

---

Title	“Every teacher, a caring educator”: A multimodal discourse analysis of a teacher recruitment video in Singapore
Author(s)	Ng Wan Qing Jessie and Teo Chin Soon Peter

---

Copyright © 2015 De Gruyter Open

Ng Wan Qing Jessie and Teo Chin Soon Peter\*

# “Every Teacher, a Caring Educator”: A Multimodal Discourse Analysis of a Teacher Recruitment Video in Singapore

DOI 10.1515/mc-2015-0003

**Abstract:** Videos are increasingly being used by organizations and corporations all over the world, both private and public, as an effective mode of communication to purvey their goods and services. One such organization is Singapore’s Ministry of Education (MOE), which has produced a series of video advertisements aimed at teacher recruitment. As official discourses, they represent one channel through which the MOE constructs and articulates its ideals and expectations of the teaching profession in Singapore. In recent years, the focus of the video advertisements has been on the “caring teacher.” This study aims to uncover the ideologies surrounding the construction of the caring teacher by investigating how teacher identity and agency are articulated through a teacher recruitment video. A multimodal discourse framework (Baldry and Thibault 2006) is adopted to unpack the different meanings expressed in and through the MOE’s 2011 teacher recruitment video. A macroanalysis drawing on the phasal analysis framework (Baldry and Thibault 2006) and the visual semantics stratum (Lim 2007) is first carried out. This is followed by a microanalysis drawing on Halliday and Matthiessen’s (2004) systemic-functional model and Kress and van Leeuwen’s (2006) visual analysis framework. The caring teacher is revealed as one whose role and identity are explicitly student-centric, although the impact of her actions on the student is unclear. Questions are also raised on the blurring of the teacher’s professional and personal identities and the practicality of teachers displaying such attributes as embodied in the video.

**Keywords:** multimodal discourse analysis, teacher identity, teacher recruitment videos, Singapore

## Introduction

Teacher identity has become an important area of study as it is recognized as a key factor which impacts teachers’ level of motivation, commitment and job satisfaction, and general attitude toward and practices within the profession (Chang 2004; Varghese et al. 2005; Day et al. 2006). According to Hammerness et al. (2005), “developing an identity as a teacher is an important part of securing teachers’ commitment to their work and adherence to professional norms of practice” (p.383). Some even perceive the teaching profession as one in which the individual self is so closely enmeshed with the professional self that the personal and professional identities cannot be separated (Lamote and Engels 2010). Therefore, establishing how teacher identity is constructed and promulgated is important to teachers’ own personal lives and professional development and the broader understanding of how they can contribute to education and society.

Given the importance of teacher identity and its potential impact on society, it is unsurprising that it has become a contested site in which stakeholders endeavor to shape and manage the identities of teachers and the teaching profession through discourses that reflect and reproduce their particular ideologies and

---

\*Corresponding author: **Teo Chin Soon Peter**, English Language and Literature Academic Group, National Institute of Education, Nanyang Technological University, 1 Nanyang Walk, Singapore 637616, Singapore, E-mail: peter.teo@nie.edu.sg

**Ng Wan Qing Jessie**, English Language and Literature Academic Group, National Institute of Education, Nanyang Technological University, 1 Nanyang Walk, Singapore 637616, Singapore

vested interests. As discourse and meaning-making are “inseparably imbricated in the constitution of social and material life” (Wetherell 2010: 14–15) and identity is increasingly viewed as being constituted in discourse (Benwell and Stokoe 2006), one way of theorizing and investigating teacher identity is to focus on the discourses in and through which their individual and collective identities and the ideologies they might harbor are materialized and perpetuated. The aim of this paper is to examine the discursive construction of teacher identity in and through a teacher recruitment video produced by the Ministry of Education (MOE) in Singapore.

## Background

Being a small, island-state with scarce natural resources, Singapore has little choice but to rely on the development of its human capital. This is something which the Singapore government has recognized early on (MOE Speeches 2015) and has therefore invested large amounts of resources in education. In 2015, \$12.1 billion was allocated to education, the significance of which can only be appreciated when compared to the \$2.7 billion allocated to national development and \$9.3 billion to health (Singapore Budget 2015). Moreover, the government believes that the quality of education can only be as good as the quality of its teachers, a belief encapsulated and enshrined by the slogan, “Every Teacher, a Caring Educator.”

In a keynote address delivered in 2012 by the Minister for Education, he articulated his vision of a caring teacher as someone “who believes that every child can learn, and acts on that belief. He is able to connect with and motivate the child – know the child, shape the child’s values and character, help the child grow as a person and bring out the best in the child” (MOE Speeches 2012). He further reinforced his belief in the importance of teachers who care when he was quoted as saying that “A good school program is incomplete without caring educators” (MOE Speeches 2013). It is therefore unsurprising that a sizeable portion of the resources allocated to education is channeled toward attracting and recruiting people who possess the requisite attributes into the profession. Since the early 1990s, the MOE has mounted a series of teacher recruitment advertising campaigns, with each new campaign focusing on a different theme to keep the focus fresh and relevant (Lim and O’Halloran 2012). Past campaigns have focused on themes like “Teach. Do Something Worthwhile with Your Life” (late 1990s), “Making Lessons Come Alive” (2008), “Making a Difference” (2011) and, most recently, “Shaping the Nation, One Student at a Time” (2013–14).

The purpose of this present study is to investigate how teacher identity, specifically “a caring educator”, is constituted and constructed by performing a close analysis of a teacher recruitment video produced by the MOE. We first review the literature on teacher identity before presenting our analysis of the video using Baldry and Thibault’s (2006) multimodal discourse analysis (MDA) framework. We conclude with a discussion on the implications of our findings on teachers and the teaching profession in Singapore and beyond.

