



A methodology for creating typologies of rural territories in Ecuador

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ABSTRACT. This article focuses on the process of co-developing and co-teaching a course for adult refugees that combined English and audiovisual expression offered within the “Curing the Limbo” Project. The article highlights the challenges and stages the cooperation of two instructors from different academic fields went through as they struggled to find a mode of work that would benefit learners in expressing themselves using English and photography. The process, supported by an action research methodological paradigm, will be exemplified by an analysis of the weekly journal kept by the instructors throughout the duration of the course. Additional data on learners’ engagement were collected through questionnaires and semi-structured interviews.

INTRODUCTION

This article examines the co-teaching process of an English language instructor and a photography instructor, who cooperated in the development of an “English and Photography” course for adult refugees for six months. This combined course was part of the European pilot inclusion program, “Curing the Limbo” (2019), which aimed at helping refugees who were granted asylum to integrate into the host society. The rationale for offering a combined course was based on the fact that after the completion of the first eight months of the project, there were concerns about the participation and the engagement of language learners in the

courses offered (Greek and English language courses, audiovisual expression courses). Certain repetitive patterns of learners' resistance (Suh and Shapiro 2020) were observed, such as irregular attendance, high attrition rates, low participation, and distrust in the methodology used, especially the lack of coursebooks (see Karavas, Iakovou, and Mitsikopoulou 2021). Refugee learners with low literacy often lack a learner mentality and are unfamiliar with learner-based pedagogy (Ćatibušić, Gallagher, and Karazi 2019).

Following the action research methodology employed in the entire project, it was decided to design a new course entitled "English and Photography" to combine action and reflection "in the pursuit of practical solutions" (Reason and Bradbury 2008, 4). This article describes the process of co-teaching and the stages an English instructor and a photography instructor went through, aiming at encouraging and sustaining learners' motivation, participation, and engagement. The background of the two instructors was itself a challenge as it involved formal education and practice in the field of EFL for the English instructor and experience in teaching audiovisual media to a variety of target groups for the photography instructor. The article draws data from the weekly journals kept by the two instructors, the needs analysis questionnaire, the end-of-the-course evaluation questionnaire, and semi-structured interviews with participants.

CREATING A COMMON GROUND FOR LANGUAGE AND PHOTOGRAPHY

To create a joint course, the researchers followed a collaborative process under the general principles of CLIL (Content and Language Integrated Learning), which is known to build intercultural skills in migrant learners through experiential methods (Marsh 2002). It is important to note that the instructors were not familiar with each other, had no experience co-teaching, and the course did not take place in an institution that supports co-teaching approaches; thus, everything had to be built from scratch.

Cook and Friend (1995, 2) define co-teaching as the situation in which there are "two or more professionals delivering substantive instruction to a diverse or blended group of learners in a single physical space." The roles of each instructor and the space each one occupies in class are vital (Bouck 2007). Space takes both a literal (the physical presence) and metaphorical meaning (the roles and domains they represent). A high level of collaboration and balance between the instructors is described by Mewald (2014, 8–9), as "positive social interdependence," where they have common complementary goals, invest in a positive atmosphere in the group, allow themselves to influence others and become influenced by others, build relationships of trust, and are aware that their performance may affect the other's performance.

To our knowledge, there is no extensive literature for co-teaching arts and languages. However, concerns about combining media with language are not

new. They were thoroughly developed by the British Film Institute (BFI 2000), mainly addressing language teachers. In the field of non-formal education, Ewald in the USA extensively used photography to encourage expression, writing, and self-confidence in disadvantaged youth groups (Ewald and Lightfoot 2002; Ewald, Hyde, and Lord 2011). As Triacca (2017) mentions, the use of photographs in class stimulates deduction, hypothesizing, and imagination. Photography holds the promise of supporting readers and writers, especially reluctant learners, because it allows them to work with images and ideas (Zenkov, Harmon, and van Lier 2008).

