because it could accomplish what could not be done in another mode. The colourful hand-drawn lettering and choice of the diagonal placing of the words have a particular ‘salience’ (2003, p. 25) and function, and lead the viewer to view the sequence of frames in a way that focuses on the colour and

fun hiding within these stories. Burn and Parker (2003) refer to this as a compensatory use of a mode. The writing choices do not describe what the Mr Men look like or how they behave, and the limited opportunities for adding text would inhibit this too. However, the chosen linguistic design features provide the viewer with 'an impression of the atmosphere … a generalised essence' (Bezemer & Kress, 2014, p. 18) which is then supported by the other contributory modes. Rosie observed that the colours and characters were 'wanted' in their film but '*not much of the text really and the music we wanted to influence them but this wasn't part of the book'*. As in Bezemer and Kress's (2014) study of the 12-year-old boy Facebook texts, they too observed that the writing and moving image produce 'cohesion'. Here cohesion is achieved through the text which again serves to anchor the image and provide the viewer with the tools to navigate the modal ensembles.

Fig. 9 – Handwritten text. Connects with design purpose and suggestion of colourful characters.

Fig. 10 – Diagonal placing of words and 'bumpy' ordering again makes a connection with design purpose and suggestion of funny

Fig. 11 – The Mr Men characters are shown *'in the spotlight doing different things.'*

In *The Maze Runner* (Dashner, J.) film trailer, Ivo referred to the written text as a means of '*drawing the viewer in'*. He commented that a number of the text choices came from the trailer choice, as this particular trailer already had in place a number of lines which fitted the meaning they wanted to communicate. The fearful nature of the book's theme was represented in the textural choices and font size to emphasise the key words.

Fig. 12/13 – Ivo commented that the repetition of '*trapped in* …' fitted really well. It focused the audience on a key theme in the story.

Fig. 14 – the final text choice focused on the book title. The frame used an image from the film to focus the meaning on the visual as well as the words. The visual choice provided the audience with a realistic image of the narrow pathways of the maze and the high walls that prevent escape.

In *Captain Underpants* (Pilkey, D.), humour was identified by the boys creating the trailer as a key theme in the book and a theme they wanted to express through their trailer choice. The idea of a teacher in tight underpants reflected a humour that subverted the culturally accepted view of teachers – it is non-standard and counter-cultural. In this sense the French word '*jouissance*' (Barthes, 1973) can be applied to the humour here as it inferred a pleasure and enjoyment that is of a greater intensity because it is extreme and unexpected. The boys clearly wanted to capture these 'jouissance' moments effectively and allow this to shape their text. The word texts were very carefully chosen and much discussion took place about which words they would choose to communicate the key information about the main characters and their story to the audience and to suggest the comic nature of the book.

Fig. 15 – Sonny thought this was *'a really good line – one teacher turns into Captain Underpants!'*

Fig. 16 – The choice of 'cheeky' and 'prankster' identify George and Harold as fun-loving. Sonny commented that *'they're best friends and they get each other into trouble …they make each other laugh and don't turn dull'*.

Fig. 17 – Sonny added AKA (also known as) in case the viewer did not know who Harold and George were. Abbreviation choice references pupils' own language usage.

Fig. 18 – Text added to image to identify characteristics for the audience's benefit. This text is added additionally. It is not part of the trailer package.

Fig. 19 - Text identifies more important character information. The villain is resentful. Sonny commented, "*There's this evil villain who tries to take over laughter … he got bullied when he was younger … one by one he takes away the pupils' personality and makes them boring and dull.*"

Fig.20 - This is a crucial element of the story as the George and Harold are '*shattered as they think they won't be in the same classes*.' Sonny explained that when Mr Crump turns back into Mr Crump he separates all the classes.

Fig.21 - This text again identified the importance of humour in this book. Sonny commented, *"George and Harold are always laughing cos they make the comic."*

Similarly, in the *Harry Potter and the Philosopher's Stone* (Rowling, J.K.) trailer, the focus on the text was to communicate what the pupils recognised as important themes in the book – magic and darkness. They chose to do this through the provision of information about the three main characters and their personalities to suggest the magic and darkness that existed side by side. Their text worked in tandem with the visual, and both were integral to representing the different characteristics and the suggestion that '*danger lurks within the magic'*. At times, it does seem that both the visual and the linguistic modes were being foregrounded with equal weight as they both take the functional load equally. If one were absent, the other would be diminished. As Bezemer and Kress (2014, p. 1) observed, 'text-making is no longer organised around separate modes,' but textual creation is about the importance of knowing where to place the written components and images and 'how to articulate the connections between them'. Although Imogen did not refer specifically to key word choices, she remarked that they should have chosen *'a bit more … descriptive (language) … we definitely needed to use fancy words … appropriate for the film*".

Fig. 22 – A dark Lord … Imogen commented, *"It's saying for sure it's nice but there are some downsides and we have to show them (to the viewer)."*

Fig.23 – The use of a rhetorical question reflects the group's ability to manage their language choices powerfully to express their intended meaning and to communicate with the viewer.

Barthes (1973, p.40) referred to writing as 'anchoring' the image by guiding the reader through what is being communicated by the image choice. In their research, Bezemer and Kress (2014) referred to the relationship between writing and video in the Facebook entries of a 12-year-old Dutch boy in terms of the writing framing the video, as readers of the boy's previous posts would have engaged with his writing before playing the video. In the above frames, I would similarly suggest that it was the pupils' engagement with the written texts and/or films prior to creating their trailers that has clearly influenced the way in which they have used the writing to 'anchor' (2014, p.17) their chosen images. Although, with the combination of multiple modes now made possible in the kineikonic mode, it is no longer just writing and images that are able to signify the meaning.

4.2.3 Audio Choices

Burn (2013) identified the auditory modes as one of the contributory modes which can be broken down into much finer levels of granularity (2013) – melody, harmony, rhythm, dynamics, instrumentation etc. The arrival of sound, which included a wide range of modes – human voice, music and the 'soundscape of natural and contrived noise' - was viewed by Burn (2013, p. 3) as a critical multimodal moment in the history of film. Sound is referred to by a number of technical terms in film relating to its non-diegetic (the origin of the sound is outside of the 'story' world, for example, voice overs and the music soundtrack) and diegetic function (the sound whose source is visible on the screen or implied to be present by the action of the film). These two terms were introduced to the pupils as part of the initial teaching input to provide them with the metalanguage that would enable them to analyse film clips and be able to demonstrate their knowledge. The example below highlights the teaching of the skills to enable the pupils to articulate their responses to the sound use in the films they studied:

'*This clip includes a diegetic sound of wolves howling. Howling is often associated with dangerous animals who could do serious harm to humans or animals. I would feel quite scared or nervous watching this clip …'*

For the book trailer films, the scaffolded template provided pre-chosen music (although one group managed to add their own music choice) – a feature that I identified in the pupil think aloud discussions was viewed by some groups as restricting their authorial intent. (I have created the term *application boundaries* to reference app. creative limitations exposed in the pupil discussions.) However, their

ability to identify musical phrases in their chosen soundtrack and orchestrate these alongside the narrative meaning displayed through the chosen images/video clips, reflected an understanding of narrative cueing – a term that refers to specific filmic moments where music is intentionally chosen to interpret and illustrate the narrative events. This was especially evident where *The Hobbit* group demonstrated that they were able to identify dramatic moments in the music that suggested power, darkness, magic and mystery and reflect this through the images they chose; making visible both their intended meaning and ensuring that they communicated this to the audience.

4.2.4 Narrative cueing and trailer soundtrack selection

As already stated, the film trailers supplied a pre-chosen soundtrack. This feature of the trailers was identified by the groups as a key determiner in decisions about which trailer template to use. All the groups recognised that this modal element afforded opportunities to create an atmosphere that reflected their chosen story genre. One group also identified a particular section where they had added or used the music to add affordance to the narrative. Although the term 'narrative cueing' was not part of the pupils' taught metalanguage, they were able to demonstrate their awareness that music could help them establish a scene for the audience by providing them with certain information and, in addition, it could also be used to indicate an approaching significant narrative moment. In the think alouds, the pupils referenced particular meaningful sections where they had added or used the music to create a special effect. Josh commented, *'The music is quite mysterious. It flows with the images and peaks as something happens and then builds atmosphere that focuses on mystery.'* His choice of the word *mysterious* supported the groups' decision to create an atmosphere appropriate for a fantasy adventure story about a hobbit who embarks on a strange and magical adventure. By drawing on his knowledge of the story's genre (*mystery*) and his knowledge of how music has been used in the films, Josh has seemingly provided a connection between the mystery in the book and what he identified as the music's *mysterious* atmosphere. His choice of the verb '*flows'* to describe how the music moves continuously, although not articulated, would appear to suggest a conscious decision to draw on the living nature of the music and its ability to expose the action - '*something happens'*. Josh clearly recognised the significance of the music to shape the content (images) and described it as having '*peaks'.* His choice of the

word *'peak'* would also suggest an understanding of narrative structure - story mountain templates are used in English lessons to support recognition of crisis moments in narratives and their resolutions.

Ivo remarked that, in *The Maze Runner,* music was very important. He mentioned specifically the '*long black bit'* after the spider action as '*going well with the music'*. At this point in the film trailer, the screen remains black from time index 00:00:15.164 - 00:00:17.398. By removing the visual aspect, the audio focus assumed significance. Burn (2013) commented that although multimodal texts are often thought of in terms of 'richness', the absences are equally important. Here the black screen served to foreground the music. During the sequence of frames that captured the spider's appearance and threat to the character, the rhythmical repetition of a sequence of notes assists the action taking place – a confrontation followed by a desperate need to escape, but the spider's presence is real and frightening. The heavy rhythmical emphasis highlighted the tension. Ivo commented that where Ali was chased by the monster, *'it (the music) repeats a tiny bit of it … it goes to this part and it goes back a bit'*. Ivo was aware that the music had an important function. The repetition of the powerful rhythmic pulse in the music supported the film imagery that suggested the character was in danger and the spider's presence dangerous. In a film produced by three GCSE students about skateboarders, Burn and Parker (2003, p.20) referred to the music as edgy and aggressive and recognised that the added audio was acting as a 'rhythmic determinant' supporting the students' textual representation of the skaters. In this trailer, it was the co-occurrence of modes here (audio and visual) that highlighted the pupils' decision to foreground particular modes. This approach enabled them to capitalise on meaningful moments in the trailer music to construct specific frames that fit purposefully with the music. Although Ivo lacked the metalanguage to articulate how he has connected the modes here, his think aloud comments clearly suggest his understanding of the music's function alongside the visual.

For the *Mr Men* trailer, the choice of music, alongside the visual components, was very significant in creating an atmosphere that was able to suggest the '*colour*' that Rosie indicated in her think aloud comments was a significant feature of the *Mr Men* books. Rosie observed that music was definitely important. *'You really want to stay there and listen to it – it's a really catchy tune.'* '*Catchy*' suggested Rosie's recognition that the music would be able to support their representation of the Mr

Men characters. Rosie commented that the music was really pulsating and jumpy and fun – *'we wanted the music to influence them (the audience) but that wasn't part of the book.'* The choice of trailer template suggested the pupils' knowledge of the colourful Mr Men characters and the simple, straightforward narrative style that would appeal to younger readers. The pupils were, therefore, able to communicate their meaning to their audience through their knowledge of 'the aptness of fit' (Bezemer & Kress, 2014, p. 21) which enabled them to create the appropriate impression of mood and atmosphere (Bezemer & Kress, 2014, p. 18) using the iMovie template.

The *Captain Underpants* film trailer selected the Superhero template. Sonny remarked that they chose it because *'it's different like … the music goes TaDaDa (he sounds this out as one longer note followed by two quicker notes) and people might have a little jump because the music goes TaDaDa and you don't know what to expect.'* Music was clearly foregrounded in their choice of trailer and the rhythmic sequence here was identified as helping to communicate a feeling of suspense to their audience. The pupils recognised that music could convey a particular feeling or atmosphere. Just as the pitch and rhythm of the powerful first four notes of Beethoven's fifth symphony are identified as creating a threatening and ominous mood, the pupils were able to identify this particular rhythmic sound pattern as representing surprise and the unexpected. This again reflected Burn and Parker's (2003, p.20) observations about the music choices of the three GCSE students in their skateboarding film in which they referred to the music in the film as acting as a 'rhythmic determinant'. Corrigan (2010, p. 77), too, identified rhythm as an important sound concept and its role in supporting or serving as 'a counterpoint' to the action. Through their observations of English Language pupils making short videos, Toohey et al. (2015, p.479) observed that, in response to the newscast music, two pupils imitated the beat and voiced the rhythm of the music, 'tadada, tadada, tadada'. One of the pupils was identified as considering the theme music to be a 'captivating mode' (2015, p. 479). Similarly, Josh was responding to the music in the film trailer and recognising that this had the potential to create the atmosphere he was trying to construct.

The group that chose *Harry Potter and the Philosopher's Stone* text selected the Expedition trailer as it had the most appropriate theme music. Imogen remarked that they *'wanted to get the music right as this is a big part of Harry Potter … we*

found Hedwig's theme and Trevor played it on the piano from the beginning of the film.' In referring to the music as a '*big part'*, Imogen was drawing on her own knowledge of the *Harry Potter* films and the significance of the music. Imogen is acknowledging that she has identified this mode as carrying a greater weight in communicating with audience. The music is doing something here that the other modes cannot do and has a particular 'initiating function' (Burn & Parker, 2003, p. 25) here that signified to the audience a direct link with the Harry Potter films. The inclusion of this theme music was also significant as Mr Jones, the IT teacher and Participant checker, had remarked, in an introductory lesson to using iMovie trailers, that it was not possible to change the trailer music. Robert explained that to add the Hedwig theme they *'did the iMovie trailer and saved it into photos and then put it into iMovie and then muted some of the sound.'* In drawing on the affordance of this specific mode, the pupils here have achieved the 'complex … demands of their own interest' (Bezemer & Kress, 2014, p. 7) and shown their understanding of the importance of attaching a determining function to the different modes at specific moments in the filmic process.

4.2.5 Visual choices and the impact of pre-determined frame choices

Image capture, as previously referenced, is viewed as the most common way to accomplish multimodal analysis (Curwood and Gibbons, 2010). Bezemer and Kress (2014, p. 6) identified image as having resources such as 'pictorial detail, size, colour, spatial relation of depicted entities, placement in a framed space and shape.' The think aloud discussions suggested that all the groups were very aware of the visual impact of their films and they were, at times, critical of the limitations imposed by the trailer template. Bezemer and Kress (2014) also identified limitations in contemporary forms of text-making (Facebook) but also acknowledged the opportunities for increasing the possibilities for text-making in the future. This was especially relevant to the group making *The Hobbit* trailer. Josh commented that *'the trailers did not have introductory images to suit this kind of film*.' When I asked Josh what was most important in communicating the meaning in terms of words, images or music, he remarked that the focus had been '*primarily*' on getting a mysterious atmosphere and magical land into the film. In terms of foregrounding, the visual was clearly viewed as significant in making visible the meaning:

'We had a couple of shots of the mountain, a power shot of the army – a couple of those – and we just tried to show how mysterious and powerful the film and book is.'

He observed that the 'importance' depended on those particular shots and how they were viewed. His choice of the term '*power shot'* to describe the effect is not a teacher-taught response. In his think aloud, Josh was seeking to find the metalanguage to express the effect of an image that captured the imposing strength and might of the army. His analysis suggested that Josh was searching for the linguistic tools that would enable him to express the process involved in creating the appropriate atmosphere. Bezemer and Kress (2014, p. 4) observed that the metalanguage traditionally taught in school 'does not account for image and moving image, and other modes of representation now central to text-making.' As this language was not available to him, he was choosing from his own semiotic toolkit in order to document what was happening here. It is interesting that Josh chose not to use *power* as a verb but to use it in its noun form. This implied that Josh was expressing the idea of power as the ability or capacity to act with strength - a term that aptly described the army's strength.

Kress and Van Leeuwen (1996) remarked that the 'framing' was key in the composition process as each shot determined what the viewer does or does not see. If the visual meaning contradicted the intended meaning, the audience may understand the meaning differently. At this point in his 'think aloud', Josh showed me the opening frames of the trailer which are pre-chosen and pointed out that the images of stars and planets 'doesn't help the atmosphere very much. *It counteracts the atmosphere. I would have got rid of that if I could.'* In referencing the application's limitations on the group's authorial ambitions, Josh has identified another example of the creative restrictions resulting from *application boundaries*. Josh's group were keen to create *'a kind of mysterious dramatic atmosphere'.* They achieved this through the use video clips, which created the effect of the darkness rising, and images of dramatic moments to set the scene.

Fig. 24 – darkness rising

Fig. 25 – a dramatic clip of bridge breaking up

Josh observed that they used pictures that were *'dramatic'* and *'powerful'* to '*hook*' the audience. He showed me the following images on his iPad and remarked that '*shots like this with the music'* helped to represent '*a dark mysterious kind of atmosphere'*.

Fig. 26 - extreme close up of monster

Fig. 27 - image of mountain to show its size and majesty

Fig. 28 - Bird's eye view of landscape

The written text also operated in combination with the images and the music to provide an impression of the atmosphere. Josh commented that *'we used the videos to create the effect (mysterious dramatic atmosphere) and 'the darkness is rising' (added text) as our first thing to set the scene… we went with pictures that were dramatic … we had a lot of dramatic pictures and some powerful pictures and … some more dramatic pictures.'* It is interesting that Josh repeated the word

powerful three times and the word *dramatic* four times as he described how they created their intended meaning. These were clearly key words for Josh as he sought to find the metalanguage to express the effect his group hoped to achieve through *t*he co-occurrence of modes - visual/ audio and linguistic. Burn and Parker (2003) named this as a 'complementary relation' where the modes are working together to create a particular effect and where it is difficult to identify which mode is carrying the greater weight as they seem to be balanced in their weighting.

Similarly, in the *Harry Potter and the Philosopher's Stone* trailer, the visual modes are again identified as significant in the designing process. Imogen commented that the choice of the Expedition trailer had the right 'look' for Harry Potter and pointed out the smoky background - *'It feels magical'.* The leathery book (part of the iMovie trailer design) was identified as having the same style as the film (*Harry Potter and the Philosopher's Stone*) - *'floating words and browny dark colours'* that created a sense of mystery.

Fig. 29 - the mysterious swirling background.

4.2.6 Pupil agency – creating the visual effect

In *The Maze Runner*, the images were chosen specifically to help connect with the meaning but, in making the decision to do the filming themselves, this group were seemingly unhindered by the constraints of the template in their creation of special visual effects. The spider clip provided a fascinating example of the pupils drawing on their own filmic knowledge to create images in a digital resource that made visible their developing competencies in creating contemporary texts. This scene reflected their understanding of filmic techniques and, in particular, perspective. Corrigan (2010, p. 63) commented that the perspective of an image refers to the 'kind of spatial relationship an image establishes between the different objects and figures it is photographing.' In this scene, shot on school grounds, the large grassy area framed by established trees, served to raise the salience of the spider in the video clip by making it appear life-size. In the interplay of the shots

between the spider and the character, the signifying properties of the camera frame – distance, movement, angle, editing and sound were being orchestrated here by the 'filmmakers' (Burn & Parker, 2003) as they assembled the modal combinations to signify the spider's threat. The wide-open space ensured the pupils could create the scene with little to obscure the audience's outlook. The way the corner of the tree frames the *screengrab*, hints at woodland or forest where the creature could have hidden. By choosing a setting that is very ordinary, the pupils have achieved an image that reflected the extraordinary and enhanced the audience's surprise as a giant spider suddenly filled the screen space. Ivo observed that in the initial clip of the spider, Ali was very close to the spider and the spider was not big enough (Appendix: iii). The group resolved this issue by *'making the character walk over to make the spider look bigger and the character look smaller*' so that in the following frames the spider assumed monster proportions and filled the whole screen.

The 'framing assembly' (Burn & Parker, 2003, p. 24) chosen to capture the exchange between the spider and the character was carefully managed to ensure the filmmaker's message was communicated. Ivo commented that the camera followed Ali. *'The camera isn't too far away so it is really close and tense – it isn't like - Oh he is definitely going to survive.'*

Fig. 30 – framing the spider and the character

In the initial frame of the sequence, the spider was given an equal weighting, although its size and threat was highlighted by the character's arms which are raised in defence. As the sequence of frames progressed, the spider assumed 'monster' proportions, thereby assuming a dominant position in the frame in comparison to the small stature of the character - implying both his vulnerability and powerlessness.

Fig. 31 – The spider dominates the frame

Corrigan observed that the powerful illusion of realism is at the heart of film medium (2010, p. 51) and that 'computer-generated images have allowed film-makers to not only add to the shape and colour of recorded realities, but also to create entirely new realities' (p.21). The group of pupils creating this film trailer have shown that they are aware of how to make use of the filming space and the camera shot to create an illusion of reality – the audience believe the spider is there in the scene. Closer analysis of the scene revealed a frame with a smashed glass effect which suggested the spider had got so close to the camera filming that it had actually damaged the camera lens. The illusion of a fictional reality – a make-believe story world - has suddenly become a reality. The spider is now a threat not just to the character but also to the audience. The cracked screen highlighted that the audience's safety is no longer assured. This is further emphasised as the illusion of realism is seemingly disengaged and the audience appears to have been placed inside the scene. Instead of viewing the screen, the audience is now participating in the scene and able to interact with the reality of the film world – in essence a virtual reality moment for the audience. This framed image also suggested that action has occurred outside of the frame's borders. The audience do not see what has happened but are left with questions unanswered. The framing choices are all part of the *mise-en-scène* which Hayward (2006, p. 253) referred to as 'an expressive tool at the film maker's disposal'. The curious use of the cracked frame could be viewed as an authorial sign. It has clearly been used with specific filmic intentions. When I asked Ivo what he wanted the viewer to realise, he remarked, *'realise the world isn't as it was now … there are some very strange things – there's huge mutating spiders. The world isn't the same anymore*.' The metalanguage required to express the group's intentions regarding this section of their film, showed an understanding of certain cinematic features, particularly in

terms of the distance of the camera from the subject and the movement of the spider towards the camera which served to highlight the very real threat for the character. However, the content of the think aloud, although clearly recognising the significance of the scene for getting the audience to understand the world is no longer a safe place, lacked a more complex expression of the threat to the audience by suggesting their 'viewing' is no longer safe.

Fig. 32 - the frame with the cracked glass.

T

The clip was made using the Action Movie app. and was not an app. that the pupils were familiar with from their school experience. This, therefore, reflected a resourcefulness in the choice of the app. to represent their world to the audience (Bezemer & Kress, 2014, p. 8) whilst bringing the selected signs together to form a 'coherent textual entity'. During our conversation, Ivo showed me the app. on his iPad and displayed a number of different scenarios that could be used effectively to introduce an 'action' sequence into a film. To illustrate his point, Ivo made an impromptu video example of the spider walking across my desk and identified how this could be used as part of the film narrative for a scary story. In this impromptu filmic sequence, the depicted objects (giant-sized mutating spider) and setting chosen (the desk in my office) were used to signify to the audience that this was 'real'. By choosing to film the story events themselves using a filmic knowledge that had been spontaneously understood and was not a teacher taught element, Ivo's group were able to manage the trailers' limitations effectively. Spontaneous refers here to the Vygotskian concept (Wells, 1994) of children's conceptual learning that is not the product of explicit systemic instruction. Unlike scientific concepts, which are formed most commonly in educational type settings when a child is taught the appropriate word meanings, spontaneous concepts are acknowledged to be formulated by the individual child through the process of participating in the activities in which those concepts are typically used. Following further analysis of the case study pupils' digital films in this chapter, coupled with evidence taken from

the digital data questionnaire that identified the pupils' untrained digital experiences out-of-school, supported my theory that the pupils in my study were creating their meaning by fusing concepts they had learned through their own experimental experiences of digital technologies with their school-taught knowledge.

Similarly, in the *Harry Potter and the Philosopher's Stone* trailer, the pupils demonstrated their ability to create visual effects. In the image of Harry Potter as a baby (Fig. 44), the lightning bolt was identified as significant and a special effect added to enhance the scar. Imogen explained, *'We got a photo of baby Harry with a scar on Explain Everything and a PNG of green lightning.'* The range of apps. on the pupils' iPads enabled them to switch seamlessly between apps., explore opportunities for introducing different effects and afforded them alternative ways to enrich the meaning. A further intended effect for inclusion in the *Harry Potter and the Philosopher's Stone* trailer was to use the Morfo Booth app. and bring a character to life. '*We were going to use Trevor as Hagrid using Morfo Booth but it didn't work out … none of the timings are more than 3 seconds*.' The trailer template was again identified as restrictive as the very short timings permitted for each frame choice prevented the pupils using longer filmed clips. As Bezemer and Kress (2014) recognised, the ways in which the different digital platforms make available certain resources will inevitably result in some limitations in the text-making process.

4.2.7 Use of colours and filters for effect

The visual modes featured strongly in the *Mr Men* trailer and were foregrounded by the group in communicating their meaning about the Mr Men books. Rosie remarked that their group *'wanted primary colours to represent the Mr Men books.'* The Family template chosen for their trailer had a white background so they were able to add different colours to the screen which would stand out against the background colour. For example, Mr Messy is bright pink, Little Miss Sunshine is bright yellow.

Fig. 33 - Mr Messy

Fig. 34 - Little Miss Sunshine

Colour is another property of the *MES* features and one which Burn (2013) identified as one of the contributing visual modes. The colourful images chosen here work in tandem with the bouncy music and lively facial expressions to create a richly textured response to the Mr Men book theme. The colour tones are clearly being used purposefully here to symbolise the cartoon world of fun characters that the film trailer was portraying. The visual images chosen introduced the viewer to the characters. Rosie commented that the pupils wanted the images to be *'more visual and more influencing … they are all (shown) in a cartoon world … each character has their own personality.'*

The Maze Runner group also explored visual modes but focused not so much on the colour, but the opportunity to alter the lighting effect through the use of the different filters available on the iMovie editing features. The use of filters to create atmosphere was a dominant feature of the short scary story film openers where all the groups were creating the film frames themselves but, due to the overriding use of existing images and video in the book film trailers, only *The Maze Runner* group experimented with altering the lighting to create specific effects. In the image below, darker tones were chosen to suggest a more subdued moment in the narrative. This was a decision made in the editing process and I observed that this technique was used frequently in the scary story openers as the darker tones, provided by the filters, allowed the pupils to create a tenser atmosphere. Lighting is noted by Hayward (2006, p. 234) as a crucial consideration of *mise-en-scène* because it 'disrupts and distorts the reality effect'. It is a powerful tool in the filmic toolbox and can be used effectively to signify a specific meaning. Corrigan (2010) remarked that it enabled the film maker to generate a particular atmosphere and channel the audience's attention in a certain way. Ivo commented, *'(we) added a filter to make it a bit darker. It made it look like in the movie that they are in the midst of nothing … they don't know anything.'* Ivo made a connection here with his own filmic knowledge. He has recognised that the film effects helped to create the story's setting as a place that does not really exist. Ivo's use of '*nothing*' as a noun draws attention to the absence of anything in the space that the characters are occupying. By coupling the noun with the words '*in the midst'*, Ivo has implied that this *is* happening to them at this very moment. The fact that they are in *'the midst of nothing'* is a frightening concept – it's almost as if Ivo is suggesting that the characters' world does not really exist. With the addition of a dark filter to alter the

tone, this part of the film has the effect of creating a subdued atmosphere. The characters are '*trapped in a place*' that does not exist, '*trapped in their own nightmare*' and they do not have the knowledge needed to escape. Modal connections between the visual images and the narrative choices, although not explicitly referenced by Ivo in his think aloud, are plainly visible.

4.2.8 The filler effect – a visual pause

The shot below was described by Ivo as a '*filler*'. The word '*filler*' is not a term that was introduced as part of the filmic teaching and Ivo has borrowed this term spontaneously from his own world knowledge to explain what his group are doing at particular moments in the film

Fig. 35 – Ivo observed that the trailer film was '*not too much of a spoiler but (included) some exciting stuff and then some non-exciting stuff and fillers.' He identified this shot as a filler - where you are just sitting, staring or jumping off the wall*

The term '*filler*' originated from MOI (Ministry of Information) war time trailers and became synonymous with filling gaps in cinema programmes and subsequently television schedules. The term was used here to describe a scene with no action, but which filled in the gaps and served to create an awareness of time passing as the characters waited. The perspective of the shot chosen reflected the characters captured in poses that suggest the action is *paused* momentarily. Their body posture established that they are waiting. No other action is captured in the frame, so the viewer likewise is left waiting for something to happen. This '*filler*' frame provided an important addition to the kineikonic mode by creating a narrative pause just as a moment's silence, a gap or a workaround (finding a creative solution or a temporary fix) would be used. Here the *'filler'* frame is in sharp contrast with the following frames where the camera was used to follow the characters running or captured them as they tried to escape. The idea of a '*filler*' suggested that this group had an understanding of plot, pace and story structure in the process of creating meaning. They recognised that, in creating a film trailer that reflected their book

choice, they needed to expose the story structure which builds the tension by including moments where there is a temporary release from the action before further developments serve to increase the tension. Ivo observed that the trailer film was '*not too much of a spoiler but (included) some exciting stuff and then some non-exciting stuff and fillers'*. In terms of '*exciting stuff'*, Ivo referred to the character being chased by a monster and he commented that one of the not so exciting parts '*was where you are just sitting, staring or jumping off the wall'*. The fact that Ivo referred to the film as not a '*spoiler*' would suggest he recognised the importance of not giving away too much so that the audience's enjoyment of the book was spoilt. Ivo also noted explicitly that the spider attack and the scene of the character in the elevator were important for the story. The reference to the '*gap*' filler moments would also suggest Ivo understands parts of the narrative that would provide the audience with a tension-relieving moment before engaging their excitement in a further tension-producing moment.

4.2.9 Shot and angle choices

The *MES* also refers to the kind of spatial relationship an image establishes between the different objects and figures that have been captured by the camera. It signifies who/what is the focus and why. Mills (2011) identified this as a significant feature of kineikonic texts in terms of the organisation and spatial arrangement of the characters and objects on screen. By choosing and using different types of shot (extreme close-up/ close-up/ bird's eye/ long shot) and angles (high/low/eye level) the pupils represented the characters in each frame in a specifically chosen view so that they were able to communicate to the audience important information about the characters. In their lesson overview of filmic features, the pupils were introduced to a range of camera shots and angles as recorded in the planned scheme of work (Appendix iv). In the *Mr Men* trailer, long shots were specifically chosen to capture Mr Lazy on the floor lazing about, Mr Bump having bumped his head on a lamp post and an image showing the whole family of Mr Men. Rosie observed, *'We actually had two long shots of Mr Men which show a variety of the family. We also had long shots to show their posture so Mr Lazy was on the floor lying about … Mr Bump had bumped his head on the lamp post.'*

Fig. 36 - Mr Lazy

Fig. 37 - Mr Bump

Fig. 38
- Mr Men Family

In the *Captain Underpants* trailer, Sonny commented, *'Angles and shots are most important because you don't just want to see his (characters') head and not see his body … if he is tall or small … or you can't see his face so you don't know what he looks like. In the shot of Mr Crump, you need to see how tall he is compared to George and Harold.'*

Fig. 39 - The image chosen of Mr Crump represents him as a giant as he bends over George and Harold.

In addition, a number of close-up shots are chosen of George and Harold to reveal important information about them to the viewer. They are shown with cool glasses and colourful shirts; Harold is shown with a pencil behind his ear to identify his role in drawing the pictures for the comic; they are shown laughing and with the ring that changes their lives.

Fig. 40 - George and Harold with cool glasses. Fun loving characters.

Fig. 41 - Harold the cartoon creator.

The three-quarter front left profile shot of Harold the cartoon creator is one of the most common filmic shots, as it enables facial expressions and hand gestures to be plainly seen (Thompson & Bowen, 2009). Thompson and Bowen observed that from watching film and television, audiences are trained over years to observe, decode and comprehend various elements of the shot and know what certain images mean and how they make us feel. This knowledge has not been scientifically taught but spontaneously gathered through their experiences of watching films. Thompson and Bowen (2009, p. 1) stated that it was through their awareness of this 'dynamic between the shots and the viewer,' that the filmmaker was able to make better stories. A further example of this can be seen in the choice of a close-up shot to reflect the Headmaster's dislike of George and Harold, and to show the audience that he is really furious with them. The foregrounding of Mr Crump's facial expression assumes a dominance here and is given extra weight to ensure the meaning is made clear. Sonny added, *'I really like this shot as it's a close up and you can see how furious he is.'* A video clip is also added here to further emphasise the character's response by using what Burn (2013) referred to as the embodied modes (gesture, facial expression, movement and dramatic action).

Fig. 42 - Mr Crump doesn't like George and Harold *'because they make pranks on people'*

Fig. 43 - Mr Crump is furious.

In addition, a bird's-eye view shot was used to show George and Harold '*really laughing'*. Sonny observed that the viewpoint here captured the two boys *'really laughing and their hands are across their tummies as if they are aching with laughter.'* The embodied modes foregrounded here help to highlight for the audience something significant about the characters of George and Harold

Fig. 44 – George and Harold '*really laughing'*

Through their shot choices, which are then served-up with a modal combination of music, gesture and facial expressions, these pupils have been able to show their filmic knowledge and communicate their choices 'scientifically' using their taught knowledge.

Similarly, in *Harry Potter and the Philosopher's Stone*, shot choices were considered to be particularly important as they allowed the group to focus on the embodied modes, in particular gesture and facial expression. Imogen remarked that they wanted lots of close ups *'because in the movie the character's facial expression captures their character'*. Harry, Ron and Hermione were represented at the beginning of the trailer. *'We really captured their personality … Ron fun and amused, Hermione serious and hardworking … we wanted to show how diverse the three main protagonists (are).'* The group have sought to lend a stronger weight to these contributory modes here in order to communicate something important to the audience.

Fig. 45 – Ron, fun and amused.

Fig. 46 – Hermione, hardworking and serious.

The close-up chosen of Harry as a baby revealed the lightning bolt scar on his forehead. This was deliberately added at the end of the trailer. Imogen remarked that if you added it at the beginning *'you could figure out who it was but at the end it came as a surprise*.'

Fig. 47 - Harry as a baby. The lightning bolt scar is clearly visible.

Corrigan (2010, p. 68) observed that 'frames and their actions have no universal meaning' but it is the film maker who determines the meaning through the choice of camera shot and angle. By making deliberate choices as to what was revealed to their audience at particular points in the trailer, the pupils were again demonstrating their spontaneous filmic knowledge of the dynamic that exists in the kineikonic mode between the shots and the audience.

