An investigation into the development of knowledge and strategies for the teaching of visual literacy in under-resourced Eastern Cape schools

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by

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Declaration

I declare that this thesis is my own work, and that all other sources used or quoted have been fully acknowledged and referenced. It is being submitted for the Degree of Philosophy at Rhodes University, and has not been submitted for a degree or examination at any other university.

Madeyandile Mbelani

Signature……

Abstract

This thesis reports on a multiple case study PhD project that aimed to investigate meaningful and critical development of knowledge and strategies to teach visual literacy, a component of English First Additional Language (FAL) in six under-resourced schools of the Eastern Cape of South Africa. The study begins by locating visual literacy within a broad framework of literacy as a social practice, and discusses its importance. Further, it discusses complexities of making sense of and teaching visual literacy, especially for the majority of in-service teachers who experienced visual literacy neither as learners nor as teacher trainees. The gap between the curriculum and teachers' classroom practices is what triggered this study to adopt a transformative paradigm. The main research question is, "How can teacher professional development in English Language Teaching advance in-service teachers' knowledge of and strategies for meaningful and critical teaching and learning of visual literacy?" To respond to this question, I drew on cultural historical activity theory (CHAT) and critical realism (CR) to design four phases of this study that incorporated the seven stages of an expansive learning cycle. These phases focussed on exploring and expanding teachers' sense making and teaching of visual literacy. I collected data through interviews, document analysis, videoed lessons and change laboratory (CL) workshops. I designed a data analysis tool that brought together CHAT, CR, multimodal social semiotics, critical discourse analysis and pedagogical discourse to make sense of the data. Through a process of reflexivity, the study illuminated layers of factors that constrained meaningful and critical teaching of visual literacy in the empirical, the actual and the real domains of reality. These factors include teachers' unconscious reproduction of discourses of domination, their intolerance of diverse cultural discourses, resistance to curriculum change, and the fact that they are comfortable with the status quo. I brought these factors to CL workshops for expansive learning.

The study contributes in-depth insight into English FAL in-service teacher development in the area of visual literacy. By locating the study within meaning making and teaching of visual literacy, it was possible to interrogate access, diversity, domination and design in teachers' classroom practices. As a result of this study participants were made aware of the extent to which these factors enabled or hindered meaningful and critical teaching. Participants repositioned themselves as subjects of the activity system, thereby mobilising their agency to take control of the structures and cultures that condition their teaching.

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This thesis is dedicated to current, past and future generations of practising teachers.

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List of acronyms

BEd	Bachelor of Education
CAPS	Curriculum and Assessment Policy Statements
CDA	Critical Discourse Analysis
CHAT	Cultural Historical Activity Theory
CL workshop	Change Laboratory Workshop
CLA	Critical Language Awareness
CR	Critical Realism
ELT	English Language Teaching
FAL	First Additional Language
FET	Further Education and Training
GET	General Education and Training
ISEA	Institute for the Study of English in Africa
MSS	Multimodal Social Semiotics
NCS	National Curriculum Statements
PCK	Pedagogical Content Knowledge
ZPD	Zone of Proximal Development
NRF	National Research Foundation

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Chapter 1

Thesis introduction: Presenting a 'very long shot' of this study

1.1 Introduction

In this opening chapter I locate the context of this study within the broader frameworks of literacy, in-service teacher development and change. I discuss my motivation to conduct this study and describe the main research goal, the research question and the research sub-questions. I end this chapter by presenting a synopsis of the thesis structure.

1.2 Conceptualisation of literacy

This study is located within the socio-cultural or ideological approach, which views literacy as a "social practice that is embedded in specific contexts, discourses and positions" (Street, 1996, p. 1). This approach is based on the view that all people acquire a primary literacy from home through social interaction with other members, and continuously acquire other literacies as they get involved with and participate in church, school, college or university and media, to mention a few other institutions additional to the home (Gee, 1999). Social interaction is embedded with shared values, beliefs, attitudes and behaviours of a group of people, often called discourses (ibid). People internalise these discourses which later become the basis for their literacy (ibid). In this study, discourse is one of the available semiotic resources that people draw on to produce or consume media texts and is an important concept of this study that is discussed in detail in Sub-section 2.3.3.3 in Chapter 2. Contrary to this ideological approach is the autonomous or traditional view that literacy is only about mastering technical skills. This study views literacy as more than just the acquisition of skills, but the understanding of discourses that are at play in a communicative event.

The object of analysis in this study is in-service teachers' sense making and teaching of visual literacy as a component of the English First Additional Language (FAL) curriculum in South Africa. Prior to educational change in the new South Africa, FAL in-service teachers acquired no formal visual literacy input, which explains some of these teachers' constraints in conceptualising visual literacy now. These constraints hinder teaching and learning and the

achievement of the goals of the curriculum. It is for this reason that this study aims to get a deep understanding of how these constraints manifest themselves so that opportunities can be explored for teachers' conceptualisation of visual literacy.

However, it is a fallacy to refer to in-service teachers who can see as visually illiterate, since every individual within his or her own socio-cultural, learning and working environment acquires some type and level of visual skills and intelligence to survive, function and interact effectively within that environment (Griffiths, 1997, p. 5). As an illustration, individuals in rural environments can distinguish natural images like the markings on the skins of cattle or designed patterns in beadwork or woven materials. People, therefore, acquire a basic visual competence as part of their everyday lives (Prinsloo & Criticos, 1991). However, if the same person was to be placed in a different environment with a different culture or work situation, he or she might not have the necessary skills to assign meaning to visual images.

Literacy is acquired after a long and intense process of socialisation into a discourse that later becomes an impulsive and unconscious behaviour, which is very hard to change to a new behaviour. Scollon and Scollon illustrated that "even when someone learns to speak a new language later in life, it is very likely that he will speak it using the discourse patterns of his early language training" (1981, p. 28). Advocates of the ideological approach view socio-cultural systems as having an influence on people's ability to acquire new literacy.

1.3 The trigger to this study

When I joined the Institute for the Study of English in Africa (ISEA) in 2008, I set out to strengthen the visual/media literacy strand of the Bachelor of Education in English Language Teaching (BEd - ELT) in-service course[1]. In my engagement with in-service English FAL teachers through lectures, seminars, workshops, conferences and lesson observations, I

[1] The BEd in-service is a part-time course that is completed over a three-year cycle. All teachers registered for the course use English as a second language and teach in rural and township high schools. They attend contact teaching sessions at Rhodes University during school holidays. In addition, they receive school-based support in the form of classroom visits and attend district workshops and seminars to augment the contact sessions. The course aims to strengthen the knowledge, skills and classroom practices of the teachers so that they are able to effectively implement National Curriculum Statements (NCS) and to improve the English language skills of their learners for learning across the curriculum.

discovered that these teachers had difficulty in making sense of and teaching visual literacy. Current research indicates that in general, teachers' pedagogical content knowledge (PCK) lags behind curriculum expectations (Sayed, 2004; Reeves & Robinson, 2010), even though 2013 saw the eighth year of retraining in-service teachers to implement the curriculum in Grades 10-12 in South African high schools. A number of studies in South Africa, most notably, Kirsten (2004); Mbelani (2007, 2008, 2012a & 2012b); Stein (2008); Leask-Smith (2009); and Mbelani & Murray (2009) indicate teachers' limited capacity to make sense of and teach the curriculum, particularly visual literacy. In a similar study, it emerged that:

> Disciplinary knowledge, in and of itself, is insufficient for teaching. It has to be transformed, in moments of teaching and in teaching programmes, into sequenced, graded and developmental/progressive tasks for learners, learning and assessment (Adler & Reed, 2002, p. 135).

All these studies indicate inadequate knowledge of the subject matter as the main problem in the implementation of the curriculum. Yet, it is not true to suggest that good subject knowledge by itself will result in good classroom practice.

In light of the above, it is worth noting that the majority of current in-service teachers who teach in under-resourced schools[2] have never been prepared for media education, either during their formal schooling or in their teacher education. Due to apartheid influence on educational design in South Africa before 1994, media literacy was included only in English First Language curricula, which was meant mainly for white South African learners, and was not included in the English Second Language curriculum that was largely meant for black South African learners (Mbelani & Murray, 2009). With the focus of the curriculum on redressing the imbalances of the apartheid era, visual literacy was included for all South African learners, regardless of race, but also regardless of availability of resources. This inclusion has become an inhibiting element for these teachers, and it is a great challenge for them to grasp the required content whilst at the same time facilitating its learning. This study focuses on the challenges they face within the classroom and explores strategies that could empower them to become more "fully fledged and effective curriculum agents" (Carl, 2009, p. 2).

[2] By under-resourced school, I refer to public schools in South Africa that are found mainly in townships and rural areas, which do not have resources such as electricity, library, TV or a computer. The majority of learners in these schools come from low or no income families.