In Greece, Theodoridis and Leonida (2012) systematically developed concepts about how audiovisual expression constitutes an alternative, multimodal communication system based on the user's ability to "read" and "write" images, which nurtured the collaboration. Taking this last view into account, the common course acknowledges that photography has its own dynamic as a representation system (Kress and van Leeuwen 1996) promoting multimodal meanings in class (e.g., through the development of learners' multimodal stories; cf. Wiseman, Kupiainen, and Mäkinen 2015), which may make the classroom more democratic and inclusive, enabling marginalized learners to present their histories, identities, languages, and discourses (Archer 2014).

Combining music and drama was described by Zimmerman Nilsson (2016). One of the patterns in her empirical material is of interest to us: creativity as a problem solver. The demanding criteria of traditional language learning may be seen from a new point of view through the lens of "visual solutions."

Another relatively recent area of co-teaching related to artistic practices has been in the area of STEAM (Science, Technology, Engineering, Arts, and Math) subjects. Wu, Cheng, and Koszalka (2021) remind us that integrating language arts into traditional STEM (Science, Technology, Engineering, and Math) models offers the opportunity to help learners develop skills in articulating the relevance and meaning of subject matter as they experience STEM learning (Duerr 2008). Also, they refer to such attempts as being able to dissolve the boundaries between conventional disciplines and then organize teaching and learning around the construction of meaning in the context of authentic, real-world themes (Exter, Gray, and Fernandez 2020).

Adler and Flihan (1997) focused on how disciplines blend with other disciplines, developing a scale for an interdisciplinary continuum, the first and last stages of which are of interest to us. The Pre-disciplinary Stage connects a subject within a lesson to real-world examples, using everyday knowledge as bridges arousing student interest in the subject. At the other end, the Shared and Reconstructed Stages involve increased interdisciplinary or transdisciplinary practices. Shared instruction refers to two subjects within the shared lesson mutually supporting each other. Reconstructed, the highest level on the continuum, means teaching concepts beyond each discipline, requiring a synthesis of multiple fields into a lesson.

An interesting categorization of co-teaching models was suggested by Cook and Friend (1995), which was later expanded (Cook and Friend 2004). These models, which informed the present study, include one-teach-one-observe; one-teach-one-assist (or one-teach-one-drift); station teaching; parallel teaching; alternative teaching; and team teaching. In one-teach-one-assist, the one teacher takes the lead role in presenting the lesson, while the other provides support. Station teaching, parallel teaching, and alternative teaching approaches include assigning learners to different groups, each group being taught separately, albeit at the same time and space. Team teaching involves multiple teachers actively teaching in close association with each other. Perry and Stewart (2005) expanded the conceptualization of team teaching, defining it as a continuum of collaboration, the low end of which included group planning but individual teaching, while the high-end involved co-teaching, co-planning, and co-evaluation.

Furthermore, Sands, Kozleski, and French (2000) attempt another categorization, identifying four co-teaching models that focus on practical issues: tag team (one teaches a part of the lesson and the other follows), speak-and-add (one teaches, one adds information), speak- and-chart (one teaches, one records on whiteboard, etc.), and duet (teachers work in unison, finishing each other's sentences and ideas).

The above models indicate a concern about how disciplines merge beyond their boundaries, creating new concepts of disciplines and, ideally, how they may work together in real-life situations during learning and problem-solving sessions in various contexts (Choi and Pak 2006; Godemann 2008). Despite the extensive literature of models and approaches, there is limited research about how educators practice transdisciplinary teaching on a day-to-day basis (Thomas and Watters 2015; Wong, Dillon, and King 2016), and how instructors systematically cross disciplinary boundaries while planning, teaching, and working together; this is what we want to address.

CO-DEVELOPING AND CO-TEACHING THE LANGUAGE AND PHOTOGRAPHY COURSE

This part of the article describes the development of co-teaching in the joint “English and Photography” course. The co-teaching spanned three phases: familiarization, confirmation, and maturity. These phases coincide with the three cycles the course was taught. The reasoning of planning, implementation, and reflection on the outcome (Kemmis and McTaggart 2005) constitute the three axes around which the present article is structured. As expected, it was not a linear process since stages overlapped even within the same lesson. The phases are related to two modes of delivery (face-to-face and online) due to the COVID-19 pandemic.