4.2.10 Gestural choices

The pupils' use of the audio and visual modes to communicate meaning was very evident in the analysis of their think aloud comments which exposed the 'finer levels of granularity' (Burn, 2013, p. 8). Firstly, there were references to the filmic language (scientific knowledge) that they had been exposed to when discussing the different shots and angles used in the frames they created. In addition, there were also references to the audio when explaining their sound choices, although they were not yet demonstrating their knowledge of the terms 'diegetic' and 'non-

diegetic' which had been taught. However, on examination of their film transcriptions, while there was evidence of their spontaneous knowledge in the choices they were making which involved the other embodied modes (Burns, 2013) – in particular gesture and facial expression - this was rarely articulated in their responses. One of the teachers, in a research project carried out by Cloonan et al. (2010, p. 257) to explore the multimodal texts encountered and created by the pupils in a literacy classroom, remarked that the pupils were 'successfully interpreting facial expressions, tone and gesture in a variety of settings' which would have suggested the pupils were able to read these images effectively. However, Cloonan (2011, p. 24) observed that 'without a metalanguage, or grammar, for describing multimodal texts, understandings remain tacit rather than explicitly articulated and brought into consciousness.' Similarly, in their multimodal microanalysis transcription of a digital poem, Curwood and Gibbons (2010, p. 67) commented on a pupil's ability to use modes 'deliberately' – 'choosing which to use and when' even if he could not articulate them using language that the researchers would use. In the absence of explicit references to gestural decision-making in the pupils' think alouds, I have provided textural evidence from *The Maze Runner* trailer and *Captain Underpants* to support the notion that the pupils were spontaneously choosing to express meaning through the gestural mode, even though they clearly lacked the metalanguage that would have enabled them to have described what was happening multimodally in their digital texts.

Because the pupils had opted to film themselves In *The Maze Runner,* rather than use the film narratives or still images which already existed, they were able to reveal their spontaneous knowledge through the gesture and facial expression choices they made in visualising their characters' feelings. Imogen observed that she thought their trailer (*Harry Potter and the Philosopher's Stone)* would have been improved if they had actually filmed some things with their group acting out the parts – '*I feel it's good with the photos … but it was kind of still … some bits were really still so if we had filmed some stuff … another group did (The Maze Runner) and they were really good and they filmed themselves.'* Although Imogen does not explicitly reference the way the characters had been captured in the filming, her response seemed to indicate that the filming of the characters acting made the film come alive.

In their opening frames, *The Maze Runner* group recreated the scene at the opening of the book where Thomas (one of the main characters) is in a metal lift. He is unconscious at first but wakes up before it arrives in *The* Glade at the centre of a giant labyrinth. The opening film trailer frames have visualised material originally created in the written mode and presented it visually. The body positioning in the frame below identified the character as unconscious - the body is relaxed and the fingers are spaced, not held tense, while the head is gently flopped back and tilted towards the side.

Fig. 48 - The character is not conscious. The meaning represented generates questions that will need answering. *(TC)*

The following frame captured the character awake but still confined in the 'lift' space. The body positioning inferred that he is trying to keep himself small. One knee is up indicating that he is ready to escape.

Fig. 49 - The same space is used to show the character again. However, this time he is viewed awake and alert. His body positioning suggests he is ready to run. *(TC)*

In *Captain Underpants* facial expression assumed a significant role in representing the character's emotions to the audience. The close-up selected of the Headmaster's face showed his clenched teeth and raised eyebrows (Fig. 40). His arm positioning and closed fists emphasised the tension in his body. The close-up of George and Harold captured them with their eyes screwed up and mouths stretched wide laughing, while Mr Crump is seen in the background posing with his arms stretched back and leg sticking up in the air. Sonny observed that '*he somehow gets superpowers and gets all muscly and can fly.'*

Fig. 50 - George and Harold laughing at Mr Crump who is seen in his underpants and Batman-like cape. The modal affordance selected highlighted the humour of the situation, as well as George and Harold's cheeky character. Sonny remarked, *'He (Mr Crump) knows what's happened when he's trapped (as Captain Underpants) but he can't get out.'*

As with the pupils in Mills' (2011) research, the design choices here would seem to suggest that the pupils in my research were making decisions based on their spontaneous understanding of how gesture can be used to express specific meanings. In Sonny's selected video clip to show the magical things that are happening, his group chose a video clip which made visible how the facial expressions were altering to reflect a new emotion.

Fig. 51 - The wide-open eyes that are staring at the pencil focus the attention of the viewer on the object. The downward turn of the mouth suggests to the audience an unpleasant surprise. Something strange is happening.

In taking on the film maker's role, the pupils have chosen camera shots that signified a particular meaning. In our discussion of the film, Sonny shared his understanding of the narrative as he talked me through the visual choices for the trailer. He was able to identify the meaning behind the character's gestures in the frames - George and Harold with hands across their tummies are 'really' laughing, George and Harold with heads close together signified best friends and Mr Crump - red in the face with teeth clenched - is furious. The vocabulary needed to articulate the intended meaning was clearly under-developed in the pupil think alouds and, I would suggest, reflected the limitations imposed on the pupils by the restrictive nature of a curriculum which had limited the scientific knowledge required. Mills (2011, p. 36) observed that there is 'an urgency for students to have a metalanguage to describe, design and critique kineikonic texts … (texts) that

pervade their everyday textural environment'. Cloonan et al. (2010, p. 273) concluded their analysis of a multimodal schema approach by commenting that there was a 'paucity of advice available, particularly in relation to the gestural, audio and spatial modes.' They acknowledged that there was clearly a need for teachers to develop a 'context-friendly, multimodal metalanguage' (Cloonan, Kalantzis and Cope, 2010, p. 273) when analysing and designing films as part of the literacy curriculum and recognised the need for further investigation as to what might be the appropriate level of technical language for pupils to describe the multimodal.

4.2.11 Spatial (proxemic) choices

Similarly, with spatial choices, the pupils' ability to articulate their meaning was clearly more problematic. When collecting data from the pupils' think alouds, I was mindful of not prompting the pupils by using explicit technical language which had not been taught, as this might skew their intended meaning. As with their gestural choices, spatial choices were evident in the visual images selected but, although the think alouds inferred indirectly to a reason for their choices, there was no direct explanation that specifically referenced spatial choices. In referring to the spider clip in *The Maze Runner*, Ivo observed that *'we had a clip of him very close and the spider was not very big so we thought let's make you walk all the way over there and it makes the spider look bigger and him (character) look bigger.'* Burn and Parker (2003, p.23) suggested that the spaces occupied by people and objects are significant. Here the movement of the spider enhanced the opposition between the hunter and its prey and, as the hunter is filmed coming ever closer to the screen and the viewer, the viewer becomes spatially closer to the spider. Ivo also mentioned a shot where the camera was '*looking down on them (the characters) to make them look smaller. The girl is throwing down rocks at the boys*.' Again, a spatial awareness is reflected in order to make the view realistic. In *The Hobbit* trailer, James commented on the need for '*dramatic pictures and some powerful pictures.'* The group were keen to represent the scale of the landscape (Fig. 24 and 25) and its geography and chose to include still images that would expose the difficultly of the terrain and the scale of the landscape that the characters must negotiate on their travels. The image chosen to express the proximity of the evil force (represented by the darkness) to the land provided their audience with a first glimpse of the evil that exists.

Fig. 52 – '*the darkness is gathering'*

The written text (*the darkness is gathering*), the mysterious music that builds an atmosphere and the visual choices, have exposed the workings of a modal ensemble in which the meaningful interactions, which have occurred at this particular point in the trailer film to identify the presence of an evil force, have created connections that spread across the modal landscape (linguistic, auditory and proxemics).

Similarly, in *The Maze Runner* trailer, spatial choices again would appear to be chosen to represent a particular meaning, although this was not articulated. For example, the small space where the 'lift' scene is filmed is created by the box-shaped area chosen to suggest the lift, whilst the positioning of the body and spacing around it draws attention to the fact that it is a confined space (Fig. 44/ 45). In addition, in the *Captain Underpants* trailer, the visual images are predominantly chosen to promote a specific aspect of the character's personality or to reveal something important about their relationship with the other characters positioned in the same image. For example, the positioning of George and Harold in close proximity to each other (Fig. 36) indicated that they are in collusion and planning another of their pranks.

Part 3 – Scary story film openers

4.3.1 Introduction

In this data collection, the pupils' objective was to create a short scary story opening for a film. They used iMovie as their creative platform for filming their digital film, which gave them greater flexibility than the iMovie film trailer in terms of adding their own audio choices and editing. Due to the lack of scaffolding (in terms of number of frames, length of frames and timings of frames) a film duration of 1 minute to 1 minute 30 was agreed in their brief to focus the pupils on the key purpose of creating a 'short' scary story film opening. Throughout the following analysis, it becomes increasingly apparent that these pupils were very aware of the effects they want to create for their audience and have developed a spontaneous

awareness of the 'horror' movie genre. All the pupils were exposed to examples of this genre and had clearly acquired some of the tools and an understanding of this genre from their audience participation in watching and experiencing this type of film narrative. However, they were not always aware of some of the techniques they were using and, in their think alouds, there were noticeable gaps in their understanding of the techniques they were using. In addition, it became increasingly evident that they had not been able to access the knowledge and tools they required in order to be able to develop their understanding of how particular techniques could support the representation of their intended meaning.

4.3.2 Linguistic choices

Using Burn's (2013) contributory mode analysis, I considered the linguistic choices in terms of how the language is broken down into the more specific signifying systems. This enabled me to reflect on how the pupils had used these features to connect their meanings, but avoided including too finer level of granularity which would have lent an excessive weighting to this mode. I have, therefore, purposely focused on writing and speech and, where significant, I have also referenced the lexis and grammar. With the iMovie platform, text could be added to each frame and, although choices of font style and colour were a little limiting, a number of design features were available that allowed the pupils to decide how they wanted the text to appear on the screen and exit. As with the film trailers, the question as to 'what to use the writing for and what to use the image for, where to place written components and image, and how to articulate the connections between them' (Kress and Bezemer, 2014, p. 1) was again evident in the pupils' choices in the scary story film openers. It is interesting to note that without the scaffolding of the trailer template, with its clearly demarcated opportunities for adding text, writing is used more sparingly in all the films. However, typographical choices (type, size, font and letter fit) were clearly being chosen for effect, and design choices were being made in terms of the placement of the text on the screen and the textual transition - how the writing appeared and exited the screen. Curwood and Gibbons (2010) refer to this as '*text-in-use'* which they considered to include the style, size and colour of the typeface as well as the placement of the text on the screen. It is also significant to note that, in two of the films (*Any Last Words* and *The Forgotten*), the pupils made a definite decision not to include any dialogue. Their script is focused on the embodied modes that support

dramatic action, auditory and visual modes. In *Nightmare*, there is limited dialogue, but where it occurs it has a specific function. In *The Others* and *The Abandoned School*, dialogue is used throughout both films but functions in very different ways in terms of communicating the meaning.

4.3.3 Writing - design choices

Despite the sparing use of written text, each group of pupils chose to include a frame where the title appears. This would suggest that they recognised its importance in terms of its functional load in signalling to the viewer a significant message about the film, although they approached the placing of this meaningful piece of written text very differently in their films and made choices about colour and/or image in order to signify the nature of their film.

In *the Others*, the opening frame is in fact an introductory scene and the audience is immediately engaged in the narrative and there is no use of any written text until the very end of the film where the title frame appears followed by the credits. The title appears in white bold capital letters which are centred on a black background. Black and white were a popular choice of colour in the groups that incorporated a background screen with a title and no image. The text letters grow bigger before fading from the screen, giving the appearance of action through the text movement. In their multimodal microanalysis, Curwood and Gibbons (2010, p. 66) referred to this type of transition in terms of action and, when commenting on this use of transition, they observed 'the text itself appears to move in and out, but this action effect is created by the combination of the lack of image and the text being centred in the screen.'

Fig. 53 The title of the film is placed centrally and the letters grow bigger before fading from the screen. The text-in-use, combined with the transition, add emphasis to the words.

In *Nightmare*, the group also chose to place the text centrally on the screen and use black and white. However, they positioned their title screen at the beginning of the film with no audio, image, letter movement or transition features. By foregrounding the word '*Nightmare*' and allowing the frame to appear for three seconds, this group have highlighted for the audience the significance of the meaning of this word. It '*anchors*' (Bezemer & Kress, 2014, p. 17) them into a film world where they can expect an unpleasant or frightening experience. When the screen appears at the end of the film, it serves to prompt the viewer into reflecting on their experience.

Fig. 54 the letters are uneven in size and have a stencilled appearance with gaps in the lines. The unevenness and the vertical steepness suggest something uncertain and frightening.

The only other written text that appears in this film are the words – *One week later*. This literary narrative tool reflected the groups knowledge of their audience and the importance of understanding the film's timeline.

In *The Forgotten*, the actual title frame appears at the end with white letters placed centrally on a black screen.

Fig. 55 The letters are printed and not joined and there is no text movement.

Fig. 56 The first frame of the film also uses the black screen but with the year 1984.

Imogen commented that *'we wanted it quite simple so you could easily read it and … the black and white makes it stand out.'* The 1984 frame was an editing choice. Ivo observed that when they had started editing and were thinking of a day, they came up with 1984 (this was the date on a plaque on the exterior wall of the school commemorating a new extension to the school building) *'as it's supposed to be old and the 'Forgotten' is what he really is and that's the name of the movie … in quite a lot of movies they say this is … (1984) and then they go on. That was the effect we were trying to make.'* Ivo's reference to '*quite a lot old of movies'* use this technique lends weight to my argument that these pupils have resource to a huge amount of knowledge from their own experiences out-of-school but, in this case, they are not yet able to express *how* this technique works in terms of the filmic narrative. The title 1984 starts centrally on the black screen before seemingly moving forward and dissolving into the next frame. The absence of an image here highlights the significance of the year and sets the time frame for the film. Apart from these two frames, there are no other points in the film where text or dialogue is used. Imogen observed that this was a group choice and not a teacher suggestion. She commented that they *'wanted that perspective because it was quite simple.'* Ivo remarked that, although in the book-trailer films they had used much more text, he thought '*it (the film) sort of does explain it (the story)*.' Although the visual mode is not mixed modally with the written text frames, the audio track featured throughout the film provides a vital connection between the opening and closing frames.

In Any Last Words, the written text that appears at the beginning of the film is not the title of the film but the name of the film company - *Cliffhanger Studios* – with the addition of the verb - *Presents*. The use of a film company was knowledge

the pupils had assembled from their trailer film-making. The trailer scaffold had a specific section where the pupils were asked to insert their own film company name.

Fig. 57 The white capital letter font selected ensures that the text is anchored within the black and white filter chosen for the image.

The text is placed at the bottom of the screen so that it does not obstruct a view of the flashing torch light on the phone. This signified it was not key to making the meaning here. However, although the main action is channelled through the visual imagery and the audio, the choice of text-movement here also gave the appearance of action, as the beginning letter of each word dropped down first, which supported the audience's reading of the words in the correct order (left to right). The choice of the word '*cliffhange*r', although not stated by the group, would suggest their understanding of the purpose of a story narrative in keeping their audience guessing. Before the opening frame dissolved, the letters following the primary letter of each word, drop off the bottom of the screen in preparation for the next frame in which the words *FRIDAY 13th OCTOBER 1969 appear* in the centre of the image in white capital letters.

Fig. 58 The white capital letter font chosen ensures that the text is again anchored within the black and white filter chosen for the image but larger font is used to indicate the title.

Underneath, also in white capital letters, but signified as more important by the use of a larger font and bolder letters, is the film's title – *ANY LAST WORDS.* As the camera zoomed in on the figure slumped at the bottom of the stairs, the writing remained central on the screen, which served to emphasise its importance. The

pupils were evidently relying on the written text to carry the narrative meaning and ensure the audience was given important information. Although, as will become apparent, the visual imagery and audio carried significant meaning in this film opener, the written, audio and visual modes were working together to communicate the tension in the opening frames. In the following frame, confirmation of the use of the written text to support the narrative is evident in the note left on a doormat.

Fig. 59 'Save us!! Note

This is viewed through a close up shot so the audience can read the text – *'save us!!'*- which is handwritten in lower case letters with two exclamation marks added and a fingerprint shaped smudge giving the writing a childish appearance. The pupils here were reaching out to their audience – involving them in an unspoken dialogue (Curwood and Gibbons, 2010) as part of their story narrative - prompting them to recognise the seriousness of the situation, as clearly something sinister has been happening in the school building. *'It's a school so people would be concerned what's happening in a school … lots of children go to school and the fact that it's in a school makes it more tense and more dynamic' (Jack and Rose).* Jack commented*, 'the 'save us' might get them (viewer)'.* The pupils in this group made no other use of written language in the film and chose not to include any dialogue. Their film is almost a silent movie, apart from the three words uttered by the hooded character at the end – '*Any last words.'* When I asked them if this had been a choice decision, *Jack replied, 'Kind of because I think dialogue wouldn't work in a pace thing like this.'* It is interesting that Jack recognised that dialogue would impact on the action and the story narrative would be more effective without speaking. Rose commented that they *'didn't want people to read – just watch cos it seemed better. It's more tense. If you read it, you're like reading it so it's a bit slow.'* Rose felt that written text on the screen would similarly impact on the pace. Their comments

implied that they considered the other filmic modes here as being more successful than the written text in carrying the action and telling the story.

In *The Abandoned School*, the opening frame is copied from the scary film trailer title frame.

Fig. 60 *The Abandoned School* title frame.

Sonny remarked, '*You know like where it says The Abandoned School, we got that from one of the trailers … on the trailer is has different selections of what you can choose. I went onto scary movies and I cropped it and put up the abandoned school. I cropped it just to show the title and put it in the movie … and the part in DDB (David Dann Building) we were actually in the Abandoned School*.' In response to the participant checker's question to explain how they were able to use one of the trailer themes, Joe explained in more detail, *'When you go to the trailers it gives you different options like Swashbuckler. We chose scary and then typed in what we wanted and took a screen shot and cropped it down and saved it to the camera role. Then on the iMovie we went to the camera role and got the picture and imported it.'* The boys were referring to their previous experience of creating film trailers here and showing their knowledge of more technical language to explain the processes they have used. The cropping and importing of an image is a basic taught tool, but to use this in making a definite film choice reflected the groups understanding of how techniques can be used to create particular effects. Again, one gets the sense that the boys are making choices deliberately in order to communicate their intended meaning, just like Tommy in Curwood and Gibbons (2010) multimodal microanalysis. The text – *The Abandoned School* – is centred in the opening frame using a plain black font and capital letters. The frame background is shadowy and the text-in-use (Curwood & Gibbons, 2010) moves slowly downwards before the frame transitions to the right to show a contrasting bright

cheerful day. The final screen of the film is identical except that the boys in this group have added the words ‘THE END’.

Fig. 61 *The Abandoned School* end frame.

This would suggest that this is a complete narrative and not a story opener as requested in the lesson brief. These two frames delivered the only written text in the film, although, as will be explored in the following section, the film’s narrative relied heavily on improvisation as the three boys reacted to the noises and situations that were created as they carried out their plan to make a You Tube video of the Abandoned School.

4.3.4 Speech choices

Three of the films used speech specifically to develop their narrative, but they did this in very different ways. In the film *Nightmare*, the dialogue between the two boys is simplistic and carried little weight modally but relied on the visual mode to generate the tension. However, at one point the dialogue assumed a key role when Peter was seen alone in the toilet cubicle. Josh commented that this was a broadcast which was filmed on a phone and was ‘*a sort of SOS message*.’ When the SOS message was filmed the viewer was engaged as a silent listener.

Fig. 62 Peter communicates to the viewer the danger he is in, “Finally rid of him. If anyone can hear me … need help … this crazy lunatic trying to find me.”

A *Found Footage* camera approach (Taboada, 2012) was used by the boys in this group to enable their audience to view the character within their story interacting and reacting to what was going on in a first-person narrative. The idea of representing 'real events documented by the characters we as viewers are about to engage with' was identified by Sayad (2016, p. 51) as a principle of the *Found Footage* horror films which became popular in the late 1990s, just as the digital technology scene was coming into its own. (Found Footage is the term used to refer to filming by actors with virtually no film-making experience). The film, The Blair Witch Project (Myrick & Sanchez, 1999), in which the actors themselves captured the footage by working handheld cameras and filming each other all the time, popularised the *Found Footage* approach as a filming style. With the advent of personal digital devices and social media channels, this first-person approach to filming has become a feature of You Tube videos.

In *Nightmare*, the pupils have similarly communicated a 'real event' documented by Peter, one of the characters. Peter filmed himself making his S.O.S broadcast, supposedly unaware that Theo has appeared over the edge of the toilet wall. When Peter finally looked up, Theo was smiling down at him and the audience were able to view his raw emotion as he screamed. The reality of Peter's critical situation is shared by him with the audience. Curwood and Gibbons (2010) referred to dialogue with the audience in their analysis of Youth-Produced digital media in which they observed the film-makers directly addressing the audience. The broadcast message was a significant part of the dramatic action here, but it was the modal ensemble developed between the filmed visual image and the improvised spoken message that has provided the *Found Footage* approach which draws the audience into their drama.

Fig. 63 Peter looks up and realises he has been discovered.

Fig. 64 The raw emotion is viewed by the audience

In *The Abandoned School*, the influence of *Found Footage* documentary style filming is much more noticeable in the unscripted, repetitive but natural improvised dialogue throughout the film. In addition, their film, which explained what happened when three boys decided to visit an abandoned school, also fits with the idea of a '*found*' text which seemingly offers the audience evidence and explanation for what has happened. The events are recorded as they occurred using a first-person style narrative, and handheld phones are used, as well as iPads, to capture footage of the boys as they react to the noises and situations created during filming. This is particularly evident when Joe related what happened when they filmed in the DDB building. The boys were hiding in a corner and Joe observed that *'me and Sam were really scared … it was really good set up because we told Olly to come from behind the wall and scare us and we never knew he was actually going to come.'* Joe remarked, '*then I kept saying, "We are never doing this again, we are never doing this again.*" When Joe explained to me how their responses fitted in with the narrative, he often returned to the present tense – *'we are struggling to do the codes because we are shocked … and we're trying to show people I am in a rush*.' As there were no indications in the narrative as to chronology, I asked the boys if they thought having written text could have added clarity to what is happening at certain points. Joe responded, '*We did try doing that … what's happening in the story but we wanted to keep it short and it added so much time (15 – 20 secs*).'

The first-person narrative and the real-time commentary used by this group served to highlight the real-life documentary quality of the film. There are clear links with the first-person improvised real-time filming used in The Blair Witch Project film in which the actors had 'the freedom to decide how to play it' (Hoad, 2018). The directors only intervened when they felt they needed to tone it down. Sweetnam (*Found Footage* scriptwriter) observed in an interview (Taboada, 2012) that *Found Footage* is another way to 'get the audience closer to your story, to immerse them in the world you have created.' The immersive quality of '*Found Footage'* films is acknowledged to be a key concept of this film style. It was so convincing in The Blair Witch Project that audiences believed it was a reality.

In *The Abandoned School*, there is no doubt that the boys have experienced this style of film making out-of-school. Their understanding of this film style has not evolved from a systematic instruction in an educational setting but is, I would

suggest, the result of their immersion and participation in popular culture videos. The evidence again indicates that these young people have a wealth of filmic knowledge but they are not able to conceptualise their understanding and communicate their choices. They need to be given the metalanguage that will enable them to be able to explain their choices.

In *The Others*, there is an outburst of shouting as the '*mad kids'* appear. This scene was improvised and acted-out in the dark with just mobile phone torch lights, and a number of pupils from other groups were co-opted to help with the scene.

Fig. 65 There is an outburst of sound as the 'mad kids' appear.

Josh remarked that *'everyone was just screaming random things.'* Ivo observed that '*it was just carnage. It stops that scene and goes into another scene of the same thing and goes into another scene of the same.'* The chaotic feeling of this sequence of scenes served to create what the participant checker described as '*confusion,*' which he observed is '*often associated with terror*.' Ivo commented that he thought the music (non-diegetic) could have been stopped here. He was recognising that, for the audience, the music was not significant in communicating the meaning here. Matty responded that they were trying to add tension. Jack added that '*it does seem that they are mad.'* For the assembled audience, the general feeling was that these improvised scenes, where the characters are allowed to respond individually to the events taking place, were successful in creating tension. It also implied that the boys had had experience of a similar filmic technique where characters were allowed to respond naturally to an event filmed in the darkness with torchlights. Interestingly, this type of scene is again a feature of *Found Footage* films in which the setting of key action is filmed in total darkness and the authentic responses from the characters add to the atmosphere of a real-life setting.

4.3.5 Audio

With the iMovie choice of platform, all the groups had autonomy over their audio choices. In three of the five films, audio assumed a key function in communicating the atmosphere and tension. Of the two films that used audio in a more limited way, Josh observed in *Nightmare* that his group had struggled to find music - *'It was harder than I realised to find a piece of music that actually fits with it so we gave up on that front.'* However, Josh was very aware that the audio was very significant in creating atmosphere and he remarked, *'music's something that creates an awful lot of tension and is one of main devices producers use when creating a horror movie and set the atmosphere of suspense and fear.*' Although their class introduction to filmic features included both diegetic and non-diegetic sound, Josh's observations reflected a spontaneous knowledge that has been socially constructed outside of school. This knowledge base has provided him with an understanding of how music can impact powerfully on a story narrative. He was able to articulate the effect, but his comments revealed that he did not have the necessary 'tools' to enable him to achieve the effect he wanted to create. In the other films, the pupils revealed a wide-ranging understanding of how music could be integrated both on screen and off screen to support creating an atmosphere of fear and suspense.

4.3.6 Diegetic sound

Although it would appear initially that the audio is being minimalised in *The Abandoned School* film, Joe's comments highlighted the importance of the diegetic sounds and how these served to increase the effect. In his conversation with the participant checker, Joe observed that when he played the film at home, he *'found it sort of boring without the effects … oh the lights went on and off … oh there's talking … when I started to add the coin drop, suspense rising and suspense strike it started to add more tension.'* Joe commented that the coin flip was very much part of the narrative and was used to highlight the fact that someone was there – *'the coin dropped and me and Sam start to realise that someone is near us and we started to run on the spot.'* As well as the sound of the coin dropping, the boys also recorded the sound of footsteps. Sam observed that the footsteps made it sound as if someone was there. It was perhaps significant that the diegetic sounds identified as adding to the atmosphere are sounds that intensify the audience's level of fear. A similar use of diegetic sounds can also be observed in the new territory

explored by The Blair Witch Project (1999). In the approach taken to film this horror story, the ability to 'improvise was key' (Rowney, 2016). The footage of a witch haunting three teenagers in local woods was captured by the actors themselves as they responded to the film crew's improvisatory creation of noises and situations – shaking tents, making sounds as though someone was actually playing around in the woods – that served to insinuate the presence of the paranormal in the form of the Blair Witch and added an additional level of fear to the actors' filmed reactions.

4.3.7 Non-Diegetic Sound

In *Any Last Words, The Forgotten* and *The Others*, non-diegetic sound is used continuously and chosen intentionally to work alongside the narrative as it unfolds. At times, it is foregrounded and at other times it works in ensemble with the other modes. In *Any Last Words*, Rose remarked that they had '*searched up creepy music*'. The participant checker asked if this search produced a lot of creepy music. This was affirmed but Jack observed that '*most of it was You Tube so you can't get it on your iPads or you would have to pay for it. The ones that you didn't have to pay for, we had to record by getting the tab up on the different iPad and then record it straight onto iMovie as an audio file by putting one iPad next to the other.*' This strategy had not been taught. The pupils were showing how they were again using their outside knowledge to find a solution. However, this observation also served to highlight that the pupils were having to find alternative solutions because they were not being provided with the 'tools' that would have facilitated their choices.

Rose mentioned that her group had deliberately chosen different kinds of music for every scene as, for them, '*music was the most important thing*.' Jack mentioned that, because the music was so important, they took out all the sound before adding in the music. *'If we hadn't done that, because there were lessons going on you would hear other people doing lessons.'* Rose observed that '*every scene had music that gave a real effect on the audience … (showing me on her iPad) this is the ordinary part and this is the tense part when we are running away.'* The audio was not only chosen because it fitted the 'scary' film genre but the music was specifically added at certain points where it enhanced the narrative tension and communicated this effect to the audience. Where the girls are seen running away and the hooded figure is observed, Rose observed that you could hear *'heart beats and tense music'.*

Fig. 66 You could hear *'heart beats and tense music'*.

The audio sound was taken from a website called Sound Bible. Jack remarked that the ticking sound is meant to '*be a heartbeat ticking.'* In his conversation with the participant checker, he observed that he felt it was '*not great because it's the same* recording *from one iPad to another … it's a bit clunky*.' Carol remarked that it was a bit like '*a tick tock*' and both Jack and Rose nodded in agreement. Imogen (*The Forgotten* group), however, felt that it worked *'with the ticking … it's as though someone is getting closer and closer.'* The critical nature of the pupils' reflections above demonstrates their awareness that they could achieve more but they do not have the tools readily available to enable them to develop their creativity further.

In *The Forgotten*, the pupils had chosen to use music on Ivo's iPad which was not very well known. The song was produced by a group called Monster Cat and '*Surface'* was one of their '*famous*' tracks. Ivo observed that it was his brother's old music which he had heard a long time ago. *'I used to listen to it loudly through headphones and I heard it and I was like that's cool … and we have family sharing and I scrolled down (on his Dad's phone) all the way to the bottom … I saw this band again and thought I'd listen to it and I loved it.'* Ivo remarked that he had a few pictures of Monster Cat as his background and showed me their icon. Ivo's observation highlighted the learner's familiarity with other devices and the sharing of content. The iMovie platform enabled Ivo to reference his out-of-school knowledge and choose an audio track that he knew would work with this film. In their film, only the beginning section of the *'Surface'* track was chosen to provide the non-diegetic sound. Ivo observed that this choice was made because *'if you listen to the whole thing it gets very hyped up. Lots of bass flops and things …so we couldn't really have that in … the beginning really fits … it's like quite mysterious and that adds mystery*.' The non-diegetic music here is providing what Burn (2013,

p. 13) referred to as 'emotional colouring'. It supports the idea of an accepted explanation for non-diegetic music as an '*emotional accompaniment to film (*Burn, 2013, p. 7). However, Burn (2013) also acknowledged that it has narrative properties. In *The Forgotten*, the audio is closely linked with the narrative - both complementing and working with the other modes in creating the mystery in this film's opening. Ivo commented that he '*thought*' the music built up and created more tension. In the pupil group discussion, Joe observed, '*I don't think you should think … it did go really well … the music went well with Harvey holding the paper. When Harvey was fed up the beat started to come in so acting as though Harvey is really annoyed and wants to do something to them.'* Joe has expressed the impact of the non-diegetic audio on the audience at a key point and how it has communicated with the audience a significant moment in the narrative. The audio mode is foregrounded at this point and the '*beat*' is identified specifically as increasing the tension. In this film, there is a sense that the story narrative is clearly planned and the audio is sourced to accompany the filmed scenes as the opening plays out.

In *The Others*, the non-diegetic music is similarly added to the film throughout, but here two contrasting audio tracks are chosen to signify an important shift in the narrative's perspective from the audio that accompanied the investigators to the audio that acknowledged the presence of '*The Others,'* and communicated with the audience that there was something disturbing about these '*Others*.' Ben remarked that the music for the audio came from You Tube. He observed that '*I make music videos for my dad sometimes … there are loads of different types of people making them.'* You Tube was not available to the pupils in school but, pupils owning a BYO (Bring Your Own) device were able to access You Tube at home and download music. Ben is clearly familiar with this style of music video and choosing music that is specifically intended to complement/supplement the visual imagery. This again is a filmic area that was not taught, although support was available from the participant checker. The participant checker asked Ben why he selected these particular tracks and Ben replied that they added tension, *'it adds more tension to the film when it's like a music box playing … it's like children … it's like a song'.* The music's narrative properties are again highlighted here and are being used to communicate key moments of action in the filmic narrative. There were, however, issues identified with the non-diegetic music. The participant checker asked Ben if he felt the balance between the sound of the music and the

people talking was right. Ben acknowledged that '*you can't really hear them talking in that scene (the scene with the scientist and the investigator talking) … I think the music needs to be quietened down.'* Ben recognised that the audio needed to be in the background here so the narrative (significant in understanding the story) could be heard clearly.

Fig. 67 '*you can't really hear them talking … the music needs to be quietened down*

In *The Abandoned School* film, the non-diegetic sound was used minimally in comparison with the other three films. The non-diegetic sound-effects added were chosen from the iMovie software options. Sonny explained that there are two different *suspenses – suspense rising 'it goes d-dd-dd … if you put suspense strike it goes d-dd-dd-d-D (he emphasised the final D with a pause and more volume).* The boys' knowledge of the available sound effects was not teacher-taught but, through their familiarity with the tools offered by this platform, the boys were able to utilise these effects and explain their function in their film. The participant checker asked the boys what was better about going '*D'* rather than the previous one. Joe explained that *'something is about to happen and then bang it happens.*' In his use of an onomatopoeic word - 'bang' – and the reference to loud, explosive sound, Joe was able to highlight for the participant checker the dramatic tension that occurred in the narrative at this point. Burn and Parker (2003, p.20) referred to the fast tempo and insistent rhythm of thrash metal music in their analysis of a short skateboarding video made by three GCSE students in the UK. They recognised that the music chosen had a specific function in the film and served to reflect the kinds of tastes and preferences of the skateboarders - the edgy, aggressive music worked with the imagery to support the text's representation of the skateboarders. In *The Abandoned School*, the boys have used the 'suspense' motifs alongside the dark, shadowy images to orientate the audience to the mounting tension in the narrative.

4.3.8 Visual Choices

By capturing the images as *screengrabs*, I was able to look closely at the visual choices referenced by the pupils in their think alouds. Primarily, my analysis focused, as with the film trailers, on 'pictorial detail, size, colour, spatial relation of depicted entities, placement in a framed space and shape' (Bezemer & Kress, 2014, p. 6). However, in studying the interplay of shots, it was clear that all the groups were experimenting to different degrees with filters and lighting in their editing to achieve certain effects. Burn and Parker (2003, p. 24) described this as blending the elements in a process that allowed the different modes to be viewed separately and then joined 'to experiment with combinational effect, and for altering scalar values such as brightness or colour saturation, speed … etc.' The history of the horror aesthetic has its roots in the black and white horror classics which were almost totally reliant upon the lighting to create their tone and mood. Aloi (2005, p. 196) observed that lighting was viewed as the element that 'shapes the representation of a monster or monstrous human or psychological force that is striking and memorable.' Through the creation of shadowy lighting and filter effects, this style of filming prevents the audience from identifying exactly what it is they are viewing on the screen, and, by using these stylistic effects to restrict the audience's understanding, they are able to speak to the audience of their 'most private fears' (Aloi, 2005). One of the films, *The Abandoned School*, used lighting that closely resembled the visual styling of *Found Footage* films with its use of natural shadows, flashlights, torch lights and car headlights. In making light and dark so crucial to their stories, it is often the presence or absence of light that plays a vital role in *Found Footage* narrative (Aloi, 2005).