## Literature review

Identity is a “slippery” construct (Buckingham 2008: 1), which is necessarily situated within the historical, cultural and political milieu of the society in which it is conceived and attains significance (Elliott 2011). Norris (2011) adopts a similar view of identity as being contextually situated and shaped by the social actor in relation to other social actors, historical time, cultural tools and the environment. There have been many studies on teacher identity (such as Mawhinney and Xu 1997; Sugrue 1997; Zemblyas 2003), although most of them tended to focus on teachers’ self-perceptions as seen through interviews. Mayes (2010), for instance, investigated the discursive construction of teacher identity and its impact on power relations between teachers and students in an American university. By examining the processes by which teachers constructed their identities through interviews and writing conferences in the classroom, she found that the

teachers shuttled between the construction of directive and non-directive identities in order to negotiate the extent of agency accorded to their students in their learning. The teachers assumed that by adopting a less directive identity in their interactions with their students they would empower them. Another study by Johnson (2006), which investigated the discursive construction of a teacher's identity through interviews, found the teacher adopting an increasingly agentive role in the construction of her own identity as "a good teacher." A recent study by Trent (2012) focused on native English teachers' self-perceptions and their perceptions of how they are positioned by stakeholders in a foreign country, Hong Kong. By examining teachers' self-positioning and their positioning by the institution and stakeholders through interviews, he found that the teachers felt that they were viewed as local teachers by the stakeholders, a view they vigorously resisted as they felt it devalued their status as professional language teachers. While the study provided insights to how the identity of native teachers of English is situated within and constructed by the larger socio-political context that they work in, it was limited to the teachers' perceptions of themselves and of how others perceive them. In sum, these studies on the discursive construction of teacher identity highlight the interdependent relationship between identities that are assigned and identities that are claimed by teachers (Buzzelli and Johnston 2002).

Another approach taken by scholars interested in the discursive construction of teacher identity is to perform close textual analyses of official discourses pertaining to education. For instance, Thomas (2005) adopted a critical discourse analysis (CDA) framework (Fairclough 1989, 2003) to analyze three policy documents outlining educational reforms to improve teacher quality and school effectiveness. The goal of CDA is to demystify and reveal the hidden ideologies, agendas and consequences of texts, making explicit hidden ideological positions (Bloor and Bloor 2007), where ideologies are seen as sets of beliefs or ideals held by certain groups of people and can play a role in setting up, maintaining or modifying social relations, such as power, domination and exploitation (Fairclough 2003). Thomas found that the three official texts she examined constructed teachers with a low status and visibility, where they were positioned as passive participants or whose presence was erased entirely from the texts. The absence of teachers and their agentivity in the official texts suggests that they are viewed as having little or no role to play in the reforms from the official standpoint. At the same time, however, there was also textual evidence of a contradictory positioning of teachers who, despite their low status and power, are nevertheless expected to be responsible for implementing educational policies. This produces an ambivalent picture of the low power and visibility assigned to teachers, on one hand, and the high level of responsibility expected of them, on the other, resulting in a tension between teachers' identity and agentivity in policy-making processes and their role and responsibility in enacting policy and curriculum reform.

Among the discourse analytic work that has been carried out on teacher identity, few studies seem to have investigated the role played by the mass media in the construction and projection of teacher identity in the public sphere. Even fewer studies have gone beyond analyzing print material in their investigations, which, in our modern media-saturated and technologically mediated landscape, seems necessary and inevitable. As noted by Iedema and Caldas-Coulhard (2008), "identity is linguistic/discursive and multimodal or semiotic: identity is the things we say, do, gesture, posture, wear, possess, create, and so on" (p. 6). Identity is therefore constructed through interaction, which according to Norris (2004) is invariably multimodal in nature. In such a multimodal landscape, the discursive construction of identities no longer relies on language or print texts alone, but increasingly incorporates other semiotic and multimodal resources such as images, sounds and videos. Videos, in particular, are increasingly used by corporations as a means of creating and marketing a distinct corporate identity (Machin and van Leeuwen 2008), which may involve, for instance, narrowing the distance between corporations and their potential customers as shown by Maier (2012, 2014).

A notable study, which adopts a multimodal perspective on the construction and construal of teacher identity, is Lim and O'Halloran (2012). Building on research in systemic functional approaches to multimodal discourse and applying them to a teacher recruitment advertisement produced in Singapore, they uncovered several ideologies pertaining to student-centered learning, engaged learning and differentiated instruction, which were principles and values overtly espoused and championed by the MOE system at that

time. Interestingly, despite the Singapore government’s deliberate and careful attempt to portray racial and gender equality in the mini-narratives that constituted the filmic text, Lim and O’Halloran showed that the advertisement nonetheless betrayed some deep-seated gender stereotypes and a bias for science education. Their study therefore effectively demonstrates that a multimodal discourse analytic approach has the potential to provide a multifaceted interpretation of a text that sheds light not only on the overt meanings and emphases expressed by the text but also the covert implications and ideologies that exist beneath its surface.

Inspired by work such as Lim and O’Halloran (2012) and others working in the fast-expanding field of MDA (Jewitt and Kress 2003; O’Halloran 2004; Royce and Bowcher 2007; Bateman 2008), this present study similarly seeks to uncover the multimodal discursive processes by which teacher identity is constructed in and through a corporate video targeted at attracting prospective teachers into the profession in Singapore. However, what we are interested in uncovering through our analysis is not so much a generic portrait of teachers or the tenets that define the teaching profession in Singapore, but the specific ways in which the current mantra of “Every Teacher, a Caring Educator” is materialized and idealized and how the archetypal teacher character in the video embodies and epitomizes “care.” What is interesting about the object of our study is that it is an award-winning video advertisement presented as a mini-movie that tells the poignant story of a wayward student turned good.<sup>1</sup> Therefore, instead of a series of random, unrelated “mini-narratives” conjoined by the theme of “Making Lessons Come Alive” which was the object of Lim and O’Halloran’s study, our present study offers us the prospect and challenge of analyzing a complete, coherent, critically acclaimed and highly impactful mini-movie production. Methodologically, we have also departed somewhat from Lim and O’Halloran’s framework, which has a heavy focus on the frame-to-frame transitions in the video montage; instead, we have chosen to focus on the visual analysis of selected frames that focus on the two main protagonists to delve deeper into the characterization of their relationship with each other as a way of gaining a deeper understanding of the materialization of care. The over-arching question that drives and underpins the study is: “What is the nature and identity of a caring teacher, and how is this identity constructed?”

## Analytic framework

The data for this study consists of a video produced as part of the MOE teacher recruitment publicity material first released in 2011 and shown on television up to 2014. The 3-min video tells the story of a secondary school student, Edwin, whose studies were affected by his family’s financial woes, and how his teacher, Mrs Chong, showed kindness and concern which eventually helped him to overcome his difficulties and succeed in life. Toward the end of the video a slogan appears: “Teach. You’ll be amazed at the difference you can make.” The video is accessible via YouTube at <http://www.youtube.com/watch?v=GETzOHRPqus>.