> Empowerment is the process of providing people with the opportunity and necessary resources to enable them to believe and feel that they understand their world and have the power to change it; for example greater autonomy and independence in decision-making. It means loosening control over what people do but gaining a wider span of control over information and outcomes (Lagana, 1989 as quoted in Carl, 2009, p. 4).

Empowerment therefore deals with change and focuses on the development of the individual as well as on collective potential. Empowered teachers feel that they can take an active part in and make a real contribution to improve educational outcomes. For this reason, this study can be considered transformative and has an element of social justice.

1.4 Research goals and questions

In the light of the research trigger discussed above, the main purpose of this study was to understand how in-service teachers make sense of and teach visual literacy, and to explore the potential of "expansive transformation"[3]. This will be a springboard to develop knowledge and strategies for meaningful and critical advancement of visual literacy in Grades 10-12 in under-resourced schools in selected Eastern Cape high schools.

To achieve this purpose, this study responds to the overarching research question: "How can teacher professional development in English Language Teaching advance in-service teachers' knowledge and strategies for meaningful and critical teaching and learning of visual literacy?"

From this broad research question, my research goals are to:

- Establish the existing nature and standard of teachers' meaning making in the teaching and learning of visual literacy within English FAL in selected Eastern Cape schools;
- Explore the potential of expansive transformations that may develop teachers' knowledge and strategies for meaningful and critical teaching and learning of visual literacy in English FAL.

Specifically this research explores the following sub-questions:

[3] Expansive transformations are growth points that emerge in an activity system because of contradictions and tensions that occur between the new system and the old one. These contradictions are considered as opportunities to bring about transformation in an activity system and will be discussed further in the research methodology section of this thesis.

- What contextual, cultural and historical underlying mechanisms enable or hinder teaching and learning of visual literacy as a dimension of English FAL in selected Eastern Cape schools?
- What expansive transformation opportunities can be exploited in the BEd in-service course to advance knowledge and strategies to meaningful and critical teaching and learning of visual literacy in Grades 10-12 English FAL classrooms?
- How can in-service teachers from under-resourced backgrounds be acculturated to meaningful and critical viewing of media texts?
- How do teachers' ideological positions enable or hinder meaningful and critical teaching and learning of visual literacy?
- How can teachers be sensitised to their own ideologies and those of media or society so as to promote a learning environment conducive to learners thinking critically and expressing themselves freely in matters associated with visual literacy?

These research questions and goals informed my choice of the theories of critical realism (CR) and Cultural Historical Activity Theory (CHAT) as ontological and epistemological lenses that could provide explanations and assist my exploration of the potential of expansive learning, as discussed in Chapter 3.

1.5 Structure of the thesis

Here I present a synopsis of the eight chapters of this thesis.

Chapter 1 provides an overview of the research context, which is within literacy and in-service teacher development. This chapter problematizes the inclusion of visual literacy in the English FAL curriculum as the trigger for this study. The chapter introduces the research question and sub-questions.

Chapter 2 reviews the literature on the changing landscape of literacy and explains the need for the inclusion of visual literacy in the curriculum. The chapter goes further to explore the complexities of making sense of and teaching media texts.

Chapter 3 discusses the ontological and epistemological underpinnings of this study by drawing on critical realism and CHAT, both frameworks to research change. The chapter also describes the research design and processes of this study. Finally, the chapter describes the four phases of data collection and analysis, based on the expansive learning cycle.

Chapter 4 presents the analysis of phase one data, which was collected from the first set of videoed lessons, one-on-one interviews and document analysis. The chapter describes the nature of teachers' sense making of and teaching of visual texts, by surfacing contradictions.

Chapter 5 describes and discusses phase two data that was collected at the first change laboratory (CL) workshop. The chapter also surfaces contradictions that were later presented to research participants to stimulate reflexivity and explore potential for expansive learning.

Chapter 6 discusses phase three data that was collected from the second set of videoed lessons. The chapter further discusses expansive learning that occurred during the first CL workshop and again surfaces contradictions.

Chapter 7 presents phase four data that was collected at the second CL workshop. The chapter also discusses contradictions that were surfaced in Chapter 6, and connects these contradictions to the whole study as a way of challenging teachers to mobilise their agency.

Chapter 8 concludes the thesis by providing a synthesis of theoretical, conceptual, analytical and methodological frameworks that hold this study together. The chapter presents key findings, recommendations, limitations, future research and researcher's reflections.

1.6 Conclusion

This chapter introduced and discussed literacy, teacher professional development, and change as key concepts which locate this study. The chapter further problematized the inclusion of visual literacy in the English FAL curriculum, which is the trigger that sparked this study. The research goals and questions were presented. Finally, a synopsis of the eight chapters of this research was presented.

Chapter 2
Meaning making and teaching of visual literacy

2.1 Introduction

This chapter discusses literature on various ways of meaning making of visual/media texts on the one hand, and meaningful and critical teaching of visual literacy on the other hand. I first explore the global changing landscape of communication, representation and literacy. Secondly, I discuss complexities of making meaning from media texts with specific focus on the agency of meaning making, insights from social semiotics and examination of power relations. Lastly, I discuss meaningful and critical ways of teaching visual/media literacy in English First Additional Language lessons.

2.2 The changing landscape of communication, representation and literacy

The 20th century saw a worldwide "revolution in the landscape of communication" (Kress, 2003, p. 11), which redefined social life and the nature of literacy. According to Kress "the world of communication has changed and is still changing; the reason for that lies in a vast web of intertwined social, economic, cultural and technological changes" (2010, p. 5). This revolution has led to circumstances which make it possible for features of one place to be existing and active in another place as a result of globalization (ibid). These changes brought "a new constellation of communication resources" such as the camera, television, computer and cell phones, which later became tools to create texts (Kress, 2003, p. 11). The effect of globalisation has led in very many places to the "corrosion, fraying, dissolution, destruction and abandonment of older social relations, forms, structures and givens" (Kress, 2010, p. 5). In literacy, this is illustrated by the fact that "texts which were once continuous written prose, printed in black print with limited diversity in font, now engage a complex interplay of written text, images and other graphic elements" (Kress, 2003, p. 15).

In the light of the changing landscape of communication, representation and literacy, a diverse group of ten literacy scholars and theorists from USA, Australia, and Great Britain met in 1994 in New London to share their views and discuss the future of literacy (Cope &

Kalantzis, 2000). At the following meetings, scholars and theorists from other countries such as South Africa joined and the group became known as the New London Group. The New London Group redefined literacy and recognised the need to teach a wide range of media texts (Buckingham, 2003, p.35). Consequently, they recognised the difficulty of referring to diverse literacies as a single literacy, and introduced the notion of multiliteracies to mark a new understanding of literacy at the wake of a new millenium. According to the New London Group multiliteracies "engages with the multiplicity of communication channels and media… relates to the increasing salience of cultural and linguistic diversity" (2000, p. 5). For an individual to be multiliterate, she/he should be experienced in at least one of the essential spheres of literate skills and knowledge that involves visual literacy (Cope & Kalantzis, 2000; Simpson, 2004 as quoted in Atkins, 2006, p. 4). Visual literacy involves multimodal texts that are presented in more than one mode of meaning including linguistic, visual, audio, gestural and spatial design elements (Cope & Kalantzis, 2000).

The object of analysis in this study is in-service teachers' sense making and teaching of visual literacy as a component of the English FAL curriculum in South African schools. Visual literacy originated from a number of disciplines, namely: visual arts, art history, aesthetics, linguistics, literacy, philosophy, psychology, perceptual physiology, sociology, cultural studies, media studies, instructional design, semiotics, communication studies and educational technology (Bamford, 2005, p. 2). It is because of this hybrid nature of visual literacy that this chapter reviews literature from some of these disciplines. I discuss how I have drawn on insights and frameworks of some the scholars and the theorists associated with these disciplines to argue for meaningful and critical teaching of visual literacy.

John Debes introduced the term "visual literacy" in 1968 to refer to the "use of visual images as educational aids for teachers, librarians and media experts" (Moore & Dweyer as cited in Mbelani, 2007, p.8), and that led to the first National Conference on Visual Literacy in 1969, the forerunner of the present day International Visual Literacy Association. At the 1969 conference, visual literacy was defined as:

> a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the

> appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication (International Visual Literacy Association 1969, p. 1).

The above definition conveys the changing nature of literacy and the increasing need for visual literacy. Visual images are everywhere, in "dance, film, fashion, hairstyles, exhibitions, public monuments, interior designs, lighting, computer games, advertising, photography, architecture and art", to mention a few (Bamford, 2005, p. 1). Apart from being seen "live" in our surroundings, these visual images are common sights in the media. Visual literacy and media literacy are similar; hence the two terms are sometimes used interchangeably in this study. Various discussions in England, Wales, Northern Ireland and Scotland in the 1980s led to an acceptance in South Africa that:

> Media education is a general term describing any progressive development of a critical understanding which seeks to extend pupils' knowledge of the media and to develop analytic and creative skills through critical and practical work. Such work should increase their capacity to understand both the contents of the media and the processes involved in their production and reception. Media education includes teaching about the forms, conventions and technologies through which the media are manufactured, their institutional arrangements and contexts, and their social, political and cultural roles. It aims to create more active and critical media users who will demand, and could contribute to a greater range and diversity of media products (Prinsloo & Criticos, 1991, p. 21).