In analysing the visual modes, it was, therefore, important to consider specifically the pupils' use of lighting in creating the tone and mood of a 'horror' style film. In addition, as the non-diegetic music played a significant part in three of the films, it was also essential to look at how the chosen music complemented the visual imagery and to observe for any signs that the modes have been placed in opposition. Burn and Parker (2003) referred to this in one of the films they analysed. They observed (p.25) that, although the music was allowed dominate and 'drowned out' the speech of one of the characters, this was purposefully done by the filmmakers to signify power to the skateboarders. In this analysis, I wanted to identify if there was any evidence that the compensatory use of the visual mode

was being used to accomplish something that could not be achieved by the other modes.

4.3.9 Shots and Angles

In *Any Last Words,* the think alouds very much reflected the pupils' knowledge of shots and angles to create a particular effect. They were able to draw on the narrative and explain how the chosen shots were significant in communicating their meaning. In their think aloud, Jack and Rose had very clear expectations as to what they wanted to achieve in the visual imagery. Jack commented, '*We wanted to show they (two school girls) had locked themselves in the room thinking he (Trevor) is outside the room but actually having him inside the room.'*

Fig. 68/69 '*We wanted to show they (two school girls) had locked themselves in the room thinking he (Trevor) is outside the room but actually having him inside the room.'*

Rose expanded on Jack's explanation by adding that '*they wanted to show the two girls but they also wanted to show Trevor too being happy. So, what we did …*' At this point Rose showed me the image with the two girls' hands on the door before explaining the importance of seeing Trevor's face, '*Trevor is the only face you see. This gave the effect … like a cliffhanger.'*

Fig. 70 the audience realise that the hooded figure is 'happy' because he has succeeded in trapping the girls.

It was a definite filmic choice to allow the audience to see Trevor looking happy because this served to increase the tension as the audience realised that his happiness, and the trapped girls, are somehow linked. The linguistic, audio and visual connect powerfully in this final frame to emphasise the power of the hooded figure and the helplessness of the girls' situation. The modes are balanced in their weighting as each mode has assumed a significant role here.

Another scene that Jack and Rose referenced as particularly significant was the bird's eye view shot from the top of the stairs.

Fig. 71/72 Rose commented, '*we were trying to get the fact across that Trevor was in the shadows and you wanted him to emerge slowly and show that Jack was dead and Trevor was always lurking around.*'

It was significant that Rose referred to the shadows in her think aloud. The pupils were using natural shadows to add to the dramatic effect and ensure the audience could not fully see the figure, but they could see the body lying on the ground. By revealing the hooded figure in this way, the pupils were revealing their understanding of the psychology behind horror movies. Walters (2004) identified three primary factors that make horror films captivating:

I. tension (created through suspense, mystery, terror, shock and gore)
II. relevance (to a particular sub-group of people, personal fears, cultural fears or universal fears such as death and dying)
III. Unrealism (a recognition that what is happening on the screen is not reality)

Rose clearly understood the shadows' significance in developing tension. When combined with the presence of a mysterious hooded figure and a growing sense of an imminent threat to the girls' lives, Rosie's group have shown a spontaneous understanding of the psychology behind a horror film. They are not, however, equipped with the metalanguage that would enable them to explain this concept,

although their story narrative would support their knowledge of the horror film genre and its potential to terrify its audience.

In *The Forgotten*, natural light and shadows are used in the initial shots to reveal the main character Harvey to the audience. He is shown as a shadowy figure and then a blurred image at the top of the stairs before appearing as a face at the classroom window and the exit door. The low angle shot of the feet was produced to focus the viewer on a point where they were not able to see Harvey, but as the camera pans up, Harvey is there again looking in.

Fig. 73 The viewer's vision is concentrated on the running feet.

Fig. 74 Harvey appears at the window.

Fig.75 The bars on the stairs stopped the viewer seeing the expression on Harvey's face.

Fig. 76 A low angle shot captures a blurred figure at the top of the stairs.

Ivo remarked that the shot of the stairs was significant as it identified an exit route, but as '*we (the audience) look up the stairs … he's there*.' Imogen observed that, because of the bars on the stairs, you can't really see him so '*you are like oh who is that?*' Ivo remarked that *'you can't really see his face because the bars are stopping you seeing his emotions … we used the bars to block out the details.'* The pupils here are again revealing their awareness of the 'horror' genre by managing what is disclosed to the audience. They want Harvey to be a memorable figure and

for the audience to be aware of his significance. In response to the Participant checker's question as to why they chose to block out the details of Harvey's face, Ivo observed '*so you don't really know who he is. It makes a sense of curiosity. Who is he? What is he trying to do? Why are they trying to get out?'* These frames act as visual reminders by attaching significance to these reference points and anchoring the visual to the narrative (Bezemer & Kress, 2014). In addition, by keeping certain information hidden, questions remained unanswered for the audience. A further example of this was in the frame where Harvey is seen looking at the black and white photograph. It is not possible to make out who is in the photograph but it is possible to make out some pen scribblings.

Fig. 77 The black and white old school photograph

Fig. 78 The photograph is crumpled up and thrown away.

The photograph was intended to represent a school photograph of the trapped characters when they were young, hence the black and white colour to make it seem old. Ivo explained, *'It was supposed to be like a school photo of us when we were children and you can see there is a giant gap between us four and he's (Harvey) scribbled out and done a halo … mummy's favourite … try hard and idiot and he's just the forgotten.'* The explained narrative is quite detailed here but, in terms of the film, the viewer would be left asking questions about the significance of this prop. It's true meaning would not have emerged without the think aloud discussion. Ivo recognised that the viewer needed a closer perspective in order to identify the information held in the photograph – *'I wish we'd had a little more zoom on it and then go into the next scene where he just crumples it up so they (viewer) could have had a look and said Ok he hates them.'* In his conversation with the Participant checker, Ivo acknowledged that he wished he had '*kept the camera on*

a bit longer because that says idiot and it's hard to notice that on the picture with all the other faces.' The participant checker suggested that they could have slowed that section of the film down and this would have had the desired effect. These are techniques that have not been taught but would have provided the pupils with the necessary editing skills to improve the filmic content. Imogen commented that the photograph was '*like a family photo … we imagined he was the child no one really liked …you almost kind of sympathise with him at the end which really plays with the audience's minds. He's trapping them but I kind of feel bad for him.'* Imogen is showing empathy with the character and recognising that the audience too will respond to the visual imagery of this lonely and unloved character, despite being aware that he is responsible for trapping the characters in the building and is clearly seeking some kind of retribution.

In the opening of *The Abandoned School*, Joe commented on the significance of the black door in the frame, *'it shows that we are walking to school and behind that door is where our school is.'*

Fig. 79/80 Joe observed that the camera angle was good as it made them '*look as though they were walking out*.'

The visual image was chosen purposefully to anchor (Bezemer & Kress, 2014, p, 17) the meaning and support the viewers' understanding of the location. Joe remarked that this scene, and the following scene, when they were running to avoid the teachers, had been difficult to film because they had to keep moving their iPads to see which were the '*best'* angles. The participant checker asked them how they had selected the best angles. Sonny observed that Joe's iPad had three ways to show (the participant checker corrected Sonny here and added '*three different angles to balance it'*) '*so we put it on the first and tried it and that didn't work. So we*

put it on the second and ahh that was good and we put it on the third and that was no good.' Sonny observed that the second angle was better because it *'showed more of our facial and body language.'*

Fig. 81/82 The use of the camera angle here ensured the film was focused on the boys - *'It's almost another person looking with you guys' (participant checker)*

Sonny's comment would suggest that the visual mode had a significance here as it determined what the audience saw as the narrative unfolded before the camera. Joe remarked that *'it showed more of us than the surroundings … so the people watching it they could concentrate on us.'* Jack added, *'More focused on you.'* The participant checker observed that it looked as though the camera was part of the *'gang'*. *'It's almost another person looking with you guys.'* The techniques the boys have used to film here again mimic the filmic style of the *Found Footage* films. This was particularly evident, as already observed, in the first-person style filmic approach. In addition, the use of the working handheld cameras/phones to film themselves and the improvisatory feel to their filming provided clear parallels with the *Found Footage* style 'horror' films. This was apparent in the boys' unscripted responses and the unplanned way in which they filmed their race across the school grounds to visit The Abandoned School. As the action unfolded through the eyes of the three boys, the audience responded to the boys' emotional reactions. The audience view a sequence of eye-level shots captured on one of the boy's phones (identified by the square frame and not a landscape). Initially, the boys' excitement is recorded, followed shortly after by their increasing sense of alarm as they realise

they may have been seen by one of the teachers, and then finally their escape is filmed as they race across the field.

Fig. 83 - 86 Deliberate use of a mobile phone to capture the first-person perspective as the boys ran from the teachers.

This change of device was recognised by the participant checker. When asked, the boys affirmed that this had been a deliberate choice because it made filming easier. Similarly, in *Nightmare*, there is a section of film in the toilet where Peter is holding the phone – '*He's then let out and is holding and running with it in his hand.*' The participant checker commented that a number of films today do this, and use a wobbly camera as opposed to a static camera to achieve this effect. The boys had not been instructed in this use of the camera. This was again evidence of their out-of-school filmic experience.

The filming of the footage on a handheld device allowed the camera to remain focused on the boys' faces and capture their reactions to the events as they unfolded. The *'rough'* image quality of their escape sequence is typical of *Found Footage* films where the focus is on creating footage that has 'an authenticity that allows the viewer to suspend disbelief' (Taboada, 2012). The boys' knowledge of this form of filming appears to be spontaneous and drawn from their own experiences. They are seemingly unaware that they are using a specific filmic

technique by using the camera to capture a first-person perspective. It is interesting to note that, in their pupil questionnaire, both Joe and Sonny identified YouTube as their favourite application. Sonny remarked that you can '*watch many things.'* You Tube has grown significantly in popularity, as was identified in the Ofcom surveys and has become an important app. for those wanting to upload and share home-made documentaries and films. In his article on *What Can Aspiring Filmmakers Learn from the 'Found Footage' Trend?* Taboada (2012) commented that, in considering the success of the concepts of *Found Footage* films, one approach may be to think whether one would watch this on YouTube. I would suggest that You Tube was a significant influence on the boys' filmic choices and that they were familiar with the style of self-documentary realist films. The fact that the boys are unable to identify the techniques they are using would again identify a significant gap in their understanding of the concepts behind this filmic approach. They have a spontaneous understanding, but they have not yet acquired, through instruction, a more conscious awareness of what they are doing.

Filming from a first-person perspective was a technique also referenced in Burn and Parker's film analysis of the GCSE students who captured themselves in a film about skateboarding. They commented that this filmic technique enabled the audience to view the boys' narrative through a version of their cultural selves - they are not pretending to be different characters. This is evident in *The Abandoned School* film, where the boys wore their own clothes (it was Own Clothes day) and they used the speech and gestures that they would normally use in their everyday conversation with each other.

With the absence of music and very limited written/linguistic modal use, *Nightmare* relied almost exclusively on the visual mode to communicate the action. The opening scenes ensured the viewer was aware that Peter's best friend Theo had suffered a change of personality following an illness.

Fig. 87 The audience does not know what has happened or why but, by representing Theo's actions, this group wanted them to be aware of the growing tension by showing *'some of what is going on.'*

Fig. 88 The ambulance raises the tension and provides some understanding '*of what is going on.'*

Josh was quite critical of their success in using the shot footage to create tension as he felt that '*where we should have a long scene we cut it too early and it's too short … we should have carried it on instead of fading it out straight away … The problem was we didn't have any more footage.'* A further issue with film footage was identified by Josh at the end of film. Rose had commented that she felt Peter would have run at the end of the film. Josh replied that they did actually have *'extended footage of that but it was too long so we made a bad decision to cut it. He actually did run in our footage.'* The editing process is clearly recognised as providing opportunities for 're-design' (Burn & Parker, 2003) and, although the boys were aware of this, they were critical of the finished film effects. This might suggest that they needed the skills to be able to use the 'multimodal mixing desk' (Burn & Parker, 2003) more effectively in editing and re-designing scenes. Josh observed that there was one scene that they did very well '*one which we recorded which is the perfect length (shows me the footage of Peter running away) … and we did the lighting and the sound here and not showing much. We were only really showing that he was moving.'*

However, because the visual mode was foregrounded in this film, the framing, angle and movement of the camera became essential tools for

communicating the events as they unfolded in the filmic narrative. Josh was aware that they had control of what the audience saw and remarked that it was through the camera angles that they '*wanted to show in some shots everything and then in others only what was necessary. We used our shots to create tension by limiting what the person can see.'* The participant checker observed that there was a section of their filming with someone holding the iPad and running. Josh commented that he and Peter had actually gone to film another scene when he had *'kind of ran around the DDB and then it came to me you could do a scene with Peter screaming and I was running and it would be like he was running away from Theo.'*

This group also cleverly used the camera to reveal to the audience what the character could not see. Josh identified the shot where Peter is cornered and Theo is filmed from behind to show him 'slowly walking'. He observed that if this shot had been 'done properly' it would have been very clever as the viewer watched *'Theo appearing out of nowhere then attacks him (Peter).'*

Fig. 89/90 Josh commented to the participant checker that they had recorded it *'50 times and everyone was getting really bored.*' He observed that *'you can see from his face you have to do it again.'*

Josh acknowledged it was not the hardest part to film but, because Peter kept laughing, they could not capture him looking terrified. This was an important emotion if they were to keep the suspense.

A further example, identified by Josh as one of the 'more clever scenes', was when the boys used two of their iPads to film so they could have different shots. *'We had one looking up from Peter's place who's kind of saying, "I need help" and then there's the one (iPad) that wasn't in the story showing Theo. Peter couldn't kind of see it when he's (Theo) not there and then he's there.'*

Fig. 91 - 94 The improvisatory approach to filming here enables the camera to capture the point-of-view of both characters simultaneously - Peter, who clearly thinks he is safe locked in the toilet cubicle, and Theo who knows he has his 'victim' trapped.

In the fifth film, *The Others*, the visual mode again assumed a significant role in representing the narrative action. The narrative is more complex in this film and visual imagery is vital in leading the audience through the story maze to a final understanding of what is happening. The opening frame used a mid-shot to show the boys' faces.

Fig. 95 Playground scene. One of the characters is shown wearing an army issue style hard hat which signifies to the viewer that there is a need for protection.

One of the characters was shown wearing an army issue style hard hat which signified to the audience that there was a need for protection. The opening

sequence of shots switched between the playground and the classroom where the investigator and the scientist (Matty) were discussing the problem.

Fig. 96 Classroom scene: the investigator and the scientist are discussing the problem.

The scripted words added the necessary salience and were important in identifying what had happened – '*200 people went missing here*' - and the fact that the place is now abandoned – '*this place is abandoned to be sure*'. These comments served to anchor the images (Bezemer & Kress, 2014), which confirmed that the location was abandoned and no one was there and, alongside the music, worked in tandem to shape the audience's meaning-making. As the boys entered the DDB '*to check it out,'* the camera captured both boys with guns (props provided by the boys). The audience is lead into the abandoned building so they can view the action from behind the boys, enabling them to see what the boys see.

Fig. 97/98 Preparing to enter the building. Guns are ready. The camera follows the characters into the building.

Tension is added through the diegetic sounds accompanied by the shots of the squeaky toilet doors flapping forwards and backwards. The boys improvised here to capture this effect by having people unseen behind the doors and then, at the end of the sequence, the fingers around the door signified that something *IS* there.

Fig. 99/100 Ben commented that the doors were '*basically opening and closing by themselves*.'

The layering of modes in this sequence enabled the boys to successfully build the tension. The modes were working in tandem and with each mode (visual and audio) adding salience to the meaning. Although not highlighted by Ben, the fingers also appeared in a second frame which also captured the armed investigator.

Fig. 101 The fingers appear around the edge of wall signifying the presence of others in a place that was said to be abandoned.

A further, powerful visual image highlighted by the participant checker was the frame that captured the '*roll of the fingers'*.

Fig. 102 '*they are moving and then they stop …there's like something there …'*

The participant checker asked Ben what was going on there. He remarked that they are moving and *'then they stop …there's like something there … it makes the audience like what is there … it's like a sneak-peak of what is there… it's like doing it slowly.'* Ben referenced his inspiration for this from watching films. He was very much aware of the audience when creating this imagery and this was highlighted by Ivo's observation. He commented on the effect on the audience, *'I think it makes it more creepy … if you were trying to prank someone. If you were trying to creep them out.'*

In the final sequence of *The Others*, when one of the investigators is seen running across the playground, Ben's audience were confused as to what this signified. Ben's answer confirmed his control of the narrative as he replied *'nobody really knows.'* The frame that captured the investigator sitting with head slumped forward was highlighted as significant by the audience in the participant checker think aloud.

Fig. 103 The investigator is captured sitting alone and with his head bent forward. The viewer cannot see his face.

Ben's audience saw this frame as the ending. Ivo commented that *'it would have been really cool if you had ended it when you lifted up his face to show he is still alive like he actually had (something missing) … an eye pad!'* Josh thought that would work really well too as he felt the lifting of the head '*made loads of tension (whereas) the final two scenes kind of get rid of the tension.'* The reference to the significance of creating 'l*oads'* of tension again reflected the pupils' understanding of one of the key psychological features of the horror genre. The pupils were able to identify where this particular feature had impacted on the audience's '*enjoyment*'.

4.3.10 Filters and Colour

In *Any Last Words*, the choice of black and white, and absence of colour in the filming, was determined by the group's filmic decisions. In conversation with the Participant checker, Rose observed that '*it seemed right for a scary story. It seemed more eerie.*' Similarly, in the opening of the film, the lighting was an

important consideration for the pupils, as Jack explained. He commented that, when they started filming in area known as the Resource Centre, which is on the upper floor of the library, there were no blinds and it was daytime, so they could not stop the light coming in. Jack remarked, therefore, that they did not have much option with the lighting because '*basically if it wasn't in black and white there'd be too much daylight coming in through the windows and we wouldn't have been able to see the phone flashing properly … luckily the black and white filter kind of stopped that effect.*' The pupils' approach to creating this visual effect reflected a sophisticated understanding of building narratives to signify that this is a '*scary*' story. In addition, their think aloud comments implied a more conscious awareness of the 'horror genre' and its dependence upon lighting to create the tone and mood. Capturing the light and dark effectively is critical if the visual mode is to succeed in communicating the heightened levels of tension to the audience. Although the short film clips offered in the teaching of this film topic introduced the pupils to films that included shadowy lighting and filters to dull the tone, there was no deliberate systematic instruction concerning the use of filters or lighting. This would suggest, therefore, that the pupils were again referring to their own individual experiences here and using these to support their understanding of how lighting can be used to communicate the 'horror' genre. Rose noted that it was Jack who changed the settings and was clearly strategic in ensuring that the lighting choices would empower the narrative and support the communication of the intended message effectively with the audience. Visually Jack identified the beginning and the ending of the film as the most effective, '*the end was just an SOS (Rose named it Morse Code) … people who like know it will really understand so it's really gripping. You're like what just happened? Why is like that?'* Jack identified the rhetorical questions he thought the audience would be asking. This highlighted how this group of pupils saw their narrative being played out in terms of the effect on the audience. Rose explained how this scene was recorded with one group member outside when '*suddenly Trevor did the SOS thing and kept pressing the torch light*.'

Fig. 104 '*suddenly Trevor did the SOS thing and kept pressing the torch light*.'

This would suggest that this particular visual effect was not planned but developed as part of the filmic process. The improvisatory approach to the filming here, and the use of flashlights and torchlights, resonate with the type of visual effects that became familiar features of the *Found Footage* self-documentary horror films (Aloi, 2005). The participant checker asked Rose and Jack to identify the effect they hoped to achieve with the flashing light effect. Jack replied, '*stuck really*.' Rose added, *'Yes we were stuck and it looked like an eerie atmosphere as no one else was there just that phone and the flashlight and you are thinking who's holding that? What's happening? And you're confused.'* The audience cannot see what is happening, as whoever is holding the flashlight is hidden from them. The references to '*you*' (the audience) signified the importance of the intended psychological effect on the audience. They are kept in the dark and what is revealed to them is intended to increase the dramatic effect. This is again repeated at the very end of the film where the final frame used a black screen with a voice-over of Trevor saying, '*Any last words.*' Rose explained that was for the audience '*to imagine what was happening because they don't know and we didn't want to spoil it … it was deliberate … at first we thought Trevor could just stand there and say it … and then we thought, if there was a completely black screen, it would be more scary and more like a cliffhanger.'* The use of the black screen excluded the audience from seeing what happened. However, the added voice over revealed what was said leaving the audience in no doubt as to the frightening outcome for the girls if they are not saved.

The opening of *The Forgotten*, likewise made specific choices with the audience in mind. Imogen commented that they wanted the viewer to know it was 1984 at the beginning, hence they revealed the Year. Imogen also observed that they thought it was *'really important to 'let them wonder 'who' it is because you have*

these 2 shots – they're both quite creepy shots – of Harvey and you're like where is he?'

Fig. 105/106 *Who is he?* and *Where is he?*

Light and dark are used effectively in a very real location (Ivo's audience would recognise this school building) to create the mood. The dark, grainy look of fig. 63 hints at a person, but the shadowy effects with the lights turned out create a significant visual effect. In a later scene, Imogen remarked that the empty classroom was specifically chosen to create an atmosphere because '*no one is there which is weird because usually there are kids in the classrooms … you see Ivo running to the window obviously he doesn't know what is happening … and then you see Harvey kind of there … Harvey was always there.'*

Fig. 107/108 The classroom is empty and Ivo is unaware of the face at the window.

Natural lighting was used here as it is important that the empty classroom was revealed to the audience as a place where children would normally be expected to be learning. Ivo remarked that they had tried to mess up the classroom - '*there are chairs and tables and books and older books and this tables knocked over and there's a chair up there with a boater and then you can just see his face –*

just glimpsing it which looks quite devilish.' The pupils wanted to make visible the fact that, in their panic to find an exit from the building, the characters involved in the story of *The Forgotten* left behind evidence of their frightened attempts to escape.

In order to portray Harvey as a sinister figure, atmosphere was vital in signifying to the audience that this is a film from the horror genre. Imogen thought the use of lighting in the frames was really effective in creating the atmosphere. She commented that they had chosen the darkest place in the school to film a particular section of the film, *'I was flashing the light over here and Ivo was here recording and Harvey just walks out … you can still kind of see him without the lighting.'* In the editing process of this film section, they noticed a 'cool effect' – *'look here … you get a little bit of Harvey there because we turned the lights on, off and on again you get a little bit of him there as well.'* Ivo referred to this as the 'flicker effect'. He remarked that they used this to *'create a bit of tension as you would only see him (Harvey) for flashes of moments and you (audience) didn't know what was happening.'* Ivo observed that the eye-level angle shot in this scene was filmed at a distance from the figure *'so it felt like he was going to close in on you and capture you … with every flash, he gets forward even more.'* It was again significant that this group chose to use flashing lights to create the atmosphere. Light and dark were crucial components in communicating the *'horror'* of their narrative to the audience.

Fig. 109/110 Creating the flicker effect and the impression that the figure is closing in.

Fig. 111/112 Creating the flicker effect and the impression that the figure is closing in.

Ivo was actually quite critical of the light flicker effect. He observed that it was '*not good enough to look as though it's actually flickering*.' In this scene, Ivo was keen to have it dark and then have the light flash on '*and there's nothing there … dark and it flashes on and he's there.'* He felt this would have been more interesting. However, his group disagreed with this idea. The idea of switching lights on and off or using the torch on mobile devices to create a flicker effect was the result of the pupils' resourcefulness in their role as producers of a '*horror*' style film opening. Although they did not mention the influence of particular films in their think alouds, the fact that the presence or absence of light is a key feature of the narrative in four of the five films, would seem to indicate that they have the experience of watching films that create mood and atmosphere using these effects. In choosing specific lighting effects, they were designing their 'texts' by selecting what they wanted the audience to see. In the particular scene Ivo was referring to, the audience only caught a glimpse of selected parts of the chosen filming space as the visual focus is on the dark figure who is glimpsed through the flickering light. Bezemer and Kress (2014) also observed that the teenager in their study, who was involved in making choices in his Facebook videos about what to select and how to represent it, only chose what was criterial (*what is judged to be significant*) to be represented, other features were being left out or backgrounded. In the film, *The Forgotten*, the pupils were similarly choosing what to represent from the available resources. By limiting writing to just one screen – the title frame - Ivo's group were explicitly relying on the significance of the visual and audio modes to communicate the atmosphere. When asked by the participant checker if they had added any special effects to the film, Ivo commented that they had thought of using black and white, but after looking at

all the different filters, they selected *thematic warmth* in order to add a warm dramatic effect.

In the opening of *The Abandoned School* film, the silent era filter is chosen to create the intended lighting effect as the boys are seen walking down to a black gate and out of the school grounds.

Fig. 113/114 The silent era filter is used create the effect. Sonny commented, *'We were going to use black and white but it shows too much and we just wanted to concentrate on us.*

In *The Abandoned House* film, the boys also chose to film the final part in the DDB to try to create the '*right lighting'* for a scary film. Joe commented that '*it was dark and people know we're in trouble.'* Joe is aware of the importance of lighting for creating the tone and mood in a 'horror' film. The light and dark are a crucial part of the narrative here, especially when Sonny flicked the lights on and off to create a flickering effect. Joe observed that this was the part '*where Sonny goes and we start to get scared … and the lights kept turning off every 10 (seconds).'*

Fig. 115/116 The flickering lights create a shadowy effect.

At this point in the film, the boys commented that they had created what they called '*a good set-up'*. They told Oli (who was in one of the other filming groups) that he could come up and scare them from behind, but the boys remarked *'we never knew he was actually going to come.'* This created an unplanned-for narrative moment when Joe and Sam were acting as though they were running and Oli actually scared them. Joe observed that '*Oli wasn't meant to be part of it.'* The boys responded physically to the scaring. This again mimics the *Found Footage* style films in which production was kept loose. In *The Blair Witch Project*, the directors were not even sure how they were going to end it until days before the shooting and the actors were kept in the dark until they set foot in the creepy, abandoned building. This approach to filming was acknowledged to be instrumental in capturing the raw emotion that left audiences terrified (Billinson, 2019).

Fig. 117 Joe's emotional response is captured.

This is communicated through the audio and visual modes, which act in a complementary relation to each other (Burn & Parker, 2003) - both are necessary to communicate how scared the boys really are. In the skateboarding film, Burn and Parker (2003, p. 18) referred to this as 'new representational material' which occurred when the old man's entrance resulted in improvised drama as the skateboarders responded to an unscripted moment – 'a new temporality comes into play, the continuous real-time of everyday performance.' For the boys in *The Abandoned School* film, this was exactly what happened as they responded in 'real-time' to an unplanned event that changed the process of the kineikonic design. This was recognised by Joe when he explained how this particular clip actually showed facial expressions which he felt they had overlooked throughout much of the film (this will be explored in more detail in the gesture section).

In *The Others*, the presence and absence of light was a key element in the visual narrative. The turning off and on of the lights to create the tone and mood

was also acknowledged by Ben to have created problems. He commented that it *'kind of messed up the camera because it was shining into it and it's (camera) trying to respond to it and then it's (the light) is going off again.'* Ben's comments reflected his frustration here as he knows what he wants to achieve but it is not possible with the equipment he has available. However, in the scene with the torches, the use of the natural shadows and torchlights effectively created a dramatic atmosphere as the audience cannot fully see what is happening and only certain significant features of the scene are revealed.

Fig. 118-119 *Ben commented, 'you can't see much but you can see the lights moving around and everything makes it like they're being attacked. It's just more scary because you can't see what's happening.'*

In contrast to the other four films, Nightmare made very little use of filters or more subdued lighting in order to suggest something more sinister is happening. Josh commented, *'the bits filmed outside were very bright and there isn't much dark but when you go indoors its light again but there's more contrast to the shadows … you get more shadows in some areas than if you filmed outside.'*

4.3.11 Gestural

As in the book film trailer analysis, the use of the auditory and visual modes in the scary films to communicate meaning was articulated through the pupils' comments, which revealed an ability to reference the metalanguage required to express their choices. However, reference to the gestural mode, a key element in the mise-en-scéne, was much less evident in the pupil think alouds. In only two of the films, *The Forgotten* and *The Abandoned School*, did the pupils' observations reference expressions, tone and gesture as being significant features of the narrative.

The Forgotten

In *The Forgotten*, I remarked to Ivo that the audience do not really see '*The Forgotten'* with a full expression on his face. Ivo observed that that was *'sort of the point … we don't really see him too much but whenever you try to get out you do see him … he was forgotten by the family and then he's turned evil against them.'* Ivo's observation would suggest that keeping *The Forgotten's* facial expressions from the audience was symbolic of his 'forgotten-ness'. The very fact that the audience do not see his emotional response, but are very aware of his presence, added significance to his role. Chare and Watkins (2015, p. 1) referred to gesture as 'an activity, a product of energy and emotion.' This is clearly visible at one particular moment in *The Forgotten* in which '*The Forgotten'* scrunched up the family photograph. This violent gesture served to draw attention to the '*deed*' and, through the 'energy' displayed in the physical act of crumpling up the photograph, the deed highlighted his anger. The fact that there is no dialogue here, focused the audiences' attention fully on the gesture and established the character's feeling about the other people in the photograph. For Ivo, this gesture has added a 'bodily contribution to (the) mood' and moved beyond the need for words (Chare & Watkins, 2015, p. 1). Although the audio mode is connected to the narrative throughout this film, in this particular frame it is the gestural mode that has been foregrounded in order to highlight this bodily action as contributing powerfully to the mood.

The Abandoned School

In *The Abandoned School*, the first person narrative acted as a powerful tool in highlighting raw emotion and capturing the boys' gesticulations as they responded to what was happening around them. Chare and Watkins (2015, p.1) referred to this as 'gesticulations that emerge unbidden, indexing the agency of the unconscious in bodily communication.' It was interesting that Joe observed in his 'think aloud' that their film could have been better if they had showed more of their facial expressions. Joe's comment seemed to indicate that he recognised how 'bodily contributions' (Chare and Watkins, 2015, p.1) added to the mood. Exposing the raw emotion, a significant feature of the improvisatory quality of *Found Footage* films, was clearly being incorporated by this group in their filming of *The Abandoned School* film. Joe's 'think aloud' observations of their filming in the DDB, and the frame that captured just his face, specifically demonstrated the emergence of an

unconscious response. He remarked that - '*when you are really scared … especially when you are trying to do a You Tube video and trying to hold a camera, like you literally just forget about the camera and like just turn it on you. You're scared … you don't know what's happening around you … you're shocked. So I put my iPad a bit down.'* Although not referenced by the boys in their think alouds, the improvisatory character of their filming drew attention to their physical responses to events throughout their film – initially, the boys excited physical responses to their plans; secondly, their panic, followed by a mad dash across the school grounds to avoid being seen by a teacher filmed on handheld devices; thirdly, their clandestine use of the school computer to make their You Tube account; fourthly, their furtive glances and evident concern that they will be discovered, and finally their increasingly scared footage as they enter The Abandoned School. This spontaneous use of their out-of-school You Tube filmic experience has clearly influenced the boys' approach to filming and enabled them to integrate unconscious gestural responses into a real-time filmic experience. Joe hinted at his understanding of why the film in *The Abandoned School* captured his raw emotion, but again the boys have not been able to articulate how they have used gesture to highlight their physical contribution to the mood of their film.

Any Last Words, Nightmare and The Others

In my analysis of the pupils' think alouds in these three films, I did not identify any specific references to gestural responses. In *Any Last Words* the key to creating mood and suspense was through the visual mode, in particular the use of filters and shadows. There was evidence of significant 'visible actions' (Chare and Watkins, 2015, p.1) where the two girls had locked themselves in the classroom, unaware that Trevor was behind them. Rose observed that she wanted to show Trevor '*being happy (that he had trapped the girls) so what we did … Mabel and I with our hand showing on the door but Trevor is the only face you see.'* The physical action of the hand on the door served to communicate non-verbally that the girls were imprisoned. In *Nightmare*, Josh implied that he was aware of the importance of non-verbal communication as he was very critical of Peter's response to Theo's sudden appearance. He observed, '*You can see from his face – you have to do this again.*' Josh has implied that it is important to make physically visible the character's actions, if the narrative is to successfully communicate with the audience. In *The Others*, Ben was clearly using his own filmic experience in creating his narrative,

but he was unable to articulate where he had used non-verbal clues. When the participant checker asked Ben why he had included '*the roll of the fingers'*, Ben remarked, *'I don't know'*. Ben used this technique more than once in his film which would suggest that he had used it for a particular purpose. However, the absence of any reference to what this physical action drew attention to or how it had impacted on the audience would imply that, although he has a spontaneous knowledge of these features of 'horror' films, he has not been equipped, via the taught knowledge, with the meta language that will enable him to express how human gestures occur and what these signify.

4.3.12 Spatial (proxemic) choices

Similarly, with spatial choices, evidence of the pupils' ability to articulate their spatial choices was very scarce in their think aloud responses. As with their gestural choices, spatial choices were evident in the pupils' framing selections, which clearly helped to situate their audience within a particular environment or setting and introduced an important character.

Only in my analysis of the pupils' think aloud discussions for *The Forgotten* and *The Abandoned School*, was I able to identify some limited evidence of the pupils' spatial awareness. In *The Forgotten,* Ivo's observations about the school photograph implied a spatial awareness in the planning of their film when the school photograph was revealed to the audience. Ivo remarked that *'you can sort of see there's a giant gap between us four and he's (the Forgotten) really far away.'* Ivo recognised that this space was significant in representing to the audience something important about the character. Ivo suggested that the audience would be curious and question, '*Why is there such a big gap between them and him?'* Similarly, in *The Abandoned School*, Joe's comments about their filming in the DDB revealed a conscious decision to use the environment to indicate to the audience how the boys were feeling. Joe remarked, *'Me and Sam were really scared. We were hiding in the corner and there was actually a really good set up because we told Oli he could come from behind us and scare us.'*

4.4 Chapter Summary

Within this chapter, I have explored the nature of my case study pupils' film-making through the connections they have referenced in their think aloud discussions. Through sharing their ideas and explaining their rationale, the pupils' sophisticated reflections have identified a knowledge of film-making much more

advanced than the instruction they had received in school. In addition, the think aloud discussions highlighted their ability to construct multimodally using the digital tools available. Through the process of building their meaning using the iMovie book trailer and film app., each pupil group provided their audience with a window into their meaning-making world through which the new world inside the window could be viewed.