In our analysis of this video, we adopted the MDA framework developed by Baldry and Thibault (2006). MDA is an emerging paradigm in discourse studies, where language study is extended beyond print texts to embrace a broader range of meaning-making or semiotic resources, such as images, sounds and gestures. MDA is focused on the interplay of multimodal resources in social settings (O’Halloran 2011) and makes use of an analytic framework or “grammar” that amalgamates the visual and verbal elements in text construction to produce a way of reading or, more appropriately, viewing multimodal texts (Kress and van Leeuwen 1996 [2006]; O’Toole 2011).

For the purpose of analysis, the dynamic video was first transcribed into frames, which constitute “a functional semiotic unit in which the relations between participants, processes and circumstances are

<sup>1</sup> The television video commercial was awarded the top honor of MediaCorp Viewers’ Choice 2011 in the Local category and was also named Television Campaign of the Year 2011.

realized" (Baldry and Thibault 2006: 167). This process of "resemiotization" (Iedema 2001) results in selective screenshots, which are necessarily "reduced versions of observed reality" (Flewitt et al. 2009: 45). To preserve as much of the integrity of the original dynamic video as possible, a system of visual semantics stratum (Lim 2007), which is a close approximation to moving pictures and one that allows the meaning between frames to be captured, was used in the frame transcription process. This would hopefully retain as much meaning as possible across frames and eliminate the need for a second-by-second transcription of the video. Lim and O'Halloran (2012) argued that, by probing into the semiotic and intersemiotic choices made in each frame and between frames, this visual semantics stratum analysis produces an emergent narrative whose total meaning is greater than the sum of its parts.

A two-level analysis was adopted for the video analysis. At the macroanalytic level, the various frames were grouped into distinct phases to deconstruct the main stages of the narrative. According to Baldry and Thibault (2006), a *phase* is characterized by high metafunctional consistency and is marked by differences in sound and color, for instance, and can be seen as the enactment of how the different semiotic resources of a multimodal text are co-deployed as a "composite product" (Baldry 2004: 87). A phasal analysis can thus help to connect the otherwise individual shots or frames to the larger textual unit of the video, thereby revealing the development of meaning in the video text as a whole. At this macroanalysis level, various concepts and analytic categories taken from the work of Lim (2007) and McCloud (1993) were drawn upon to illuminate the various ways in which the video text as a whole coheres and from which it derives its meaning. For instance, the relationship between frames was analyzed through the recurrence of *Associating Elements* (AE), which help to form connections between images arranged in a sequence. In addition, *Visual Linking Devices* (VLD), which are recurrent objects such as the main characters of the narrative (Lim 2007), were analyzed for their role in bringing about the cohesiveness of a sequence of images. Flow, which is the level of reader engagement needed in order to make sense of the emergent narrative, can either be strong or weak depending on the presence or absence of AEs and VLDs. We will use these concepts to illuminate the macrostructure of the video text to help us understand how meaning is created and narrative coherence achieved.

At the microanalytic level, we will draw on Kress and van Leeuwen's (2006 [1996]) visual analysis framework and visual transitivity analysis, which is in turn based on Halliday's (1994) systemic linguistics framework, to analyze selected frames in the video text. Since our study is focused on the portrayal of Mrs Chong as the archetypal "good teacher" and her caring relationship with her student, Edwin, only frames in which they appear are subjected to analysis. In the visual analysis of these frames, we adapted Kress and van Leeuwen's framework, which was originally developed for print-images, to analyze the specific ways in which the two protagonists are portrayed in the video.

## Findings

### Macroanalysis

Our analysis uncovered a total of 11 phases and 4 macro-phases, with each macro-phase corresponding to the various episodes that Edwin goes through in his life. The first and third macro-phases, corresponding to the present, are shown in strong, vibrant colors, while the colors in the second and fourth, which depict events that happened in the past, are less saturated and vibrant. The various phases and macro-phases are summarized in the Table 1.

Choices in color, contrast, brightness and saturation are used to demarcate the various phases in the video. The first phase, which shows Edwin returning to his alma mater, is characterized by strong and vibrant colors. The colors fade slightly as phase 2, which depicts Edwin's life as a student, is introduced. The fading of colors depicts the transition to the past and appropriately distances the viewer from the current reality. Phase 3 depicts a challenging period in Edwin's life and takes on a bluish hue. Hue is the

**Table 1:** Phase analysis of video.

Phases	Macro-phases	Description of phases	Frames	Features
Phase 1	Macro-phase 1	Adult Edwin returning to his alma mater		Strong, vibrant colors; leitmotif is introduced
Phase 2	Macro-phase 2	Edwin as a student in the year 1997 and the unfolding of his family troubles		Fading of colors; fading of leitmotif and teacher's voice gains prominence
Phase 3		Edwin works till late at night at food center and fails his examination		Bluish hue; low cello note takes over
Phase 4		Mrs Chong finds out the reason behind Edwin's poor performance		Predominantly white color; cello music fades as soft piano notes enter
Phase 5		Mrs Chong provides Edwin with extra coaching and takes him out for dinner		Gradual brightening of white color; return of leitmotif
Phase 6		Edwin dabbles in the sale of pirated CDs and is arrested		Dominance of different colors; leitmotif gradually softens
Phase 7		Mrs Chong cries at Edwin's arrest		Return of white as dominant color; indistinct noises in the background
Phase 8		Edwin returns to work. Mrs Chong attempts to contact him but her messages are ignored.		Return of bluish hue; leitmotif returns
Phase 9		Macro-phase 3	Adult Edwin calls out to Mrs Chong that it is time for dinner. Mrs Chong smiles and nods.	
Phase 10	MOE slogan			Black background; orchestral music
Phase 11	Macro-phase 4	Edwin as a student and Mrs Chong walk down the corridor together.		Faded colors; leitmotif in the background

color scale that runs from blue to red and the blue end of the scale is associated with coldness (Kress and van Leeuwen 2006). Therefore, the choice of this color suggests that this period of his life lacks warmth and he is facing the challenges alone. In phase 4, Edwin's life in school is played out where white is the dominant color. This contrasts with the bluish hue of the previous phase, a seeming indication that the coldness of his life is temporarily lifted when he is in school. Mrs Chong appears in this phase and her presence continues into phase 5, which starts with low brightness as Mrs Chong starts providing Edwin with extra coaching. The phase gradually brightens as the scene is played out. This symbolizes Edwin emerging from the bleakness of his life with the help of the teacher, as white continues to feature as the dominant color in phase 5 with Mrs Chong's continued presence. In phase 6, the dominant white color disappears and