In short, media education seeks to increase children's understanding and enjoyment of the media, which includes television, film, video, the internet, radio, photography, popular music, printed material, books, comics and press, and computer software (Bowker, 1991, p. 1).

The development of media education around the world has followed a similar trend, which is from protection to empowerment. From a protection point of view, media education was introduced as a tool to "protect both our children and the continuity of our cultural values from the worst excesses of the media" (Masterman, 1988, p. 7). Media education was first intended to inculcate an idea that media embodied "aspects of cultural decline, seducers of the innocent and creeping diseases whose baleful influence needed to be actively fought by the teacher and counterbalanced by doses of 'innoculative' education" (Buckingham, 2003, p.7). Leavis and Thompson favoured this approach by arguing that:

> We cannot, as we might in a healthy state of culture, leave the citizen to be formed unconsciously by his environment; if anything like a worthy idea of satisfactory living

> is to be saved he must be trained to discriminate and to resist (1930, as quoted in Masterman, 1980, p. 14).

As time went by, the visual environment became increasingly uncontrollable and the protectionist approach changed to one more sympathetic to media. It was argued that the popular media were themselves capable of producing authentic works of art, and that the function of media education should be to encourage pupils "to discriminate not against the media but within them, sorting out the good films, newspapers and television programmes from the bad" (Masterman, 1988, pp. 7-8). In 1963, the Newsom Report stated that:

> We need to train children to look critically and discriminate between what is good and bad in what they see. They must learn to realise that many makers of films and television programmes present false or distorted views of people, relationships, and experiences in general, besides producing much trivial and worthless stuff made according to stock patterns. By presenting examples of films selected for the integrity of their treatment of human values, and the craftsmanship with which they were made, alongside others of mixed or poor quality, we can not only build up a way of evaluating but also lead the pupils to an understanding of film as a unique and potentially valuable art form in its own right as capable of communicating depth of experience as any other art form (quoted in Masterman, 1980, p. 13).

The Newsom Report signified a new plan for media education, as captured in the following questions:

- How and in whose interests do the media operate?
- How are they organised?
- How do they represent "reality"?
- How are these representations read and valued by different audiences?

These developmental stages in media education are crucial in this study because they give a picture of people's changing attitudes, beliefs and understanding of the media. The in-service teachers whom this study intends to empower are people who have already assimilated attitudes, beliefs and understanding about media, and their assumptions can either enhance or constrain successful and meaningful media education. This study assumes that meaningful and critical teaching of visual literacy can take place only when the teachers' developmental understanding of media education has shifted from protectionist views to empowering ones; hence to establish and advance the teachers' development of media education is at the core of this research.

The United Kingdom, Netherlands, Switzerland, Russia, Australia, Canada, the United States and South Africa, to cite a few countries, recognised the new landscape in literacy and took steps to include media literacy in their curricula either as a stand-alone credit course or as part of English curricula. In South Africa, media literacy is part of the English curriculum in the Further Education and Training (FET) band of schooling. The NCS expanded the learning outcomes of English FAL from "reading and writing to include viewing and designing" (Mbelani, 2007, p.7). English FAL teaching has gone way beyond printed words to include still, motion, audio and visual images. In recognition of the new trend in literacy, the NCS states that:

> The range of literacies needed for effective participation in society and the workplace in the global economy of the twenty-first century has expanded beyond listening, speaking, reading, writing and oral traditions to include various forms such as media, graphic, information, computer, cultural, and critical literacy (South Africa, 2003, p. 9).

In the light of this recognition, the curriculum locates literacy within the broad framework of the socio-cultural approach that views literacy as a social practice.

Having identified visual literacy as a concept underpinning this study, I now discuss complexities of constructing meaning in media texts.

2.3 Complexities of constructing meaning in visual/media texts

In this section, I discuss theoretical debates on the complexities of meaning making in media texts by focussing on: agency of meaning making, insights from multimodal social semiotics, and power relations.

2.3.1 Agency of meaning making: Text, audience or producer?

There is a long line of theoretical debate and research on making meaning in media texts. Theorists agree that mass media communication has four key elements: production, texts, consumption and meaning (Burton, 2002, pp. 13-14). In this study, I use Fairclough's model (Figure 2.1) to demonstrate the interrelationship of these four key elements. Later in this chapter, I return to this model as Figure 2.3 in Sub-section 2.3.2.4 to discuss different levels of media texts analysis.

Figure 2.1 visually represents the connection between the three dimensions of a communicative event (Thompson, 1995, p. 59), which are interdependent and appear as boxes embedded, one within the other (Fairclough, 2001, p.21). The inner box (labelled 1) represents texts that include linguistic design, audio design, spatial design, gestural design and visual design (Cope & Kalantzis, 2000, pp. 25-30). These texts are designed and presented in various media forms such as: print words and images from magazines and newspapers; sound only from a radio; and a combination of motion, sound, words and images from television and films and YouTube on the internet. The most common mass media texts used in this study are print advertisements, cartoons and comic strips taken from magazines and newspapers in South Africa, and films from commercial DVDs.

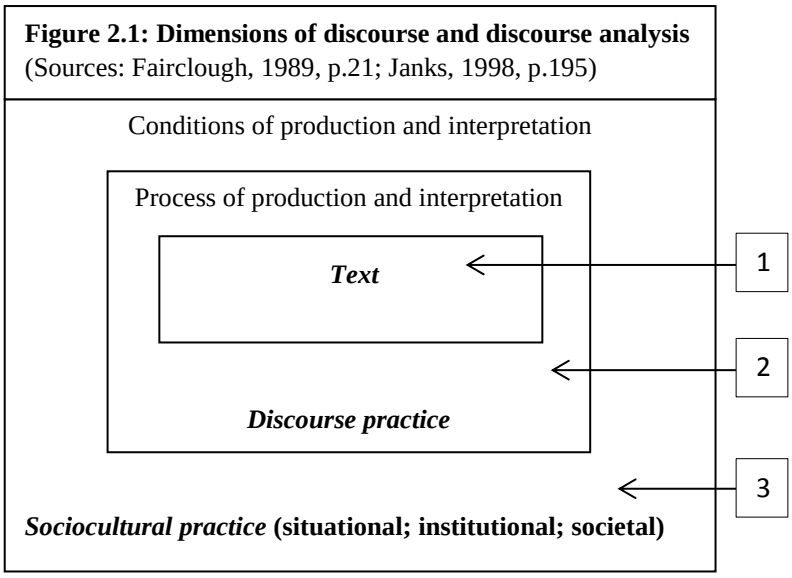


Figure 2.1: Dimensions of discourse and discourse analysis
(Sources: Fairclough, 1989, p.21; Janks, 1998, p.195)

Media texts "are somehow 'spin-offs' or advertisements for other texts or commodities; and media have become much more closely bound up with the merchandising of a whole range of other products" (Buckingham, 2003, p.27). As a result, "intertextuality has become a dominant characteristic of contemporary media, where texts constantly refer to and draw upon each other, often in ironic ways" (ibid). As an illustration, many contemporary cartoons self-consciously draw upon other media in the form of pastiche, homage or parody by juxtaposing odd elements from different historical periods, genres or cultural contexts. They show established conventions of form and representation. In the process, they implicitly address their readers or viewers as knowing, "media literate" consumers (ibid). Some media texts combine different genres to present hybrid texts. According to Fairclough, "the formal properties of a text can be regarded on the one hand as traces of the productive process, and on the other hand as cues in the process of interpretation" (2001, p.20).

The middle box (labelled 2) represents discourse practice which relates to the process of production and interpretation. Thompson states that "the processes of text production are managed through sets of institutional routines such as ways of collecting and selecting materials, and editing and transforming source materials into finished texts" (1995, p.48). Hence, the production of a text is a collective process that involves "an ensemble" of professionals who bring their distinct contributions to the overall design (Kress, 2010, p. 142). As an illustration, "the category of textbook designer includes writers as well as illustrators, editors, typesetters and other professionals" (ibid). For this reason, "media discourse has a heavily embedded and layered character" (Bell, 1991 as quoted in Thompson, 1995, p.48). At each stage in the construction of a media text, "earlier versions are transformed, recontextualised and embedded in the final text" (Thompson, 1995, p.48). Producers have choices on what to include, what to exclude and how it should appear in the frame. These elements are what form the basis of making meaning in texts. Media texts are produced for entertainment, information, persuasion and economical gain, to mention a few reasons. These texts are consumed in private domain contexts such as the home or family life (ibid) and at schools in the case of this study. Audiences "derive pleasure, comfort and excitement, to mention a range of intellectual or emotional stimulations" (ibid).