Through the ELAN transcriptions created from the think aloud data, I interpreted the pupils' modal connections and reflected on their filmic knowledge. As the analysis progressed, it became increasingly clear that the metalanguage the pupils were familiar with was limited, particularly in terms of the gestural and spatial modes. However, their think aloud responses exposed a spontaneous understanding of the filmic genre and, in addition, frequent critical reflections highlighted their frustration with the digital platform or with their own failure to achieve the desired filmic effect.

Through analysis of the data collected from the think aloud discussions and film transcriptions, this chapter has enabled me to shed light on my main research question – the nature of pupil engagement with digital technologies as part of their text-making within the context of their school literacy lessons. In addition, it has provided significant data that has informed my second and third subsidiary questions by highlighting how 11 and 12-year-old pupils are utilising their out-of-school digital experiences and identifying how they are making use of multiple modes in the construction of their meaning-making.

Chapter 5: Conclusions

5.0 *Construing the nature of contemporary digital meaning-making – its place in the teaching of literacy and its possible implications for the 21st Century literacy curriculum.*

Through the process of engaging in a qualitative, multiple case study design that used a non-representative sample of 11 and 12-year-old pupils, my research study has explored the nature of this small group of pupils' digital text-making and their use of multiple modes when offered a moving image app. to create digital texts on their iPads in their literacy lessons. It has offered insight into a literacy initiative that sought to understand more about young people's creative multimodal digital texts. With online, digital and multimodal text-making 'opening up new creative and communicative practices' (Parry & Taylor, 2021, p. 150) that are increasingly available to our young people at home and at school, this small scale study not only offers insight into young people's digital multimodal text-making, but also speaks to the growing need for research (Potter & Bryer, 2016; Cannon & Potter, 2019; Parry & Taylor, 2020) that offers insight into an innovative and creative opportunity to explore moving image production as a tool for investigating multimodal usage. In addition, it offers further insight into the limitations of a literacy curriculum that is heavily dependent on writing and 'an expanded view of literacy' (Parry & Taylor, 2020, p. 149) that seeks to place value on young people's out-of-school literacies.

In the previous chapter, I have shared how these pupils engaged with the iMovie app. and constructed digital texts that revealed their sophisticated use of combinations of multiple modes and reflected their out-of-school digital experiences. Until recently, as Parry and Taylor observed (2020, p. 148) the possibility of creating film or even still images was limited, but 'due to the increased capabilities of mobile devices' young people now have the opportunity to engage in different forms of media production at home. Through exploring their creative engagement with digital media, this study has been able to add further insight into understanding more about the learning involved.

Having posed the following four questions, I then sought to construct my responses.

> *1) What is the nature of 11 and 12-year-old pupils' engagement with digital technologies in their text-making within the context of school literacy lessons in an independent preparatory school in South-East London?*

2) In what ways are the pupils in this school utilising their out-of-school digital practices when they have the opportunity to engage with mobile technologies as part of their Literacy lessons?

3) To what extent are the pupils in this school making use of multiple modes in the construction of their meaning-making when offered an alternative to traditional written literacy practices in their literacy curriculum?

4) What are the implications for literacy education resulting from a group of 11 and 12-year-old pupils' engagement with mobile technologies in their literacy lessons.

My approach involved the collection of data using three different data collection techniques: pupil questionnaire, pupil think aloud responses and digital data (in the form of iMovie Book Trailer films and iMovie Scary story film openers). In addition, it used two theoretical perspectives to frame the analysis (the theory of multimodality and the theory of multiliteracies). Through explicit reference to my main research question and subsidiary questions 2, 3 and 4, my analysis has sought to provide insight into the nature of the pupils' meaning making; the construction of their texts using multiple modes; their use of out-of-school digital practices and the implications for literacy education when 11 and 12-year-old pupils are given the opportunity to engage with digital devices in their lessons. There is no doubt that these pupils are both producers and consumers of digital text. They were implicitly able to use the kineikonic mode to construct sophisticated texts that incorporated their own digital experiences. In their think aloud discussions, although they were not always in possession of the metalanguage of contemporary text-making necessary if they were to articulate their meaning-making explicitly, their responses highlighted their understanding of filmic textual features. In addition, the pupils were able to articulate where they were critical of their creative choices and were able to offer possible suggested changes to their texts that would help express their intent more aptly. The skills with which these pupils collaborated in constructing digital texts using a contemporary text making tool has again highlighted the tension between formal education initiatives and the extraordinary text-making that can be achieved by young people when they have the opportunity to use modes of meaning other than writing. This study, therefore, provides digital data that speaks to the importance of building a body of research in which still and moving image production is explored in educational settings (Potter & Bryer, 2016).

In this final chapter, I have collated my findings into two key areas and underpinned the arguments that I have developed by referring closely to my theoretical framework and research in this field. I have described how these different theoretical perspectives have informed my own understanding of how a group of eight 11 and 12-year-old pupils were using digital technology to communicate their meaning using modal combinations chosen from the range of modes available in the iMovie app., and the subsequent implications for literacy education. In addition, whilst proposing how this research study has informed an understanding of the nature of 11 and 12-year-old pupils' digital meaning-making, I have also explained the strengths and limitations of my recommendations. Furthermore, I have sought to make transparent where the unique approach adopted by this study has contributed to research exploring the opportunities and potential of formal education initiatives using one-to-one digital technologies. I have also referred to the setting for this study and identified how it has contributed to my claim to originality. Finally, through my reflections on the inclusion of digital learning as part of the literacy curriculum, I have considered how this research study has impacted on my own journey as a teacher of literacy and an educational researcher.

5.1 Theoretical implications

In the introduction to my analysis chapter, I explicitly referenced my approach to exploring a contemporary text-making practice and made connections with the key theoretical concepts I had introduced in my literature review. Using a multimodal and multiliteracies theoretical lens, I sought to explore my research questions 1, 2 and 3 and, through my explorations, discover the ways in which a group of 11 and 12-year-old pupils I was teaching were making meaning using digital technologies in the construction of their digital texts. As I have reflected on the theoretical implications arising from my decision to engage my chosen theoretical perspectives distinctly in the data analysis process, I have referenced in turn each salient insight and explained how it has contributed to my field of research. In communicating my findings using these perspectives, I have been able to express what I have discovered about the nature of this particular group of 11 and 12 -year-old pupils' digital meaning-making and their interpretations of contemporary text-making.

5.1.1 What insights did the theory of multimodality offer to my understanding of the nature of the pupils' meaning-making (Question 1, 2 and 3)? How have these contributed to my field of research?

In seeking to understand the nature of my pupils' meaning-making, my understanding of contemporary communication methods acknowledged the existence of multiple ways of representing meaning and recognised that writing is no longer the central means for making meaning. Through my analysis of the pupil think alouds and their completed digital texts, I was able to identify the pupils' spontaneous use of their knowledge of contemporary communication techniques as they constructed sophisticated digital texts. I was able to recognise particular occasions where they had lacked the necessary vocabulary to explicitly express how they had used their knowledge in the construction of their texts, and identify specifically where there were gaps in their metalanguage (***Insight 1***). In addition, I was able to observe how they were skilled in using the multiple modes available in a contemporary text making app. to construct their meaning, when writing was presented as just one of the many modes that could be chosen from the digital text creator's multimodal palette, and how they would find creative solutions to problems arising from the text-making restraints imposed by the chosen application (***Insight 2***). A further significant observation identified how the pupils had drawn on their individual knowledge of film genres and techniques as they constructed their texts, and documented how their own personal out-of-school digital experiences had played a significant part in enabling them to craft meanings which had not been a part of their school-taught experiences (***Insight 3***). Finally, having observed how these pupils demonstrated multiple digital skills when given the opportunity to engage in a contemporary text making practice, I have been challenged to identify opportunities for a new framework in the Year 7 literacy curriculum that could encompass the increasing range of modes made available to pupils through my school's decision to embrace iPad technology.

First insight gained*: *The pupils in this study were creating sophisticated digital texts but drawing on a limited knowledge of the metalanguage of contemporary text-making

Through my recognition of the construction of specific forms of meaning in kineikonic text-making and, consequently, my adaptation of the theoretical processes of Burn and Parker (2003) and Burn (2013) to facilitate my understanding

of *what* the pupils were saying about their texts and *how* they had used the different modes to communicate, I became very aware of the complex interplay of a range of modes and how they had contributed powerfully in the construction of the pupils' meaning using the moving image mode (Burn, 2013). The multimodal microanalysis approach I adopted used a frame-by-frame process which identified the screengrabs evidenced in the pupils' think alouds to demonstrate their modal capability. Curwood and Gibbon's (2010) theoretical framework argued that it was necessary to account for modes of expression other than spoken or written language and they identified sound, gesture, visual image and movement as essential. In seeking to account for these key modes in the pupils' think alouds, I was able to identify the absence of references to the spatial and gestural modes, even though I observed that these modes were being integrated into the meaning-making. Where I was able to link individual comments with specific filmic scenes, it was very apparent that these pupils were making spontaneous choices in terms of character expression and body position. However, in order to communicate their understanding of the 'movement' they were expressing (Cloonan et al., 2010, Mills, 2011), these pupils were clearly not equipped with an appropriate tool kit that would enable them to articulate their meaning choices. This observation afforded me an insight into the presence of gaps in the pupils' knowledge of the metalanguage of contemporary text-making. In 2009, Macken-Horarik (p. 33) observed that in English, where 'films, posters and video games jostle Shakespeare's plays and contemporary novels,' the kinds of navigational tools needed to steer English through the unchartered seas of contemporary communication, needed to be developed. In 2011, Mills likewise acknowledged an urgency for children to have the metalanguages required to 'describe, design and critique kineikonic texts' (2011, p.36). In the intervening years, as young people's everyday textual environments have continued to develop exponentially, providing increasing opportunities for creative and innovative screen-based text-making, writing has continued to retain a central place in the teaching and learning of the literacy curriculum, the descriptive languages unique to the multimedia textual environment remain conspicuously absent in our pupils' meaning-making discussions. If our young people are to navigate the multi-dimensional landscape of contemporary text making, they need to have the necessary tools to convert their spontaneously developed knowledge into a language that will enable them to navigate this territory

effectively. Through identifying the gaps in my pupils' metalanguage, this small study has been able to add further understanding to the importance of providing our young people with the tools they need so that they can navigate the multidimensional landscape of contemporary text making successfully.

Contribution to knowledge: Through its adaptation of a multimodal framework for analysing a contemporary text making practice, this study has exposed the spontaneously developed conceptual knowledge used by the pupils to communicate their intended meaning in their digital texts. In addition, it has also revealed a weakness in the pupils' critical and scientific understanding of the digital practices they were engaging with in the process of creating their texts. Although the pupil think aloud discussions supported a view of the pupils as producers and users of complex and sophisticated multimodal texts, their responses suggested they were not equipped with the metalanguage of contemporary text-making necessary if they were to conceptualise their ideas and articulate their knowledge of the contemporary meaning-making practices they were drawing on. However, their digital texts clearly referenced the richness of their out-of-school digital experiences and the spontaneous conceptual learning that had taken place as they participated actively in a variety of digital applications. The need to specifically identify an 'accessible, pedagogically, context-friendly, multimodal metalanguage' (Cloonan et al., 2010, p.273) has been raised in two of the studies I have referred to – Cloonan et al. (2010) and Bezemer and Kress (2014). In the study by Cloonan et al. (2010), the research focus, although centred on literacy, was on the teachers and the technical-specific language they were using, while in their study of a 12-year-old Dutch boy's Facebook entries, Bezemer and Kress's (2014, p.20) study on contemporary text-making was not conducted in a school environment or with a specific literacy focus, and the analysis - to make visible an understanding of contemporary text-making - was generated through a detailed analysis carried out by the researchers. In comparison, my study has sought to interpret young people's digital text-making within the context of a school literacy lesson and has sought to make visible the nature of the young people's multimodal meaning making through their textual discussions. The software tool used to make visual the modal coding applied to the pupil think aloud data exposed not only the richness of the pupil's digital expertise, but also provided an insight into their understanding of contemporary meaning-making practices. This study has, therefore, offered a new

insight into a group of pupils' digital text-making as part of their literacy lessons and, through its innovative data analysis approach, has offered a new perception regarding the relationship between the pupils' spontaneous conceptual knowledge evidenced in their text making and the gaps in their metalanguage.

Second insight gained: Application boundaries enforce creative confinement

Contemporary text-making provides different platforms and an array of applications and resources for creating and communicating meaning. Applications such as WhatsApp, You Tube and Movie Maker provide young people not only a choice of tools to work with, but also equip them with the 'resources for producing and disseminating multimodal texts on a much wider range of occasions than previously possible' (Bezemer and Kress, 2014, p. 3). However, my analysis of the pupil think alouds unexpectedly exposed the existence of what I want to name '*application boundaries'* - boundaries that signified the limits of the apps.' technological capacity. These limitations were identified by the pupils as impacting on their innovative responses as they responded to the contemporary text-making task. Having offered the pupils just one application for their digital textual production, I considered the iMovie application choice partly responsible for what I have termed creative confinement as its technological boundaries enforced certain limitations on the pupils' meaning-making choices and, consequently, imposed restrictions on their creative ambition. Exposure to a wealth of creative opportunities for contemporary text-making out-of-school (Highlighted in Insights 1 and 3) had provided the pupils in this study with a spontaneous understanding of digital text creation. As they engaged with the Book Trailer iMovie template, I became increasingly aware of their frustration with some of the textual restraints imposed by the provision of just one particular set of tools.

Contribution to knowledge: This study sought to explore the nature of the pupils' engagement with digital technologies and the extent to which they were making use of multiple modes in their meaning making. It is clear from a number of recent studies I have referenced (Davies, 2017; Geer et al., 2017; Selwyn et al, 2017) that, alongside the constraints imposed by formal education testing and assessment, this emerging field of research has highlighted the case that individualised technologies have the capability to promote transformative approaches to learning use in the classroom (Davies, 2017, p. 260). Through working closely with the pupils in this

case study, this study has provided a unique setting through which to view young people's contemporary screen-based ways of working. It has identified the sophisticated text making skills that these pupils already have in their possession, skills that the school in this setting had not previously required or provided through taught lessons. The data collected has demonstrated their ability to craft complex multimodal meanings using the iPad technology, and exposed the rich 'spontaneous' knowledge (Insight 1) these pupils were using in their text-making. Insight 2 has uncovered a new awareness of application boundaries and drawn attention to the pupils' frustration with the technology they were engaging with. The opportunity to participate in a technology-rich text-making literacy initiative that would enable the pupils to utilise their out-of-school knowledge has, therefore, exposed not only the richness of the pupils' knowledge, but also identified barriers preventing the communication of their chosen meaning. The ambitious creativity observed in many areas of their filmic texts was clearly restricted, at times, by the inflexibility of the application they were using. In voicing their frustrations and acknowledging the constraints imposed on their meaning-making choices, these pupils were able to identify the barriers they needed to overcome if they were to be able to give full expression to their meaning-making. This study has, therefore, made an original contribution to knowledge by exposing the effect of application boundaries on young people's creative meaning-making. It has also identified a need to provide young people with the technological tools that will enable them to overcome the application boundaries that can be a barrier to their creative meaning-making.

Third Insight gained*: *Pupils' out-of-school digital experiences have assisted them in shaping their digital text-making in school.

In seeking to contribute to an understanding of contemporary text-making and, in particular, to how young learners make sense of multimodal texts in digital environments, the work of Bezemer and Kress (2014), in terms of contemporary text-making, and Burn and Parker (2003), in terms of adopting a multimodal approach to understanding digital text, were instrumental in supporting my study's findings that educational practices need to recognise and document how young people are using a range of applications and semiotic resources to express their meaning. By understanding *how* the pupils in my study were using a range of modes to represent their meaning, I was able to develop an 'integrated account'

(Bezemer & Kress, 2014, p. 2) of their contemporary text-making that not only identified the modes they were using but also sought to understand how their text-making was shaped by their out-of-school digital experiences.

Potter and Bryer (2016, p113) observed that tablet devices 'represent a form of technology which has the potential to cross the boundary between home and school.' As these personal devices have become more tightly woven into the fabric of these pupils' everyday communication, their ability to improvise, adapt and draw on their own experiences has provided insight into their experimental and sophisticated approaches to contemporary text-making. However, as Selwyn et al. (2017, p. 295) observed, when drawing on ethnographic studies of three Australian High Schools, '*only rarely'* was a pupil witnessed actually 'moving beyond the prescribed content.' Pre-determined whole-class tasks were the preferred mode of device use and '*only rarely'* were teachers observed encouraging pupils to work together.

Contribution to knowledge: In this study, I have been able to showcase, in the context of this unique school setting, some extraordinary insights into how this group of pupils were drawing on their out-of-school digital experiences when they were given the opportunity to work collaboratively and independently on the construction of contemporary texts in their literacy lessons. As part of a revised Year 7 literacy curriculum, which sought to provide opportunities for the pupils to engage creatively with their mobile devices in their literacy lessons, a film topic was introduced at the beginning of the academic year and, later in the year, the pupils' filmic knowledge was further developed in a second unit in which they created a short scary film opening. In the initial film unit, key filmic devices were identified and the pupils were instructed in the use of camera shots, angles, diegetic and non-diegetic sound and lighting in films. The filmic unit concluded with an opportunity for the pupils to experiment creatively, using both their taught and out-of-school knowledge in the creation of a book/film trailer. Through the development of a nuanced multimodal micro-analysis method, this study has explored contemporary text as part of a creative literacy project. This study has offered a unique approach to studying the nature of young people's meaning-making through its chosen method of analysing the pupils' authorial voice to identify the meaning-making taking place. Despite the disconnect that has existed between these pupils' communication practices outside of school and the value placed on the written word

in school, by connecting the learning in the classroom with the pupils' experiences at home, rich data has been collected that has exposed the pupils' engagement with sophisticated digital communication practices and has revealed their out-of-school digital knowledge. In particular, the data analysis exposed pupils' familiarity with You Tube home-made films and the *Found Footage* technique that required filming by the actors themselves to capture authentic response and create a first-person narrative with a real-time commentary. It also uncovered their knowledge of the 'horror' genre and recognition of the significance of filters and lighting to create tension. In addition, it identified where pupils had referenced apps they had explored out-of-school. This is perfectly showcased in the 'spider' clip which incorporated a scene created using the Action Movie app. Furthermore, the think aloud references to the use of *fillers*, image enhancement and special effects (in particular lighting and filters), to name just a few, serve to highlight the richness of these pupils' out-of-school digital experiences.

In seeking to explore a contemporary text making practice during school literacy lessons and analyse the pupils' authorial voice to identify the meaning-making taking place, this study has afforded new insights into the nature of young peoples' digital text-making as part of their literacy lessons. It has offered new ways to interpret what these pupils are doing when they are provided with an opportunity to use multiple modes in communicating their meaning. When compared to other similar studies, this study has offered a unique interpretation. One of the research studies that came closest to my study of the digital texts produced during the film/trailer project (Hollett & Ehret, 2017), particularly in terms of its setting in a Year 6 classroom and the use of the book/film trailer app., selected a very different focus to this study. It was concerned with the physical responses to mobile device use and 'what bodies can do with mobile devices' (2017, p.228). In addition, another research study by Simpson and Walsh (2017) that provided some similarities with my own study due to its setting in an independent school and its focus on modal complexity through an investigation of multimodal layering in digital texts, assumed a very different approach in its examination of digital and non-digital literacy practices supported by the iPad platform. Furthermore, a case study by Darvin (2018), although referencing the out-of-school digital literacies of two teenage Canadians, was primarily concerned with social class and the different digital literacies that had developed in the boys' home environments.

Through its innovative approach and the richness of the data collected, this study has, therefore, afforded new insights into young people's digital communication practices and revealed what happens when the learning in the classroom is connected with the pupils' experiences of contemporary text-making out-of-school. This study has, therefore, contributed further to research that has sought to understand more about mobile device use in schools, and the potential of these devices to offer innovative and creative opportunities that enable young people to design and communicate using multiple modes (Potter & Bryer, 2016). In addition, it has also offered an insight into how these devices are being used in a formal school initiative and the conflict of interests that emerges when 'crossing between formal and informal settings of education' (Potter & Bryer, 2016, p. 125).

5.1.2 What insights did the theory of multiliteracies offer to my understanding of expanding literacies and the pedagogical implications of a changing social and semiotic world on what might need to be taught and learned in schools (Q4)?

As this was a small-scale study, it is important to acknowledge that its insights are limited. When considering the response to my final question, I recognised that my contribution to wider pedagogical implications outside of my study was restricted by this study's size. However, with multiple channels now available globally for communicating meaning, the multiliteracies' theoretical approach offered me a lens to view the pupils' out-of-school social communicative practices and reflect on how their digital experiences have informed their meaning-making. In this context, my study afforded me a new understanding of the range of contemporary meaning-making practices these pupils were drawing on and new insights into the pedagogical implications for a traditional writing-focused literacy curriculum.

Fourth Insight gained*: *Contemporary communication practices afforded the pupils in this study opportunities for sophisticated meaning-making that challenged conceptions of schooled literacy.

Conceptions of 'schooled' literacy continue to place the written word as the central plank in shaping text-making, placing it in a position directly opposed to young people's textual experiences out-of-school and home-grown expertise. Despite the introduction of 1:1 iPad initiatives, which have the capacity to support the shaping of new textual practices and implement changes both in the teaching and learning processes, my school's conceptions of literacy have continued to be dominated by a pedagogy that has historically viewed writing as the main communication tool. It is important to acknowledge, however, that my view of the

pupils' digital text-making in my literacy lessons was limited to just two topics within the Year 7 literacy curriculum, and provided only a small window of opportunity for me to look at what my pupils could achieve when they were given the opportunity to produce multimodal texts using their digital devices. With the pressure of written assessments and end-of-year examinations, reading and writing skills have remained essential components within the literacy curriculum. If it was to give value to modes of communication other than writing, a radical new approach to teaching and learning would need to be articulated. Unfortunately, as Mirra et al. (2018, p. 12) observed 'scant attention is (at present) offered towards articulating a new and comprehensive theory of pedagogy and production that acknowledges the changing tools and technologies at young people's disposal.'

In seeking to offer my pupils the chance to be active learners as they navigated the digital applications offered for their text making, it became clear that they were creating texts in which they communicated their meaning confidently using multiple communication tools and, in addition, were able to give expression to their out-of-school digital experiences and home-grown expertise. These expressions of meaning captured their inventive approaches to digital text making. By providing digital space within a literacy curriculum that has continued to maintain writing as the key requisite for communicating meaning, the pupils in this study were given a 'meaningful learning experience' (Mirra et al., 2018, p. 16) in which they would be able to gain skills through the process of digital production. It is important to observe here that they also gained an understanding of the multiple ways in which 'writing' can happen in digital spaces 'and how the writing is different than what passes for quality on traditional compositions' (Mirra et al., 2018, p. 16). Mirra et al. offered a vision for 'A pedagogy of Digital Invention', one that opens new spaces of possibility for educators so that they can implement curricular and pedagogical practices that will provide young people with the opportunities to connect with their own digital experiences, as well as enabling them to think and articulate critically when considering the different forms of text-making. As visual forms of media continue to remain central in communicating meaning in the twenty-first century (Cannon & Potter, 2019), this study also speaks to the wider issues concerning digital communication practices, the need for curriculum change and the emergence of teaching practices that 'speak better to the everyday lives of children and young people' (Cannon & Potter, 2019, p. 1). This small-scale study has offered insight

into a changing literacy curriculum that sought to incorporate a creative digital experience and make connections with the digital experiences young people bring with them into school. Parry and Taylor (2020, p.157) observed that further research is required which 'addresses the range of different pedagogical approaches which might support an emergent approach to digital authoring.' There is clearly much scope to expand this study in which a group of 11 and 12 -year-old pupils had the opportunity to author creative digital texts using a moving image app., and investigate possible new pedagogies that would fit a literacy curriculum devoted to ensuring an equal measure of value for both written and contemporary text-making.

Contribution to knowledge: Although limited by its size, this study has been able to afford a unique insight into this particular group of young people's textual experiences both personally and socially. It has also provided insight into a literacy curricula and pedagogy that offered its pupils an alternative set of tools for text-making of which writing was just one of the multiple modes on offer. Through its initiative to 'free up and stimulate new approaches to learning' (Davies, 2017), this study has used a multiliteracies lens to reveal how its pupils were creating complex texts that are no longer language-based and use a sophisticated textual language which is not taught in school. However, school-based knowledge has continued to maintain its print focus, despite the demand for recognition to be given to multiple literacies (Toohey et al., 2015). As Rowsell observed (2013, p.1), there is a 'discrepancy between the conventions we teach students when they produce texts in schools' and those experienced by producers who work with multimodal forms of expression on a daily basis.

5.2 Methodological design – strengths and limitations

When designing this research study, I anticipated that the think alouds would provide rich and robust data that highlighted the nature of the pupils' meaning-making. As they watched their films during the think aloud discussion sessions, the pupils identified key moments that they felt communicated their meaning effectively and demonstrated their understanding of innovative and sophisticated multimodal text-making as referenced in my insights. As already evidenced, their comments revealed their familiarity with the textual features of the kineikonic mode and iPad technology. Their discussions highlighted both their use of spontaneous ideas,

collected through their out-of-school communicative practices, as well as from their taught filmic knowledge.

My use of the pupils' think alouds to inform the analysis was a distinctive feature of my research, and one I considered a real strength of this study. In prompting the pupils to reflect orally on their digital texts, and recording their thoughts as they explained significant aspects of their textual construction, I was able to view the pupils' texts from their perspective and evidence the meanings they were seeking to communicate. Although choosing to use a similar methodological tool to that used in an independent boys' school in Australia by Simpson and Walsh (2017) as part of their investigative study into the nature of literacy demands made on students when multiple screens and modes were accessed through tablet use, my approach sought to adapt this tool and apply it differently. The think aloud data collected by Simpson and Walsh (2017, p.73) was viewed as providing 'an additional insight into the complexity of the pupils' learning helping the exploration of multimodal layering.' Through the application of the think aloud technique, this study recognised the potential of using pupil observations of their digital texts not just to deliver an additional insight into the complexity of the pupils' learning, but to provide a powerful lens through which to view their contemporary meaning-making in a unique approach that used the pupil think alouds to understand contemporary text-making in a literacy lesson.

In seeking to make visible the 'stuff' and 'tools' young people use to 'conjoin meaning and form' as evidenced by Bezemer and Kress (2014, p. 8) in their analysis of the Facebook pages of a 12 year-old boy and the subsequent short interviews they carried out to discern the boy's experiences on Facebook, this study has sought to explore the meaning-making of a group of 11 and 12-year-old pupils when they were given the opportunity to create contemporary texts in their literacy lessons. I used their think aloud data to direct my textual analysis and used the ELAN programme to collate their comments visually in terms of their modal significance. Whilst I was aware that, in interpreting the pupils' comments, I had, at times, to extrapolate their meaning when it was not explicitly stated, as was particularly evident in their often ambiguous references to the gestural and spatial modes resulting from their lack of knowledge concerning the metalanguage required to make clear their explanations, the data I collected using think aloud discussions both verified and added new interpretations to understanding young

people's contemporary text-making. Bezemer and Kress (2014, p. 21) referred to young people developing 'repertoires of text-making competences' in response to the changing communication landscape. As part of their literacy learning, the pupils in this study were given the opportunity to express themselves using the iMovie digital platform. By adopting this approach to text-making, I was able to recognise and document the creation of new forms of textual complexity.

A further strength of my methodological approach was the decision to use a collective case study approach. The inclusion of multiple case studies enabled me to collect rich data whilst exploring the differences within, and between, cases. It enabled me to discover how individuals with experiences of the same formal education were communicating when given the opportunity to express themselves multimodally. This also gave my study a distinctive approach as, unlike Curwood and Gibbons (2010) and Bezemer and Kress (2014) whose studies focused on just one case study, or studies similar to Toohey et al. (2015) and Mills (2010, 2011) where the focus was on whole classes of children, this study's approach gathered detailed data from pupils specifically chosen to guarantee the data assembled valued both the individuality and the diversity of the pupils' academic, social and cultural profiles.

A further unique strength in my methodological design was the inclusion of the participant checker. His involvement developed from its originally conceived reflective, advisory and technical support role for the researcher to include a role as key facilitator in the pupil group think alouds. This helped to inform my insights as to how the pupils were using the digital technology, as well as allowing me to adopt the perspective of an observer, which provided me with the opportunity to 'think connectively' (Saldaña, 2014) as I registered the links between the pupils' responses as they engaged in discussion with the Participant checker. In addition, this approach also enabled me to view the pupils in the role of an audience as they reacted spontaneously and shared their reflections with each other. The pupils' responses showed that they were able to articulate clearly what they felt were the strengths of a particular filmic moment and also make knowledgeable suggestions concerning improvements in communicating the film's meaning at a specific moment. This was very evident in the discussions that took place concerning the ending of *The Others* film where suggestions were made as to how to improve the ending sequence of frames. Through their discussions with the Participant

checker, the pupils re-evaluated their modal choices and were prompted to interpret their filmic construction as they expressed their meaning-making choices. As Simpson and Quigley (2016, p. p389) commented of their approach to member/participant checking, my approach to including a participant checker was similarly 'just one moving piece on the board' and can, therefore, only serve as a possible example of an approach to conducting research that initiates the involvement of a participant checker.

A further important feature of this study was the inclusion of an analytical, multimodal microanalysis approach which was informed by Burn and Parker's (2003, p. 83) work on the kineikonic mode. This approach to analysing multimodal data are not unique to this study as, in a similar study by Curwood and Gibbons (2010), a multimodal microanalysis approach was used to look in detail at just a 57 second section of the text from a single case study. However, by using this technique to analyse the digital texts from a multiple case study, it was necessary to adapt the analytical processes which were suited primarily to the analysis of small sections of data. From this perspective, this study has added to our knowledge regarding multimodal analysis of contemporary texts by using an existing technique, but has applied it in a manner which is unique to this study. Whilst I acknowledge that these adaptations could conceivably be considered restrictive (for example, not opting to choose sections of text for analysis) and my analysis may have omitted other interesting information (particularly in terms of a timed screen capture) that might have surfaced with a more in-depth modal analysis, I consider the unique approach to multimodal microanalysis adopted in this study to be a strength. Through making necessary adaptations, I have been able to successfully collect individualised digital text data from a number of case studies for comparison.

Methodological contribution: My research has contributed to the understanding of contemporary text-making and, in particular, how young learners make sense of multimodal texts in digital environments. My analysis has demonstrated that these pupils were capable of sophisticated meaning-making when their writer's voice was shaped and enhanced by the digital tools they were using. Their think aloud responses highlighted their digital connectedness and understanding of the affordances these modes of communication provided. My methodological design

could be easily repeated in an alternative setting, with different-aged pupils and a different curriculum area.

5.3 Reflecting on the setting. How has the setting for my research contributed to a claim of originality?

As outlined in my Methodology, the setting for this study was an independent preparatory school in South East England. Its context has significance as, typical of the majority of UK state/independent schools, it has adopted a model of standardised testing from Year 1 (5 to 6 - year- olds) through to Year 13 (17 to 18 - year -olds), and examination results and league table positions are crucial markers in identifying the school as providing an education that will enable its pupils to succeed academically. Through regular testing, written assessment and reporting, the school provides a transparent insight into pupil attainment and these results ensure the school remains competitive in the education market-place. Consequently, when viewing this school's decision to deploy iPads, it is necessary to view this decision alongside an understanding of the importance the school places on existing formal approaches to education, which have given value to a curriculum in which the written word is the central mode of communicating.

Over the last six years, my school has been on a journey that has resulted, in 2020, with 1:1 iPads now being deployed in four Year groups and a set of shared iPads in Year 4. Discussions are in place to deploy iPads into Year 3 and Year 4 in 2021. By considering the nature of my pupils' engagement in contemporary meaning-making practices in their literacy lessons within a school embarking on the initial stages of the process to integrate digital technologies into the teaching and learning, whilst still retaining traditional methods of assessing pupil achievement, this setting has provided a unique insight into what a specific group of 11 and 12 year-olds were doing in their literacy lessons when they had the opportunity to communicate their meaning through multiple modes. The research studies I have referenced in my review of the literature have referred to iPad deployment and digital technology use in both private/independent and public/state sector schools internationally. However, as I have highlighted, some of these studies have taken place in contexts that are not comparable with this study and/or have engaged with alternative approaches or foci in the field of digital literacies. It is important to observe here that, in UK schools, research is more limited in comparison to USA/

Canada and Australia, and searches to identify UK independent schools that have been involved in research exploring pupils' meaning-making in literacy lessons using digital devices have not detected any research of a similar nature. The research that was most similar to this study, in terms of its multimodality and filmic focus, was carried out by Thibaut and Curwood (2017) and, in terms of its focus on an independent school with iPads only recently deployed, a study by Geer et al. (2017) is also worthy of mention. Thibaut and Curwood's (2017) study of films made by Year 6 pupils took place in an independent school in Sydney which has an international reputation for technical integration in the classroom and where classroom spaces have been physically re-designed. Although, in terms of the analysis of the occurrence, absence and co-occurrence of modes, this study similarly investigated modal use in contemporary text-making, the school setting was very different from the traditional classroom spaces and curriculum approaches present in the school in this study. In terms of its focus on '*What is going on in schools with 1:1 iPads?*', the case study by Geer et al. (2017) in two government and two non-government schools in Australia, also provided insight into an independent school setting that had only recently introduced 1:1 iPads. However, in this study the focus was on iPad use across a range of subject areas and no analytical study of the text production took place. Although acknowledging the existence of a number of international research studies that have considered the integration of digital technologies, and in particular iPads, into both independent and state funded schools, this study's unique setting has laid claim to an original contribution to knowledge.

5.4 Journeying forward – what are the implications for the future of literacy education? (Q.4)

When I began to prepare for this study, I sought to gain insight into the nature of my pupils' meaning-making when they were given the opportunity to engage with mobile devices as part of their literacy lessons. I wanted to explore how they were using multiple modes and to investigate their digital texts for any evidence of their out-of-school digital experiences. I have been astonished by their creativity and surprised by the sophisticated meaning-making that has emerged. The pupils' ability to solve problems using skills they have honed at home, and to reflect critically on their production processes, has exposed a familiarity with, and a developed understanding of, digital literacies – one which would not have been

recognised in school without exposure to the kineikonic mode and the opportunity provided for these young people to become producers of digital texts as part of their literacy lessons.