is replaced with many different colors in the form of clothes worn by the depicted characters. The stark contrast with the single, dominant white color seems to highlight Edwin's confusion, as he turns to the hawking of pirated CDs despite Mrs Chong's efforts to help him in the previous phase. Phase 7, a very short phase consisting of only one frame, depicts Mrs Chong against a bright background. Mrs Chong's association with the color white and high brightness portrays her as a beacon of hope for Edwin. Phase 8 takes on a bluish hue again as Edwin's life once again sinks into difficulty as he goes back to work as a dishwasher in a food center, presumably to supplement his family's income, instead of focusing on his studies. The bluish hue also contrasts with the vibrant colors in phase 9, when the viewer is brought back to the present, where Edwin is depicted as an apparently successful adult. In phase 10, the black background contrasts with the light-colored background of the previous phase and makes the slogan of the teacher recruitment advertisement, "Teach. You'll be amazed at the difference you can make," stand out. The narrative resumes in phase 11 with faded colors marking a flashback to the past, showing Mrs Chong and the younger Edwin walking down the school corridor. It appears to remind the viewer that Edwin's "success" is due to Mrs Chong's efforts when he was still a student in school.

Besides color and brightness, choices made in the soundtrack also help to differentiate the different phases in the video. A *leitmotif*, defined as "a recurring musical motif that is associated with a particular character, object, relationship, place or idea" (Brändström and Berg 2010: 198) can be discerned in the video soundtrack. The *leitmotif* denotes calmness and peace and is associated with Edwin during peaceful times and when Mrs Chong is helping him, either directly by coaching him in his studies or when she is showing her concern through the text messages she sends him to ask about his well-being. The *leitmotif* is first introduced in the first phase in the form of soft piano music in low tempo, depicting a relatively peaceful and calm situation. Edwin is shown as an adult who is well dressed in a shirt and tie, stepping out of a shiny car. Phase 2 takes the viewer into Edwin's life as a student and is introduced with a gradual fading of the piano *leitmotif* and an increase in the loudness of the voice of a teacher teaching in class, helping to set the scene for a classroom. This helps to signal the transition into the past, taking the viewer into Edwin's life when he was a student. The fading of the *leitmotif* here also hints at the change in his life that Edwin was undergoing. The piano music fades away and a low cello sound in a single note, creating a grim atmosphere, is played as phase 3 is introduced. According to Brändström and Berg (2010), low notes express "danger, violence and menace" (p.199), and therefore the deployment of low notes is appropriate for depicting the turbulent period in Edwin's life as he is plagued by financial issues and has to go to work as a food stall assistant. In phase 4, the cello music fades to soft piano notes in low tempo as the conversation between Mrs Chong and Edwin takes prominence. The *leitmotif* returns in phase 5, suggesting a relative sense of calmness as Edwin's life slowly gets back on track with Mrs Chong's help, providing him with extra coaching. The piano *leitmotif* gradually softens in phase 6 as the indistinct sounds of people talking become dominant in Edwin's venture as an illegal peddler of pirated compact discs. This is an indication that Edwin's life has changed for the worse again. Phase 7 is short but distinct as evident from the low notes, which reinforce Mrs Chong's disappointment in Edwin. The piano *leitmotif* makes a return in phase 8 as Edwin tries to get his life back together. Phase 9 is introduced with Edwin's voice calling out to the teacher in the present, clearly distinct from the previous phase and drawing the viewer back to the present. Phase 10 is characterized by the *leitmotif*, this time in the form of orchestral music as the message and intent of teacher recruitment in the video is introduced. Phase 11 brings the viewer back to the past again, reinforcing the peaceful times as Mrs Chong and Edwin walk down the corridor with the piano *leitmotif* playing.

Moving from the phase analysis to look at the video as a narrative text, we observe that various AEs work together to cohere the text and give it meaning (see Table 2). In general, they help to establish the settings where various scenes are played out, as well as provide hints on Edwin's financial problems. In phase 2, AEs such as graffiti on the walls help to orientate the viewer to Edwin's family financial situation. The graffiti is typically those made by illegal money-lenders, who deface the walls outside debtors' houses when they are unable to pay up on time. This provides the background information necessary to comprehend the next phase, where Edwin goes to work. In this phase, AEs such as people eating and Edwin holding plates of food provide the setting for

Edwin working at a food center, while brightly lit food stall signboards indicate a late night scene, suggesting that Edwin had to work late into the night. This provides cohesion with the next frame, where he is shown to be sleeping in class, presumably exhausted from working late the night before. AEs also function to help the viewer discern the links between the frames and phases as the video transits between the past and present. In phase 1, Edwin’s attire of a long-sleeved business shirt and the gleaming car that he steps out of symbolize his status as a successful adult. In phases 2, 4 and 5, Edwin dons a white shirt, presumably his school uniform as it is similar to the ones worn by other students in the classroom. This helps signal the flashback to the past, depicting the period of time when Edwin was a schoolboy. In phase 9, the window panes, which are the same ones as those shown in phase 1, depict the school setting where the story takes place. This helps the viewer understand that Edwin has returned to his alma mater to look for Mrs Chong. In phases 9 and 10, Edwin is again shown in business attire, signaling to the viewer that the flashback has ended and the story has returned to the present.

**Table 2:** Macroanalysis of video.

Phase	Description of phases	Associating Elements	Meaning
Phase 1	Adult Edwin returning to his alma mater	Long-sleeved shirt and gleaming car	Edwin’s success as an adult
Phase 2	Edwin as a student in the year 1997 and the unfolding of his family troubles	Graffiti on wall	Financial problems at home
Phase 3	Edwin works till late at night at food center and fails his examination	Night scene at food center	Late hours cause fatigue in class and poor results
Phase 4	Mrs Chong finds out the reason behind Edwin’s poor performance		
Phase 5	Mrs Chong provides Edwin with extra coaching and takes him out for dinner	Book shelves, empty classroom and diners at a restaurant	Mrs Chong meeting and helping Edwin outside of regular curriculum time and space
Phase 6	Edwin dabbles in the sale of pirated CDs and is arrested		
Phase 7	Mrs Chong cries at Edwin’s arrest		
Phase 8	Edwin returns to work. Mrs Chong attempts to contact him but her messages are ignored.	Mrs Chong’s text messages and presence at food center	Mrs Chong’s attempts to contact Edwin after he has left school
Phase 9	Adult Edwin calls out to Mrs Chong that it is time for dinner. Mrs Chong smiles and nods.	Long-sleeved shirt and gleaming car	Return to present
Phase 10	MOE slogan appears		
Phase 11	Edwin as a student and Mrs Chong walk down the corridor together.		