The outer box in Figure 2.1 (labelled 3) represents the social context that conditions the production and interpretation of mass media texts. According to Fairclough, the social conditions refer to three levels of social organization: "the social situation or the immediate social environment in which the discourse occurs; the social institution which constitutes a wider matrix for the discourse; and the society as a whole" (Fairclough, 2001, p.20). Production and consumption are "socially governed literacy practices which require social analysis to explain why texts are the way they are and why they are read in the ways they are read" (Janks, 1998, p. 197). These social conditions create relations between the social conditions and text as both process (middle box) and product (inner box). These conditions determine the construction and circulation of texts, and help to produce and maintain the social relations of power (ibid), as we shall see in Sub-section 2.3 on power relations.

Fairclough's model presents a useful tool to make meaning of media texts and helps to establish the four key concepts of a communicative event, namely: media texts, producers, audience and meaning. Fairclough's model is used in this study as a framework to make

meaning of communicative events, including analysing media texts and teacher talk in the various classroom situations in which this study is set.

Despite agreeing on production, texts, consumption and meaning as the four key elements of mass media communication, theorists disagree on how meaning is made from these texts. As an illustration, there are three models of making meaning from media texts that occur at extreme ends of a continuum (Chandler, 1995, p.5). On the one end, there are objectivist theorists who describe meaning as existing entirely in the text. For these theorists, the communicative process involves the "passage of a signal (not necessarily a sign) from a source (through a transmitter, along a channel) to a destination" (as cited in Eco, 1977, p. 8). This conceptualisation implies that meaning is transmitted from a sender (text producer) via the channel (media text) to recipients (readers/viewers). The objectivists believe that the audience is a mass of passive readers who accept media messages uncritically in a bottom-up model of reading. On the other end, there are subjectivist theorists who view meaning as existing entirely in the interpretation of the reader in a top-down approach to reading. In the middle of the continuum are constructivist theorists who believe that there is interplay between the text and the reader, and that "meaning is a process of negotiation between the reader and the text" (Chander, 1995, p. 5). In theorising about communication and representation, Kress (2010) refers to the audience as "participants" to indicate the constructivists' notion of interplay between text and reader. According to this model, "meaning is constructed into and from texts by both producers and audiences; it is not merely a parcel which is wrapped and passed on to the audience" (Burton, 2002, p. 39). This study is underpinned by cultural studies' constructivist model of making meaning, and views participants as having agency to construct meaning.

The discipline of cultural studies investigates "the making of meaning" and developed in the 1970s and 1980s at the University of Birmingham Centre for Contemporary Cultural Studies before spreading throughout the world (Inglis, 1993, p. 247). This discipline draws on Marxist principles and sees the practice of meaning making as connected to the social arrangement in which people live (O'Shea, 2004, p.7). It further notes that "capitalist societies are characterised by categories such as race, class, gender" (Fiske, 1987b, pp. 254-5). In this study, to these categories are added ethnicity, religion and geographic location i.e. urban and rural. The discipline of cultural studies also researches how social practices permit

the upper class to establish its control, and how the lower classes fight this supremacy (O'Shea, 2004, p. 7). It is for this reason that the outer box of Figure 2.1 emphasises the context in which media texts are created and interpreted (Fairclough, 2001, p.20). Media texts are not neutral, but are produced and interpreted drawing on cultural values, ideas and beliefs. Producers "embed texts with meaning, whilst audiences create meanings in their heads through interacting with the text" (Burton, 2002, pp. 13-14).

One of the major contributions of cultural studies is that the meaning of media texts is not fixed, but polysemic. Polysemy is a "semiotic notion of multiple meanings where one sign potentially means many signifieds, so that one text could have more than one meaning" (Marquis, 2009, p. 7). People represent or exchange meanings, ideas and concepts with written words, spoken sounds and designed visual images which convey meaning as signs.

> Signs are organized into languages and it is the existence of common languages which enable us to translate our thoughts [concepts] into words, sounds or images, and then to use these, operating as a language, to express meanings and communicate thoughts to other people (Hall, 1997, p. 18).

The system of signs in language was pioneered by Saussure who suggested that "a sign is composed of two elements, the signifier – the actual word, image, photo or sound, and the signified – the idea or concept in our minds about the signifier" (as summed up in Burn & Durran, 2007, pp. 17-18). The connection between "the sign and its referent (the actual object the sign is representing) is signification" (Lacey, 2009, p. 64). Saussure stated that "the choice of a given signifier to name a given signified is completely arbitrary" (as cited in Laughey, 2007, p. 55). Yet, not all signs are entirely arbitrary in nature because some resemble what they represent. For example, a photograph is a sign that usually looks like its referent (Lacey, 2009, p.65.). Working as a system, the signs (i.e. words) that form a language are able to signify ideas precisely because they are different from other signs. Therefore, "language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others" (ibid).

Applying Saussure's model in analysing clothes in a fashion magazine, a pair of jeans as signifiers would, in a western consumer fashion code, be correlated with the concept of "casualness", the signified. This coding translates clothes into signs that can be interpreted through language (Hall, 1997, pp. 37-38). Saussure demonstrated that any sign in a language

system is inextricably linked with the system as a whole and is a social construct that does not possess inherent meaning (Laughey, 2007).

Saussure was more "interested in how the language works to produce meaning" (Marquis, 2009, p. 9). However, he is criticised "for not looking at why certain meanings are produced and what power relations are" portrayed within texts (ibid). Barthes (as quoted in Van Leeuwen, 2005) took up Saussure's theories and developed denotation and connotation as two layers of meaning in relation to photographs. Denotation refers to physical people, places and things, whilst connotation "refers to ideas and values that are expressed through what is represented and through the way it is represented" (ibid, p. 37). Denotation occurs at the first-order level of signification whilst connotation occurs at the second-order level. Going back to the example of jeans, the signifier and the signified would be the same as denotation, the first order of signification. The feelings or ideas that an individual would have or what that individual would associate jeans with will be the second order-level of signification. This can be negative or positive (Lacey, 2009, p. 66). In addition to casualness, jeans can be associated with social groupings such as motor bikers or horse riders. Depending on the social setting and individual mental concepts, one sign can have more than one meaning, none of which can be fixed. The Visual Literacy White Paper warns that unlike the verbal words, there is no fixed dictionary of meaning for visual signs, which promotes polysemic meaning (Bamford, 2005).

The concept of polysemy refers to the interpretive options that exist in media texts, where several understandings co-exist as potentials in a single text (Jensen, 1995, p. 75). Different audiences are likely to get different meanings depending on their interpretive conventions and cultural backgrounds (ibid). It is for this reason that proponents of cultural studies use the notion of polysemy as a vehicle to challenge the understanding of audience as passive recipients (Fiske, 1987a, p. 62) rather than active readers and viewers. The Curriculum and Assessment Policy Statement (CAPS) envisages engaged readers through "an active and critical approach to learning, rather than rote and uncritical learning of given truths" (South Africa, 2012, p. 4).

Theorising for the constructionist communication model that promotes active reading, Hall (1980) proposed an encoding and decoding model of meaning making (see Figure 2.2 below).

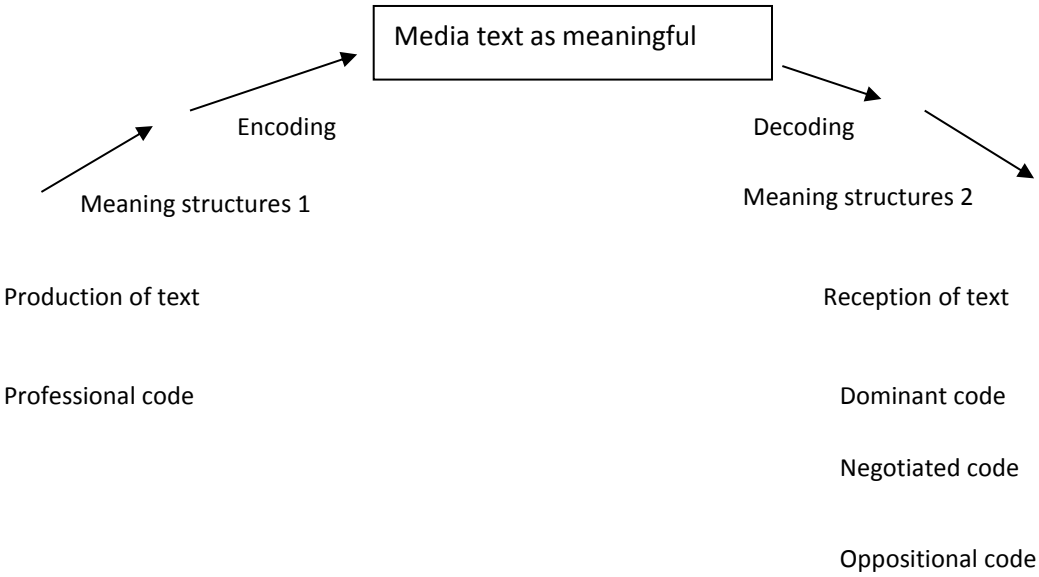


Figure 2.2: The Encoding/Decoding model (Source: Adapted from Hall, 1980, p. 130)

Hall suggests that "communicative messages are coded by the sender, and decoded by the receiver, through the medium of language" (as quoted in Laughey, 2007, p. 61). In visual literacy, encoding works within "a set of professional codes such as technical competence and high-budget production values" (ibid). Examples of professional codes are: framing; camera techniques such as angles, shots, panning, zooming, etc.; use of colour; texture; lighting; juxtaposition; and non-verbal communication signs, to mention a few. These codes produce "preferred meanings that have institutional/political/ideological order imprinted in them and have themselves become institutionalised" (Laughey, 2007, p.62). The assumption of producers is that audience will not decode partial political points of view if they adopt the preferred meanings in media texts. This study views its participants, i.e. teachers and learners, as active readers who can better decode the meaning of media texts if they are familiar with professional codes employed to produce these texts.