With the growth of text-making tools that have facilitated multiple modes being used in communicating meaning, the traditional elitist status afforded to written texts has been challenged. As expressed visually in the diagram below, the 21st century has seen a world-wide shift from print-based to an increasingly screen-based mode of communicating and expressing meaning. In order to represent these two contrasting means of communicating meaning and identify their differences, I have developed a comparative metaphor using a contemporary art form developed by the artist Damien Hirst. His coloured dot works have afforded the reader a visual picture through which to view contemporary text-making production and its capacity to mix multiple modes previously not possible. The mono-modal, traditional, formal, schooled language-based literacy is compared with Hirst's initial black dot works (Hirst & Burn, 2002). His use of just one coloured dot is used to symbolise the limited modal use and autonomous approaches to literacy worldwide that have promoted a 'one style fits all'. With digital technology now available to mix and transform multiple modes in complex expressions of meaning, so clearly reflected in the production of sophisticated filmic texts by the pupils in this study, this multiplicity of modes present in digital text production is represented by a similar transformation in Hirst's work from singular to multi-coloured dot constructions. Hirst observed that 'the spots totally deal with colour' (Hirst & Burn, 2002, p. 128). This was a very exciting discovery for him and he referred to being able to get the colours to 'sing'. The opportunity to use multiple modes to express their meaning enabled the pupils in my study to 'sing' out their meaning through their creation of exciting colourful digital landscapes using a range of contemporary meaning-making tools. In the diagram below, each of the coloured dots is representative of the different modes of meaning that can be chosen by the meaning-maker and used to express their meaning in a way that is reflective of their individual response. Hirst commented that in the spot paintings he discovered the 'harmony of where colour can exist on its own, interacting with other colours in a perfect format' (Hirst & Burn, 2002, p. 120). In the production of digital texts, multiple modes can exist in combination with other modes or individually. In addition, they can be balanced to create a format that represents the meaning-maker's intention perfectly.

Fig. 118

In my visualisation, I have chosen to use a Highway sign to signify 'work in progress' as it is clear from the research in this field that, despite the continued expansion of personal digital technologies in schools, the actual impact of these devices in the classroom has tended to be 'more mundane in nature and effect' (Selwyn et al., 2017, p. 289) supporting, for the most part, the reinforcement of established ways of 'doing' school. This was highlighted by the emerging picture of 'very little substantial change' in a review of formal education's initiatives around 1:1 digital technologies (Davies, 2017, p. 258) and the emerging evidence that 'longer established practices and values of education have trumped some of the less convincing future-orientated benefits of the new technologies.' Furthermore, in accounts of three Australian High Schools that have deployed iPad technology, Selwyn et al. (2017, p. 20) observed the prevalence of traditional teacher-centred practices and 'the reinforcement of established ways of doing school' (2017, p. 22).

As my study progressed, I became increasingly aware of the divide between my school's curriculum focus on written assessment – the required route for achieving 'success' in school - and opportunities for developing a curriculum that gave similar value to text-making that engaged multiple modes of communication. With the heightened presence of iPads in all Year groups in my school, the challenge to adapt the curriculum and empower the pupils to make meaningful use of their digital devices has become a focal point for staff CPD (Continual Professional Development) and has initiated the development of a school-wide digital learning policy that would ensure the future proofing of iPad provision for all pupils aged 5 – 13 years of age, as well as providing a clear pathway for supporting both pupils and teachers in developing their skills and knowledge. Although the

focus of this study was explicitly concerned with understanding young people's contemporary text-making and their knowledge of the modal affordances offered through their classroom and everyday textual experiences, the resulting insights have highlighted the need for young people to be empowered by their engagement with digital technologies; to be given permission to be adventurous in their platform choice; to be provided with the opportunities to connect with their everyday textual experiences in the creation of texts that challenge the existing textual confinement resulting from formal education initiatives that value the written word, and to be taught the metalanguage required in order to develop the scientific knowledge that comes through the explicit teaching of the language of contemporary text-making.

Using a multimodal and multiliteracies theoretical framework, my journey to understand contemporary text-making, and design classroom practices that reflect out-of-school digital experiences, has only been able to skim the surface in a study that has collected data specific to a group of just eight pupils in one Year group in an Independent School in South East England. To travel further on this journey, this study could be adapted to look more closely at ways of bridging the disconnect between literacy practices in school and out-of-school and providing curriculum opportunities that give value to communication practices other than writing. For Sonny and Joe, the opportunity to create a scary film opening using the *Found Footage* film technique enabled them to make connections with their out-of-school communication practices and home-grown expertise in a text-making experience that demanded from them collaboration, communication and independent thinking in the process of developing their own '*authentic*' experience. In their end-of-topic assessment for the Film Unit, sadly their incredible 'success' in constructing a multimodal text was represented solely in their ability to write critically about film techniques. Gidé- observed (Les Faux-Monnaveurs,1925) that it was not possible to discover new oceans without the courage to lose sight of the shore. Without changes in pedagogy that seek to value multiple ways of communicating, and curriculum opportunities that will enable our pupils to set out on their own journey and travel across new oceans, for pupils like Joe and Sonny, the rich textural patterns exposed in their film-making will never achieve the 'success' allotted to communication practices in which the written word remains central to expression.

References

Adamson, A. and Jenson, V. (2001) *Shrek*, DreamWorks Animation PDI/ Dreamworks

Aloi, P. (2005) Beyond the Blair Witch Project: A New Horror Aesthetic in King, G. (ed.) *The Spectacle of the Real. From Hollywood to Reality TV and Beyond.* Bristol, UK: Intellect, pp. 187 - 200

Anderson, G. & Arsenault, N. (1998) *New Learning Horizons for Older Adults*, Journal of Physical Education, Recreation & Dance, 69(3), pp. 27-31. doi: 10.1080/07303084.1998.10605088

Angel, M. and Gibbs, A. (2013) *At the time of writing: Digital media, gesture, and handwriting*. Electronic Book Review, 30. Available at: https://www.berfrois.com/2013/10/bodymoving/ (Accessed: 26 September 2020).

Apple (2015) *iPad in education*. Available at: https://www.apple.com/education/ipad/in-the-classroon/ (Accessed: 23 September 2017).

Arafeh, S. and Levin, D. (2003) *The digital disconnect: The widening gap between internet savvy students and their schools*. Edited by C. Crawford, N. Davis, J. Price, R. Weber and D. Willis. Proceedings of SITE – Society for Information Technology & Teacher Education International Conference (pp. 1002 -1007) Albuquerque, New Mexico, USA: Association for the Advancement of Computing in Education (AACE). Available at: https://www.learntechlib.org/p/18081/ (Accessed: 9 April 2018).

Barthes, R. (1973) *Mythologies.* London: Paladin. *Trans. Annette Lavers*.

Barton, D. and Hamilton, M. (eds.) (1999) *Beyond Communities of Practice – Language, Power and Social Context*. London and New York: Cambridge University Press

Barton, D. and Lee, C. (2013) *Language online: Investigating digital texts and practices*. Routledge.

Bebell, D. and Pedulla, J. (2015) A quantitative investigation into the impacts of 1:1 iPads on early learner's ELA and math achievement. *Journal of Information Technology Education: Innovations in Practice,14*, pp.191-215. Available at: http://www.jite.org/documents/Vol14/JITEv14IIPp191-215Bebell1720.pdf (Accessed: 9 April 2018).

Bew, P. (2011) *Independent Review of Key Stage 2 testing, assessment and accountability (Final Report).* Available at: http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/176180/Review-KS2-Testing_final-report.pdf (Accessed: 5 November 2016).

Bezemer, J. and Kress, G. (2014) Young people, Facebook, and pedagogy: Recognizing contemporary forms of multimodal text-making. Manuscript prepared for *Youth, Tube, Media: Qualitative insights and international perspectives,* edited by M. Kontopdis, Karnataka's, M. Dafermos & C.Wulf. Berlin: Waxmann. Available at: https://www.academia.edu/6916873/Young_people_Facebook_and_Pedagogy_Recognizing_Contemporary_Forms_of_Multimodal_Text_Making (Accessed: 18 May 2018).

Bigum, C., Durrant, C., Green, B., Honan, E., Lankshear, C., Morgan, W., Murray, J., Snyder, I.A., Wild, M., McKenna, A. and Burbules, N. (1997) *Digital Rhetorics: Literacies and Technologies in Education - Current Practices and Future Directions* (Volumes 1-3), Queensland University. Available at: http://www.geocities.ws/Athens/Academy/1160/volume1.pdf (Accessed: 26 November 2020).

Billinson, J. (2019) *'90s Kids were terrified by the Blair Witch, but here's the story behind the movie'*, *BuzzFeedNews*, 21st October. Available at: buzzfeednews.com (Accessed: 3 April 2020).

Boughton, B. (2016). Popular Education and Mass Literacy Campaigns – Beyond 'New Literacy Studies in Yasulawa, K. and Black, S. (eds.) *Beyond Economic Interests*. Sense Publishers, Rotterdam, pp. 149 – 164.

Bourdieu P. (1998) *Acts of Resistance: Against the Tyranny of the Market*. New York: New Press.

Bourdieu, P. & Passeron, J.C. (1990) *Reproduction in Education, Society and Culture,* London, UK: Sage.

Boticki, I., Baksa, J., Seow, P. and Looi, C. (2015) Usage of a mobile social learning platform with virtual badges in a primary school. *Computers & Education*, *86*, pp.120-136.

Bowles, S. and Gintis, H. (1975) The Problem with Human Capital Theory – A Marxian Critique. *The American Economic Review*, 65(2), pp. 74 -82.

Brannick, T. and Coghlan, D. (2007) In defence of being "native": The case for insider academic research. *Organizational research methods*, *10*(1), pp.59-74. doi: 10.1177/1094428106289253

British Educational Research Association [BERA] (2018) *Ethical Guidelines for Educational Research*, fourth edition, London. Available at: https://www.bera.ac.uk/researchers-resources/publications/ethical-guidelines-for-educational-research-2018 (Accessed: 5 February 2021).

Brown, P., Halsey, A.H., Lauder, H., and Wells, A.S. (1997) *Education, Culture, Economy and Society.* Oxford; Oxford University Press.

Burn, A. (2013) The kineikonic mode: Towards a multimodal approach to moving image media. *National Centre for Research Methods Working Paper*. Available at: http://eprints.ncrm.ac.uk/3085/ (Accessed: 16 February 2021).

Burn, A. and Parker, D. (2003) *Analysing media texts*. London: Continuum.

Burnett, C. (2014) Investigating pupils' interactions around digital texts: a spatial perspective on "classroom-ness" of digital practices in schools. *Educational Review*, 66(2), pp. 192 – 209. doi: 10.1080/00131911.2013.768959

Burnett, C. (2016) *The digital age and its implications for learning and teaching in the primary school*. York: Cambridge Primary Review Trust.

Burnett, C. and Merchant, G. (2015) Promoting 21st Century Literacies. *Journal of Adolescent and Adult Literacies*, 59(3), pp. 271 – 274.

Burnett, C. and Merchant, G. (2017) Opening the Case of the iPad: What Matters and Where Next? *The Reading Teacher,* 2, pp. 239 – 242

Cannon, M. and Potter, J. (2019) Pedagogies of Production: Reimagining Literacies for the Digital Age. In *The Palgrave Handbook of Children's Film and Television* (pp. 435-450). Palgrave Macmillan, Cham.

Carrington, V. and Robinson, M. (eds.) (2009) *Digital Literacies: Social Learning and Classroom Practices*. UK: Sage Publications Ltd in association with the UKLA.

CEM: Centre for Evaluation and Monitoring. Available at: https://www.cem.org (Accessed: 15 April 2018).

Chare, N. and Watkins, L. (2015) Introduction: gesture in film. *Journal for Cultural Research*, 19(1), pp. 1 – 5. doi: 10.1080/14797585.2014.920189

Christensen, C., Horn, M. & Johnson, C (2009) *Disrupting class: how disruptive innovation will change the way the world learns*. New York: McGraw-Hill.

Cimbricz, S. & Mc Conn, M. (2015) Changing the English Classroom: When large-scale 'Common' Testing Meets Secondary Curriculum and Instruction in the United States. *Changing English*, 22(4), pp. 393 – 404. doi: 10.1080/1358684X.2015.1057477.

Cloonan, A., Kalantzis, M. and Cope, B. (2010) Schemas for meaning-making and multimodal texts. *Beyond the grammar wars: a resource for teachers and students on developing language knowledge in the English/literacy classroom*, pp. 254-275. New York: Routledge. Available at: http://hdl.handle.net/10536/DRO/OU:30028669 (Accessed: 12 April 2017)

Cohen, L., Manion, L. and Morrison, K. (2000) Research Methods in Education. 5th edn. London: Routledge Falmer.

Cohen, L., Manion, C. and Morrison, K. (2011) *Research Methods in Education.* 7th edn. Abingdon: Routledge.

Colwell, J., & Hutchison, A. (2015) Supporting teachers in integrating digital technology into language arts instruction to promote literacy. *Journal of Digital Learning in Teacher Education*, 31(2), pp. 56-63. doi:10.1080/21532974.2014.991813

Collins, J. (1995) 'Literacy and Literacies.' *Annual Review of Anthropology*, 24(1), pp. 75 – 93.

Comber, B. and Hill, S., (2000) Socio-economic disadvantage, literacy and social justice: Learning from longitudinal case study research. *The Australian Educational Researcher*, *27*(3), pp.79-97.

Common Core State Standards Initiative (2010). Available at: https://www.corestandards.org (Accessed: 4 March 2018)

Cope, B. and Kalantzis M. (2000) *Multiliteracies: Literacy learning and the design of social futures*. South Yarra, Victoria, Australia: Macmillan.

Cope, B. and Kalantzis M. (2009) 'Multiliteracies': New Literacies, New Learning, Pedagogies. *An International Journal*, 4(3), pp. 164 – 195. doi: 10.1080/15544800903076044

Corrigan, T. (2010) A Short Guide to Writing Film. 7th edn. New York: Longman

Crotty, M., (1998) *The foundations of social research: Meaning and perspective in the research process*. London, Thousand Oaks, New Delhi: Sage.

Curwood, J. & Gibbons, D. (2010) "Just like I have felt": Multimodal counternarratives in youth-produced digital media. *International Journal of Learning and Media*, *1*(4), pp. 59 – 77. doi:10.1162/ijlm_a_00034

Dahlström, H. and Damber, U. (2020) Meanings Made in Students' Multimodal Digital Stories: Resources, Popular Culture, and Values. *Designs for Learning*, *12*(1), 45 – 55. doi.org/10.16993/dfl.145

Darvin, R. (2018) Social class and the unequal digital literacies of youth. *Language and Literacy*, *20*(3), pp.26-45. Available at: https://content.ebscohost.com/ContentServer.asp?EbscoContent=dGJyMNHr7ESep7M4zOX0OLCmsEieprJSsq64TK6WxWXS&ContentCustomer=dGJyMPGrtky2prZQuePfgeyx9Yvf5ucA&T=P&P=AN&S=R&D=ehh&K=132449980 (Accessed: 30 March 2020).

Davies, C. (2017) Putting technology in the hands of learners: perspectives on formal education's initiatives around one-to-one digital technologies. Oxford Review of Education, 43(3), pp. 255 – 260. doi:10.1080/03054985.2017.1304919

Davidsen, J. and Vanderlinde, R. (2014) Researchers and teachers learning together and from each other using video-based multimodal analysis. *British Journal of Educational technology,* 45(3), pp. 451 – 460. doi: 10.1111/bjet.12141

De Palma, M.J. and Alexander, K.P., (2015) A bag full of snakes: Negotiating the challenges of multimodal composition. *Computers and Composition*, *37*, pp.182-200.

Deetz, S. (1996) Describing differences in approaches to organisational science: rethinking Burrell and Morgan and their legacy. *Organizational Science*, 7, pp. 191 – 207

Demetriou, H. (2013) The case study, in Wilson, E. (ed.) S*chool-based research: a guide for education students.* 2nd edn. pp. 256 – 269. London: Sage

DfE (UK) (2012*) ICT and the National Curriculum* - Speech given at the BETT Show. Available at: https://www.gov.uk/government/speeches/michael-gove-speech-at-bett-show-2012 (Accessed: 12 January 2018).

DfE (UK) (2013) *National Curriculum in England: English programme of study*. Available at: https://www.gov.uk/government/publications/national-curriculum-inengland-english-programmes (Accessed: 26 November 2020).

DfE (UK) (2014) *Statutory guidance National Curriculum in England: English programmes of study*. Available at: https://www.gov.uk/government/publications/national-curriculum-in-england-english-programmes-of-study/national-curriculum-in-england-english-programmes-of-study (Accessed: 14 December 2017).

DfE (UK) (2016) *National Curriculum assessments at Key Stage 2 in England* (interim report). Available at: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/534573/SFR30_2016_text.pdf (Accessed: 20 November 2019).

Denscombe, M., (2010) *The Good Research Guide: for small social research projects.* Open University Press, Glasgow, McGraw-Hill House.

Denscombe, M. (2017) *The Good Research Guide: for small social research projects*. 6th edn. Open University Press, Glasgow, McGraw-Hill House.

Ditzler, C., Hong, E. & Strudler, N. (2016) How tablets are utilized in the classroom*. Journal of Research on Technology in Education*, 48(3), pp.181-193. doi:10.1080/15391523.2016.1172444

Dohn, N.B. (2007) Knowledge and skills for PISA—Assessing the assessment. *Journal of Philosophy of Education*, *41*(1), pp.1-16. doi:10.1111/j.1467-9752.2007.00542.x

Drotner, K. (2020) Children's digital content creation: Towards a processual understanding of media production among Danish children. *Journal of Children and Media*, 14(2), pp. 221-236. doi: 10.1080/17482798.2019.1701056

EdtechX Global and IBIS Capital (2016) *EdTech spend will reach $252bn by 2020*. Available at: https://www.uktech.news/news/report-edtech-spend-will-reach-252bn-2020-20160526 (Accessed: 15 April 2018).

Edwards-Groves, C. (2011) The multimodal writing process: changing practices in contemporary classrooms*. Language and Education*, 25(1), pp. 49 – 64.

Edwards, S., Henderson, M., Gronn, D., Scott, A. and Mirkhill, M. (2016) Digital Disconnect or digital difference? A socio-ecological perspective on young children's technology use in the home and the early childhood centre. *Technology, Pedagogy and Education*, 26(1), pp. 1 – 17. doi: 10.1080/1475939X.2016.1152291

ELAN (Version 5.2) [Computer software]. (2018, April 04). Nijmegen: Max Planck Institute for Psycholinguistics. The Language Archive. Retrieved from https://tla.mpi.nl/tools/tla-tools/elan/

Everett A & Caldwell J. eds. (2003) *New media: theories and practices of digitextuality*. New York: Routledge

Falloon, G. (2013) Young students using iPads: App. design and content influences on their learning pathways. *Computers & Education*, 68, p. 505 -521. doi: 10.1016/j.compedu.2013.06.006

Falloon, G. (2015) What's the difference? Learning collaboratively using iPads in conventional classrooms. *Computers and Education*, 84, pp. 62 – 77

Flewitt, R., Messer, D. & Kucirkova, N. (2014) Touching the virtual, touching the real. *Australian Journal of Language and Literacy*, 37 (2), pp. 107 – 116. Available at: eprints.ncrm.ac.uk/3366/1/ Flewitt_Kucirkova_Messer_2014_Touching_the_virtual_ touching_the_real.pdf. (Accessed: 6 February 2018).

Gawelek, M.A., Spataro, M., & Komarny, P. (2011) Mobile Perspectives: On iPads. Why mobile? *EDUCAUSE Review*, 46(2), pp. 28 – 32. Available at: https://net.educause.edu/ir/library/pdf/ERM123.pdf (Accessed: 6 March 2018).

Gee, J. (1999) *An introduction to Discourse Analysis: Theory and Method*. London: Routledge.

Gee, J. (ed.) (2000) *The New Literacy Studies: From "socially situated" to the work of the social*. London: Routledge.

Gee, J. (2003) *What video games have to teach us about learning and liter*acy. New York. Palgrave. MacMillan.

Geer, R. White, B., Zeegers, Y., Au, W. and Barnes, A. (2017) Emerging pedagogies for the use of iPads in schools. *British Journal of Educational Technology*, 48(2), pp. 490 – 498. doi: 10.1111/bjet/12381

Geertz, C., (2003) Thick description: Toward an interpretive theory of culture. *Culture: critical concepts in sociology*,*1*, pp.173-196.

Gibbons, A., (2007), *The Piano*. Available at: https://www.literacyshed.com/piano.html (Accessed: 10 June 2019).

Gide, A. (1973) *Les Faux Monnayeurs*. Paris: Editions Flammarion.

Golafshami, N. (2003) Understanding Reliability and Validity in Qualitative Research*. The Qualitative Report*, 8(4), pp. 597 – 607. Available from: http://www.nova.edu/ssss/QR/QR8-4/golafshani.pdf (Accessed: 16 April 2019).

Goulding, A. (1997) Joking, being aggressive and shutting people up: the use of focus groups in LIS research, *Education for Information* 15(4), pp. 331-341.

Goody, J. (2000) *The Power of the Written Tradition*. Smithsonian Institute Press, Washington and London.

Greene, M. (2014) On the Indies Looking In: Methodological Insights and Challenges in Conducting Qualitative Insider Research. *The Qualitative Report*, 19(29), pp. 1 – 13. Available from: https//nsuworks.nova.edu/tqr/vol19/iss29/3 (Accessed: 12 October 2018).

Guba, E. (1990) The paradigm dialog. In *Alternative Paradigms Conference, Mar, 1989, Indiana U, School of Education, San Francisco, CA, US*. Sage Publications, Inc.

Hafner, C. (2014) Embedding digital literacies in English language teaching: Students' digital video projects as multimodal ensembles. *Tesol Quarterly*, 48(4), pp.655-685.

Hagar, P. (2005) Philosophical accounts of learning. *Educational Philosophy and Theory*, 37(5), p. 649 – 666.

Halliday, M. (1999) *Text and Context in Functional Linguistics*. The Netherlands: John Benjamins Publishing.

Hamilton, M., Maddox, B. and Addey, C. (eds.) (2015) *Literacy as Numbers Teacher's Book*. UK: Cambridge University Press.

Hammersley, M., (2008) Assessing validity in social research, in Alasuutari, P., Bickman, L. and Brannen, J. (eds) *The SAGE handbook of social research methods*, SAGE Publications Ltd, pp.42-53. doi.org/10.4135/9781446212165

Hashemi, S. (2017) Socio-semiotic patterns in digital meaning-making: semiotic choice as indicator of communicative experience. *Language and Education*, 31 (5). pp. 432-448, doi: 10.1080/09500782.2017.1305396

Hashemi, S. & Cederlund, K. (2017) Making room for the transformation of literacy instruction in the digital classroom. *Journal of Early Childhood Literacy*, 17(2), pp. 221 – 253. doi:10.1177/1468798416630779

Hayward, S. (2006) *Cinema Studies: The Key Concepts*. 3rd edn. London and New York, Routledge

Heath. S. (1983) *Ways with words: Language, life, and work in communities and classrooms*. New York: Cambridge University Press.

Heath, S. and Street, B. (2008) On Ethnography: Approaches to Language and Literacy Research. *Language & Literacy (NCRLL)*. Teachers College Press. 1234 Amsterdam Avenue, New York, NY 10027.

Hedberg, J. (2014) Extending the pedagogy of mobility. *Educational Media International*, 51(3), pp. 237 – 253. doi: 10.1080/09523987.2014.968447

Henderson, R. (2011) Classroom pedagogies, digital literacies and the home-school digital divide. *International Journal of Pedagogies and Learning*, 6(2), pp. 152 – 161.

Herman, J. (2010) *Coherence: Key to next generation assessment success*. AACC report. Los Angeles: University of California.

Herro, D., Kiger, D. & Owens, C. (2013) Mobile technology: Case-based suggestions for classroom integration and teacher educators. *Journal of Digital Learning in Teacher Education*, 30(1). doi: GALEA345775236

Hoad, P. (2018) "How we made the Blair Witch Project,' *The Guardian,* 21 May. Available at: https://www.theguardian.com/culture/2018/may/21/how-we-made-the-blair-witch-project (Accessed: 3rd April 2020).

Hockey, J. (1993) Research methods – researching peers and familiar settings, *Research Papers in Education*, 8(2), pp. 199 – 225.

Hodge, G. and Kress, G. (1988) *Social Semiotics*. Cambridge, UK: Cambridge Polity Press in association with Basil Blackwell, Oxford, UK,

Hofisi, C, Hofisi, M and Mago, S. (2014) Critiquing Interviewing as a Data Collection Method. *Mediterranean Journal of Social Sciences*, 5(16), pp. 60 – 64. doi: 10.5901/mjss.2014.v5n16p60

Holden, H. & Rada, R. (2011*)* Understanding the influence of perceived usability and technology self-efficacy on teacher's technology acceptance. *Journal of Research on Technology in Education*, 43(4), pp. 343 – 353. doi: GALEA258240838

Hollett, T. and Ehret, C. (2017) Relational Methodologies for Mobile Literacies: Intra-action, Rhythm, and Atmosphere, in *The Case of the iPad* (pp. 227-244). Springer, Singapore

Howard, N. & Howard, K. (2017) Using tablet technologies to engage and motivate urban high school students. International Journal of Technology, 4(2), pp. 66 – 74.

Hudson, C., Price, D. and Gross, G. (2009) The long term costs of literacy difficulties, 2nd edn., *Every Child a Chance Trust*/KPMG. Available at: http://www.kpmg.com/UK/en/IssuesAndInsights/ArticlesPublications/Documents/PDF/What%20 We%20Do/ecc-long_term_costs_of_literacy_report_2nd_edition.pdf (Accessed: 20 April 2017).

Hutchinson, A., Beschorner, B., & Schmidt-Crawford, D. (2012) Exploring the Use of the iPad for Literacy Learning. *The Reading Teacher*, 66(1), pp. 15 - 23. http://dx.doi.org/1002/TRTR.01090

Hutchison, A. and Colwell, J. (2015) *Bridging technology and literacy: Developing digital reading and writing practices in grades K-6*. London: Rowman & Littlefield.

Hutchinson, A and Reinkling, D. (2011) Teachers' perceptions of integrating information and communication technologies into literacy instruction. A national survey in *US Reading Research Quarterly*, 46(4), pp. 312 – 333. doi: 10.1002/RRQ.002

Jewitt, C. (2002) The move from page to screen: The Multimodal reshaping of school English*. Visual Communication*, 1(2), pp. 171 – 196

Jewitt, C. (2005) Multimodality, "reading", and "writing" for the 21st century. *Discourse: Studies in Cultural Politics of Education*, 26 (3), pp. 315 – 331.

Jewitt, C. (2011) *The Routledge handbook of multimodal analysis*. New York: Routledge/Taylor & Francis Group.

Jocius, R. (2016) "Telling Unexpected Stories: Students as Multimodal Artists." *The English Journal* ,105(5), pp. 16-22. doi:10.2307/26606365

Johnson, B, Sullivan, A. and Williams, B. (2009) A one-eyed look at classroom life: Using technology to enrich classroom-based research. *Issues in Educational Research*, 9(1), pp. 34 – 47.

Kalman, J. and Guerrero, E., (2013) A social practice approach to understanding teachers' learning to use technology and digital literacies in the classroom. *E-Learning and Digital Media,10*(3), pp.260-275.

Kalonde, G. (2017) Technology Use in Rural Schools: A Study of a Rural High School trying to use iPads in the Classroom. *Rural Educator*. 38(3).

Kervin, L. and Mantei, J. (2016) Digital storytelling: Capturing children's participation in preschool activities. *Issues in Educational Research*, *26*(2), pp.225-240.

Khalid, S., Kilic, G., Christofferesen, J. & Purushothaman, A. (2015) 'Barriers to the integration and Adoption of iPads in Schools: A systematic Literature Review Based on the Philosophy of "Think Global, Act Local" In proceedings of *Global Learn,* pp. 335 – 345. Fern Universitat in Hagen, regionalzentrum Berlin: April 16 – 17, 2015: *Association of Computing in Education (AACE).*

Kress, G. (2010) *Multimodality: A social semiotic account of contemporary communication*. London: Routledge.

Kress, G. & Van Leeuwen, T. (1996, 2006) *Reading Images: A Grammar of Visual Design*. London: Routledge.

Kress, G. & Van Leeuwen, T. (2001) *Multimodal Discourse.* London: Routledge

Lankshear, C. and Bigum, C. (1999) Literacies and new technologies in school settings*. Curriculum Studies*, *7*(3), pp.445-465.

Lankshear, C. and Knobel, M. (2003) *New literacies: Changing knowledge and classroom learning*. UK and New York: Open University Press.

Lankshear, C. & Knobel, M. (2004) *Handbook for Teacher Research*. McGraw-Hill Ed. (UK)

Lankshear, C. & Knobel, M. (2006) *New Literacies: Everyday practices and classroom learning*, 2nd edn. Maidenhead, UK: Open University Press.

Larson, J. (1996) Challenging Autonomous Models of Literacy: Street's Call to Action. *Linguistics and Education*, 8, pp. 439 – 445

Levin, T. and Wadmany, R. (2005) Changes in educational beliefs and classroom practices of teachers and students in rich technology-based classrooms *[1]. Technology, Pedagogy and Education*, 14(3), pp.281-307.

Lawrence, F., Goldsman, A., Heyman, D., Lassiter, J. and Moritz, N.H., (2007) *I am legend*. Warner Home Video.

Lingard, B. (2010) Policy borrowing, policy learning: testing times in Australian schooling. Critical Studies in Education, 51(2), pp. 129 – 147. doi: 10.1080/17508481003731026

Livingstone, S. and Sefton-Green, J. (2016) *The Class: Living and Learning in the Digital Age.* New York: New York University Press.

Looi, C, K., Seow, P., Zhang, B., So, H. J., Chen, W., & Wong, L.H. (2010) Leveraging mobile technology for sustainable seamless learning: A research agenda. *British Journal of Educational technology*, 41(2), pp. 154 – 169.

Luke, A. (2003) Literacy and the Other: A sociological approach to literacy research and policy in multilingual societies. *Reading Research Quarterly*, *38*(1), pp.132-141.

Macken-Horarik, M. (2009) Multiliteracies, metalanguage and the protean mind: Navigating school English in a sea of change. *English in Australia*, *44*(1), pp.33-43.

Maich, K., Hall, C., van Rhijn, T. & Henning, M. (2017) Teaching and Learning in Two iPad-Infused Classrooms: A Descriptive Case Study of a Dual Classroom, School-Based Pilot Project. *Exceptionality Education International*, 27(2), pp. 2 – 25.

Mäkinen, M. (2013) Towards community-oriented curriculum in Finnish literacy education, *European Journal of Teacher Education*, 36(1), pp. 97-112. doi:10.1080/02619768.2012.696193

Mantei, J. and Kervin, L. (2017), Using short films in the classroom as a stimulus for digital text creation. *The Reading Teacher*, *70*(4), pp.485 - 489. doi.org/10.1002/trtr.1526

Marsh, J., Plowman, L., Yamada-Rice, D., Bishop, J.C., Lahmar, J., Scott, F., Davenport, A., Davis, S., French, K., Piras, M., Thornhill, S., Robinson, P. and Winter, P. (2015) *Exploring Play and Creativity in Pre-Schoolers' Use of Apps: Final Project Report*. Available at: www.techandplay.org (Accessed: 10 August 2018).

Medhurst, P. (2018) *King's Preparatory School Curriculum Document*, King's Rochester

Melhuish, K., & Falloon, G. (2010) Looking to the future: M-learning with the iPad. *Computers in New Zealand Schools: Learning, Leading, Technology*, 22(3), pp. 1 – 16. Available from: http://education2x.otago.ac.nz/cinzs/mod/resource/view.php?id=114 (Accessed: 24 February 2016).

Mercer, J. (2007) The challenges of Insider Research in Educational Institutions: Wielding a double-edged sword and resolving delicate dilemmas. *Oxford Review of Education*, 33(1), pp. 1 – 17. doi: 10.1080/03054980601094651

Merchant, G. (2007) 'Writing in the future in a Digital Age', *UKLA* 41(3), pp. 118 – 128. Blackwell publishing: Oxford

Merriam, S. (1998) *Qualitative research and case study applications in education* 2nd edn. San Francisco, CA: Jossey-Bass.

Miller, W. and Crabtree, B. (1999) Clinical research: A multimodal typology and qualitative roadmap, in Crabtree, B. and Miller, W. (eds.) *Doing Qualitative Research*, 2nd edn. (pp. 3 – 30). Thousand Oaks, CA/ SAGE.

Mills, K. (2010) A Review of the “Digital Turn” in the New Literacy Studies. *Review of Educational Research*, 80(2), pp. 246 – 271.

Mills, K. (2011) ‘Now I know their secrets’: Kineikonic texts in the literacy classroom. *Australian Journal of Language and Literacy,* 34(1), pp. 24–37. Available from https://eprints.qut.edu.au/38994/1/38994.pdf (Accessed: 19 July 2018).

Mills, K., & Levido, A. (2011) iPed: Pedagogy for digital text production. *The Reading Teacher*, 65(1), pp. 80 – 91.

Mirra, N., Morrell, E. and Filipiak, D. (2018) From Digital Consumption to Digital Invention: Toward a new Critical Theory and Practice of Multiliteracies. *Theory into Practice*, 57(1), pp. 12 – 19. doi: 10.1080/00405841.2017.1390336

Mishler, T. (1986) *Research Interviewing: Context and Narrative*. Cambridge. MA: Harvard University Press.

Møller, T.E. (2018) 'Touch – an important resource for collaborating in a film production practice', *Childhood and Materiality*, VIII Conference on Childhood Studies, 07/05/18 - 09/05/18. Available at: https://congress.cc.jyu.fi/childhood2018/schedule/pdf/1163.pdf> (Accessed: 11 March 2021)

MORI (1989) *How and Why Parents Choose an Independent School* (London, MORI)

Myrick, D. & Sanchez, E. (Directors) (1999) The Blair Witch Project [Motion Picture]. United States. Haxan.

New London Group (1996) A pedagogy of multi-literacies: designing social futures*. Harvard Educational Review*, 66(1), pp. 60 – 92.

Ofcom (2008) *Review of Ofcom’s media literacy programme 2004 - 2008* Available at: https://www.ofcom.org.uk/research-and-data/media-literacy-research/adults/review0408 (Accessed: 20 November 2017).

Ofcom (2011) *Children and parents: media use and attitudes*. Available at: https://www.ofcom.org.uk/research-and-data/media-literacy-research/childrens/childrens-parents-media -use-attitudes- report (Accessed: 20 November 2017).

Ofcom (2015) *Children and parents: media use and attitudes report*. Available at https://www.ofcom.org.uk/research-and-data/media-literacy-research/childrens/children-parents-nov-15 (Accessed: 20 November 2017).

Ofcom (2016) *Children and parents: media use and attitudes report.* London: Ofcom. Available at https://www.ofcom.org.uk/research-and-data/media-literacy-research/childrens/children-parents-nov-16 (Accessed: 20 November 2017).