Significantly, AEs in the video not only function to build temporal and spatial coherence in the video narrative; they also help to underscore the various ways in which Mrs Chong goes out of her way to help Edwin. In phase 5 where Mrs Chong tries to help Edwin in his studies, both of them are shown in a library, with bookshelves in the background. Another scene depicts them in an empty classroom, represented by the neatly arranged tables and chairs. The unusual choice of having lessons in the library and the marked absence of other students in the classroom suggests that Mrs Chong has gone out of her way outside of regular curriculum space and time to provide Edwin with extra, one-to-one coaching. In a later phase, cutlery and other diners provide the setting for a restaurant scene. An unidentified adult male and two children, presumably representing Mrs Chong’s husband and children, provide the setting for a family dinner scene. Once again, Mrs Chong appears to have gone beyond the call of duty to show her concern toward Edwin by inviting him for a dinner with her family. This admission of a student into the private

family sphere of the teacher is rather uncommon and underlines the extent to which Mrs Chong has gone to express her concern for a student. In phase 8, subtitles, which are indicative of text messages sent by Mrs Chong to Edwin, suggest that Edwin had left school and Mrs Chong had to send him phone messages to inquire of his well-being. In a later scene at a food center, once again Mrs Chong's presence suggests that she had gone to Edwin's workplace to look for him to find out how he was doing. These acts of a teacher contacting a student via phone messages and visiting him at his workplace are atypical and exemplify Mrs Chong's extraordinary sense of concern for a student who was ostensibly in need of moral support and encouragement.

In terms of the Flow between frames, most of the time it is manifestly strong, requiring little viewer engagement in order to follow the story. This is achieved either through the VLDs, AEs or a combination of both. However, there are various points in the video where the flow is weak, requiring the viewer to make multiple inferences, and it is also in these places where ideological meanings are created.

For instance, when Edwin confided in Mrs Chong about him feeling "really tired" in phase 4, the next phase sees Mrs Chong giving him extra coaching in the library instead of helping him to overcome his fatigue. The weak Flow in the transition between these two phases leaves the viewer to infer that Mrs Chong probably saw her primary responsibility as providing academic support rather than trying to intervene in his family situation which was the root cause of his fatigue. This contrasts with the various attempts made by Mrs Chong to help Edwin, going well beyond her primary role as a teacher. In this respect, the weak Flow might reflect and echo the ambivalence surrounding a teacher's role and responsibility, and raises the question about the professional identity of a teacher in terms of her roles and relationships with her students.

Another instance of weak Flow is seen in phase 5, where there is an abrupt transition between Mrs Chong helping Edwin in his studies to her taking him out to dinner. Mrs Chong's intention behind the dinner treat is unclear, requiring strong viewer engagement to assume that this gesture is simply Mrs Chong's way of extending her care and kindness for Edwin. This hints at the blurring of boundaries between a teacher's primary responsibility of supporting students in their studies and showing other forms of support that extend beyond the school domain and academic matters.

A third instance of weak Flow is discerned between phases 6 and 7. At the end of phase 6, a classroom setting with an empty seat is shown before it transits to phase 7, where Mrs Chong is shown to be crying. The lack of AEs or even VLD, in the form of Edwin, creates ambiguity as to why Mrs Chong displayed such strong emotions. One can only assume that her reaction was in response to something bad which had happened to Edwin, signaled by an empty seat, presumably Edwin's. This overt display of strong emotions can only be rationalized in terms of Mrs Chong's strong sense of care and concern for her student's well-being, which once again challenge the normative views of her profession.

Finally, toward the end of the video narrative between phases 8 and 9, the viewer is suddenly brought out of the past, where Edwin was shown working in a food center, and back to the present with Edwin as a successful adult, symbolized by his smart attire and gleaming car. The absence of a clear link between Mrs Chong's guidance and Edwin's success invites viewers to infer that it is Mrs Chong's guidance, in the form of values that she embodies or imparts indirectly to Edwin, that motivated him to overcome the odds and eventually led to his success. There is, however, no direct textual evidence of this. Since what is depicted and highlighted in the video is the care she showed toward Edwin throughout his schooling years, both in and outside school, one is led to attribute Edwin's success as an adult at least partly to Mrs Chong's extraordinary display of care and concern to him when he was a student.

## Microanalysis

The aim of the microanalysis is to reveal how Mrs Chong and Edwin are portrayed, both separately and together, within an individual frame to provide further insights into the construction of the identity of a caring teacher and, by extension, the norms of behavior desired or expected of the teaching profession as a whole.

In the first three phases that feature Edwin, the frames have been shot at close range and using a frontal angle to invite the viewer to be involved with Edwin's life. Closeup shots are typically used to draw viewers closer, both physically and interpersonally, to the represented participants (Kress and van Leeuwen 2006). Thus, the closeup shots of Edwin in the introductory stages of the narrative serve to invite the viewer to engage and even empathize with him. In the third phase, medium-close shots are used to situate Edwin within a broader environment as he goes about his work serving customers at a food center. In a sense, this goes against our expectations of a teacher recruitment video, which typically features the activities of teachers set within a school context. Furthermore, the video contains 18 frames depicting Edwin's life outside school compared to only 7 frames showing him within the school context. Edwin also appears in a total of 41 frames, while Mrs Chong only appears in 22, all of which except for one show her in the presence of Edwin. All this serves to foreground the student in relation to the teacher, which could suggest that the teaching profession, as portrayed by the video, is one which expects teachers to place students at the center and where their professional identity is closely connected to and even dependent on students. This echoes Lim and O'Halloran's (2012) study, which also found the construction of a student-centered pedagogical approach as one that can make "lessons come alive." It might also suggest that a teacher's ambit of responsibility and sphere of influence necessarily extend beyond classroom walls and examination halls, and the importance of having a deeper knowledge and understanding of their students in order to provide more holistic help and guidance beyond academic matters.

Apart from the relative frequency of appearance, the visual salience accorded to Mrs Chong and Edwin in the video also emphasizes their roles as the two main protagonists in the narrative. In the midst of other characters who appear within the same frame, Mrs Chong and Edwin's presence is made salient either by their relative size or frontal positioning. For instance, in phase 1, Edwin is shown in a classroom where he occupies almost the entire frame, with other students in the background thrown out of focus. In phase 3, where both Mrs Chong and Edwin are featured in a classroom setting, Edwin is placed in the center of the frame, while Mrs Chong occupies nearly half the frame. When the camera zooms out, both of them are placed in the center of the frame, with the rows of tables and students creating a division between them and the rest of the class. This backgrounding of other students with very little focus on Mrs Chong's whole-class teaching or small group interactions privileges a student-centered approach that is personal and individualized, which may be seen as central to the materialization of care and construction of a caring teacher.