Participants were French, Farsi, and Arabic speakers from Congo, Iran, Afghanistan, and Syria. They were enrolled in a sixty-hour beginners' course. Their educational level varied from illiterate to tertiary education graduates. The needs analysis questionnaire revealed that the majority wanted to learn English to be able to immigrate to another country, communicate with speakers of other languages, and facilitate their everyday life. Most learners had already attended some English classes in Greece or their home country. Participants were quite interested in photography but with no artistic or professional background.

First Phase: Familiarization

During this phase, the instructors sought to define their roles, explore common goals, and experiment in collaborative practices.

Planning

To initiate the collaboration, instructors searched for common ground by discussing their practices and philosophies (Pratt et al. 2016). The photography instructor focused on hands-on methodologies, devices used, and outputs produced in weekly lessons. The English instructor presented a general profile of the language learners, the methodology applied, and the application of audiovisual material. The regular language courses of the program were to produce small multimodal projects as a final outcome for each cycle while photography courses would use them systematically as a means of expression and as a tool for observation and collaboration among learners. The way sociocultural topics were approached through the language and photography course entailed a number of similarities and differences. Both subjects dealt with sociocultural topics; however, in the regular language courses, language constraints impeded the instructors' engagement with the students, while in the photography courses the focus on memory through image-based activities promoted informal discussions on topics such as family and friendship.

In this phase, the aim was to enable learners to investigate visual and verbal aspects of their everyday life and become aware of their learning practices. Planning involved the use of activities from the Photography Instructor's toolbox, which were combined with language activities. This toolbox is an expanded "digital" version of a set of activities already existing in the Curriculum for Audiovisual Expression for Compulsory Education (Theodoridis and Leonida 2012). Basic concepts of photography (frame, shot size, light, point of view) and storytelling would be introduced in an experiential manner, aiming to connect learners to their surroundings through observation, creating a know-how to be applied in all multimodal projects. Thematically, we would draw from the first unit of the language curriculum, "Me and the Others," which was designed for the language classes in "Curing the Limbo" (Karavas, Mitsikopoulou, and Iakovou 2019), addressing the basic aspects of oneself, everyday life, social connections, etc. that could be easily expanded for the purposes of the new course.

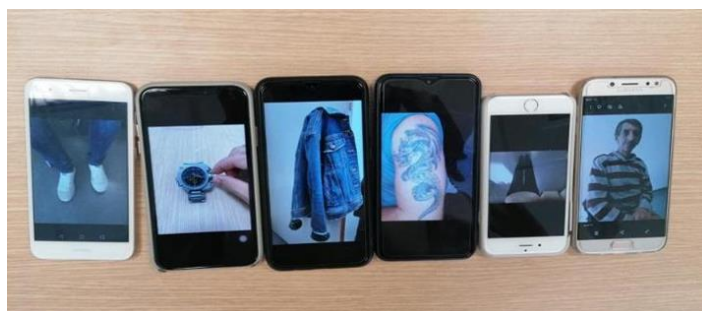
A weekly journal was kept by both instructors, in line with the overall methodology of “Curing the Limbo.” Owing to co-teaching, a common digital document provided a “nonhierarchical reflective environment” (Casale and Thomas 2018, 262). Each instructor noted every step in designing and delivering classes, the way they were dealt with each, and their impressions of working together. Information was collected on the learners’ backgrounds and their relations to the English language and photography through a needs analysis questionnaire. Additionally, an evaluation questionnaire was developed to be delivered at the end of the course.

Implementation

Course planning was a flexible ongoing process carried out on a weekly basis to converge the goals of the two subjects into joint class activities. In the introductory lesson, an interpreter helped with potential communication problems. Initially, the one-teach-one-assist model was selected. As the photography instructor mentioned in the journal, “Exchanging roles worked well even at this initial experimental stage in which we used activities trying to identify learners’ level of competence in both subjects” (Journal 1, Week 1). The flexibility of exchanging roles led us to the exploration of what learners themselves found interesting, promoting a learner-centered pedagogy. We opted for the introduction of a single thematic project per session rendering each session self-contained, and in this way, we overcame discontinuity related to irregular attendance.