Ofcom (2017) *Children's and parents' media and attitudes*. Available at https://www.ofcom.org.uk/_data/assets/pdf_file/0021/108183/executive-summary-children-parents-media-literacy-2017.pdf (Accessed: 20 November 2018).

Parry, B., and Taylor, L. (2021) Emergent digital authoring: Playful tinkering with mode, media and technology, *Theory Into Practice*, 60:2, pp.148 – 159. https://doi.org/10.1080/00405841.2020.1857127

Pegrum, M., Oakley, G., & Faulkner, R. (2013) Schools Going Mobile: A study of the adoption of Mobile Handheld technologies in Western Australian Independent Schools. *Australasian Journal of Educational Technology*, 29(1), pp. 66 – 81.

Peluso, D. (2012) The fast-paced iPad revolution: Can educators stay up-to-date and relevant about these ubiquitous devices? *British Journal of Educational Technology*, 43(4), pp. 125 – 127.

Perry, K. (2012) What is Literacy? – A Critical Overview of Social Cultural Perspectives. *Journal of Language and Literacy Education* [online], 8(1), pp. 50 – 71. Available at: http://jolle.coe.uga.edu/wp-content/uploads/2012/06/What-is-Literacy_KPerry.pdf (Accessed: 20 April 2017).

Pilgrim, J., Bledsoe, C., & Reily, S. (2012) New technologies in the classroom. *Educational Technology*, 78(4), pp. 16 – 22.

Potter, J. & Bryer, T. (2016) 'Finger flowment' and moving image language: learning flimmakingwith table devices' in Burnett, C., & Merchant, G. (eds.) Literacy, *Media, technology: Past, Present and Future*. London, Bloomsbury: pp. 112 – 128.

Powell, S. (2014) Choosing iPad apps with a purpose. *Teaching Exceptional Children*, 47(1), pp.20-26.

Prensky, M. (2001) "Digital Natives, Digital Immigrants". *On the Horizon*, 9(5), pp. 1 – 6.

Rao, L. (2012) Apple: 20,000 Education iPad apps developed; 1.5 million devices in use at schools. *TechCrunch*. Available from: http://techcrunch.com/2012/01/19/apple-20000-education-ipad-apps-developed-1-5-million-devices-in-use-at-schools/(Accessed: 11 September 2016).

Rohlfing, K., Loehr, D., Duncan, S., Brown, A., Franklin, A., Kimbara, I., Milde, J.T., Parrill, F., Rose, T., Schmidt, T. and Sloetjes, H., (2006) Comparison of multimodal annotation tools. Gesprachforschung – online-*Zeitschrift zur verbalen interaction* (ISSN 1617 – 187). Ausgabe 7, seite 99 – 123. Available at: www.gespraechsforschung-ozs.de (Accessed: 14 March 2017).

Rowe, D. & Miller, M. (2017) The affordances of touchscreen tablets and digital cameras as tools for young children's multimodal multilingual composing, in C.

Burnett, C., Merchant, G., Simpson, A. & Walsh, M. (eds.) *Mobile Literacies in Education: The case of the iPad*. Dordrecht, Netherlands: Springer

Rowney, J., (2018) 'Is Blair Witch Real? The truth behind the horror story that still haunts its actors', *The Mirror*, 5 December. Available at: http://mirror.co.uk/film/blair-wirch-real-truth-behind-8844017 (Accessed 10 October 2019).

Rowsell, J. (2013) *Working with Multimodality: Rethinking literacy in a digital age*. London and New York: Routledge

Rowsell, J. & Harwood, D. (2015) "Let It Go": Exploring the Image of the Child as a Producer, Consumer, and Inventor. *Theory into Practice*, *54*(2), pp.136-146. doi: 10.1080/00405841.2015.1010847

Roberts, N. (2016) '*SATs' and primary school assessment in England* – a briefing paper. Available from: www.parliament.uk/commns-library | intranet.parliament.uk/commons-library | papers@parliament.uk | @commonslibrary (Accessed: 24 October 2020)

Saldaña, J. (2014) *Thinking qualitatively: Methods of mind.* Los Angeles, CA: Sage.

Sayad, C. (2016) Found Footage horror and the frame's undoing. *Cinema Journal*, 55(2), 43 – 66. doi: 10.1177/0162243918806061

Schudson, M. (1982) The Literacy Myth. *History of Education Quarterly, 22*(1), pp. 83-88. doi:10.2307/36783

Sefton-Green, J, Marsh J, Erstad O, Flewitt R. (2016) Establishing a research agenda for digital literacy practices of young children: a white paper for *COST action* IS1410. Available from: http://digilitey.eu (Accessed: 20 November 2017).

Seidman, I. (1998) *Interviews in qualitative research: A guide for researchers in education and the social sciences*, 2nd edn. New York. Teachers College Press.

Selfe, C. and Hawisher, G. (2004) *Literate lives in the information age: Narratives of literacy from the United States*. Routledge.

Selwyn, N. et al. (2017) Left to their own devices: the everyday realities of one-to-one classrooms, *Oxford Review of Education*, 43(3), pp. 289 – 310. doi: 10.1080/03054985.2017.1305047

Shah, S. (2004) The researcher/interviewer in intercultural context: a social intruder! *British Educational Research Journal*, 30(4), pp. 549 – 575.

Shanahan, T. (2011) Education policy and the language arts in Morrow, L. (ed.) *Handbook of research on the English language arts,* 3rd edn., pp. 152–158. Urbana, IL: National Council of Teachers of English.

Shin, D.S., Cimasko, T. and Yi, Y. (2020) Development of metalanguage for multimodal composing: A case study of an L2 writer's design of multimedia texts. *Journal of Second Language Writing*, *47*. doi:10.1016/j.jslaw.2020.100714

Simons, H. (2009) *Case Study Research in practice*. London: Sage.

Simpson, A. and Walsh, M. (2017) Multimodal layering: Students learning with iPads in primary school classrooms in *The Case of the iPad (pp. 67-85)*. Singapore: Springer.

Simpson, A., & Quigley, C. F. (2016) Member Checking Process with Adolescent Students: Not Just Reading a Transcript. *The Qualitative Report,* 21(2), pp. 376-392. Available from http://nsuworks.nova.edu/tqr/vol21/iss2/12 (Accessed: 2 April 2020)

Sisler, P. & Becking, S. (2014) *Implementing the Use of iPads and Technology in the classroom.* Fort Heys State University. Available from: https://www.researchgate.net/profile/Paul_Sisler/publication/268388503_Implementing_the_Use_of_iPads_and_Technology_in_the_Classroom/links/546a20a00cf2f5eb180775f9/Implementing-the-Use-of-iPads-and-Technology-in-the-Classroom.pdf (Accessed 6 May 2017).

Smith, J. (1995) Semi Structured Interviewing and Qualitative Analysis, in Smith, J., Harre, R. and Langenhove, K. (eds.) *Rethinking Methods in Psychology*. London: Sage, pp. 9 – 26.

Snyder, I., & Prinsloo, M. (2007) Young people's engagement with digital literacies in marginal contexts in a globalised world. *Language and Education*, 21(3), pp. 171–179. doi:10.2167/ le745.0

Social Mobility Commission (2017) *State of the Nation 2017: Social Mobility in Greta Britain*. Available at: www.gov.uk/government/publications (Accessed: 15th November 2020).

Stake, R., (1994) Identification of the case. In N. Denzin and Y. Lincoln (eds.) *Handbook of qualitative research*, pp.236-247 London: Sage publications

Stake, R. (1995) *The art of case study research*. Thousand Oaks, CA: Sage

Stobart, G. (2008) *Testing Times: The uses and abuses of assessment*, London, Routledge.

Street, B (1984) *Literacy in theory and practice*. Cambridge, UK: Cambridge University Press.

Street, B. (1993) The New Literacy Studies: Guest Editorial. *Journal of Research in Reading*, 16(2), pp. 81 – 97.

Street, B. (1995) *Social Literacies: Critical Approaches to Literacy in Development, Ethnography and Education*. London: Longman.

Street, B. (2001) Literacy “events” and literacy “practices”: Theory and practice in the “New Literacy Studies,” in Jones, K. & Martin-Jones, M. (eds.). *Multilingual literacies: Comparative perspectives on research and practice*. Amsterdam: John Benjamins.

Street, B. (2003) What’s new in the New Literacy Studies? Critical approaches to literacy in theory and practice. *Current issues in Comparative Education*, 5(2), pp. 77 – 91.

Street, B. (2006) Autonomous and Ideological Models of Literacy: approaches from New Literacy Studies. p. 1 – 15. Media Anthropology Network, pdfs.semanticscholar.org

Street, B. (2011) Literacy inequalities in theory and practice: The power to name and define. *International Journal of Educational Development*, 31(6), pp. 580 – 586. doi: 10.1016/j.ijedudev.2010.09.005

Street, B., Pahl, K., and Rowsell, J. (2011) Multimodality and New Literacy Studies. In C. Jewitt (ed.) *The Routledge Handbook of Multimodality,* London and New York: Routledge.

Stutchbury, K. (2013) Ethics in Education research. In E. Wilson (ed.), *school-based research: a guide for education students*. 2nd edn. pp. 90 – 102. London: Sage.

Snyder, I., & Prinsloo, M. (2007) Young people’s engagement with digital literacies in marginal contexts in a globalised world. *Language and Education*, 21(3), pp. 171–179. doi:10.2167/ le745.0

Taboada, E.M. (2012) *What can Aspiring Film-makers learn from the ‘Found Footage’ trend?* No Film School. Retrieved from: https://nofilmschool.com/2012/02/found-footage-trend. (Accessed: 17th November 2020)

Taylor, J. (2011) The intimate insider: negotiating the ethics of friendship when doing insider research. *Qualitative Research,* 11(1), pp. 3 – 22.
.
Terre Blanche, M. and Durrheim, K. (1999) Histories of the present: Social science research in context. *Research in practice: Applied methods for the social sciences* (*2*) pp.1-17.

Thibaut, P. & Curwood, J. (2018) Multiliteracies in Practice: Integrating Multimodal Production across the Curriculum*, Theory into Practice*, 57(1), pp. 48-55. doi: 10.1080/00405841.2017.1392202

Thompson, R. & Bowen, C. (2009) *Grammar of the Shot*. USA: Elsevier.

Toohey, K., Dagenais, D., Fodor, A., Hof, L., Nuñez, O., Singh, A. and Schulze, L. (2015) “That sounds so cooool”: Entanglements of children, digital tools, and literacy practices. *TESOL Quarterly*, *49*(3), pp.461 - 485. doi.org/10.1002/tesq.236

Traxler, J. (2010) Will student devices deliver innovation, inclusion and transformation? *Journal of the Research Centre for Educational Technologies*, 6(1), 3 - 15

Tyack, D., & Tobin, W. (1993). The “Grammar” of Schooling: Why has it been so hard to change? *American Educational Research Journal*, 31(3), pp. 453 – 479. Available from http://serj.aera.net (Accessed: 29 June 2015).

UNESCO (2006) *Education for All: Literacy for* life. EFA Global Monitoring Report. Available at: http://unesdoc.unesco.org/images/0014/001416/141639e.pdf (Accessed: 15 April 2018)

U.S. Department of Education (2002) *No Child Left Behind Act*. Available at: https://www2.ed.gov/nclb/landing.jhtml (Accessed: 27 November 2020)

U.S. Department of Education (2009) *Race to the Top Program Summary*. Washington, D.C. Available at: https://www2.ed.gov/programs/racetothetop/executive-summary.pdf (Accessed: 27 November 2020)

Van Leeuwen, T. and Jewitt, C. (2004) Visual Meaning: A Social Semiotic Approach. *Sage Research methods*, pp. 1 – 29

Vlieghe, J. (2015) Education, digitization and Literacy training: A historical and cross-cultural perspective, Education and Theory. doi: 1080/00131857.2015.1044928

Voogt, J. and Pelgrum, H., 2005. ICT and curriculum change. *Human Technology: An Interdisciplinary Journal on Humans in ICT Environments*, 1(2), pp. 157 - 175

Vygotsky, L.S. (1934/1987). Thinking and speech. In R.W. Rieber & A.S. Carton (eds.), *The collected works of L.S. Vygotsky. Volume I: Problems of general psychology*, (trans. N. Minick). New York: Plenum.

Walters, G.D. (2004) Understanding the popular appeal of horror cinema. An integrated-interactive model. *Journal of Media Psychology*, 9(2), pp. 1 – 35.

Ware, P., & Warschauer, M. (2005) Hybrid literacy texts and practices in technology-intensive environments. *International of Educational Research* 43, pp. 432 – 445. doi:10.10.16/j.ijer.2006.07.008

Warschauer, M. (2009) Digital literacy studies: Progress and prospects. In *The future of literacy studies* (pp. 123-140). London: Palgrave Macmillan.

Wells, G. (1994) Learning and teaching ‘scientific concepts’: Vygotsky’s ideas revisited. In conferencia *Vygotsky and the human sciences*. *Moscú, Rusia*. doi:10.1.1.569.1169&rep=rep1&type=pdf

Wells, G (2000) Dialogic inquiry in education: Building on the legacy of Vygotsky. In C.D. Lee & P. Smagorinsky (Eds.), *Vygotskian perspectives on literacy research: Conducting meaning through collaborative inquiry* (pp. 51 – 85). New York, NY: Cambridge University Press.

West, A, Noden, P., Edge, A., David, M. & Davies, J. (1998) Choices and Expectations at Primary and Secondary Stages in the State and Private Sectors. *Educational Studies*, 24(1), pp. 45 – 60. doi:10.1080/03055569980240103

Wilby, P. (2013) Margaret Thatcher’s education legacy is still with us—driven on by Gove. *The Guardian*, 15 April, pp.103-42. Available at: https://www.theguardian.com/education/2013/apr/15/margaret-thatcher-education-legacy-gove (Accessed: 17 February 2021).

Wilkinson, D. & Birmingham, P. (2003) *Using research instruments: A guide for researchers*. London: Routledge.

Willis, A. & Harris, V. (2000) Political acts: Literacy learning and teaching. *Reading Research Quarterly*, 35(1), pp.72 - 88.

Wilson, E. (2013) Becoming a reflexive teacher. In E. Wilson (ed.) *school-based research: a guide for education students*. 2nd edn. pp. 11 – 23. London: Sage.

Wimmer, R. and Dominik, R. (1997) *Mass media research: An introduction* (ed.). Belmont, CA: Wadsworth.

Woods, D., & Fassnacht, C. (2013) Transana v2.52. Available from: http://transana.org (Accessed: 24 October 2017)

Wolfe, S. & Flewitt, R. (2010) New technologies, new multimodal practices and young children’s metacognitive development. *Cambridge Journal of Education*, 40(4), pp. 387 – 399. doi: 10.1080/0305764X,2020.526589.

Wrigley, T. (2016) The myth of linear progress. *The Teacher*, July/August, pp. 6 – 7.

Yelland, N. (2018) A pedagogy of multiliteracies: Young children and multimodal learning with tablets. *British Journal of Educational Technology*, *49*(5), pp.847-858.

Yin, R. (1992) The case study method as a tool for doing evaluation. *Current sociology*, *40*(1), pp.121-137.

Yin, R. (2003). *Case study research: Design and methods.* 3rd edn. Thousand Oaks, CA: Sage.

Yin, R. (2006) *Case Study Research: Design and Methods. Applied Social Research methods series.* Thousand Oaks, London: Sage publications. 5: 25

Yin, R (2014) *Case study research in design and method*s. 5th edn. Thousand Oaks.

Zammit, K. (2016) Responding to literature: iPads, apps and multimodal text creation. *Literacy Learning: The Middle Years*, *24* (2).

APPENDICES

Appendix i (Burn, 2013, p. 6)

Appendix i (Burn, 2013, p. 8)

Appendix ii: Ofcom survey data 2005 – 2017

Year	Children's age years	Percentage	Technology accessed	Media use in hours per week
2005	8 – 11	61%	internet	
2005	8 – 11		tablets and smart phone access	4.4
2005	8 - 11	69%	watching You Tube	
Since 2010	8 - 11	47%	using portable tablets to get on online	
		25%	using mobile phones	
2015	8 – 11	91%	internet	11.1
2015	8 – 11		tablets and smart phone access	
2015	0 - 15	3 : 4	use tablet device	
2015	5 - 15	75%	using a tablet	
2015	8 - 11	42%	watching television on a device other than a television	
2017	3 - 4	21%	have their own a tablet	
2017	3 - 4	53%	online activity (71% use a tablet to go online)	8
2017	5 - 7	35%	have their own tablet	
2017	5 - 7	79%	Online activity (63% use a tablet to go online)	13 ½
2017	5 - 7	22%	have a mobile phone and a social media profile	
2017	12 - 15	83%	Have a mobile phone	
2017	12 - 15	55%	have their own tablet	
2017	12 - 15	99%	online activity	21

Appendix iii
Book trailer think aloud discussions
Ivo and Jack – 5.2.18
Annotated script

	I	J
1	I: * came up with the idea of Maze Runner. * thought of Dunkirk and Chris and I weren't sure so we thought might as well go with it as we could just take off our ties.	J: We had read and watched Harry Potter.
2	I: Not too much of a spoiler but some exciting stuff and then some non-exciting stuff or fillers. T: Can you show me an example? I: One example of an exciting part is when * is being chased by a monster (finds the section on the iPad) quite late on in the clip. One of the not so exciting parts was where you are just sitting, staring or jumping off the wall. T: What was that representing? I: Just gap fillers really. T: What was important for the story? I: Where * is being attacked by the spider and when * gets pulled up in the elevator.	T: What was important in deciding what information to include? J: How long it would be and whether we used the internet or filmed stuff us. T: What did you choose in the end? J: We started taking pictures of us and then realised we could do it on the internet quicker and easier and some stuff didn't fit in to the iMovie.
3.	The Maze Runner is actually set quite far in the future so I thought there is only one (planner) that is in the future which is adrenaline. T: When you looked at the trailer planner was there anything else that influenced you? I: Not really – I could imagine all the clips already being put in. Was there anything else about the trailer that you thought worked really well? I: I thought at the end of the film it has quiet a computer labby part like really tough and scary with futuristic lights and things and I thought that could represent that.	T: Which trailer planner did you choose and why? J: We chose Expedition – it had the most appropriate theme music and subtitles for a Harry Potter trailer.

4:	I: Parts like the spider we thought … we had a clip of him very close and the spider was not very big so we thought let's make you walk all the way over there and it makes the spider look bigger and him look smaller. T: How did you get the spider in there? I: We got the spider using action movie which has a very, very large selection of disasters so I thought wait I think there is a spider on there and in the Maze runner the main creature is a spider. T: How did you get that into your clip? I: So, we took a video on action movie and just uploaded it. T: Any other really visual bits? I: Definitely right at the end when he is being chased by the spider. It's a mid-shot so it isn't too far away so really close and tense. It isn't like Oh he's definitely going to survive.	T: What influenced your visual choices? J: Hogwarts and stuff and when there on the train so crucial parts that would drag the viewer in. We were going to …. Morgan as Hagrid using Morfo Booth but it didn't work out. T: That was a cool idea. J: None of the timings are less than 3 seconds so it didn't work out.
6	Yes, sometimes tried to make it a bit darker and added a filter to all the images. That worked. T: What effect do that have? I: It made it look a bit like in the movie that they are in the midst of nothing, they have nothing, they don't know anything. We put a very good filter there (shows me on the screen) – it really changes the effect. T: Any other shots? I: I think there was one … this one where it's looking down on them to make them look smaller. The girl is throwing down rocks at the boys	T: What about shots, camera angles and lighting? Did you make much use of those techniques? J: No …when we took some pictures of us we did some low and high shots then we didn't use those. T: Have you got some close us? (R plays the movie back and watches)
7	Some of the main parts and some of the not main parts. We tried to conceal the fact that we used the spider in the first part but it was still quite confusing when it said what is the enemy and there's someone throwing paper at them. It's quite confusing. Why would a spider be doing that? Who knows? Read the book to find out!	T: How did you decide which bits of text should be included in the movie? J: We were thinking of putting 'with great magic comes great responsibility.' We joked about that. T: Why did you joke about it? J: Because with great power comes great responsibility.

	T: So, you left some questions in there for the audience. I: Yes. T: What about characters? I: That was mainly decided when we were choosing which clips to use. Some people wanted to be certain people. I was representing the bully, Harry was the main character – Thomas, Chris was everyone else and Chloe was the only girl although she never came into the shot once.	
9	T: Think about the text? What made you choose? I: A big influence was the clip already still had the writing – Get ready to run, Get ready to ride ... Failure was not an option – so we took quite a lot of that ... What is the enemy we changed that completely? T: Did you the words Trapped in a place, trapped in their worst nightmare fitted? I: Repeating – trapped in place nobody knows/ trapped in their worst nightmare we thought that fitted really well. It's stills asking questions failure is not an option/ get ready to run …	T: What did you want the audience to realise? J: Not sure actually? (thought for some time) maybe the style of the book? The leathery book (in the movie trailer design) It seems it's the same style as Harry Potter floating words and browny dark colours. T: What sort of effect were you looking for? R: Mystery.
10	T: What did you want the audience to realise? I: Realise the world isn't as it was now there are some very strange things there's huge mutating spiders. The world isn't the same anymore. It's asking them another question – why is it only kids? In the film and the book, it's just the kids.	.
11.	T: Any sections you thought worked really well? I: I think definitely after the spider it has quite a long black bit but it goes with the music. T: So, was the music very important to you? I: The music was very important … in the pats where Chris was being chased by the monster repeats a tiny bit of it so it goes back (to me) so if you here (points on the iPad) …it	J: One of the pictures was slightly … (shows me) not the best picture we could have got.

	goes to this part and it goes back a bit but you then you still get a bit further.	
	T: How successful have you been? I: I think we have been very successful. I think we could have definitely when he is running and gets pulled into the bush he stands still for a bit and he smiles (to me) you can see where he is smiling (points) and he walks into the bush – that could have been better. Trying to find more important parts to fill this in or moving around the clips – one boring clip after another boring clip and then it's the spider. T: Maybe you would have a liked a little more excitement to break up the filled bits? I: Just the filling bits yes. T: Do you think filming rather than using clips from the film was more effective. I: We only took one tiny part (show me) literally just the caption the Maze Runner. T: Was that a choice that you made? I: We just thought get one online so at the end (shows me) he falls over and it goes into the Maze Runner.	J: One of the pictures was slightly … (shows me) not the best picture we could have got. J: One of the pictures was slightly … (shows me) not the best picture we could have got.

Josh and Sonny –6.2.18
Annotated script

	J	S
1	T: Josh talk me through the film that you made. J: So, we went for what we could we had to choose this intro and there wasn't one to suit this kind of film. We went for a kind of mysterious dramatic atmosphere and we used the videos to create the effect and the 'darkness is rising' as our first thing to set the scene and then we kept with the short kind of questioning thing so the watcher	T: Sonny talk me through the film that you made. S: This film is a family friendly film so … it's not like a children's film it varies between families, teenagers and children … the reason I chose this film so it's teaching you not to judge a book by its cover because they create a book and it actually comes to life like people think it's stupid and like a really boring comic but it's really fun because what they've written in the comic about

	would question what they were looking at so they would be curious to see what happened next and the next one we did was 'to fight the evil which corrupts the land' which is kind of short and we wanted it to draw them in and we went with pictures that were dramatic … and then we had a lot of dramatic pictures and some powerful pictures and then we said … 'with powerful allies and with more powerful enemies' to show the odds aren't in their favour … some more dramatic pictures and then we said when it was. That's pretty much it.	what Captain Underpants actually does. There's this evil villain who tries to take over laughter cos he's named Dr Poopy Pants because he got bullied when he was younger so he pretends to be a maths teacher and one by one takes away pupils' personality and makes them boring and dull so when they get to George and Harold they make each other laugh and don't turn dull and Captain Underpants he goes into Dr Poopy Pants' toilet and then somehow gets super powers and gets all muscly and he can fly. T: Show mw the film now Ade. S: (Shows me the picture of the Headmaster) he doesn't like George and Harold because they make pranks on other people. This is him changing into Captain Underpants (shows me the visual). This is Professor Poopy Pants. He's really small but then he's a genius and this is George and Harold. They're best friends and they get into trouble and this is when Mr Crump turns into Captain Underpants and … this is where he clicks his fingers … but then somehow it stops working and he knows what happens when he's trapped and he can't get out. When he escapes he's turned back to Mr Crump. When he's Mr Crump again he separates the classes and George and Harold are shattered as they think they won't be in the same classes… then this the book they wrote – the Origin on Captain Underpants first gets his powers and meets the villains but then at the end …they notice he is powerful and can get in their way of domination.
2	T: What encouraged you to choose The Hobbit? J: not sure if it was a defining feature … but it was a fun thing to do and obviously there's a film which makes pictures a lot easier to get …	T: Which trailer planner did you choose? S: We chose Superhero because it's different like … the music goes Ddd and people might have a little jump because the music goes Ddd and you don't know what to expect.

3.	T: What helped you make those decisions as to what to include? You talked a lot about what was dramatic – was that key? J: Dramatic and the kind of atmosphere you normally get from a film trailer that's kind of short and mysterious and telling you the correct atmosphere and I believe the iMovie template we chose was called exp … (Teacher adds expedition) ... and it fits it because it's kind of mysterious	T: Your film is very visual. What influenced your choices of what to show? S: When my family saw the movie, they thought it's really really good it's not predictable what's going to happen. I thought when I watched the movie C U would have his powers authorised but he has to earn them …then he got the powers. T: How did you choose the different shots? S: There's one where laughter is shown. George and Harold are always laughing cos they make the comic – George draws the pictures and Harold is the writer but they don't realise what they say comes true (show me a shot looking down at the H and G their expressions suggest they are really laughing and their hands are across their tummies as if they are aching with laughter) T: Any other shots? S: I liked this shot as it's a close up and you can see how furious he is (points to his expression) I liked this one here because you can tell that they're best friends as they're chatting to each other.
4:	T: The trailer is very visual – did you think in terms of long shots/ angles/ close up? J: In terms of pictures yes …what would excite the watcher and … make them curious and want to watch it themselves. I got a couple of dramatic things here (scrolls though his film) – the bridge crumbling away and Gandalf using his magic and yelling … ones that draw the reader in and they're all very different (again scrolls through the film) so here we have some more friendly ones but then we have a contrast with the dramatic ones (points to a shot) a very dramatic one there. T: Yes, what was happening there? J: If I remember correctly they've just rammed something … they a	T: Tell me about the little texts you chose and why.SA: I chose this one because George and Harold were writing comics (I point to the words AKA) T: What does AKA stand for? A: Also known as. I put 'comic duo AKA Harold and George' because they may not know who they are. This one I chose because I got it from the series but they didn't know if it would actually work. 'A lifetime of laughter' because they laugh all the time.

	rammed a place with goblins. We chose that again because it is powerful. T: What about lighting? J: Again there are a couple … we tried to shoe the contrast some friendly sections and then we had some dramatic sections and the dramatic sections tend to be when it's a bit darker or a shot …eyelevel shot where it is panning through the enemy or watching, Gandalf in this case, using his magic and then with have the friendlier shots which can also be close ups and they tend to be of the group (shows me on his iPad) and a powerful shot of the mountains.	
6	T: You talked about the text and mentioned short texts … J: Yes, short and powerful. They make the watcher want to question it and make them want to watch it more … and because they're short they're curt and gives the sense of the powerful answers.	T: What did you want to get across to the audience? S: I wanted to show the audience you shouldn't judge a book by its cover because quite interesting things could happen. T: What did you want them to think about this book? S: That there are two different children having a laugh and there's a lot going on in their life and a lot of mayhem.
7	T: What was important for the audience to realise? J: Probably the mystery and … because in the book and the film you are kept in the dark.	T: Was there anything you thought was particularly effective? S: (points to the film) 'One teacher with tight underpants' I thought that was a really good line one teacher turns into Captain Underpants.
9	T: Is there anything you would have done differently? J: I think maybe I would have rearranged the boxes as we started off with a dramatic one and I don't know whether I'd do that again or whether I'd have the dramatic ones at the start … I think we've messed up the order a little bit in some places … I think the clouds and the darkness in the speech bits does fit well.	T: So what was most important for you in terms of pictures, words and hearing? S: I think the angles and the shots are most important because you don't just want to see his head and not see his body if he is tall or small or you can't see his face so you don't know what he looks like

10	T: Is there anything-else you want to add? J: I just want to add about the music. It's quite mysterious listen (we listen to the music) It flows with the images and peaks as something happens then builds an atmosphere that focuses on the mystery and it's the whole basis of the trailer and most of the pictures focus on the mystery and power. T: So what was most important for you in terms of pictures, words and hearing? J: We focused primarily on getting the mysterious atmosphere and magical land into film. We had a couple of shots of the mountains, a power shot of the army a couple of those and we just tried to show how mysterious and powerful this film and book is. T: Is one more important than the other then in your film? J: It depends on the couple of shots and how the person sees it so this (shows me the opening of the film which is pre-chosen for this trailer style – it shows space and stars) doesn't help the atmosphere much. It counteracts the atmosphere. We were going with something mysterious. I would have got rid of that if I could. We were going for a dark mysterious kind of atmosphere. Shots like this (shows me on his iPad a shot of monster and scenery) with the music. The music helps with the changes and goes through the shots.	.

Imogen and Rose – 31.1.1
Annotated script

	R	I

1	We wanting something captivating. Younger and older children would want to look at.	Everyone has seen the movie but not everyone has read the book. Trailer would make them want to read the book.
2	Template was very specific but we wanted to have the primary colours and the base of the Mr Men books to showbase of Mr Men books so ours was colours, templates and the different pictures. How would we portray them?	I: We wanted to get the music right as this is big part of Harry Potter. A member of my group found Hedwig's theme and played it on the piano from the beginning of the film. T: Were characters important? I: We introduced them first. We thought they were important and that they knew the character
3.	R: We chose the Family one. There was a white background so we could add different colours that's cool and really expressed the Mr Men characters and the music was really pulsating and jumpy and fun.	I: We used Expedition because the look of it for Harry Potter – it has the smoke at the back. It feels magical and we blended the music with it and used Hedwig's theme and then it went in with it. T: I thought you couldn't do that with the trailer? I: We did the iMovie trailer and you save it to photo and put it into iMovie movie and then mute some of the sound and
4:	R: We actually had 2 long shots of the Mr Men which show the variety of the family. We also long shots to show their posture so Mr Lazy was on the floor lying about, Mr Bump who had bumped his head on the lamp post,	I: We wanted lots of close ups because I think in the movie the character's facial expression really capture their character (Shows me the shots of Ron and Hermione). We got a photo of baby Harry with a scar on Explain Everything I got a PNG of a lightning bolt at the end. If it was at the beginning you could figure out who it was but at the end it came as mystery. T: So how did you do that? You used Explain Everything? I: We went on Explain Everything and I got a photo of Baby Harry and I got a PNG of green lightning. T: So, you added that to the face.
6	R: The characters – the colours, the characters, and we wanted … not much of the text really and the music we wanted to influence them but that wasn't part of the book.	I: We definitely wanted to make it like the film so you don't know what is going to happen next so by introducing them to all the characters and then also we introduced them to the Dark Lord who I actually don't think appears in The Philosopher's

		Stone … you never see his face that's a major thing – what is he going to do? T: In terms of the complexity of your story the Dark Lord was something you needed to introduce and which other characters? I: We definitely needed Harry, Ron and Hermione. We kind of show a brief bit of Hagrid and Professor McGonagall I think and Dumbledore. You're not sure who they are so trying to keep the effect of not really knowing. We definitely wanted to show them that Harry, Ron and Hermione are the main characters and we wanted to show some other characters that are maybe in it but aren't the main characters.
7	So at first we introduced the characters Mr Bump, Mr Lazy little miss Sunshine so they were shown the (Shows me the characters as they introduced on the iPad) so that's how we wanted to show the characters and we wanted to narrate the story too to give an base understanding of what's happening – so first we are talking about 4 adventurous characters and then it goes to them being funny and silly so they are in the spotlight doing different things Mr Bump, Little Miss Sunshine Mr Stretchy (shows me on the iPad and Isobel adds 'cool') and they're all in cartoon world … we wanted the pictures to be more visual more influencing and we also wanted to show a story for the entire family so who can watch it, why you watch it, they're different personalities, who are the best and understand they're trying to be competitive and be the best. Each with their own personality – everyone's different.	I think with our group we did a more – I'm not going to say mature language – but a bit more descriptive. We wanted to show that it kind of – I don't know how to explain it – (R helps out and adds 'that danger lurks') We definitely needed to use fancy words, I guess, appropriate for the film. T: Were there any particular lines you thought were really powerful in getting across your storyline? I: I think 'the Dark Lord awakens' and 'but danger lurks within the magic' because its saying sure it's nice but there are some downsides and we have to show them that.
9	T: What was the most important thing you wanted the audience to know? R: So, we wanted the audience to know there was a fun side, they're all competitive and trying to show off and	I: We definitely wanted to show about the different characters – what we really like about Harry Potter– how diverse the three main protagonists are – Harry and Ron and in the first three photographs we

	they're all very different and some are really funny characters.	really captured their personality – like Ron kind of (shows me on her iPad – the serious/ hardworking Hermione and more fun/amused Ron). T: Anything else you wanted to get across? I: Mainly that the thing's kind of magical.
10	R: The music definitely for ours. You really want to stay there and listen to it – it's a really catchy tuneful.	I: We actually used gifs in ours so what we did we put the gif onto photos and screened project it to make a video so then we put it there and we did that of the train coming and I thought that was really cool. And also, for me, the theme that everyone associates with Harry Potter.
11.	R: I think we have done quite well maybe add more of the persuasive language and different shots and variety. Other than that, I think the music was really brilliant and captivated them. T: When you say more persuasive language you're thinking how you might appeal to the audience more? R: So maybe err … maybe more descriptive so in the cartoon world could be something like 'in a world far beyond'.	I: I think maybe if we had more time we should have actually filmed some things with us in – I feel it's good with the photos as I think it's the photos that people do put on line to really show the characters but it was kind of still... some bits were really still so if we had filmed some stuff ... another group did the Maze Runner and they really good and they filmed themselves (they point to the TV in the concourse where the films are playing and we wait to watch it). Maybe we should have actually filmed. I am proud of it though.