From the visual transitivity analysis, we see that Edwin is accorded strong agency as he is frequently associated with material and verbal processes largely independent of the teacher, taking on the role of Actor 12 times and Sayer 5 times. In contrast, Mrs Chong assumes the role of Actor only 7 times, and Sayer 3 times with her roles as Actor and Sayer rarely independent of Edwin. For example, she is depicted as providing Edwin with extra coaching and talking to him to find out the reasons behind his poor academic performance. This once again reinforces the message that the teaching profession is student-centric and perhaps even student-bound. In this respect, it is significant that the teacher's agentivity is sometimes further diminished to one of an ellipsed Actor. This is evident in phase 8 where Mrs Chong is vicariously represented only through the text messages we see at the bottom of the frame. It is also only through inference that the viewer could deduce that the messages were sent by Mrs Chong since she had been the only one shown in the video to care for Edwin. What is foregrounded is Edwin as the recipient, receiving, reading and sometimes ignoring the messages, suggestive perhaps that a teacher's attempts to connect with and help her students may sometimes be resisted or even rejected and the need therefore for perseverance.

Besides material and verbal processes, mental processes also feature prominently in the video, with 16 of Edwin's appearances associated with mental processes, out of which 6 are cognitive, 4 are emotive and 6 are perceptive. For instance, he is depicted as being deep in thought at dinner with Mrs Chong when she told him that he could give her a treat when he is successful, and visibly agitated when he found the walls outside his house defaced by graffiti. In contrast, Mrs Chong is attributed with seven mental processes, of which four are emotive, highlighting the importance of a teacher's affective engagement with students. The emotions Mrs Chong experiences can be inferred from her facial expression and physical posture. In phase

7, for instance, she is shown with red eyes and nose, looking through the window after Edwin got into trouble for dabbling in the sale of pirated CDs. At the end of phase 8, Mrs Chong's drooping shoulders and glazed expression indicate her disappointment in Edwin as she observed him at work. In sharp contrast, her raised eyebrows and broad smile in phase 9 speak of joy and a sense of gratification when Edwin returns to school to visit her (see the following frames reproduced in Figure 1).



Figure 1: Frames depicting Mrs Chong's various affective moods.

## Discussion

In sum, the macro- and microanalyses discussed above show how various multimodal resources have been used to create context, coherence and meaning in the video text. At the macro-level, we saw how color, contrast, brightness, saturation and music are deployed to help viewers navigate the various phases of the narrative. In particular, color, brightness and music in the form of a *leitmotif* are used to depict the teacher as a beacon of hope for the wayward student, rescuing and redeeming him from a life of delinquency and dereliction. This reflects and reinforces the theme of the advertisement, which highlights the life-changing difference a caring teacher can make to her students. The use of AEs also helps viewers to make sense of the context of the various frames both in and outside of the classroom, which contribute to the development of meaning and coherence of the story across the various phases of the video text. However, there are also a few places in the video where abrupt transitions between frames force viewers to take interpretive leaps in order to make sense of the unfolding story. Arguably, these disjunctures hint at the possible uncertainty, ambivalence and hence obfuscation of the roles, relationships and identity of a teacher in relation to her students. At the micro-level, a close examination of the various participant roles assigned to the teacher in relation to the student shows the teacher playing, literally and figuratively, a supporting role to her student, who takes the main starring role in this mini-movie. It is he as a mature, successful adult who appears first, and it is he who appears more frequently and in more independent and dynamic roles, both materially and verbally, compared to his teacher who is depicted almost invariably as acting *for* her student. Significantly, the story is also told largely from the student's perspective rather than the teacher's. While all this seems to belie the title of the video used in official discourses: "Mrs Chong," it might be calculated to underscore the student-centric role that teachers are meant to play. The visual transitivity analysis also reveals that the teacher's "care" is enacted more through affective mental processes rather than other processes such as material, verbal or behavioral.

Collectively, the analyses have uncovered discursive processes and resources that combine to paint a portrait of a teacher whose professional identity is closely tied to her ability and willingness to demonstrate care and concern to her students. The central message in the story of Mrs Chong is how caring teachers can make a difference in their students' lives, and it is this that gives them joy and satisfaction and inspires them to continue teaching. The idealized image of a teacher in Singapore's context is therefore someone who is caring and willing and able to go out of his or her way to ensure his or her

students’ overall well-being, both within and beyond school. This implies that MOE’s notion of “care,” insofar as it is depicted in and through the “Mrs Chong” video, is one that is largely affect based. This is in line with some of the findings from Sugrue’s (1997) study, where teachers felt that showing care is an important factor in what makes a good teacher.

It is interesting to note that the response from Mrs Chong when told of Edwin’s situation constitutes primarily expressions of concern or acts of kindness, such as reminding him of his aspirations, and taking him out for dinner, rather than material help targeted at the source of Edwin’s woes. Besides giving him extra lessons, Mrs Chong could have helped him to apply for financial aid or a subsidy so that he need not work late into the night or, worse, dabble in illegal activities to help his family tide over their financial situation. She could also have discussed the matter with his parents but she didn’t. In other words, the care that the teacher provides seems to be confined largely to affective expressions that seek to motivate and encourage rather than material or even verbal actions that confront the problem at hand.

The narrative approach complete with flashbacks, action scenes and closeup shots of the protagonists adopted in the video allows the producer to draw the viewers into the physical and psychological world of the characters and to engage and even empathize with their travails and emotional ups and downs. While the video is certainly aimed at tugging at the heart-strings of viewers to inspire them to join the teaching profession, it can also evoke a feeling of disbelief, disenchantment and even cynicism especially among those who are already in the profession. This is because the realities and demands of the teaching profession make it unrealistic for many practicing teachers to be the Mrs Chong to help the many Edwins out in the *real* classrooms. A recent international study<sup>2</sup> commissioned by the Organisation for Economic Cooperation and Development has found that teachers in Singapore clock an average of 10 more hours a week than their peers overseas. In particular, Singapore teachers spend almost twice the amount of time marking students’ work than their overseas counterparts. It is therefore unsurprising that viewers of this and similar inspirational videos produced by the MOE subsequently have commented on the lack of realism and the mixed signals they can convey to viewers (for instance, see <http://singaporegirl.wordpress.com/2011/01/30/is-mrs-chong-teach-ad-wise/>). Even in MOE’s own webpages, we hear voices of teachers who are cognizant of the unrealistic expectations that the video might be setting up for new or prospective teachers:

Mr Kuang Kim Chun, a teacher at Catholic Junior College, feels the videos are moving, but may set an unrealistic expectation on teachers and those interested in joining the profession. (Contact 2013)

It would be ironical that a video, which was based on a real-life story and skillfully put together to make the characters and their experiences seem real to viewers, evinces a reaction of it being unrealistic.