Hall further proposes three potential positions that an audience may take in decoding media texts: dominant, negotiated and oppositional. In the dominant position, "the viewer decodes and accepts the connoted message" (O'Shea, 2004, p. 10). In the negotiated position "the viewer adapts and opposes some elements of the message" (ibid). In an oppositional reading, an audience comprehends the meaning but chooses to view it differently to the manner in which it was envisioned (Hall, 1980, pp. 136-8). Media messages are inevitably open to

different readings, enabling an audience to interpret them actively and not merely to accept the dominant or preferred interpretation. An audience can interpret a message in the way intended by the producers, but sometimes they make different meanings, which can either be a negotiated or an oppositional reading, depending on their schemata (Sless, 1981 as quoted in Kirsten, 2004). The word *schema* originated from cognitive psychology and refers to "cognitive structures or knowledge structures that are stored in long-term memory and are employed when we interpret our experiences" (ibid, p. 21). According to Piaget, when human beings encounter a new experience that is linked to their schema, they will assimilate the experience (Baumann, Bloomfield & Roughton, 1997). If the new experience is not linked to their pre-existing schema, they will accommodate that new experience. Therefore, schema facilitates "perception, comprehension, interpretation and memory" (Chandler, 1995, p. 5). An audience will always draw on their past experiences to guide their interpretation of present experiences (ibid).

In this study, the notion of schema is used in a way which is similar to Bourdieu's notion of cultural capital. Cultural capital refers to "forms of knowledge, skills, education, and advantages that a person has, which give them a higher status in society" (Bourdieu, 1986, p. 47). Parents and teachers provide children with cultural capital by transmitting the attitudes and knowledge needed to succeed in the current educational system, which includes making meaning of media texts. In an interview in 1989 Stuart Hall said, "Your readings arise from the family in which you were brought up, the places of work, the institutions you belong to, the other practices you do" (as quoted in O'Shea, 2004, p. 11). Audiences from different races, ethnicities, genders and social classes make different meanings of the same media message. As a result, people frequently construct meaning that is based on widely accepted, but differing norms, values and beliefs about the world around them. Therefore, language and symbols are the resources that are used to produce meaning.

Hall argues that communication breakdown occurs if the audience and producers share different codes (1980, p. 131). To decode media texts, an audience needs to know the basic media conventions and cultural values. Since media messages draw on taken-for-granted beliefs and cultural codes, an audience uses its knowledge about these beliefs and codes to construct meaning and decode the media texts. Although encoding and decoding are connected, producers construct a certain message but an audience may interpret differently

and develop various (preferred, negotiated, oppositional) readings. Text "readers may accept, modify, ignore or reject such preferred readings, according to their experience, attitudes and purposes" (Laughey, 2007, pp. 60-63). Readers may read with or against texts. Reading with the texts is similar to the preferred reading in that the text says what the reader wants to hear whilst reading against the text means that the reader is opposed to what the text says (Janks, 2010).

Production, audience, meaning and texts are interconnected and not easily separated. This study foregrounds audiences' interpretation/reception of mass media texts and views the research participants, both teachers and learners, as active readers who draw on their cultural capital and/or schema to construct meaning from media texts. Of particular interest in this study is to address the following questions:

- How do teachers and learners draw on their schema/cultural capital to make sense of media texts for their own individual consumption and during teaching and learning of visual literacy?
- What underlying cultural factors enable or hinder teachers in developing learners who are active readers in making meaning of media texts?

2.3.2 Insights from multimodal social semiotics

Multimodal social semiotics traces its roots from traditional semiotics and social semiotics, which originated from two main strands that were based on the work of Charles Sanders Peirce (1857 – 1913) from the USA, and Ferdinand de Saussure (1839 – 1914) from Switzerland. Peirce's model is founded on the relation of signs to the world, the process of semiosis, and the category of the interpretent (as summed up in Kress, 2010, p. 62). He classified signs according to the characteristics of the relation they have to that which they represent in the world. Peirce argues that "an iconic sign looks like what it represents, an indexical sign refers to an object or event, and a symbolic sign stands for a conventional agreed relation between a form and an object or event" (ibid, p. 63). Saussure's model emphasises signification which involves a sign, signifier and signified, as already discussed in Section 2.3.1 above. The underlying principle of traditional semiotics is that representation and communication are based on "codes or sets of rules that are agreed upon within a given cultural system to connect signs and meanings" (Van Leeuwen, 2005, p. 135). This means that once enough people have understood the same code, they can connect the

same meanings to the same sounds or graphic patterns and understand each other, which implies that the semiotic system is simply "there" (Jewitt, 2009). The sign is viewed as a "pre-existing conjunction of a signifier and signified, an element in a code, to be understood and used" (ibid).

By contrast, social semiotics views the notion of "codes or sets of rules" as denying "agency to those who make meaning in making signs" (Kress, 2010, p. 66). With reference to making meaning of texts, social semiotics is interested to know "who made the rules and how and why they might be changed" (Jewitt & Oyama, 2001, p. 135). For this reason, social semiotics substitutes the notion of code or set of rules with that of semiotic resource. This study takes on the understanding of semiotic resource of Kress and Van Leeuwen, who conceptualised it as the connection between representational resources and what people do with them (Jewitt, 2009, p. 22). Van Leeuwen proposes that:

> Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the way in which these resources can be organised. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualised in concrete social contexts where their use is subject to some form of semiotic regime (2005, p. 285).

From Van Leeuwen's description, it can be concluded that semiotic resource refers to "systems of meaning that people have at their disposal" (Jewitt, 2009, p. 23). Semiotic resources are put together in a text in such a way that they create "a field of possible meanings, which need to be activated by the producers and viewers of images" (Jewitt & Oyama, 2001, p. 135). The concept of semiotic resource offers a different starting point for thinking about semiotic systems and the role of the sign-maker in the process of making meaning (Liu, 2013. p.1261). From this perspective, signs are a product of a social process of sign making. Point of view is an example of semiotic resource. Kress and Van Leeuwen (1996) point out that semiotic resources allow people, things and places to be shown from above, below or at eye level, and from the front, the side or the back. Both these vertical and horizontal scales are categorized into grades, such as vertical angles between bird's eye view and eye level, and horizontal angles between frontality and profile (Van Leeuwen, 2005, p. 135). Point of view creates a meaning potential in that it describes the kind of symbolic

relationship between the producers and viewers on the one hand, and people, things and places in the image on the other hand.

> From a vertical angle, point of view connotes a position of power. For instance, if you look down on something, you look at it from a position of power. If you look up at something, that thing/person will have symbolic power over you. At eye level there is a relation of symbolic equality (ibid).

Therefore, these angles relate to power, detachment, involvement, to mention a few fields of possible meanings that need to be activated by both producers and viewers of the image.

People express meanings through a range of the semiotic resources that are available to them at a particular moment. Kress and Van Leeuwen argue that "meaning is a choice from a system, which is always socially located and regulated both with respect to what resources are made available to whom, and the discourses that regulate and shape how modes are used by people" (ibid). Gender, social class, race, generation and institutional norms are some of the various kinds of normative discourses that are used to express power. These discourses shape and regulate people's use of semiotic resources (Van Leeuwen, 2005). This study aims to expose deep-seated discourses that shape and regulate people's use of semiotic resources (ibid), which may either hinder or enable meaningful and critical teaching and learning of visual literacy. It is for this reason that this study is under-laboured by critical realism's (CR) three different domains of real, actual and empirical. Also, because this study intends to use these discourses as springboards for expansive learning, it draws on the main principles of Cultural Historical Activity Theory (CHAT) for work-based learning. Chapter 3 will discuss the theoretical underpinnings of CR and CHAT, and their potential relevance for this study.