DESIGN ELEMENTS BOOK TRAILERS	WRITTEN/LINGUISTIC	AUDIO	VISUAL	GESTURAL	SPATIAL
HOBBIT	▪ Kept with short questioning so the watcher would question what they were looking at: 'THE DARKNESS IS RISING' – 'FORCED ON A QUEST,' (Forced - powerful verb suggests no choice. Quest - epic journey) ▪ 'TO FIGHT THE EVIL WHICH CORRUPTS THE LAND– 'this is kind of short. We wanted it to draw the viewers in'. ▪ 'DESPITE MANY CHALLENGES (it will not be easy)	'The music is quite mysterious. It flows with the images and peaks as something happens and then builds an atmosphere that focuses on the mystery'.	❖ Trailers did not have introductory images to suit this kind of film. 'We went for a kind of mysterious dramatic atmosphere and we used videos to create the effect and the 'darkness is rising' as the first thing to set the scene'. ❖ 'We used pictures that were dramatic and some powerful pictures'.	FRAMES: 1. Image of enemy - choice of body posture suggests call to war and power. 2. Expression of monster is emphasised and evil eye is highlighted 3. Expression on face - mouth open and eyes looking upward. (Representation of death?)	FRAMES: 1. Gandalf using his magic. Proximity of enemy and darkness all around. Shadowy and sinister 2. Choice of landscape to show distance and darkness coming from above. 3. Choice of representation to show scale of landscape and the barren land filled with warriors 4. Identifies proximity of monster to man

	▪ **'WITH POWERFUL ALLIES AND VEN MORE POWERFUL ENEMIES' (use of comparative) to show the odds aren't in their favour (heroes).**		❖ **Video to show darkness is coming.** ❖ **Dramatic and powerful images to hook the reader.** ❖ **Extreme close up of creature to show expression and features. Identifies the size of monster and smallness of man** ❖ **Close up of character in dramatic moment. End of life? Why? The odds are not in their favour** ❖ **Video of bridge breaking up. Bodies are being flung in all directions. Dramatic and powerful** ❖ **Powerful image of mountain to**		**5.Focus on landscape to show terrain**

			show its size and majesty ❖ Bird's eye view to show landscape and emphasis cliff edges and stark terrain.		
MAZERUNNER	▪ Big influence was the texts already in the trailer planner chosen. GET READY TO RUN/ GET READY TO RIDE … FAILURE WAS NOT AN OPTION. ▪ 'WHAT IS THE ENEMY– we changed that completely. ▪ Repeating - 'TRAPPED IN A PLACE NOBODY KNOWS and TRAPPED IN THEIR WORST NIGHTMARE fitted really well.'	'Music was very important – in the parts where C is chased by the monster repeats a tiny bit of it …so if you hear … it goes to this part and it goes back a bit.'	❖ Spider clip – had a clip of C very close and the spider was not big enough. Made the character walk over to make the spider look bigger and the character smaller. Spider assumes monster size. Smashed glass in the screen suggests the monster spider has damaged the lens. ❖ DIGITAL KNOWLEDGE: used action	Frames: 1. H in lift. Body positioning suggests not conscious. Body is relaxed and fingers spaced. Head is gently flopped back and on the side. 2. H in the 'lift'. Character's body positioning suggests he is trying to keep himself small. Knee up suggests ready to run? 3. Spider frame character	Frames: 1. Positioning of body and spacing around suggests a small cramped space. 2. H in the 'lift'. Spacing suggests main character is in a small space. The box shape represents the lift that the main character is pulled up in. 3. Frames with spider – character had to be positioned further away to represent size of the spider.

			movie to get the spider clip. ❖ When the spider is chasing C the camera follows C. The camera isn't too far away so it is really close and tense – it isn't like 'Oh he is definitely going to survive'. ❖ Added a filter to images to make it a bit darker. It made it look like in the movie that they are I the midst of nothing, they have nothing; they don't know anything. ❖ Following spider clip frame is black by choice. I felt it fitted with the music. ❖ High angle shot – the girl is	shows fear by positioning his arms across his face and turning away from the spider. 4. H is captured running. Arm positioning and forward motion highlight urgency. He is trying to get away. 5. Body posture of boys in filler frames. Crossed legs/ resting against a tree/ knee flopped to one side. Relaxed.	

			throwing down rocks at the boys. The shot looks down on characters and makes them look smaller. ❖ Mid shot of H running. Identifies the action taking place. ❖ Long shot to show all 3 characters. Described as a filler. No action but identifies them waiting. Filter used to make them darker.		
MR MEN	▪ 'We wanted the characters and colours …. Not much of the text really' ▪ THE CREW identifies all the characters in the Mr Men.	▪ The music was really pulsating and jumpy and fun. ▪ Wanted the music to influence them (audience) but	❖ Wanted PRIMARY colours to represent Mr Men books – 'so colours/ templates and the different pictures'.	1. Close up shots enable character's facial expression to be seen (Little Miss Sunshine – big grin with hands placed	1. LONG SHOTS to show posture – Mr Lazy is on the floor lying about. Mr Bump, who had bumped his head on the

	▪ 'Wanted to narrate the story … to give a base of understanding of what's happening. So we are talking about 4 ADVENTUROUS characters and then it (the film) goes on to show them being funny and silly.' ▪ WANTING TO BE IN THE SPOTLIGHT – 'they (characters) are all in the spotlight doing different things'. ▪ 'IN A CARTOON WORLD' (world of make believe – anything can happen) ▪ 'Maybe we could have added some more descriptive (words) … in the cartoon world could be	that wasn't part of the book. ▪ Music was definitely (important) - you really want to stay there and listen to it – it's really catchy tuneful.	❖ FAMILY template had white background so we could add different colours. ❖ 2 LONG SHOTS to show the variety of the family of Mr Men. ❖ LONG SHOTS to show posture – Mr Lazy is on the floor lying about, Mr Bump who had bumped his head on the lamp post. Mr Messy is seen next to the Dustbin holding a sock. ❖ 'Characters introduced at first – Mr Messy, Mr Bump, Little Miss Trouble, Mr Lazy, Little Miss Sunshine … and then it	cheekily either side of her mouth. Little Miss Trouble – small mouth closed in 'O' shape suggests trouble has already happened. Mr Bump has a horizontal figure of eight mouth to show he is about to have another 'bump'. In another frame Mr Bump, who had bumped his head on the lamp post, his eyes are squeezed shut in pain, his hand is holding his head and mouth shows a 'OW' shape. 2. TWO LONG SHOTS to	lamp post, is shown in the frame touching the lamp post. Mr Messy is seen in close proximity to the dustbin. 2. landscape style frame used to show all the characters in these stories

	something like 'in a world far beyond.' ▪ **FROM THE CREW (links back to the introduction)** ▪ **WHO'S THE BEST Who are the best? They (audience) will understand they're (characters) trying to be the best and … they're trying to be competitive …'** ▪ **'EACH ONE WITH THEIR OWN PERSONALITY - everyone's different'.**		❖ **goes on to show them being funny and silly so they are in the spotlight doing different things – Mr Bump, Little Miss Sunshine, Mr Stretchy, Mr Strong … they are in a cartoon world'.** ❖ **'Wanted pictures to be MORE VISUAL/ MORE INFLUENCING. They are all in a CARTOON world… each character has their own personality'. (Close up shots show character and colour stands out against the white background. Mr Messy = pink/**	**show the variety of the family of Mr Men and the different expression and body positioning reflect their personalities.**	

			Little Miss Sunshine = yellow)		
CAPT. UNDERPANTS	▪ ONE TEACHER WITH TIGHT UNDERPANTS – thought this was a really good line - one teacher turns into Captain Underpants. ▪ TWO CHEEKY PANKSTERS – Identifies George and Harold as fun-loving – 'they're best friends and they get into trouble …they make each other laugh and don't turn dull' ▪ AKA (also known as) – added to the frame in case the audience did not know who they were.	'Chose Superhero because it's different like … the music goes Ddd and people might have a little jump because the music goes Ddd and you don't know what to expect.'	❖ 'Angles and shots are most important because you don't just want to see his head and not see his body, if he is tall or small, or you can't see his face so you don't know what he looks like. In shot of Mr Crump need to see how tall he is compared to George and Harold' (almost giant size – is bending over to talk to them) ❖ CLOSE UP shot of Headmaster to show he doesn't like	1. CLOSE UP of Headmaster to show facial expression with teeth clenched and eyebrows raised (cartoon style`) to show the character's emotions. 2. CLOSE UP of George and Harold – suggests they are up to trouble (eyes are focused on each other, eyebrows are raised, glasses are dipped down) 3. BIRD'S EYE VIEW – character expression and	1. CLOSE UP of George and Harold. Proximity of characters suggest collusion and 'secret' discussion. 2. BIRD'S EYE VIEW shows the layout of the room and Harold and George at work. 3. CLOSE UP of George and Harold laughing. Shows Mr Crump in the background posing with his underpants and Batman like

	▪ **WITH A GRUDGE AGAINST LAUGHTER – identifies that the villain has a resentment - 'there's this evil villain who tries to take over laughter … he got bullied when he was younger … one by one he takes away the pupils' personality and makes them boring and dull.'** ▪ **THREE HEROES ONE HOPE** ▪ **FRIENDSHIP SHATTERED – 'when he is turned back to Mr Crump again, he separates the classes and George and Harold are shattered as they think they won't**		**George and Harold – 'he doesn't like George and Harold because they make pranks on people'.** ❖ **CLOSE UP of George and Harold – highlights that they are not 'dull' – cool glasses and colourful shirts.** ❖ **BIRD'S EYE VIEW to show the scene where George and Harold are at work creating their book.** ❖ **CLOSE UP of George and Harold laughing.** ❖ **CLOSE UP of Harold with a pencil behind his ear – 'George draws the**	**finger pointing in the air suggest and 'YES' moment. 'George and Harold are always laughing cos they make the comic'** **4. CLOSE UP of George and Harold laughing (eyes screwed up and mouths stretched wide). Shows Mr Crump in the background posing (arms stretched back and leg sticking up in the air) with his underpants and Batman-like cape – 'he somehow gets superpowers and gets all**	**cape. This makes real fun of the Headmaster. 'Mr Crump turns into Captain Underpants … he knows what's happened when he's trapped but he can't get out'.**

	be in the same classes …' ▪ A LIFETIME OF LAUGHTER – 'George and Harold are always laughing cos they make the comic'.		pictures and Harold is the writer' ❖ CLOSE UP of the ring that changes their life. ❖ CLOSE UP of Mr Crump and George and Harold. Mr Crump is furious – 'I liked this shot as it's a close up and you can see how furious he is'. ❖ BIRD'S EYE SHOT – George and Harold are … really laughing and their hands are across their tummies as if they are aching with laughter' ❖ Video clip to show Mr Crump who is furious.	muscly and he can fly. 5. Video clip to show Mr Crump who is furious – facial expression and anger shown in the clenched teeth. Finger is pointing at George and Harold 'you can see how furious he is'. 6. Video clip to show the magical things that are happening – facial expressions change to show surprise. Contrast to the laughing seen before. 7. CLOSE UP of Mr Crump and George and Harold. Mr	

			❖ Video clip to show the magical things that are happening.	Crump is shown with his teeth clenched and his eyebrows stretched up – cartoon style. 8. BIRD'S EYE SHOT – George and Harold are … really laughing and their hands are across their tummies as if they are aching with laughter'	
HARRY POTTER	▪ 3 STUDENTS – 'we wanted to show that Harry, Ron and Hermione are the main characters ▪ BROUGHT TOGETHER BY FATE – 'Expedition had the most appropriate … subtitles for a	▪ 'Expedition had the most appropriate theme music'. ▪ 'Wanted to get the music right as this is a big part of Harry Potter … found Hedwig's theme and played it on the piano from the beginning of the film'.	❖ Used Expedition trailer because of the look of it for Harry Potter – it has smoke at the back. It feels magical … we blended the music and used Hedwig's theme. ❖ 'The leathery book (in the movie trailer design) it seems	1. CLOSE UP of Harry's face to show expression of horror and surprise.	

	Harry Potter trailer.' ▪ WILL DISCOVER SOMETHING MAGICAL. ▪ A DARK LORD AWAKENS … BUT DANGER LURKS WITHIN THE MAGIC – 'it's saying sure it's nice but there are some downsides and we have to show them (the audience that) … used a bit more … descriptive (language) … we definitely needed to use fancy words … appropriate for the film. ▪ HOW FAR WILL THEY GO IN SEARCH OF THE TRUTH? – rhetorical question.	▪ DIGITAL KNOWLEDGE: To add the Hedwig theme …'we did the iMovie trailer and saved it into photos and put it into iMovie movie and then muted some of the sound.	the same style as Harry Potter – floating words and browny dark colours … mystery (effect). ❖ Wanted lots of CLOSE UPS 'because in the movie the character's facial expression really captures their character – Ron and Hermione … the first 3 photographs we really captured their personality … Ron fun/amused, Hermione serious hardworking … wanted to show how diverse the 3 main protagonists'. ❖ DIGITAL KNOWLEDGE:		

			‘we actually used gifs in ours so what we did was put the gif onto photos and screened a project to make a video …’ **‘when they’re on the train … crucial parts that would drag the viewer in’** ❖ **Video clip of train coming uses the digital knowledge about gifs.** ❖ **CLOSE UP of baby Harry with a scar and lightning bolt. This was added at the end of the trailer – ‘if it was at the beginning you could figure out who it was but at the end it came as a mystery.**		

			❖ **DIGITAL KNOWLEDGE: 'we got a photo of baby Harry with a scar on Explain Everything and … a PNG green lightning.'** ❖ **DIGITAL KNOWLEDGE: 'We were going to use … Morgan as Hagrid using Morfo Booth but it didn't work out … none of the timings are less than 3 seconds'.** ❖ **CLOSE UP of Harry's face to show expression of horror and surprise. Sequence zooms in.** ❖ **MID SHOT – LONG SHOT of the Dark Lord –**		

			'we introduced them (the audience) to the Dark Lord who I don't think actually appears in The Philosopher's Stone … you never see his face … that's the major thing.		
DESIGNING – THE MODES OF MEANING **OBSERVATIONS**	**Written Linguistic Meaning:** **Textual choices are integrated into the design element in all the trailers. Meaning is centred on communicating information in the stories chosen. In the Mr Men trailer, the written/linguistic choices are viewed as important as the visual element. Ideas identified through the words are picked up and communicated across the design elements. The meaning of the words - WITH POWERFUL**	**Audio meaning:** **Music was a key determiner in decisions about which trailer to use. Hedwig's theme was viewed as a significant element in order to communicate meaning effectively. Digital knowledge was a key to ensuring the design process successfully incorporated the audio.**	**Visual meaning:** **Colour is identified as an important element in communicating meaning whether it is mystery and dramatic effects of the darkness rising or primary colours to represent the Mr Men books. The trailer choice was particularly influenced by its visual content and The Hobbit group, in particular noted that the trailers did**	**Gestural Meaning:** **Images are chosen that reflect pupils' understanding of how physicality can be used to express feelings and characteristics. In the Captain Underpants trailer, this design element is recognised as significant in the choices**	**Spatial meaning:** **The Hobbit trailer, in particular, makes effective use of images that communicate the significance of the landscape in expressing the scale of the mountains and the darkness of the land. Danger is also expressed by showing the**

	ALLIES AND EVEN MORE POWERFUL ENEMIES' - is interpreted and communicated through the other modes.		**not have introductory images to suit this kind of film. The Harry Potter group used Expedition trailer because it looked right and had smoke at the back. Angles and shots are identified as important in communicating meaning – 'because you don't just want to see his head and not see his body, if he is tall or small, or you can't see his face so you don't know what he looks like'.**	**made to communicate information about the characters. In the Maze Runner trailer, the only trailer to create the images themselves, this design element is clearly visible in the shot choices and the representation of the characters in particular situations.**	**enemy in close proximity to the heroes. Communicating their fearlessness and strength. In Captain Underpants, proximity of key characters in the layout of the frames chosen, communicates the meaning effectively.**

3

DESIGN ELEMENTS Scary Story opening	WRITTEN/LINGUISTIC (study of the language used)	AUDIO	VISUAL	GESTURAL	SPATIAL
ANY LAST WORDS (0.41sec) (ROSE AND JACK) A murderer is roaming around the school and everyone is on lock down. 2 pupils are running away but the murderer always ends up where they are. At the end they are locked in a classroom	Film opens with visual image. Text appears bottom left of the screen, just below the flashing phone light so that it doesn't impact on the viewer looking at the picture through the glass window. The words Cliffhanger Studios presents (font white with capital letters) identifies the film company and the sort of films they make. The beginning letters of each word drop down first. Does this help to emphasise the order of reading the words? At the end of the opening frame the	Talking to the PC PC: Where did you get the music from? Rose: I've forgotten what the website was … let me find out and look at my history .. Sound bible or … PC: How did you find that? Rose: We searched up creepy music . PC: You typed in the word 'creepy'? Did you get a lot of	Rose: We wanted to show a Trevor and Jack but Jack, who was already there didn't know Trevor was there so … we did a bird's eye shot … so we could see both of them … and then we did the close up Jack: … of the tissues. T: You are filming Trevor from the back.		

as the murderer approached them from behind.	letters following each of the primary letters in each word drop off the bottom of the screen. As the next frame appears the words – FRIDAY THE 13TH OCTOBER 1969 in the centre of the screen. Capital letters are used but not as BOLD as the words below ANY LAST WORDS. By centring the words and making the second line stand out more the viewer's eyes are drawn to the words and this highlights their importance. As the next frame appears (olden type filter added to create a grey background) and a note is seen on the floor mat. Does the lack of colour draw our attention to the note or would it stand out more if the	creepy music to select from?' Rose: lots Jack: …but most of it was you tube so you can't get it on your iPads or you would have to pay for it. The ones that you didn't have to pay for we had to record by getting the tab up on a different iPad and then record it straight into iMovie as an audio file by putting one iPad next to the other. PC: Ok so you just played it and recorded it? Rose: Yes we didn't have to pay for it but	Rose: so… what we wanted to do … (interrupted) Jack: we wanted to show they (2 school girls) had locked themselves in a room thinking he (Trevor) is outside of the room but actually having him inside the room. Rose: … and we wanted to show Mabel and I but we wanted to show Trevor too being happy. So what we did (shows T) … Mabel and I –		

	writing had been in a different colour? The note is handwritten and says ***save us!!*** in printed lower case letters. Two exclamation marks are used and there is a finger print shaped block colour Jack: the ***save us*** might get them (viewer) Jack and Rose – it's a school so people would be concerned that it's happening in a school --- lots of children go to school and the fact that it's in school makes it more tense and more dynamic. T: You have very little dialogue? Was that a choice you made? Jack: 'Kind of because I think dialogue wouldn't work in a pace thing like this.'	you can't upload it as it is meant to be uploaded as an MP4. PC: You could have downloaded it on a lap top but not an iPad. The sound quality sounds ok to me. To Teacher Rose: We used different kind of music for everything …. Every scene had music that gave a real effect on the audience (shows me on her iPad) … ok this is the ordinary part and this is the tense part when we are running away … he's	our hand showing on the door but Trevor is the only face you see. This gave the effect … like a cliffhanger. T: How does the lighting work? You have chosen to use black and white. Jack: We didn't have much option with the lighting … we filmed that bit in the Resources Centre and we were wondering, because there are no blinds and of course there is light coming in …		

	Rose: we didn't want people to read – just watch cos it seemed better. It's more tense. If you read it you're like reading it so it's a bit slow.'	here and you can hear heart beats and tense music. T: (listening to the piano part) Is that Trevor (he played Hagrid's theme in the Harry Potter trailer)? Jack: We got it from a website … Sound Bible? We all watch the bit where Trevor is walking towards the girls T: And the ticking – what's that? Jack: It's meant to be a heartbeat ticking. Imogen: It works with ticking …	luckily the black and white filter kind of stopped that effect. T: … there's a nice shadowy (effect) one there … Jack: Ah … on this I put the brightness down slightly. Rose … he changed the settings … at the top (stairs) we were just … and when we came down we were more serious. We were like 'Oh my gosh!'. Jack: the end and the beginning are most effective I think. The		

		Jack Yeh it does work. Imogen: It's as though someone is getting closer and closer. Conversation with PC about the heartbeat PC: Is that the end? Rose: Yes and at the end if you heard the (finds the place on her iPad to show the PC) that part – I was hiding and that (heart beat sound) was meant to be a heartbeat. Jack: It's not great because it's the same recording from one iPad to the other,	end was just an SOS … (Rose: we used Morse code.) Jack: people who like know it will really understand so it's really gripping. You're like '*What's just happened? Why is it like that?* Conversation with PC: PC: What was that flashing light? How did you do that? Rose: We went into the Resources Centre and someone was holding the phone and I was recording from outside		

		PC: Is that a recording of a heart beat? Jack: That's a recording of heart beat … no it's off the same website and so we had to do the same thing .. Rose: we found a good heartbeat Jack: but this is a bit clunky Carol: It sounds like a tick tock Jack and Rose: nod agreement … Joe: it was short and effective Rose: we deliberately chose different kinds of music for every scene because we wanted to… for	and suddenly Morgan did the SOS thing and kept pressing the torch light. PC: What effect were you trying to get across? I'll tell you how I felt from that. Rose: we wanted to show … Jack: 'stuck' really Rose: Yes we were stuck and looked like an eerie atmosphere as no one else was there just that phone and the flashlight and you're thinking who's holding		

		us the most important thing was the music … Jack: Yes because we had to take out the sound … we took out the sound for all of it and stuck the music in. If we hadn't done that because there are lessons going on you would hear other people doing lessons.	that, what's happening and you're confused. PC: Confusion's a great word and that's what I felt. What effect were you looking at here? (points to the scene on the stairs) Rose: That's a bird's eye view Jack: from the top of the stairs. Rose: I stood at the top of the stairs and Mabel helped. We were trying to get the fact across that Trevor was in the shadows		

			and you wanted him to emerge slowly and show that Jack was dead and Trevor was always lurking around. PC: Black and white? Why black and white? Jack: … it is set earlier and … Rose: it seemed right for a scary story. It seemed more eerie Jack: also the fact that we'd have trouble with lighting if we hadn't had it in black and white. Basically if it wasn't in		

			black and white there'd be too much daylight coming in through the windows in the Resource Centre and we wouldn't have been able to see the phone flashing properly. Rose: so it kind of helped us and it added the effects. PC: That's brilliant … why have you put the completely black screen there? Rose: that was for the viewers to imagine what was		

			happening because they don't know and we didn't want to spoil it … at the end it was deliberate (Jack agrees – any last words) and the black screen. At first we were thinking of what to say and we thought Trevor could just stand there and say it – any last words – and then we thought if there was a completely black screen it would be more scary		

			and more like a cliffhanger.		
1984/ THE FORGOTTEN (0.45sec) (IVO AND IMOGEN) The film is about a group of kids (idiots) and one kid is the 'Forgotten' person who is left out and it's about re-paying back and making fun of the 'idiots'. They all say why don't we go this ginormous mansion, which is	1984 seen at the beginning of the film – white numbers on a black screen. The Forgotten – white font on a black screen. Very clear letters printed not joined. T: All you have in terms of words are 1984 and 'The Forgotten'. There are no other moments where text/dialogue is used. I asked Mrs Nicoll if you had talked about this in class and she said you didn't. Imogen: We wanted that perspective because it was quite simple (she shows me the opening	T: Imogen told me the music was on your iPad and it wasn't very well known. Ivo: No it isn't. It was my brother's old music (he is 11 years older) which I heard a long time ago as he used to listen to it very loudly through headphones and I heard it and I was like that's cool … and we have family sharing and I scrolled down all the	Imogen: We really wanted to tell them (the viewer) it was 1984 and then we thought it was really important to let them know *'who'* … not really let them know *'who'* but wonder *'who'* it is because you have these 2 shots - they're both quite creepy shots - of just Harvey and you're like where is he? And you	T: We don't really see The Forgotten with a full expression on his face. Ivo: That's sort of the point … we don't really see him too much but whenever you try to get out you do see him … he was forgotten by the family and then he's turned evil against the family.	Ivo: The black and white is supposed to be like a school photo of us when we were children and you can sort of see there's a giant gap between us four and he's really far away … I think it is mysterious and they're (viewer) curious … What is he doing? Why

obviously the school, and he doesn't go in but he knocks on it and, remember, they try to escape and whatever exit he's already there even if one goes to one exit and another to a different exit.	frame). We wanted it quite simple so you could easily read it and … the black and the white makes it stand out. Ivo: When we'd finished and we'd started editing, we were thinking of a day and we were outside filming and we thought 1984 why don't we put that in as it's supposed to be old and 'The Forgotten' is what he really is and that's the name of the movie. In quite a lot of movies they say this is the … (10.04) and then they go on. That was the effect we were trying to make. T: So you didn't feel you needed to have anything else in terms of words. In the book trailer you had much more text.	way to the bottom as my Dad had downloaded billions of them and I saw this track and glanced at his phone and saw this band again and thought I'd listen to it and I loved it. I'm not too keen on it anymore. T: What are they called? Ivo: Monster Cat. I've got a few pictures of them actually as my background (shows me) … that's their main icon. The song by Monster is actually called Surface. It's one of their famous things.	have the one of the empty classroom showing there is literally no one there which is weird because usually there are kids in classrooms and you see Inigo running to the window obviously he doesn't know what is happening … and then you see Harvey kind of there … Harvey was always there … in that (frame) we really wanted a low level angle of our feet and then up to (point at screen) … you		is there such a big gap between them and him and why did he scrunch them up? … if we had carried on (extended the film) someone would have probably found the paper in the bin.

	Ivo: Much more text. I think it sort of does explain it.	T: What type of band? Ivo: Electro Dance no not really Electro Dance. T: Did you have to cut your music to put it into your script? Ivo: No. You can add it easily … we added a beginning part because if you listen to the whole thing it gets very hyped up. Lots of bass flops and things … so we couldn't really have that in it as that wouldn't be very good. The beginning really fits …(plays it again for me) … it's like quite	see Harvey again. T: You've talked about angles, Did you have any close up shots? Imogen: No … maybe a little one of the photo but not really. The shot of the legs was cool but the door didn't shut in time so Chloe had to slam it. Imogen: What we thought was really effective was the lighting in this because you can still kind of see him without the lighting … we went to the darkest space		

		mysterious and that adds mystery. Talking to the PC following discussion of filters and effects. PC: What do you think the film set added to the cinematography of the whole piece? Ivo: um … I think the music builds up and creates more tension (Doesn't really understand the question but sees the music as adding something important) Joe: You said you think the music went really well. I	in the school … I was flashing the light over here and Ivo was here recording and Harvey just walks out … that was really cool … what we didn't notice until we were editing was because they merged together … look here … you get a little bit of Harvey there because we turned the light on off and on again you get a little bit of him there as well … it's a cool thing.		

		don't think you should think … it did go really well … the music also went well with Harvey holding the paper. When Harvey was fed-up the beat started to come in so acting as though Harvey is really annoyed and wants to do something to them.	Ivo: This my film … I thought it was quite good because we used the light in the first scene … the flicker effect. So it starts off with 1984 (on the front of the school building) and we use the flickery effect to create a bit of tension as you would only see him (the Forgotten) for flashes of moments and you didn't know what was happening. We used an eye-level shot from pretty far		

			away so you felt like he was going to close in on you and capture you with every flash as he gets forward even more … wherever you go to get out of the building, he always there. It starts off spooky and then moves into more tension … this is where we are running and we're trying to open the door and we get there and it's closed and he's always there.		

			T: How did you do the 'flicker effect'? **Ivo: We did it in the David Dann and the girls were waiting outside and I just turned on and off a light … it was quite hard to get the flicker effect … it's good enough but it's not good enough to look as though it's actually flickering … it does look quite effective. When it's going in the next scene, I think you can see it's**		

			flickering a tiny bit and you can see it in the background. It was accidental but it's quite cool … what I really wanted to do with the flash scene – they didn't really agree – was have it dark and it flashes on and there's nothing there – dark and it flashes on and he's there … I wish we did that. That would have been interesting. T: So in the opening you wanted to create tension		

			with the flickering light and the figure … and then we go to the stairs scene … you've got this lovely shot of the stairs and panning up so we see Harvey at the top. Ivo: Yes we look up the stairs and then he's there. Like that's an exit but no you are not allowed up that way. Imogen: Because of the bars on the stairs you can't really see him so you are like oh who is that.		

			T: So having that angle when you look up at him … **Ivo: Makes him look big and strong. The lights just natural light. We put a filter on every single scene.** **T: Rose's group chose to go with black and white effect …** **Ivo: We thought of that but we added a warm dramatic effect … I like this one (frame) because if you stop at this frame you can't really see his face**		

			because the bars are like stopping you seeing his emotions. T: His face is hidden … so he is half hidden by the bars (on the stairs) Ivo: Yes he's half hidden by the bars and you can't see every single feature of him .. he's blurred. T: What's the importance of the picture there as the viewer doesn't see it clearly there? Ivo: No … I wish we had a bit more so you could see it more. The black and		

			white is supposed to be like a school photo of us when we were children and you can sort of see there's a giant gap between us four and he's really far away and scribbled out and (he's) done a halo and mummy's favourite and try hard and idiot and he's just the forgotten one … and then he just scrunches it up. I really wish we'd had a little more zoom on it and then like go into the		

			next scene where he just crumples it up so they (viewer) could have had a look and said OK he hates them. The one before (that scene) we tried to actually mess up the class a little so as to sort of see from this there are chairs and tables and books and older books and this tables' knocked over and there's a chair up there with a boater and then you can see his		

			face - just glimpsing it - which looks quite devilish …and then we like miss the door … oh no … he comes round the corner. I wish we'd got him moving so his face was a bit more blurred … T to Imogen: What did you see the photo symbolising? Imogen: it's like a family photo … we imagined he was the child no one really liked … you almost kind of sympathise with him at the end which really plays		

			with the audience's minds. He's trapping them but I kind of feel bad for him as well. Conversation with PC PC: What's the effect you're going for with the light and the dark? How did you do it? Ivo: We were in the DDB and literally turned the light on and off … whatever exit they go to, he's always going to be there. With that one I wish I'd kept the camera on a bit longer		

			because that says idiot and it's hard to notice that on the picture with all the other faces. **PC: Is there any other way you could think of without going back and holding the camera over it longer? Could you not have slowed it down?** **Ivo: That's a good idea.** **PC: Did you add any effects to the film? It looks like sepia here.** **Ivo: I added a filter … thematic warmth.**		

			PC: Did you pick that randomly or did you look at a few? Ivo: We looked at them all and decided that was the best … (points to a particular scene) we used the bars to block out the details (stairs scene) PC: Why did you do that? Ivo: So you don't really know who he is. It makes a sense of curiosity. Who is he? What's he trying to do? Why are they trying to get out?		

Appendix iv: Modal analysis of pupil scary story discussions

THE ABANDONED SCHOOL (2.56secs) (SONNY AND JOE) 3 boys decide to go and visit an abandoned school. They make a You Tube account so they can film what they see. They set up the account and then film what happens as they enter the abandoned school.	Opening frame – The Abandoned School uses the title frame from the scary trailer. Shadowy filter, flickering and stains on a page. Font is in black capitals. Final screen is the same as the opening but the wording suggests the end not the opening of film - THE END OF THE ABANDONED SCHOOL. Story is told through dialogue (stream of consciousness). In their discussion about the storyline they identify how their dialogue fitted the storyline. Joe: This is Sonny's idea where we could all sit down and show	Sonny: We used an iMovie app to get all those features and effects like the sound we imported from different apps. Sonny: we used footsteps … Sam: footsteps made it sound as if someone was there. Joe: … and the coin flip as like when someone was coming towards us and they dropped the coin… this is the part where Sonny goes and we start to get scared … I kept	T: Show me your film and talk me through it. Joe: So we were first walking down to the gates … going to our school. Sam: We really made a good camera angle which made us look as though we were walking out. Joe: … we were hiding behind our field and we saw teachers coming from behind and we thought	Joe: We had to make a short scary movie and I think we have success in that. Could have been better if we had showed more of our facial expressions. T: Although you mention at the beginning about faces, actually when you look at that clip there (in DDB) we only see	Joe: Me and Sam were really scared. We were hiding in the corner and then it was actually a really good set up because we told Oli he could come from behind and scare us

	… discuss what we are going to do and what we decided to do … we discussed to make a You Tube video about us going to an abandoned school and after that were just standing behind the tree because we needed to make a You Tube because we didn't have one so … we were hiding on our field and we saw teachers coming from behind and we thought they were looking so we ran across the Paddock to the computer room and then here (points) we are struggling to do the codes because we are shocked. Then we made it and we're trying to show people I'm in a rush and I told Sam to check if the teachers are	saying 'Where are you Sonny?' … and the coin dropped and me and Sam start to realise that someone was near us and we started to run on the spot. T: Where did the music clip come from? Sonny: That's 'suspense'. Sam: It worked very well with the scene we were just doing (plays it again). Sonny: We used the 'suspense strike' again at the end. T: The eerie music clip was that from iMovie?	they were looking at us so we ran … we were struggling to do the codes because we are shocked … we're trying show people I'm in a rush …I messed up there … I tool about 10 tries. T: How did you film that? Sonny: We used Sam's phone. T: I really liked the opening shot … I know you used the angle shot but how did you get the lighting effect? Sonny: That was a filter –	your face don't we? Joe: Yeh … it's because when you're really scared, especially when you're trying to do a You Tube video and trying to hold the camera, like you literally just completely forget about the camera and like just turn it on you. You're scared … you don't know what's happening around you … you're shocked. So I put my	

	coming and I told Sonny to make an account on his phone. I could type it on the computer and we could get the You Tube account ready. Sonny: You know like where is says the abandoned school we got that from one of the trailers … on the trailer it has different selections of what you can choose. I went onto scary movies and I cropped it and put up the abandoned school. I cropped it just to show the title and put it in the movie and the part in the DDB was when we were actually in the abandoned school. Talking to the PC about using the trailer theme PC: Explain how you did that?	Sonny and Sam: Yes that's Sci Fi. Talking to the PC about the sound effects PC: Where did you get the sound effects from? Joe and Sonny: iMovie PC: So you used the sound effects from the software? Sonny: You know for the suspense you can use two different suspenses … *suspense rising* and *suspense strike* and it goes d-dd-dd that's *suspense rising* so if you put suspense strike it goes d-dd-dd-d-D	silent era. We were going to use black and white but it shows so much and we just wanted to concentrate on us. T: You chose here to go to darkness. Why was that? Joe: It was actually really hard because you see where the back door of the David Dann there's like a little part open where the sunlight comes so I kept turning my iPad right and left and moving back	iPad a bit down. I thought you could have seen these two a bit more.	