Another implication that has already been alluded to is the question of teacher–student relationships and the blurring of lines between the professional and personal, an issue that has also been noted by Lamote and Engels (2010). As much as Mrs Chong’s display of care and concern, going out of her way to send phone messages to Edwin and to invite him to her family dinner is meant to be laudable and inspiring, questions can also be asked about the difference between a teacher’s professional duty and identity and her personal interests and private life. When should the professional and personal spheres meet and merge, if at all, and when should they not? The issue of the ethics of the teacher’s care is especially pertinent when the teacher shows her care through ways that extend beyond formal curriculum time and the classroom or school context. In light of MOE’s recent reminders of its strict stance on teachers’ misconduct, “particularly when it involves inappropriate relationships with students” (MOE Parliamentary Replies 2012) and for teachers to practice a professional code of conduct (Davie 2013), the questions and issues raised by the video take on even greater significance.

---

<sup>2</sup> The Teaching and Learning International Survey, the findings of which were reported in *The Straits Times*, June 26 2014.

## Conclusion

While the Mrs Chong video has certainly left its mark on the teaching fraternity in Singapore and beyond through its inspirational storytelling, it has also raised some awkward questions that cut to the core of the teaching profession in Singapore. A key question is whether a video like this would signal an over-emphasis on affective engagement over other ways of engaging students and impacting their lives, and in so doing whether the personal is being privileged over the professional. Educational researchers have already observed that much focus has been given to help teachers adapt to learner differences and the social and institutional contexts of teaching, while relatively little attention has been placed on the scholarship and "professionalization" of teaching (Lueddeke 2010). Still others have observed a tension between governmental agendas for the professionalization of teaching on the one hand, and the conditions being created in schools that diminish and even systematically undermine teachers' professionalism on the other (Hall and Schulz 2003).

At the end of the day, "Every Teacher, a Caring Educator" must exist beyond mere sloganizing or skillful storytelling; the question of the extent and manner that teachers should show care to their students' needs to be thought through carefully with the teacher's and not merely the students' interests in mind and must find meaning in the particular realities of the educational landscape within which it is conceived and takes root.

## References

- Baldry, A. P. (2004). Phase and transition, type and instance: patterns in media texts as seen through a multimodal concordancer. In: *Multimodal Discourse Analysis*, K. O'Halloran (Ed.), 92–117. London: Continuum.
- Baldry, A. P. and Thibault, P. (2006). *Multimodal Transcription and Text Analysis*. London: Equinox.
- Bateman, J. (2008). *Multimodality and Genre: A Foundation for the Systematic Analysis of Multimodal Documents*. New York: Palgrave Macmillan.
- Benwell, B. and Stokoe, E. (2006). *Discourse and Identity*. Edinburgh: Edinburgh University Press.
- Bloor, M. and Bloor, T. (2007). *The practice of critical discourse analysis: An introduction*. London, England: Hodder.
- Brändström, S. and Berg, J. (2010). Narrative music, visuals and meaning in film. *Visual Communication*, 9:193–210.
- Buckingham, D. (2008). "Introducing identity." *Youth, Identity, and Digital Media*. In D. Buckingham (Ed.), *The John D. and Catherine T. MacArthur foundation series on digital media and learning* (pp. 1–24). Cambridge: The MIT Press.
- Buzzelli, C. A. and Johnston, B. (2002). *The Moral Dimensions of Teaching. Language, Power and Culture in Classroom Interaction*. London: Routledge Falmer.
- Chang, S. (2004). *A case study of EFL teachers in Taiwan: identities, instructional practices and intercultural awareness*. Doctoral dissertation. Retrieved from [https://scholarspace.manoa.hawaii.edu/bitstream/handle/10125/11533/uhm\\_phd\\_4426\\_r.pdf;jsessionid=301155173ACF356C36D2F56D866EBACB?sequence=2](https://scholarspace.manoa.hawaii.edu/bitstream/handle/10125/11533/uhm_phd_4426_r.pdf;jsessionid=301155173ACF356C36D2F56D866EBACB?sequence=2)
- Contact. (2013). *Contact: The Teachers' Digest*, Issue 10, April 2013. [http://www.moe.gov.sg/corporate/contactprint/pdf/contact\\_apr13.pdf](http://www.moe.gov.sg/corporate/contactprint/pdf/contact_apr13.pdf). Accessed 24 June 2014.
- Davie, S. (2013, January 3). *Teachers to be consulted on new code of conduct*. The Straits Times. Retrieved from <http://www.moe.gov.sg/media/news/files/2013/01/20130103-st-taking-pains-to-make-sure-first-day-goes-well.pdf>
- Day, C., Kington, A., Stobart, G. and Sammons, P. (2006). The personal and professional selves of teachers: stable and unstable identities. *British Educational Research Journal*, 32:601–616.
- Elliott, A. (2011). Editor's introduction. In: *Routledge Handbook of Identity Studies*, A. Elliott (Ed.), 12–24. New York: Routledge.
- Fairclough, N. (2003). *Analysing Discourse: Textual Analysis for Social Research*. London: Routledge.
- Fairclough, N. (1989). *Language and power*. New York, NY: Longman.
- Flewitt, R., Hampel, R., Hauck, M. and Lancaster, L. (2009). What are multimodal data and transcription? In: *The Routledge Handbook of Multimodal Analysis*, C. Jewitt (Ed.), 40–54. London: Routledge.
- Hall, C. and Schulz, R. (2003). Tensions in teaching and teacher education: professionalism and professionalization in England and Canada. *Compare: A Journal of Comparative and International Education*, 33(3):369–383.
- Halliday, M. A. K. (1994). *Introduction to Systemic Functional Grammar*. London: Edward Arnold.
- Halliday, M. A. K. and Matthiessen, C. (2004). *An introduction to functional grammar* (3rd ed.). London, England: Hodder Education.