The photography instructor experimented primarily with visual activities, while the English instructor worked with weaker learners to help them with the language. For example, in the “Mobile Phone Icebreaker,” learners from different language levels were accommodated. Pairs of learners chose a preferred aspect of each other’s appearance in a close-up shot to present it in class using their smartphone (Figure 1). Everyone managed to present their picture in a single word, phrase, or even facial expression. The English instructor observed learners’ encouraging reactions: “they actually asked to talk about more things than the ones they had on their photos and wrote plenty of things on their notebook. Surprisingly, even the passive—up to that moment—interpreter asked to participate in the self-presentation exercise” (Journal 1, Week 1).

Figure 1: Smartphones Displayed for Group Viewing and Commenting Source: Sultani and Leonida



Soon, a different point of view between the two instructors regarding photography and language emerged. The language instructor was more concerned with the linguistic goals of self-presentation, while the photography instructor focused on selecting and interpreting images for storytelling. Once a communication gap occurred, they tried to fill it in by drawing on the learners' multilingual repertoires or by using body language. Both instructors commented on the need "to define their roles better and to design activities that would allow a smoother transition from one task to the other" (Journal 1, Week 1). To establish a sense of equality, both instructors were involved in constant observation of each other's classroom routines and ways to provide feedback (Cook and Friend 1995).

Instructors gradually followed complementary versions of the speak-and-add and speak-and-chart models. Words derived from specific photo descriptions were written on the board and explained by the English instructor. These words would then be used for a more complete interpretation of their photos (Journal 1, Week 3). From Week 3 onwards, instructors' awareness of each other's routines started to develop. As the photography instructor mentioned: "The productions which connect photos to captions and associations between photos are building on a common goal" (Journal 1, Week 4).

Another successful activity focused on selecting and describing renowned Greek photographers' work from art books (Figures 2 and 3). Learners were asked to select a photo and present it to the rest of the group. Roles were reversed, and learners became presenters talking about the theme and feelings that triggered their choice. Despite their limited language means, they were fully engaged and found ways to make connections with their childhood and family. As the English instructor wrote, "More advanced learners helped weaker ones through the preparation stage with vocabulary, and some learners even rehearsed their presentation" (Journal 1, Week 9). This activity increased both learners' and instructors' confidence in what they were doing in the course.

Figures 2 and 3: Learners Taking an Active Role by Becoming Presenters Source: Soultani and Leonida



Team teaching was also introduced when the instructors were faced with a growing number of newcomers and with difficulties related to diverse language

competence. However, the English instructor reports: “learners are overwhelmed by the two sources of input, and it is necessary to follow a parallel approach to keep some balance” (Journal 1, Week 6). The “distinction between the two instructors is sometimes lost in team teaching when trying to explain something to learners of various language competence levels” (English instructor, Journal 1, Week 4). An example of a parallel teaching task came with an image editing application that combined the two subjects and activated learners. According to the English instructor, “learners really liked ‘Pic collage,’ and they tried to make appropriate captions for their photos. In class, the photos were ‘read’ by different learners, who made an effort to read the caption, not just repeat the word” (Journal 1, Week 6).

Evaluation

In the first phase of familiarization, instructors were concerned with how to balance their respective roles and with their physical coexistence in the classroom. The main question for the photography instructor was “how visualization promotes language learning,” while the main question for the English instructor was “how photography can be part of the language learning process” (Journal 1, Week 1). Personal reflection space was created in co-teaching during the lesson. Co-planning made both instructors more aware of the learners’ needs and the particular features of each field. As the English instructor stated even from the second week, “The course seems to be gradually taking some form, and both instructors work hand-in-hand to build the next lesson plan, to keep the language aims, and to link them to the corresponding photography goals” (Journal 1, Week 2). It was soon realized that the learners’ limited language and literacy level posed constraints, which could be overcome by focusing on personal and visual expression. Although it would be easier for the photography component to focus on different topics, it would be impossible for the language component as “it would be overwhelming for the learners” (English instructor, Journal 1, Week 2). On the other hand, the need for language learning often became a priority leaving “no time for clear media literacy” (photography instructor, Journal 1, Week 2). Visual tasks enhanced learners’ interests and helped them remain focused. According to the photography instructor, “when the lesson started with a photography task, learners managed to overcome any frustration felt by language weaknesses” (Journal 1, Week 2).