Social semiotics considers the multimodal nature of current media texts and that is why this study draws on multimodal social semiotics (MSS). MSS is one of three varieties of multimodality, alongside multimodal discourse analysis and multimodal interactional analysis (Jewitt, 2009). I chose MSS because this study analyses media texts that were used by participants to teach visual literacy and to make sense of videoed lesson and interview transcripts (see Sub-section 3.4.3.2). Multimodality is defined as "the use of several semiotic modes in the design of a semiotic product or event" (Kress &Van Leeuwen, 2001, p. 20). Kress observed that "image, writing, layout, music, gesture, speech, moving image, sound track and 3D objects are examples of common semiotic modes in representation and

communication" (Kress, 2010, p. 59). He further said that "a mode is a socially shaped and culturally given semiotic resource for making meaning" (ibid). Different modes offer different potentials for making meaning and can have a major influence on the choices of mode in specific occurrences of communication. As an illustration, writing has words, clauses, sentences, organised through grammar and syntax. It has graphic resources such as font, size, bolding, spacing, colour, punctuation marks, space between words or around paragraphs, and surfaces such as pages or screens or others (ibid). Depending on different cultures, the same principle that has been illustrated in the mode of writing can be applied to all modes (Kress, 2010, p. 79). In MSS, all signs in all modes are meaningful (ibid).

In addition to semiotic resource and mode, social semiotics is underpinned by modal affordance, which according to Kress refers "to what is possible to express and represent easily with a mode" (Kress, 1993 as quoted in Jewitt, 2009, p. 24-5). He describes affordance as "a complex concept connected to both the material and the cultural, and the social historical use of a mode (each of which is intimately connected)" (ibid). Affordance, therefore, "is shaped by how a mode has been used, what it has been repeatedly used to mean and do, and the social conventions that inform its use in context" (ibid). As a result, the basis of a mode becomes a part of its meaning potential and follows an image in the form of graphic marks on a two dimensional surface (i.e. its material) as well as how it has been socially shaped through its use. Also, modal affordance shows how a combination of these graphic marks offers different meaning potentials for expression and representation (ibid).

The particular semiotic resources of a mode have come to be shaped through these different histories and so has people's use of them. Each mode has a specific logic and provides different communicational and representational potentials. For instance, the sounds of speech usually occur across time and this sequence in time shapes what can be done with (speech) sounds. The logic of sequence in time is obvious for speech because one sound is uttered after another, one word after another, one syntactic and textual element after another. This order becomes an affordance because it produces the possibilities for putting things in a sequence. The mode of speech is therefore strongly regulated by the "logic of time", whilst images are structured by "the logic of space and simultaneity" (ibid).

Furthermore, social semiotics draws on "Halliday's notion of metafunctions, which comprise the ideational, the interpersonal and the textual" (Kress & Van Leeuwen, 2006, p. 41-2). The ideational metafunction suggests that "any semiotic mode should represent aspects of the world as it is experienced by humans" (ibid). This means that a "semiotic mode offers an array of choices that show different ways in which objects together with their relation to different objects and processes can be represented" (ibid). The interpersonal metafunction relates to "social relations between the person who makes a sign, the person who engages with it, and the thing that is represented" (ibid). The textual metafunction states that "any semiotic mode should have capacity to form texts, which are complexes of signs that cohere both internally with each other and externally with the context in and for which they were produced" (ibid, pp. 42-3). Therefore, languages provide many "different resources for the realisation of coherence and structure of a text" (Jewitt, 2009, p. 24). Metafunctions are meaning potentials that can describe "what can be meant", or "what can be done with" a particular set of semiotic resources (ibid).

In this study MSS presents a powerful way of enabling people to see the representation of reality, and offers potential to redesign it. MSS is a useful tool in explaining the meanings of multimodal texts and classroom interaction, which form the data for analysis in this study. However, because South Africa is a country that was and is still dominated by some members of its society in one form or another, multimodal semiotics alone is not enough. In the following section I discuss different ways in which power relations manifest themselves.

2.3.3 Discussion of power relations

In summarising the manifestation of power relations in texts, Janks acknowledges that "texts are not neutral, but human constructions" (2010, p. 61). It is with this in mind that this section discusses power relations as theorised in ideology and discourse practices.

2.3.3.1Early Marxist ideology

Early Marxists referred to "ideology as a belief system that helps justify the actions of those in power by distorting and misrepresenting reality" (Croteau & Hoynes, 2000, p. 157). They associated "ideology with the concept of false consciousness", which was perceived as "an

influential mechanism of social control whereby members of the ruling class forced their worldview, which represented their interests, on members of subordinate classes" (ibid, p.162). However, this conception of ideology is criticised for focussing only on economic class power relations instead of broadening the scope to include gender, race and religion, to mention a few other cultural terrains.

2.3.3.2 Thompson's critical conception of ideology

Thompson proposed a "critical conception of ideology" (Thompson, 1987, p. 517) which "conveys a negative, critical or pejorative sense" in a similar way as Marxists (ibid, 1990, pp. 53-4). He does not limit power relations to class struggle only, but includes other forms of uneven organisational variances such as "relations between sexes, ethnic groups, individuals and state, nation states and blocks of nation states as axes along which ideology works to establish and sustain relations of domination" (ibid, p. 56). Like the Marxists, Thompson "wants to reverse ideology for those meanings" ascribed by dominant relations of power (Janks, 2010, p. 36). Thompson differentiates five broad ways through which ideology can work, which are: legitimation, dissimulation, unification, fragmentation and reification (ibid, p. 37).

Firstly, legitimation is a "process by which relations of domination may be established and maintained by being presented as legitimate, that is, just and worthy of support" in rationalisation, universalization and narrativisation (Thompson, 1990, p. 61). Rationalisation is argument that justifies something by "a chain of reasoning" (ibid). Universalization connotes "a set of institutional arrangements which privilege certain groups only whilst they are presented as if serving the interests of all" (ibid). In narrativisation, histories, films, literature and jokes are used as stories to naturalise socially interested constructions of the world and presented as embodying universal, timeless truths and are often used as a reference point for whole communities (ibid).

Secondly, dissimulation is the process by which "relations of domination are concealed or obscured" (Janks, 1998, p. 199). Euphemism is "an obvious means of disguising unpleasant actions, events or social relations and of redescribing them positively" (ibid). Displacement

"occurs when an utterance that is usually used to refer to one thing is used to refer to another in order to transfer either positive or negative values from the one to the other" (ibid).

For Thompson trope is the third powerful means of obfuscation that "enables parts to stand for wholes and wholes to stand for parts as well as the non-literal and metaphorical use of language," (Janks, 1998, p. 199). Unification and fragmentation are related processes that work in opposite directions. Unification unites "people for ideological purposes despite their differences" whilst fragmentation splits "people off from one another despite similarities in order to divide and rule" (ibid). Fragmentation establishes an "us" which is different from them" (ibid).

Lastly, reification relates to "turning a process into a thing or an event" (ibid) and is realised in symbolic forms by naturalisation, externalisation, passivisation and nominalisation. Naturalisation is the means by which socially constructed realities are presented as natural and inevitable. This is what Barthes (1972, p. 143) calls "myth", and turns history into nature. Externalisation occurs when "social rituals, customs, traditions and institutions become fixed, immutable and external to the social-historical conditions of their production" (Thompson, 1990, p. 61). Passivisation is a linguistic process that is used to convert active voice to passive voice. Nominalisation is also "a linguistic process of turning a verb into a nominal" such as a noun (ibid). Here the action is turned into a thing or a state.

In this study, Thompson's critical conception of ideology will provide a framework for understanding the relationship between language, power and domination in analysing media texts that were taught, teacher-learner talk and conversations at change laboratory workshops. The main weakness of Thompson's critical conception of ideology is that "it does not provide ways of analysing how subordinated groups harness language to contest or transform dominant practices, essential to the notion of design and transformation" (Janks, 2010, p. 37). It is because of this shortcoming that this study also draws on discourse.

2.3.3.3 Discussion of discourse

The importance of the notion of discourse in this study has already been highlighted in the discussion of the conceptualisation of literacy in Section 1.2 and social semiotics in Section

2.3.2 above, and this sub-section will explore discourse further. The work of Barthes, discussed in Section 2.3.1, started looking at how ideas or values of a social class are naturalized and accepted as truth (Hall, 1997). However, his work focussed only on photographs and paintings, and did not cover all aspects of language. Foucault took Saussure and Barthes's work further by focussing on discourse as a system of representation. Foucault indicated that "in a culture, meaning often depends on larger units of analysis – narratives, statements, groups of images, whole discourses which operate across a variety of texts" (ibid, p. 42). Discourse in this case refers to "sets of ideas, values, and beliefs which people acquire from their everyday ways of life and which influence how people think, talk, and behave" (Scollon & Scollon, as quoted in Pereira, 2012, p. 28). It is evident in this definition that "meaning and meaningful practice is constructed within discourse" (Hall, 1997, p. 42).

This study links discourse to the notions of schema and cultural capital, discussed earlier in Section 3.2.1 above, as important concepts that producers and audiences draw on to encode and decode meaning during the processes of production and consumption of media texts. Media texts show setting, characters and narratives and become meaningful when people draw on discourses to make sense of media texts (ibid).