- Hammerness, K., Darling-Hammond, L. and Bransford, J. (2005). How teachers learn and develop. In: *Preparing Teachers for a Changing World: What Teachers Should Learn and Be Able to Do*, L. Darling-Hammond and J. Bransford (Eds.), 358–389. San Francisco, CA: Jossey-Bass.
- Iedema, R. (2001). Resemiotization. *Semiotica: Journal of the International Association of Semiotic Studies*, 137(1/4):23–39.
- Iedema, R. and Caldas-Coulthard, C. R. (2008). Introduction: Identity trouble: Critical discourse and contested identities. In *Identity trouble: Critical discourse and contested identities*, R. Iedema and C. R. Caldas-Coulthard (Eds.), 1–14. New York: Palgrave Macmillan.
- Jewitt, C. and G. Kress (Eds.). (2003). *Multimodal Literacy*. New York: Lang.
- Johnson, G. C. (2006). The discursive construction of teacher identities in a research interview. In: *Discourse and Identity*, A. De Fina, D. Schiffrin and M. Bamberg (Eds.), 213–232. New York: Cambridge University Press.
- Kress, G. and van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Kress, G. and van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Lamote, C. and Engels, N. (2010). The development of student teachers’ professional identity, *European Journal of Teacher Education*, 33(1), 3–18.
- Lim, F. V. (2007). The visual semantics stratum: making meaning in sequential images. In: *New Directions in the Analysis of Multimodal Discourse*, T. D. Royce and W. L. Bowcher (Eds.), 195–213. Mahwah, NJ: Routledge.
- Lim, F. V. and O’Halloran, K. L. (2012). The ideal teacher: analysis of a teacher-recruitment advertisement. *Semiotica*, 189:229–253.
- Lueddeke, G. R. (2010). Professionalising teaching practice in higher education: a study of disciplinary variation and ‘teaching scholarship’. *Studies in Higher Education*, 28(2):213–228.
- MOE Parliamentary Replies. (2012). <http://www.moe.gov.sg/media/parliamentary-replies/2012/01/teacher-student-relationships.php>. Accessed 29 June 2014.
- MOE Speeches. (2012). <http://www.moe.gov.sg/media/speeches/2012/09/12/keynote-address-by-mr-heng-swee-keat-at-wps-2012.php>. Accessed 23 June 2014.
- MOE Speeches. (2013). <http://www.moe.gov.sg/media/speeches/2013/02/01/speech-by-mr-heng-swee-at-the-opening-ceremony-of-the-national-school-games.php>. Accessed 23 June 2014.
- MOE Speeches. (2015). <http://www.moe.gov.sg/media/speeches/2015/03/24/minister-for-educations-message-to-students-on-mr-lee-kuan-yew.php>. Accessed 5 April 2015.
- Maier, C. D. (2012). Closer to nature: a case study of the multifunctional selection of moving images in an environmental corporate video. *Multimodal Communication*, 1(3):233–250.
- Maier, C. D. (2014). Multimodal aspects of representation and interdiscursive hybridity in corporate films. *Multimodal Communication*, 3(1):85–97.
- Mawhinney, H. and Xu, F. (1997). Reconstructing the professional identity of foreign-trained teachers in Ontario. *TESOL Quarterly*, 31(3):632–639.
- Mayes, P. (2010). The discursive construction of identity and power in the critical classroom: implications for applied critical theories. *Discourse and Society*, 21:189–210.
- McCloud, S. (1993). *Understanding Comics: The Invisible Art*. New York: Harper Perennial.
- Norris, S. (2004). *Analyzing Multimodal Interaction: A Methodological Framework*. New York: Routledge.
- Norris, S. (2011). *Identity in Interaction: Introducing Multimodal Interaction Analysis*. Berlin & Boston, MA: de Gruyter Mouton.
- O’Halloran, K. L. (Ed.). (2004). *Multimodal Discourse Analysis*. London & New York: Continuum.
- O’Halloran, K. L. (2011). Multimodal discourse analysis. In: *Companion to Discourse*, K. Hyland and B. Paltridge (Eds.), 120–137. London: Continuum.
- O’Toole, M. (2011). *The Language of Displayed Art*. London: Routledge.
- Royce, T. and W. Bowcher (Eds.). (2007). *New Directions in the Analysis of Multimodal Discourse*. Hillsdale, NJ: Lawrence Erlbaum Associates.
- Singapore Budget. (2015). [http://www.singaporebudget.gov.sg/data/budget\\_2015/download/FY2015\\_Analysis\\_of\\_Revenue\\_and\\_Expenditure.pdf](http://www.singaporebudget.gov.sg/data/budget_2015/download/FY2015_Analysis_of_Revenue_and_Expenditure.pdf). Accessed 5 April 2015.
- Sugrue, C. (1997). Student teachers’ lay theories and teaching identities: their implications for professional development. *European Journal of Teacher Education*, 20(3):213–225.
- Thomas, S. (2005). Taking teachers out of the equation: constructions of teachers in educational policy documents over a ten-year period. *The Australian Educational Researcher*, 32(3):45–62.
- Trent, J. (2012). The discursive positioning of teachers: native-speaking English teachers and educational discourse in Hong Kong. *TESOL Quarterly*, 46(1):104–126.
- Varghese, M., Morgan, B., Johnston, B. and Johnson, K. (2005). Theorising language teacher identity: three perspectives and beyond. *Journal of Language, Identity, and Education*, 4:21–44.
- Wetherell, M. (2010). The field of identity studies. In: *The Sage Handbook of Identities*, M. Wetherell and C. T. Mohanty (Eds.), 3–26. Los Angeles, CA: Sage.
- Zembylas, M. (2003). Interrogating “teacher identity”: emotion, resistance and self-formation. *Educational Theory*, 53(1):107–127.

## Bionotes

### Ng Wan Qing Jessie

Jessie Ng received her Master of Arts (applied linguistics) from the National Institute of Education in Singapore. She is currently a teacher in a secondary school in Singapore, teaching mainly English language.

### Teo Chin Soon Peter

Peter Teo is Associate Professor and Head at the English Language and Literature department of the National Institute of Education, Nanyang Technological University, Singapore. He teaches and researches in the fields of Critical Discourse Analysis (CDA) and areas related to critical literacy and language pedagogy. He has published articles in *Discourse and Society*, *Critical Discourse Studies*, *Visual Communication*, *Journal of Language and Politics*, *Linguistics and Education*, and *Language and Education*. Address for correspondence: English Language and Literature Academic Group, National Institute of Education, Nanyang Technological University 1 Nanyang Walk Singapore 637616.