The combination of co-teaching and multimodal learning facilitated different learner styles and helped learners, especially women, become more confident. As reported by the English instructor, “two of the initial female learners improved a lot. The first became more autonomous and active in the lesson, producing complete sentences in English by herself. The second also improved to a great extent, but she still asked for help” (Journal 1, Week 7). From Week 4 until the end of the cycle (Week 9), there was a consistent number of participants (ten to twelve). The English instructor notes (Journal 1, Week 7):

Our class is getting bigger...and it is very satisfying to see the same people returning, sending homework, informing us about their absences. This behavior is very different to the other classes I have taught. I am not sure whether it is the level, the character, or the nature of the course, or maybe a combination of all, but this group is developing a momentum despite their difficulties.

Learners were encouraged to offer their feedback by writing or drawing their comments anonymously on post-it notes at the end of each lesson. Although learners could not elaborate, these notes were consistent proof of the positive atmosphere in the lesson. For example: "I like teachers" and "I like very good English lesson." Learners compared the course to other courses they had attended and developed an awareness of the lesson style. "Here we speak with images, here it is different. I learn to communicate and talk to people," said one learner during class.

Second Phase: Confirmation

This phase, which coincided with the first COVID-19 lockdown in March 2020, created a number of challenges but at the same time developed instructors' confidence and a stronger relationship among group participants.

Planning

Face-to-face lessons were abruptly interrupted by the quarantine, which coincided with the beginning of a new cycle of lessons. The lockdown in March 2020 created the need for a new mode of course delivery, transforming the learning space and calling for a re-design of the course with the use of available digital tools in the context of emergency remote teaching (Hodges et al. 2020). Taking into consideration the learners' low ICT skills and lack of equipment, the instructors decided to focus on mobile-assisted learning, which is portable and flexible. Furthermore, mobile learning allows on-the-spot creation of content and promotes interactivity, enabling communication among two or more people in synchronous or asynchronous contexts through the use of a variety of tools (recordings) and modes (Strasser 2020). Instruction was primarily conducted through a WhatsApp group with which learners were familiar.

Planning started anew as instructors cooperated to reorganize the type of lesson (synchronous or asynchronous), define the duration and the types of activities, and keep the learners engaged in this new form of learning. The challenge was to adjust the photographic and language components into the image exchange and short messaging of WhatsApp.

Implementation

Applying the method of trial and error, we redefined our roles in this rudimentary lesson, incorporating the role of a mobile learning facilitator (Makoe 2012). In the beginning, the one-teach-one-observe model was used with the division of the synchronous lesson on WhatsApp into two parts: the first focused more on language, while the second focused on photography. This division prevented the

instructors from losing focus. Overall, the co-teaching model evolved into speak-and-chart as the linearity of social media messaging created a “board” where photos, comments, and voice recordings would develop in time, open to all for synchronous or asynchronous study and feedback. Two specific tasks from the first cycle, the description of photos and the sound recording, were sustained to assist the slow-paced revisions. In each lesson, a theme, such as “my portrait,” “the view from my window,” and “my everyday routine,” was initiated through instant image capture and sharing, creating an observe-and-shoot style of the lesson well served by WhatsApp. Images were followed by text message exchange, accompanied by reactions (mainly descriptive or emotional). The situation led to a “lesson” that would be best described as a “meeting” with short learning units. Portraits often with a dramatic or funny aspect would initiate phrases like: “I feel very-very nice,” “you look upset,” and “what is wrong teacher?” Additionally, the established habit of observing artists’ photos supported oral descriptions of the portraits’ images and their backgrounds.

There were parallel teaching occasions, similar to an onsite lesson, where weaker learners had to be assisted individually. As the English instructor stated: “When two regular participants stayed in the call, we chose to do parallel individual teaching to help them move on” (Journal 2, Week 4). As the projects were short and simple, the social media environment and the physical distance supported a unified approach. Once the pattern was established, the photography instructor would often engage in language issues and the English instructor engaged in initiating photographic activities.