Foucault foregrounds the relations of power, knowledge and discourse. Power allows people to generate knowledge and proclaim their forms of knowledge as truth (ibid, p.48). Thus, the "regime of truth" occurs when "the ideas or practices of a discourse become so powerful that they produce material effects and discursive formations to sustain that truth" (Hall, 1997, p. 49). Foucault sees power as "interconnected and permeating from all levels of society" (families, neighbours, schools and media), which makes power "productive and not only repressive", as Marx and Thompson proposed (ibid, p. 257). Foucault indicated that "power is not the property of, say, a ruling class; power is a strategic terrain, the site of an unequal relationship between the powerful and the powerless" (cited in Storey, 2001, p. 71).

In this study, Foucault's description of power is useful in analysing how media texts are embedded with ideology at the one level, and how teachers' ideologies get filtered down to learners at a local level. Power fixes meaning and establishes stereotyping which "reduces people to a few, simple, essential characteristics, which are represented as fixed by nature"

(Hall, 1997, p. 257). Media promote stereotyping by prejudicing some roles, actions and behaviour to specific groups such as men and boys, women and girls, or black and white.

In-service teachers in general are consumers of media texts and this study aims to make explicit what is implicit as they interpret these texts with their learners. Also, these teachers have been socialised into discourse practices which may hinder or enable the teaching and learning of visual literacy. To achieve positive social change, this study aims "to raise consciousness of deep-seated causes of oppression as a strategy for tackling oppression" (Houston, 2001). According to Fairclough, "consciousness is a precondition for the development of new practices and conventions which can contribute to social emancipation" (1992, p. 10).

2.3.3.4 Gramsci's notion of hegemony

The notion of hegemony was pioneered by Antonio Gramsci and relates to "culture, power and ideology" (Croteau & Hoynes, 2000, p. 164). Gramsci argued that people can be subordinated to a powerful ideology either through force or consensus or a combination of the two. He argued that "consensus is the key to understanding the use of hegemony and is exercised through a kind of cultural leadership" (ibid). Consensus is gained and occurs when "ruling or dominant groups in a society actively seek to have their worldview accepted by all members of society" (ibid). Schools, religion and media to mention as few institutions, are platforms "where the society produces and reproduces ways of thinking" (ibid). As an illustration, the South African Revenue Services (SARS), a board that manages taxation in South Africa, combines force and consensus through television advertisement. The use of force is evident in the advertisements that caution taxpayers about deadlines to avoid penalties that can be incurred due to late or no submission of tax returns. Sometimes, SARS appeals to taxpayers' consensus by showing stories of hope and achievement such as provision of university bursaries, to win their willingness. In showing these stories, the taxpayers' contribution is valued and they "buy into" SARS' taxation system without resistance or questioning how the rest of that money will be used or where it will go.

Hegemony involves common sense assumptions "about social life and the things that are accepted as natural or the way things are" (ibid). Following on the SARS example, phrases

such as “it is the right thing to do” will be used to win the willingness of taxpayers. Gramsci proposed that “what is taken for granted exists in a realm that is uncontested, where there is neither a need nor room for questioning assumptions” (cited in Gamson, Croteau, Hoynes, & Sasson, 1992, pp. 374). This study investigates the taken for granted assumptions of media texts together with those of teachers that manifest during English FAL lessons, and to bring these to the awareness of teachers.

Ideology is embedded in media texts in one form or the other and aims to maintain, reproduce or sustain dominant power relations in the society. According to Eagleton ideology is “the medium in which men and women fight out their social and political battles at the level of signs, meanings and representation” (1991, p. 11). Therefore, this study values the analysis of ideology and hegemony in order to understand power relations at play in a communicative event. It is for this reason that this study asks:

- How do power relations play out in classroom practices of visual literacy?
- How do teachers maintain or challenge dominant power relations in media texts?
- How can teachers be sensitised to their own ideologies and those of media or society?

So far, this chapter has reviewed literature that discusses making meaning of visual texts, which is “content knowledge” (Shulman, 1986, p. 9). In this study content knowledge refers to a deep understanding of the processes and social conditions in which media texts are produced and consumed, as well as specific semiotic resources such as camera techniques, layout/framing, texture, lighting, background, foreground, colour, posture, gaze, hand signs, font, brand name, slogan, persuasive language (adjectives, adverbs, etc.), figurative language (metaphor, irony, etc.), size, shape and proportion. Deep understanding further includes considering power relations that are embedded in texts.

2.4. Meaningful and critical teaching and learning of visual/media literacy

Content knowledge alone is not enough in a teaching and learning situation and has to be complemented by pedagogical knowledge which relates “to preparing materials for instruction in class, selecting resources, asking scaffolding questions and assessing learners, to mention a few pedagogic activities” (Shulman, 1986, p. 9). In this study, pedagogical knowledge entails meaningful and critical teaching and learning of visual literacy. In the

next section I will first discuss learner-centred pedagogy, and then explore meaningful and critical models in teaching and learning of visual literacy.

2.4.1 Discussion of learner-centred pedagogy

In light of the above discussion on the changing landscape of communication, representation and literacy (Section 2.2), this study concurs with theorists and scholars who champion learner-centred pedagogy over teacher-centred pedagogy. On the continuum of pedagogical approaches, learner-centredness is the opposite end from traditional teacher-centredness. Learner-centred pedagogy originated from constructivist theorists who believed that learners construct meaning for themselves (Baumann, Bloomfield & Roughton, 1997). However, even though constructivists place learners at the centre of learning, they have different views on how learners construct meaning. On the one hand, Piagetians believe that learners are "solitary explorers" who construct meaning individually, with minimal or no involvement of teachers (ibid, p. 47), while on the other hand Vygotskians believe that learners construct meaning through interaction with others in a social setting (ibid). Vygotskians view the responsibility of the teacher as vital in facilitating learning through the Zone of Proximal Development (ZPD) and scaffolding, which will be discussed in detail in Sub-section 3.3.2.1 in Chapter 3. Irrespective of differences on whether learners construct meaning individually (Piaget) or socially (Vygotsky), and the role of teachers, constructivist theorists agree that learner-centred pedagogy should be promoted.

Learner-centred pedagogy can promote meaningful and critical teaching and learning of visual literacy for two reasons. Firstly, proponents of multiliteracies and multimodal theory assert that learners are more exposed to the visual world than their teachers (Cope & Kalantzis, 2000). Evidence from research in the US indicates that school-going children spend more than eight hours a day immersed in visual images (Perle, 2010; Taylor, 2012). That is currently the case in South Africa too, though this exposure may vary according to the urban-rural divide, where "the density of visual communication may be lower in rural areas" (Mbelani, 2012a, p. 86). Yet, in all situations, it is probable that learners enjoy more exposure than their teachers. In order to keep up with the changing landscape in all spheres of life, there is a call for teachers to end their dominance in the classroom (Cope & Kalantzis, 2000). Similarly to constructivist theorists, the curriculum acknowledges learners' exposure

by suggesting recognition of prior knowledge which teachers should build on in developing their lessons (South Africa, 2003 & 2012). By tapping into the learners' prior knowledge, earlier referred to in this chapter as schemata or cultural capital, teachers place learners at the centre of learning and overcome the traditional teacher-centred lessons.

Secondly and most importantly, learner-centred pedagogy can be used as a vehicle to prepare learners to be future democratic citizens, especially at the research sites of this study where people have been marginalised and dominated for a long time. It is because of this marginalisation that the curriculum envisages "active and critical learners" (South Africa, 2012, p. 4). In adapting critical theory to the realities of education, Paulo Freire saw literacy as a tool through which the oppressed could develop a critical awareness of their world and contest dominant societal structures in search of individual and collective freedom. He proposed that learner-centred pedagogy could help learners to see social, political and economic contradictions between what they know and what they are told (Freire, 1973). It could also help learners to resist oppressive forces that are hidden within these contradictory situations (ibid). He therefore believed that learner-centred pedagogy would empower all learners to become active subjects who would develop a critical awareness of their world and learn to have control over it.

Critical Language Awareness (CLA) aims to bring awareness of "common sense routines of language practices" that sustain and reproduce existing power relations (Fairclough, 1992, p. 3). In support of the critical component of education Freire stated that:

> Whether it be a rain drop (a rain drop that was about to fall but froze, giving birth to a beautiful icicle), be it a bird that sings, a bus that runs, a violent person on the street, be it a sentence in a newspaper, a political speech, a lover's rejection, be it anything, we must adopt a critical view, that of the person who questions, who doubts, who investigates, and who wants to illuminate the very life we live (Freire, 1985 as quoted in Fairclough, 1992, p. 7).

It can be concluded from Freire's statement that CLA aims to bring awareness of social domination so that if people choose to accept them they do so knowing the compromises they are making (Ivanic, 1990, Mbelani, 2007, 2012a). CLA is, therefore, "particularly concerned with teaching learners to understand and manage the relationship between language and power" (Janks, 2000, p. 175). CLA is "pedagogy for engaging in critical discourse analysis

by looking closely at and analysing units of language" (Janks, 2002, p. 4), and prepares learners to "be effective citizens in a democratic society" (Fairclough, 1992, p. 3).