	Sonny: We used the start of the scary theme trailer and took a screen shot and cropped it. Joe: When you go to the trailers it gives you different options like swashbuckler. We chose scary and then typed in what we wanted and took a screen shot and cropped it down and saved it onto the camera role. Then on the iMovie we went to the camera role and got the picture and imported it. After talking about the scary moment in the DDB when Oli scared them Joe commented: then I kept saying 'We are never doing this again, we are never doing this again' (he really meant this as	(emphasises the final D with a pause and more volume) PC: What was better about going D than the other one? Joe: Something is just about to happen and then *bang* it happens. PC: So you used the sound effectively to increase the effect? Joe: When I played the film at home, I found it sort of boring without the effects …oh the lights went on and off … oh there's talking … so when I started to add the coin drop, *suspense rising*	left and right to try to get … Sonny: so you couldn't see the light. Joe: Yes … the right lighting. So it's dark and people know that we're in trouble. Sam: The flickering lights were really useful (to show the boys were in an abandoned school). Sonny: I was just flicking the lights on and off. Joe: this is the part where Sonny goes and we start to get scared… when the		

	the scaring was real) Me and Sam were really scared. We were hiding in the corner and then it was actually a really good set up because we told Oli to come from behind the wall and scare us (Oli was working in the group with Ben) and we never knew he was actually going to come. T: Do you think it would have made any difference if you had added in some text at some points (visual) for example, Sonny's gone? The audience might not have known that? Joe: We did try doing that … oh what's happening in the story so people understand but we wanted to keep it short and it added so	and suspense strike it started to add more tension …Oli decided to scare us because he never knew we were recording … Sonny was actually scared. He actually thought there were footsteps in the corner. Sonny was like 'stop … no wait, wait'. Oli actually scared him. PC: So authentic screams here.	lights kept turning on and off every 10 (secs) – I think it was – one of us would go. Sonny went and then it was just me and Sam. Me and Sam were really scared. We were hiding in the corner and then it was actually a really good set up because we told Oli he could come from behind and scare us (Oli was in Ben's group) and we never knew he was actually going to come so		

	much time 15 – 20 secs and the one from the Paddock (running to the computer room) was very long and when Sonny disappeared. When we went back we realised it was 3.42 secs		me and Sam were trying running … we were acting as though we were running really far but then we were by the lights just running on the spot so then when me and Sam went past, Oli just scared us … and then Sam went and then the ending started … Oli wasn't meant to be part of it. T: At the end, what did you want your viewer to be thinking? Joe: That they're (boys) in trouble.		

			Conversation with PC **PC: Stop here (boys running to the school building). Why is that a square (frame) not a landscape? Was it a deliberate choice?** **Sonny: We used a phone instead of the iPad.** **PC: So that made it easier to film.** **PC: So why is it black and white? (entering the DDB)** **Joe: because it gives a more scary tension effect and you know that door and**		

			there's a hole at the top and that gave a lot of light so we kept trying to make it darker so that it showed that it's night and that actually worked really well. PC: play the start again. Why have you put the old screen filter on with the crackly line moving across the screen. What does that add to your film? Joe: It shows it's quite old because … Sonny: It wouldn't make sense if you had put it		

			on the date but 2 years ago so we made it look like it was a few years ago. PC: Why did you choose the area down by the black gate? Sonny: It's a nice area and there's lots of plants and there's a door. PC: What does the door show? Joe: It shows that we are walking to school and behind that door is where our school is and the scene was really hard as we kept moving our iPads left		

			and right to see what the best angles is … Sonny: And the teachers coming as well. PC: How did you select the best angles? Sonny: Joe's iPad it's got 3 ways to show … PC: 3 different angles to balance it. Sonny: so we put it on the first and tried it and that didn't work. So we put it on the second and ahh that was good and we out it on the third and that was no good.		

			PC: What was better about the 2nd? Sonny: It showed more of our facial and body language. Joe: It showed more of us than the surroundings so the … I don't know how to say it …. So the people watching it they could concentrate on us and the first time you see us … Jack: More focused on you. Joe and Sonny: Yeh. PC: More focused on you that the		

			background. It's a good angle. It looks as though the camera's part of the gang. It's almost another person looking with you guys.		
NIGHTMARE (1.43secs) (JOSH) The main character's best friend a normal pupil at a school eats a bug and gets infected. Following getting infected he looks exactly the same and you can't tell the difference between the	Very little dialogue and only written text is the title 'NIGHTMARE' which is in black capital letters on a white background. The letters re uneven in size and have the look if a word that has been stencilled with gaps. The unevenness and vertical steepness suggests something uncertain and perhaps creepy. The only other text that appears on the	Josh: we struggled to find music. It was harder than I realised to find a piece of music that actually fits with it so we gave up on that front … there's one scene that I think I did very well (he shows me) … we did think about lighting and sound here and not showing much. We were	Josh: The main character is Peter and his best friend Theo gets infected with something. Theo chases Zak around and we used theses scenes to make tension by showing some of what is going on. Not all of them are short enough		Conversation with PC PC: I noticed you had one bit with someone holding the iPad and running. Where did you get that idea to have the first person? Josh: Me and Peter had gone to film another scene. We did that and I

friends. He starts chasing his friend. These scenes were used to create the tension and show what was going on	screen are the words One week later (white letters and a black screen). The dialogue between the two boys is simple and it is the visual imagery that adds the tension. The part where the SOS message is filmed the language is key to the story Peter: Finally rid of him. If anyone can hear me need help .. this crazy lunatic trying to find me. At this point in the film Theo has climbed up on the other side of the toilet and first a hand appears and then his face looking down on Peter. Josh: this bit where there's this broadcast which was filmed on a phone which is a sort of SOS message	only really showing that he (Peter) was moving. All you can hear is a couple of screams and then you move to this bit (shows me). T: In the end you went with no music? Josh: Yes … music's something that creates an awful lot of tension and is one of the main devices producers use when creating a horror movie and set the atmosphere of suspense and fear very well. Talking to PC about music	and some of them are too short … and gets rid of some of the tension. The main problem is definitely the scenes … where we should have a long scene we cut it too early and its too short …an example of the scenes where it is too short … we should have carried it on instead of fading it our straight away and the problem is we didn't have any more footage. Josh: Camera angles … we		kind of ran around the DDB and then it came to me you could do a scene with Peter screaming and I was running and it would be like he was running away from Theo … PC: …none of it's in the first person apart from that bit. Josh: That was from the toilet bit where he's holding the phone. He's then let out and is holding and running with

		Josh: we were going to have some scary music but I downloaded it at home by MP3 from You Tube but then we didn't have time to put it on my iPad edit it to iMovie and that's one of the reasons it's not as scary as I would have liked. (watches film and stops it after visual of ambulance and siren sound) … I did that to show that something was wrong with him. PC: the sound effects of birds was that real or added?	wanted to show in some shots everything and then in others only what was necessary. We used our shots to create tension by limiting what the person can see … (show me an example) for instance here we only show Peter and then he gets snuck off by Theo. Josh: … in some places you can tell we are in different places. The bits filmed outside were		it in his hand. PC: A number of films do that these days and use a wobbly camera as opposed to a static camera to achieve that effect.

		Josh: They were authentic birds! (pauses film) I would have liked to have added music here just to cover up the bad acting (all case study pupils laugh) … we recorded this about 50x and everyone was getting really bored! Yes you can see from his face I have to do this again … (stops film again where Peter is recording the SOS message) would have liked to have added sound here … this is one of the more clever scenes	very bright and there isn't much dark but when you go indoors its light again but there's more contrast to the shadows … so you get more shadows in some areas than if you filmed outside … there's one scene I think we did very well …one which we recorded which is the perfect length … (show me) then it's Peter running away and we did the lighting and sound here and not showing		

		… would have music here again. PC: music at the end. What sort of music? Josh: Something to build up the tension that slowly got louder. Ivo: I would have put thunder. Josh: No I would have something that slowly got louder and drops off. Jack: You could have had something where when Peter was saying *'Oh I finally lost him'* you could have DdDdDd getting louder and	much. We were only really showing that he was moving. T: Any particular shots you chose for a particular effect? Josh: (show me) We chose this shot so you wouldn't see there was a gap there. You could only see that Peter is cornered and show his back and him …slowly walking … suspense … this shot if we had done it properly would have		

		when Theo finally dropped down … Josh: Yeh that's where I would add music there.	been very clever … Theo appearing out of nowhere and then attacks him (Peter). Talking to the PC Josh: we recorded this 50 times and everyone was getting really bored. PC: What's wrong with it? Jack: Peter doesn't look very concerned. Josh: Yes you can see from his face you have to do this again. PC: What was wrong in the previous takes? It doesn't seem		

			the hardest scene to film? Josh: Peter couldn't stop laughing … this is one of the more clever scenes… PC: Why was that a clever scene? Josh: … we used a lot of iPads. We had all 3 of our iPads but we only used 2 of them. We had them so we could have different shots. We had one looking up from Peter's place who's kind of saying, "I need help" and then there's the		

			one (iPad) that wasn't in the story that was showing Theo couldn't kind of see it when he's not there and then he's there. Rose: … wouldn't Peter run at the end? Josh: …we did have extended footage of that but it was too long so we made a bad decision to cut it. He did actually run in our footage.		

THE OTHERS (3.02secs) **(BEN)** **(Absent for voice aloud with teacher)** ***2 investigators are investigating a school because 200 people went missing and it was there job to investigate.***	**Only words that appear on the screen appear at the end of the film. THE OTHERS written in white bold capital letters appears in the centre of a black screen. It grows bigger before fading from the screen as the credits come up. No music accompanies the title frame.**	**Conversation with PC** **PC: Tell me about the music.** **Ben: From YouTube because I also make music videos for my Dad sometimes … there are loads of different types of people making them.** **PC: Why did you select that one? Was it for a particular effect? It's quite eerie.** **Ben: It adds tension when it goes (makes the sound) … it adds more tension to the film and when it's like a music box playing …**	**Conversation with PC** **Looking at the opening frame. Only words in script – 200 people went missing here.** **PC: Who are those two.** **Ben: This is me.** **Opening frame shows Ben and Oli. Playground used to set outside interview scene. Mid shot used to show boys faces. Oli has hard hat on that suggests he needs protecting. Sudden transition to classroom**		

		it's like children … it's like a song. PC: Is the balance right do you think with the sound of music and the people talking? Ben: You can't really hear them talking in that scene … I think the music needs to be quietened down in that scene. PC: Stop there! What's the noise about? Ivo: There's me and E… PC: Are you supposed to be there? Ivo: Yes. We're the mad kids. Ben: It was really fun to film.	with Ben and Matty. Matty is the scientist. Mid shot. Switches back to playground – 'this place is abandoned to be sure'. Camera pans around to show buildings and no evidence of people. 'We need to move'. Enter DDB to 'check it out'. Camera catches both boys with 'guns'. Visual and text work together to suggest this is dangerous. Mid shot as boys enter DDB. Viewer follows boys		

		Josh: Everyone was just screaming random things. Ivo: I loved it. It was just carnage. It stops that scene and goes into another scene of the same thing and goes into another scene of the same. PC: It's confusion again … confusion is often associated with terror. Stop there … that's part of the mad children is it? G: Yes … I should have cut that out. PC: No … no I like it Ivo: I'm not sure it works with	into the building. We see what they see. Oli opens the door to check who is there. Squeaky door opening adds to tension. Camera frame again identifies Ben with his gun ready. PC: What's the flappy locker effect? Ben: Basically they're opening and closing by themselves. PC: How did you do it? Ben: People behind them and then at the end there's a child in it.		

		the music. I wish you had stopped the music and then went on to it … Matty: We were trying to add tension … it adds tension … Jack: It does seem that they are mad … Ivo: They ARE mad!	PC: the lighting … are the lights going on and off? Ben: Yes which kind of messed up the camera because it is shining into it and its (camera) trying to respond to the lighting and it's going off again. PC: That's the element of confusion again … what's going on there? I think it's brilliant … the fingers. Ben: It's cos like and then they stop … there's like		

			something there … it brings it all up from the scene cos it makes the audience like what is there … then they …so that and just do it like a sneak peak of what's there and it's like doing it slowly … I got it from watching the scenes from the film … I didn't take the film from it but got inspiration from the film. **PC: But why the roll of the fingers?** **Ben: I don't know … it's kind of …**		

			Ivo: I think it makes it more creepy … PC: It's a bit unnatural … Ivo: if you were trying to prank someone. If you were trying to creep them out. Ben: (scene with the torches) People think like the torches would show all around that they're being attacked (investigators) … you can't see much but you can see the lights moving around and everything		

			makes it like they're being attacked. It's just more scary because you can't see what's happening. **PC:** ***points to frame showing Henry running across the playground –*** **'Has he escaped?'** **Joe and Jack: What? What's happening? What does this mean?** **Ben: Nobody really knows.** **PC: What's Matty doing behind him?** ***In the clip Jamie can be seen just peering around the***		

			***tree watching Oli*.** **Ben: Matty's the monster.** **PC: Not scientist Matty?** **Ben: No monster Matty … we don't know that it could be the scientist that's turning into the monster.** **Ivo: I think it would have been really cool if you had ended it when you lifted up his face to show he is still alive (group nod in agreement) and like he actually had a …**		

			PC: An eye missing or something? **Ivo: Yes … an eyepad!** **Josh: That would work really well cos I do think in the end if you just lifted his head up that makes loads of tension.** **The final two scenes kind of get rid of the tension.**		

Appendix v: *Confirmation of accepted research proposal*

UNIVERSITY of GREENWICH

Caroline Green
Education & Community Studies
Faculty of Education & Health
Avery Hill Campus

Direct Line 020 8331 8842
Direct Fax 020 8331 8824
Email research_ethics@gre.ac.uk
Our Ref UREC/15.5.5.9
Date: 22nd September 2016

Dear Caroline,

University Research Ethics Committee – Minute 15.5.5.9

TITLE OF RESEARCH: Re-imagining Literacy in a digital age: Exploring children's creative engagement with mobile technology and their emerging digital texts.

I am writing to confirm that the above application has been **approved** by Chair's Action on behalf of the Committee and that you have permission to proceed.

I am advised by the Committee to remind you of the following points:

- You must notify the Committee immediately of any information received by you, or of which you become aware, which would cast doubt upon, or alter, any information contained in the original application, or a later amendment, submitted to the Committee and/or which would raise questions about the safety and/or continued conduct of the research;
- You must comply with the Data Protection Act 1998;
- You must refer proposed amendments to the protocol to the Committee for further review and obtain the Committee's approval thereto prior to implementation (except only in cases of emergency when the welfare of the subject is paramount).
- You are authorised to present this University of Greenwich Research Ethics Committee letter of approval to outside bodies in support of any application for further research clearance.

On behalf of the Committee may I wish you success in your project.

Yours sincerely

John Wallace
Secretary, University Research Ethics Committee

cc Prof. Andrew Lambirth
Dr. Mark Betteney
Dr. Jane Barnard

THE QUEEN'S ANNIVERSARY PRIZES FOR HIGHER AND FURTHER EDUCATION 2008

University of Greenwich
Greenwich Campus
Old Royal Naval College
Park Row
London SE10 9LS
Telephone: +44 (0)20 8331 8000

University of Greenwich, a charity and company limited by guarantee, registered in England (reg. no. 986729). Registered Office: Old Royal Naval College, Park Row, Greenwich, London SE10 9LS.

Appendix vi: *Pupil Information sheet and consent slip*

Pupil Information Sheet: Year 7

Name _____

My thoughts about the texts I have created in English using iPads.

Mrs Green wants to find out more about how iPads are being used in English as part of her studies with Greenwich University. She wants to see if they help you to create texts in different ways. She would like to look at the texts you create in English and talk to you about the making of the text. Mrs Green would also like to know about the apps you chose to use and how you have used pictures, writing, sound and video to complete your work.

A number of schools, like Queen's, are now using iPads but not many schools have children in using their own iPad in all lessons.

Mrs Green will ask you to fill in a short questionnaire on Google Forms about the technology you use at home and how confident you feel about using iPads. It will be just like the questionnaires you fill in at school when you answer questions about what you feel about the subjects you are learning at school. Only Mrs Green will know what you wrote in the questionnaire.

Mrs Green would also like to have a discussion with you and some other children from your class about your iPad work in English. Mr Jones may also talk to you about your work during your English lesson

During your English lesson, Mrs Green may ask you to take a screen shot of your work or to send the work to her. Only Mrs Green will keep a copy of your work.

Mrs Green will use the book trailer films and the scary story film openings in her study. She will take screen shots from the films. This may include a picture image of you if you were acting in the film.

1. You do not have to take part in any of this if you do not want to.

2. If you say yes, you agree to Mrs Green using images from your films. If you DO NOT want Mrs Green to use your image, please tick the NO box for picture images.

If you say ‘yes’ to helping and then if you change your mind that is fine too.

Mrs Green is also asking your parents or carers, if they would like you to take part or not.

If you have any questions, please come and talk to Mrs Green.

Willingness to Participate Form

Will I participate in Mrs Green's study to help find out more about how iPads are being used in our English lessons to help me create texts?

1. I agree to take part in Mrs Green's study 2. I agree to Mrs Green using an image of me from my film me from my film

Signed _____

Date _____

Appendix vii: *Parents' information Sheet*

Re-imagining Literacy in a digital age: Exploring children's creative engagement with mobile technology and their emerging digital texts.

With the introduction of iPads for all pupils in Year 6 in 2015, pupils at Queen's now have the opportunity to use mobile technology in all their lessons across the curriculum. As part of my continuing professional development, I chose to focus on creating new ways to enable our pupils to access the English curriculum using the iTunes course app. As I explored the exciting opportunities for engaging our pupils using the iPads, I became very interested in the pupils' digital text-making. When I was accepted by the University of Greenwich to study for a part-time PhD, I realised that this is an area of Education that is growing fast but there is a lack of research to support the teaching and learning in the classroom. With the support of the Headteacher and Principal, I proposed to focus my research on our Year 7 pupils' digital text-making as part of their creative English lessons. My proposal has now been accepted by the University and will take place during designated times throughout 2016 and 2017. As I will be collecting digital texts from your child's work and talking to your child about their work, I have provided the following information sheet so that you are fully aware of what will be happening and to ask your permission for your child's work and comments to be used in my research.

This sheet has been written to help you decide. Please take time to read the following information carefully and discuss it with others if you wish. Ask us if there is anything that is not clear or if you would like more information.

What is the Purpose of the Study?

The purpose of the study is to explore the digital text-making which happens as part of the English curriculum. The research will focus on the way in which your child uses the mobile technology to make meaning as they create digital texts. It will also investigate what skills your child is using as they engage with the technology and they respond to the different tasks. The information collected during my English lessons will hopefully provide further insight into children's engagement with mobile technologies in English. This research will be published in academic journals or other publications, but your child's name will never be disclosed.

Why has my child been chosen to participate?

Your child is a pupil in Year 7, the Year group participating in this research study. Your child may also be invited to join a small group for discussion about their digital texts and how they have responded to the different tasks.

Does my child have to take part in the research?

No. it is up to you to decide whether or not your child takes part, but I would be very grateful if they did.

If you decide that you wish your child to be part of the research project, please could you fill in the attached opt-in permission slip on the invitation letter and return it to school. However, if you feel for any reason that you would prefer not to allow your child to participate in the research, you need to do no more.

I will also be asking your child if they would like to take part in the research too. They are free not to participate from the beginning and if they start but change their minds they are also free to do so without the need to give a reason.

What will happen to my child if s/he takes part?

All the Year 7 pupils will be asked to complete a digital questionnaire to find out about their digital experience at home. During three, three-week sessions, I will be observing your child and collecting their digital work for analysis. You child's lesson may be recorded. Mr Jones will also observe and talk your child about their digital texts. Some children will be asked if they would like to participate in a small group discussion about their work. If they agree to take part and then change their mind they are free to do so without the need to give a reason. During the discussion, I will make notes and record what the children say. All recorded data will be destroyed when the study is complete in five or six years' time. Any recorded data that is published as part of the study will ensure your child is not identifiable.

Will the information you collect from my child be kept confidential?
The data I collect will only be shared with Mr Jones, who has a duty of confidentiality to you and your child as a research participant. I will also share data with my three academic supervisors at the University of Greenwich and my examiners, but all data will be anonymised. I will ensure that the information gathered is stored securely in a locked filing cabinet and that any data stored on a computer will be password protected. When published, I will ensure that the identity of any individual will not be known.
All information gathered during the course of the study will be kept confidential. However, if any child was to disclose any information that indicates that they or any other child may be at risk in anyway, I will of course be obliged to pass on this information to the relevant person.

What are the possible disadvantages to taking part in the study?
I am aware that some children may not feel comfortable about answering questions about their attitudes to schoolwork. I have designed surveys which should be quick and easy to use, and the questionnaires or discussions on writing will only last around fifteen minutes. Teachers have been trained to detect any sign of distress in the children and will, therefore, immediately stop the process if this is perceived. Your child can 'opt-out' at any time without any explanation.

What are the possible benefits of taking part?
This research project will allow your children's digital texts to provide a valuable insight into children's digital meaning-making and uses of mobile technology in English. It will also enable a greater understanding of how mobile technology can be used effectively to support the teaching and learning of the English curriculum.

What will happen to the results of the study?
All the information collected in this research will be published in my final thesis. Your child's name will never be revealed any of this publication. Any work published that your child has written will be published anonymously and only with yours and your child's permission.

Contact for further Information:
Mrs Caroline Green: C.Green2 @gre.ac.uk

Appendix viii: *Parental consent form*

Professor Andrew Lambirth (First Supervisor)
University of Greenwich

Mrs Caroline Green
Professor Andrew Lambirth (First Supervisor)
Education and Community Studies
School of Education
Mansion House Site
Bexley Road
Eltham
London SE9 2PQ
C.Green2 @gre.ac.uk

Dear Parents,

In 2015, after much careful consideration, Queen's embarked on a new and exciting venture to introduce iPads into Year 6. As our Year 6 pupils would have access to their own mobile devices, the opportunity to engage the pupils in creating texts that included images, writing, sound and video was now possible. As an English teacher, I saw the possibilities for using the iPad technology to enthuse the pupils by using a range of different apps in their English lessons that could enable them to produce effective texts which would not have been possible without the mobile devices.

I really wanted to explore in more depth how our pupils could use the iPads in their text-making and, with the support of Queen's, I applied for and was accepted by the University of Greenwich to study for a part-time PhD. As part of my studies, I will be undertaking a small research study to look more closely at children's text-making when they have access to mobile technology.

I am writing to ask if you would give permission for your child to be involved in the research I will be undertaking.

I have enclosed an information sheet which tells you all you need to know about the research and how your child will be involved. You are under no obligation to allow your child to be involved but I hope that you will.

If you would be happy for your child to be involved, please could sign the ‘opt-in’ form provided at the bottom of this letter.

If you have any questions you would like to ask, please do not hesitate to contact me.

Best wishes,

Mrs C Green

(Second Deputy)

Please detach and return this slip if you are happy to give permission for your child to take part in this research study.

Please return this form to Mrs Green (via the Office) or to your child’s Form teacher by <DATE>

Name of your child: _____ Form: _____

Your name: _____

I give permission for my child to take part in this research study.

Your signature: _____ Date: _____

Appendix ix: *Confirmation of agreement to amend research proposal*

UNIVERSITY of GREENWICH

Caroline Green
Faculty of Education & Health
University of Greenwich
Greenwich Campus

Direct Line 020 8331 8860
Email researchethics@gre.ac.uk
Our Ref UREC/15.5.5.9
Date: 3rd September 2019

Dear Caroline,

University Research Ethics Committee – Minute 15.5.5.9

TITLE OF RESEARCH: Re-imagining Literacy in a digital age: Exploring children's creative engagement with mobile technology and their emerging digital texts

I am pleased to confirm that your application to amend your research proposal as follows:

- To include anonymised images of non-participants (images provided by participants)

was **approved** by Chair's Action on behalf of the Committee and that you have permission to proceed.

I am advised by the Committee to remind you of the following points:

- You must notify the Committee immediately of any information received by you, or of which you become aware, which would cast doubt upon, or alter, any information contained in the original application, or a later amendment, submitted to the Committee and/or which would raise questions about the safety and/or continued conduct of the research;
- You must comply with Data Protection legislation;
- You must refer proposed amendments to the protocol to the Committee for further review and obtain the Committee's approval thereto prior to implementation (except only in cases of emergency when the welfare of the subject is paramount).
- You are authorised to present this University of Greenwich Research Ethics Committee letter of approval to outside bodies in support of any application for further research clearance.

On behalf of the Committee may I wish you success in your project.

Yours sincerely

Peter Garrod
Secretary, University Research Ethics Committee

cc. Dr Jane Barnard
Dr Mark Betteney
Prof. Andrew Lambirth

University of Greenwich
Greenwich Campus
Old Royal Naval College
Park Row
London SE10 9LS
Telephone: +44 (0)20 8331 8000

University of Greenwich, a charity and company limited by guarantee, registered in England (reg. no. 986729). Registered Office: Old Royal Naval College, Park Row, London SE10 9LS

Appendix x: *Final version of the pupil questionnaire*

Year 7 Digital Learning Experience

Out-of-school digital learning experiences

1. 1. Write your name and Form

2. 2. Were you born in the United Kingdom?

   Mark only one oval.

   - Yes
   - No

3. 3. If you answered no to Q2, please give your country of birth?

4. 4. Do you speak a second language at home?

   Mark only one oval.

   - Yes
   - No

5. 5. Do you have any brothers or sisters in your family?

Mark only one oval.

- ( ) No
- ( ) Yes

6. 6. Tell me a little bit about yourself and what you enjoy doing out-of-school

_____

_____

_____

_____

_____

7. 7. Tell me about the jobs your parents do.

_____

_____

_____

_____

_____

8. 8. Which of these electronic devices do you use at home?

Tick all that apply.

- [ ] Mobile phone
- [ ] iPad/tablet
- [ ] lap top/computer
- [ ] X box
- [ ] Playstation
- [ ] Nintendo Wii
- [ ] E reader (kindle or similar device)
- [ ] iPod/MP3 player used to play music only
- [ ] Mobile media player - iPod touch that can access the internet
- [ ] Other

9. 9. Do you use any of these devices anywhere else?

Tick all that apply.

- [ ] At my friend's house
- [ ] At my grandparents' house or other relative
- [ ] At my child minder's house
- [ ] Other
- [ ] No

10. 10. During a school week, how much time do you spend on your devices at home?

Mark only one oval.

- ( ) less than an hour
- ( ) Between 1 and 2 hours
- ( ) Between 2 and 3 hours
- ( ) Between 3 and 4 hours
- ( ) Between 4 and 5 hours
- ( ) Between 5 and 6 hours
- ( ) Between 6 and 7 hours
- ( ) Between 7 and 8 hours
- ( ) Between 8 and 9 hours
- ( ) Between 9 and 10 hours
- ( ) More than 10 hours

11. 11. At the weekend, how much time do you spend on your devices at home?

Mark only one oval.

- less than an hour
- Between 1 and 2 hours
- Between 2 and 3 hours
- Between 3 and 4 hours
- Between 4 and 5 hours
- Between 5 and 6 hours
- Between 6 and 7 hours
- Between 7 and 8 hours
- Between 8 and 9 hours
- Between 9 and 10 hours
- More than 10 hours

12. 12. How long have you been using an iPad?

Mark only one oval.

- less than a year
- Between 1 and 2 years
- Between 2 and 3 years
- Between 3 and 4 years
- Between 4 and 5 years
- More than 5 years

13. 13, Is your school iPad your only iPad?

Mark only one oval.

- Yes
- No

14. 14. If your school iPad is your only iPad, do you use it just for school??

Mark only one oval.

- Yes
- No

15. 15. Which of the following activities would you use your iPad for?

Tick all that apply.

- [ ] Drawing/ colouring
- [ ] Making videos
- [ ] Taking photographs
- [ ] Watching videos
- [ ] Reading a story
- [ ] Listen to a story
- [ ] Listen to music
- [ ] Look at a magazine
- [ ] Look at pictures/photos
- [ ] Face time or Skype
- [ ] Browse the internet
- [ ] Use a search engine (Google)
- [ ] Watching music videos on You Tube
- [ ] Watching 'catch up' TV
- [ ] Playing Games
- [ ] Email
- [ ] texting
- [ ] writing
- [ ] other

16. 16. If you use your iPad for any other activities, please list below.

_____

_____

_____

_____

_____

17. 17. Name the apps that you use on your iPad at home.

_____

_____

_____

_____

18. 18. Which are your favourite apps? Why do you like them the best?

_____

_____

_____

_____

_____

19. 19. In your home, where are you most likely to use your iPad?

Tick all that apply.

- [ ] my own bedroom
- [ ] brother or sister's bedroom
- [ ] playroom
- [ ] study
- [ ] lounge
- [ ] kitchen
- [ ] other

20. 20. In your free time, what are your reasons for using your iPad?

Tick all that apply.

- [ ] Relaxing (e.g. watch a video/ read a book)
- [ ] Entertainment (e.g. play games)
- [ ] Social - I can talk with my friends (Facetime/ Skype)
- [ ] Creative - (e.g. make a video)
- [ ] Other

21. 21. If you use your iPad for 'other' reasons in your free time, please explain below.

_____

Appendix xi: *Questions for iMovie Book Trailer pupil discussion*

Highlighted questions used as prompt questions in the second pupil think aloud discussions

1. Choice of book – what influenced you?
2. What was important in deciding what information to include?
3. Which trailer planner did you choose and why?
4. What influenced your visual choices?
5. Did you consider shot/angle/lighting?
6. What elements of the story did you choose to include? Why?
7. How did the text help you to convey your meaning?
8. Was this relevant to the meaning?
9. What did you want the audience to realise?
10. Which sections did you think were particularly effective?
11. How successful do you think you have been?
12. What would you have done differently?

Appendix xii: *Example of transcribed pupil think aloud discussions using the ELAN programme*

Appendix xiii: *The Research Design*

Data Collection Methods						
Research Question	Data collection Focus	Data Collection	Instrument	Sample size	Sample type	Data analysis
1.What is the nature of 11 and 12-year-old learners' engagement with digital technologies in their text-making within the context of school literacy lessons in an Independent Preparatory School in South-East London?	Focus on the meaning – making system the learner's used to construct their texts using Burn's (2013) extended analytical hierarchical model of modal resources to identify multimodal use. How were the learners using the multiple modes available to them to construct their meaning? January 2018 9 week 1 – 4 x 1 hour lessons)/ May 2018 (Week 2 – 3 x 1 hour lessons	2 Collection phases: January 2018/May 2018 Collection of digital data following completion of: a)iMovie Book trailers b) Scary Story Opening using iMovie In addition, data were collected from the think aloud pupil discussions with the researcher following the construction of their digital data in each phase. Further think aloud discussions were held with the participant checker following the second data collection. The researcher took the role of an observer	ELAN video transcription software was used to identify modal use. 'Screengrabs' (Burn & Parker, 2003) were taken. Annotated recorded conversations using video recorder application. Annotated video recorded conversations using the camera application.	8 case study children chosen from Year 7 to represent a range of pupil ability and social/cultural backgrounds. 1 think aloud session per each collection phase Total = 8	Digital texts – iMovie book trailers/ iMovie scary story openings. Digital samples collected from Case Study pupils. Using Burn's model of modal resources these texts were coded using ELAN software. Think aloud sessions to use open-ended questions to identify pupil understanding of their digital texts. Participant checker 'think aloud' group discussion was unstructured to allow the pupils and the Participant checker the opportunity to direct the discussions and responses.	Qualitative
2.In what ways are the children in an Independent Preparatory School in South-East London utilising their out-of-	Through the collection of digital data and think aloud sessions with the pupils, focus was on where the pupils were referencing	Named questionnaire to identify learner's digital experience /expertise in their 'out-of-school' practice.	Google Forms questionnaire	Case study pupils	Purposive Sampling strategy Range of question types – Agree or disagree/ Multiple choice/ short answer/ long answer	Qualitative

school digital practices when they have the opportunity to engage with mobile technologies as part of their Literacy lessons	their out-of-school experiences.	(Copy of questionnaire Appendix x) Through the collection of digital data and think aloud sessions with the pupils, focus was on where the pupils were referencing their out-of-school experiences.				
3. To what extent are the children in an Independent Preparatory School in South-East London making use of multiple modes in the construction of their meaning-making when offered an alternative to traditional written literacy practices in their literacy curriculum.	Use of video-based multimodal analysis to provide detailed exploration of the multimodality present in the kineikonic digital texts with reference to Burn (2013) and to Kress and Bezemer (2014). Focus on use of the different modes and frequency of use with reference to Burn and Parker (2003)	Completed Digital texts (book trailer/ scary story opening) collected from the Case Study pupils in the 2 identified phases: January 2018/May 2918	ELAN (Max Plank Institute for Psycholinguistics. The language archive, Njmegan, The Netherlands) used to examine the digital footage. Think alouds also used to collect data about modal usage.	Case Study pupils	Digital texts as above	Qualitative analysis to construct meaning from the data.
4. What are the implications for literacy education resulting from 11 and 12-year-old learners' engagement with mobile technologies in their literacy lessons?	Critical reflection using the pupils' responses and the data analysis results	My initial intention was that the answer to this question would emerge from the whole data analysis. If they do not, then I will be in a better position, post the main data-analysis, to explore how else they might be addressed.				

Appendix xiv*: Year 7 Literacy units of work*

TERM	TOPIC	ASSESSMENT FOCI
Term 1	Island Project	Reading: N/A Writing: • Diary writing • Descriptive writing • Newspaper writing Speaking and Listening: • Talking in groups • Taking turns

Literacy Units of work

Term 2	Stormbreaker by Anthony Horowitz	Reading Skills: • Inference and Deduction • Using quotations to support opinions • Writer's use of language to influence the reader • Themes – writer's purpose Writing: • Writing to persuade

Term 3	Film	Reading: • Film terminology • Analysis of moving image techniques • Inference • Evaluation Writing: • Writing an analytical and evaluative response Speaking and Listening: • Group focused work • Presentation skills

Term 4	Shakespeare's Macbeth	<u>Reading</u>: • Learn new vocabulary, relating it explicitly to known vocabulary and understanding it with the help of dictionaries and context. • Make inferences and refer to evidence in the text. • Knowing the purpose, audience for and context of the writing and drawing on this knowledge to support comprehension. • Recognise a range of poetic conventions and understand how these have been used. • Study setting, plot and characterisation and the effects of these. • Understanding how the work of dramatists is communicated effectively through performance. <u>Writing:</u> • Write accurately, fluently and effectively • Plan, draft, edit and proof-read through amending vocabulary, grammar and structure of writing to improve coherence and effectiveness. <u>Speaking and Listening:</u> • Improvising, rehearsing and performing play scripts to generate language for discussion of its use and meaning using role, intonation, tone, volume, mood, silence, stillness and action to add impact.

Term 5	Short Scary Story	<u>Reading</u>: • Explain how structure can contribute to the meaning of a text. • Explain how language, including figurative language can contribute to the meaning. • Draw inferences and justify inferences with evidence • Make predictions based on details stated and implied.

		• Identify themes and conventions. <u>Writing:</u> • To create an engaging and creative short scary story that reflects an understanding of the devices to build tension in the narrative. <u>Speaking and Listening:</u>
Term 6	Dragon's Den project	Challenge-based independent learning project.