Evaluation

Lockdown was a forced break from regularity that offered space for reflection. It was evident that co-teaching models were transferred and adapted in the online class in an attempt to manage the new digital space. Language level was again a defining factor in selecting models along with learners’ participation. The course was set online “in an unstructured way first, but learners soon realized what they had to do, as we insisted on the use of language and image collage, which they were already familiar with” (English instructor, Journal 2, Week 2). Again, initiating a photographic task usually engaged learners and allowed them to participate. Co-teaching gave space for immediate feedback for both language (e.g., vocabulary, pronunciation) and photo shooting matters to all learners with more opportunities to participate actively. As the photography instructor noted: “There was a pattern of photo shooting and description. I reacted to their photos (orally or in written) pointing out a couple of details such as ‘I like the white window lines and the grey curtain’” (Journal 2, Week 2). Physical distance also imposed individual action on the part of the instructors. Although they planned together, they were urged by the circumstances to act individually in the social media chat. This would have been impossible if they had not developed an awareness of each other’s subject and practice in the previous phase.

The learner's need for communication was evident: "It was clear and at the same time touching how much they wanted to share their moments with us (their lunch, house, etc.)" (English instructor, Journal 2, Week 2). An attitude of sharing was established: "When someone wanted to say something, they would take the initiative. In one instance, a learner turned her camera on, showed a photo, and said 'I see my child playing'" (photography instructor, Journal 2, Week 2).

A core group of four learners regularly replied, logging in for at least one hour, while others participated more occasionally. However, as previously noticed in class, there was a short attention span, weak memory, and many linguistic difficulties that impeded communication.

The photography instructor reported on an illiterate student: "he did not attend regularly, and it was not possible to understand why. It is noteworthy that he asked me beyond teaching hours to talk to his sister in French to confirm his need for small written and sound recorded phrases" (Journal 2, Week 5). In an informal needs analysis conversation, a female student admitted that "because of the stress we have in life, we can't concentrate much, but we learn more in class than on the internet." Her constant participation, though, proved that she acknowledged the need to continue learning under those demanding circumstances. The smartphone screen also revealed the learners' responsibility and immediacy in their options (pictures, words, etc.) without the same level of guidance offered in a face-to-face class. The constant communication with the learners during such a difficult time raised their motivation to return to the onsite lessons and enhanced the overall bonding. The sense of accomplishment, even at a basic level, boosted instructors' confidence for the next phase.

Third Phase: Maturity

Returning to a face-to-face delivery mode shortly after the first pandemic lockdown, instructors reached a level of maturity as for the efficiency to improvise and to adjust their co-teaching practices into their learners' needs.

Planning

The main goal of the course in this final cycle was to employ models tried in the first phase, such as one-teach-one-assist and parallel teaching, and to work toward the merging of the two subjects in one co-teaching model (team teaching) by trying out projects with more layers and connections between expression and imagery. To achieve this connection, we focused first on themes related to the lockdown and safety measures to comprehend the new reality and to process it by using different tools (video, photos, recording). Emphasis was placed on sound recording for oral language practice.

Implementation

The move from one co-teaching model to the other was fast and completed with less effort than at the beginning of the first phase. Theater activities were systematically introduced as warm-ups, making connections with the previous lesson, and relating body movement to language and photography activities. The bonding developed during the lockdown allowed the narrative tasks to become more personal. Emphasis was placed on the description of oneself through the use of personal questions and mini projects about their past, present life, and future aspirations. The severe social problems our learners faced, primarily concerning housing and unemployment, were enhanced by the pandemic and influenced their performance and participation. In an attempt to address this challenge, social problems became part of our storytelling activities, acknowledging learners' everyday life as a source of their learning. An activity that required synthetic teaching models was the collective interview: "The idea about the interview came up naturally this time because we realized that learners cannot give a good description of themselves" (English instructor, Journal 3, Week 4). In this task, learners interviewed their classmates and the instructors in turns with a video camera. The English instructor set the linguistic component of the activity (such as pronunciation and fluency, formation of questions, elicitation of answers, etc.), while the photography instructor introduced the audiovisual component (aesthetic of interview, roles during an interview, framing body language, etc.). This activity promoted peer teaching and boosted learners' confidence. Learners "used all the vocabulary and linguistic means they had available, and at the same time, they learnt a lot of useful information about their classmates. Several learners were initially reluctant to participate but, once they got the floor, they started answering questions with honesty" (photography instructor, Journal 3, Week 5).

Evaluation

Having established a co-teaching mentality, instructors in the third cycle focused on the impact of this course on learners. For this reason, they employed two additional ways of collecting data, which allowed the triangulation of data gathering. The end-of-the-course evaluation questionnaire illustrated that the greatest majority of learners (over 70%) were highly satisfied with the course and enjoyed the class activities. Semi-structured interviews, conducted toward the end of the course by the English instructor, also showed that the majority of learners acknowledged WhatsApp as a learning space and that its use enhanced their motivation. They also appreciated co-teaching and receiving feedback from two different instructors. As a learner put it, "I want to learn English, and I want to learn new technology." The equal contribution of both instructors in team-teaching activities set the basis for the equal participation of learners. It gave them space to share life moments and to express themselves in authentic activities. The focus on their actual life (past, present, or future) triggered reactions of sympathy and compassion among learners and created a sharing atmosphere in the classroom. Learners expressed a feeling of accomplishment, as

stated in the interviews: “Now, I know how to take good photos, and you let me learn English.” Most importantly, it was noticed that learners did not simply remember what they learned about the English language but focused on the process (e.g., how to make a photo-comic or a digital collage). Hence, it can be inferred that multimodal hands-on practices are memorable and create a flexible background for learning through a holistic approach.

DISCUSSION AND CONCLUSION

The selection of the action research methodology in the project greatly affected co-teaching in this course. Both developed in parallel: co-teaching offered instructors the flexibility to observe the two subjects interacting with each other, design, put lessons into practice, and reflect to initiate a new action research cycle.

An ongoing challenge in all three phases of this course was the arrangement of space. Literature often refers to co-teaching types based on the topography of the classroom and the positioning of the teachers and learners during an activity. Complying with Mewald’s (2014) positive interdependence, the instructors valued each other’s discipline knowledge and provided a space for one another in the classroom (Casale and Thomas 2018). Space management depicted the teaching positioning. The pandemic proved to be a defining factor of the co-teaching space. On the one hand, it imposed the creation of a virtual learning space reaffirming the instructors’ confidence. On the other hand, a new spacious classroom after the lockdown facilitated more complex co-teaching models and tasks, such as the collaborative interview. From the simpler models of co-teaching that were merely disciplinary, we partly reached what Adler and Flihan (1997) call “reconstructed,” referring to the highest level of interdisciplinarity in which there is a synthesis of two disciplines in one lesson. The short videos about the quarantine experiences, photocomic, and interview, which are all activities from the last cycle, reached a relative unity of planning, goals, and outcome. In all these activities, both instructors functioned as co-planners using synchronous and asynchronous means (Pratt et al. 2016).

This interdisciplinary co-taught course also allowed the instructors to work as facilitators to encourage learners to be responsible for their learning. The multimodal syllabus developed in this course offered space for both learners and instructors to make choices to promote discussion and negotiation (Archer 2014), changing power relations in the classroom. The sharing attitude held by both instructors worked as a live example of mutual respect and participatory processes. At the same time, visual communication created a “democratic” basis for all participants and provided creative ways to overcome irregular attendance and language difficulties. Sharing experiences through visuals was a safer way to address personal moments—even through a single photograph. Additionally, the composition, description, and interpretation of images seem to cultivate soft

skills, such as understanding taxonomy, practicing storytelling, developing interactional skills, appreciating senses of humor, and creating mutual understandings.

In conclusion, the development of this interdisciplinary co-teaching experience went through various stages fed by the instructors' continuous negotiation throughout the process (Stewart and Perry 2005). Both instructors committed themselves to planning together to equip learners with linguistic and audiovisual means of self-expression. Co-teaching and co-planning were adjusted in synchronous and asynchronous contexts as learners were in flux. This article has aimed to extract certain conclusions for interdisciplinary co-teaching, bringing to the foreground a two-fold process. Concerning the teaching of photography, it can be concluded that there were several occasions where language issues would deserve attention in order to enhance personal expression. On the other hand, language teaching may be enriched by the use of audiovisual tools that enable the construction of multimodal meanings. In practice, this article illustrates what "speaking" with images means and how the liberating power of the audiovisual tools can benefit language learning in multiple ways for vulnerable groups of learners.

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