All media texts represent different perspectives of those who produce them (Critical Media Literacy, 1994, p. 3). Questions surrounding the media's point of view will lead us to ask:

- What story will be told (or reported)?
- From whose perspective will it be presented?
- How will it be filmed (camera placement, movement, framing), drawn or photographed?
- How will it be edited? (What will be included and what will be left out?)
- What sort of music, colour or lighting will be used, if any?
- Whose voice will we hear?
- What will the intended message be?

Visual literacy has a critical element in that it calls for critical language awareness. The curriculum recognises the need for critical visual literacy because it will enable learners to:

- Express and justify, orally and in writing, their own ideas, views and emotions confidently in order to become independent and analytical thinkers.
- Use their additional language to access and manage information for learning across the curriculum and in a wide range of other contexts. Information literacy is a vital skill in the 'information age' and forms the basis for lifelong learning.
- Use their Additional Language as means of critical and creative thinking: for expressing their opinions on ethical issues and values; for interacting critically with a wide range of texts; for challenging the perspectives, values and power relations embedded in texts; and for reading texts for various purposes, such as enjoyment, research, critique (South Africa, 2012, p. 9).

Moreover, the second learning outcome, namely reading and viewing, explicitly mentions multimodal texts and teaching of CLA where learners are expected to:

- Apply their understanding of how language can create and maintain power relationships between text producer and reader. They analyse the point of view from which the text is written (ibid, p. 30).
- Apply their knowledge of images and visual elements to understand how these support writing in multimodal texts (ibid, p. 31).

It is worth mentioning that even though the curriculum is explicit about the envisaged learner and the curriculum coverage, it does not explicitly state how visual literacy should be taught. It is because of learners' exposure to visual images and the envisaged creation of future democratic citizens that this chapter discusses a learner-centred pedagogy in order to promote

meaningful and critical teaching and learning of visual literacy. Given the discussion on the changing nature of literacy and the complexities of media texts, this study advocates explicit teaching of visual literacy metalanguage. Cope & Kalantzis (2000) indicate that overt instruction is a pedagogic strategy for teaching the metalanguages of design. This visual literacy metalanguage was discussed in Section 2.3 above, as elements of visual terminology or professional codes of text production and consumption; semiotic resources, semiotic modes and modal affordances; and power relations. **T**he New London Group (2000) refer to visual literacy metalanguage as visual grammar, and I use these terms interchangeably in this thesis. It was argued that "metalanguage would help students to describe differences in the linguistics, visual, audio, gestural and spatial modes of meaning in everyday messages" (Cope & Kalantzis, 2000). The emphasis on grammar shows that the concept of multiliteracies does not just identify texts as becoming multimodal (Kress, 2000b), but it also considers that all modes of meaning illustrate equivalences that can be associated in definite mental ways to written and oral language (ibid). For example, "being and acting in a written text are centred on processes, attributes and circumstances which, when positioned in an image, convert to vectors, location and carriers" (Cope & Kalantzis, 2000). Bamford cautioned that:

> The symbols used in visual communication, unlike those of written and to a lesser extent oral communication are not a fixed vocabulary. There can be no dictionary of meanings for the symbols of visual communication (2005, p. 3).

Therefore, a multimodal theory for learning and teaching needs to consider how the elements of different modes can be combined to make meaning through the emphasis on production of multimodal texts, as opposed to pure analysis and critique of such texts (Cope & Kalantzis, 2000). Kress added that multimodal theory also includes "the description both of the specific characteristics of a particular mode and of its more general semiotic properties" (2000a, p. 153). It is against this backdrop that explicit teaching of visual grammar is needed in order to promote meaningful and critical learning of visual literacy, especially in under-resourced schools and societies such as those in which this study took place.

2.4.2 Meaningful and critical models in teaching and learning of visual literacy

This sub-section discusses the so-called Four Resources Model, the interdependence of different orientations of critical literacy, and multimodal discourse analysis.

2.4.2.1 The Four Resources Model

Allan Luke and Peter Freebody developed the Four Resources Model to promote reading instruction that reflected a critical socio-cultural literacy agenda (Freebody & Luke, 1990; Vasquez, Egawa, Harste & Thompson, 2004; Atkins, 2006). This model comprises "a supple set of cultural practices that are shaped and reshaped by different social institutions, social classes and cultural interests" (Vasquez et al., 2004). Instead of depending on one method of reading instruction, Freebody and Luke (1990) indicated that the teaching of textual interpretation should concentrate on blends of approaches to serve different students in different contexts for different purposes. They proposed the following four roles or sets of skills and practices: Code Breaker, Text Participant, Text User and Text Analyst (ibid). In a recent version of their model (see Table 2.1 below), these authors have shown that these roles stimulate a particular group of independent practices (Freebody & Luke, 1990; Luke, 2000).

Table 2.1: Four Roles/Resources of the Reader (based on the four Roles/Resources of the reader developed by Freebody & Luke (1990) for visual text Analysis

Code breaker	**Text user**
Decoding the codes and conventions of written, spoken and visual texts, e.g.: • understands the *Codes of Visual Texts* such as production techniques and conventions of camera angle, lens choice, framing, proximity or closeness, and lighting • interprets symbolic representations of shapes, objects, setting, colour, and body language	Understanding the purposes of different written, spoken and visual texts for different cultural and social functions, e.g.: • develops an awareness of how both the cultural context and the author's purpose shape the nature of texts, e.g. political cartoons, editorials, letters to the editor and news reports (TV, radio and print) may all deal with the same subject matter but have vastly different purposes • develops a creative response based on knowledge of how texts are used to convey meaning
Text participant	**Text analyst**
Comprehending written, spoken and visual texts, e.g.: • links the text to real life issues • draws on background knowledge to interpret the text • understands the literal and inferential meaning of the visual images used in the text	Understanding how texts position readers, viewers and listeners, e.g.: • examines the writer's point of view • develops own position on the text • explores how the writer is positioning the reader • develops a critical response to the text

First of all, the code breaker practices refer to understanding the "interplay between the complex bits and pieces that make up texts" (Vasquez et al., 2004). In this study, these codes will be the technical knowledge and terms or semiotic resources such as layout, colour, gestures, posture, gaze, camera angles and shots, slogans, logos, brand names and caricature,

to mention a few elements of visual grammar which occur at the level of signifiers or denotation. Secondly, text participant practices involve "understanding and composing meaningful written, visual, and spoken texts" (ibid), and consider an individual's schema and cultural capital or discourses, and text genre. In this study these practices are associated with the signified or connotation, where the viewer assigns contextual meaning. Thirdly, text user practices indicate "knowing about and acting on different cultural and social functions that various texts perform inside and outside school" (ibid). These practices also include understanding that "the functions of texts shape the way they are structured, their tones, their degrees of formality, and their sequences of components" (ibid). Fourthly, text analysts involve the "critical analysis and transformation of texts" which is based on understanding that texts "represent particular points of view where some perspectives are silenced while other perspectives are privileged" (ibid). These practices also operate on the belief that texts are socially constructed and therefore can be reconstructed.

This model advances four essential practices of an effective reader. None of them is sufficient by itself to create a literate person, but literacy can be achieved through a combination of some or all of them. Furthermore, this model does not propose a developmental hierarchy whereby, for example, students might move from low order coding to high order critical reading. Rather, proponents of this model recommended concurrent teaching and learning of the four resources at the earliest stages of literacy education, emphasizing that each of the four "roles" or sets of skills and practices:

> … displays and emphasizes particular forms of literacy, such that no…one [role] will, of itself, fully enable students to use texts effectively, in their own individual and collective interests, across a range of discourses, texts and tasks (Freebody & Luke, 1990, p. 12).

Although Freebody and Luke were focused primarily on the act of reading print text, their insights have been widely recognized as applying equally to other forms of text processing and environments. In this study, the Four Resources Model is used as both a teaching tool that guides analysis of visual texts and analyses lessons on visual literacy.

2.4.2.2 The interdependence of different orientations of critical literacy

In addition to the Four Resources Model, Janks (2000) proposes domination, access, diversity and design as different but interdependent orientations of critical literacy. Firstly, domination regards the language together with "other symbolic forms and discourse as a powerful means of maintaining and reproducing relations of domination" (ibid, p. 176). There are dominant ways of being, saying and doing that are represented through multimodal texts that intersect our lives on a daily basis. These texts are never neutral but are constructed, and as such they can be deconstructed in order to help us to understand "how language works to position readers in the interests of power" (Janks, 1993, p. iii). Secondly, access recognises availability of "dominant ways of doing, saying, and being while simultaneously valuing the linguistic and cultural diversity and literacies of our students" (Janks, 2000, p. 176). Janks states that:

> If we provide students with access to dominant forms, this contributes to maintaining their dominance. If not, on the other hand, we deny students access, we perpetuate their marginalisation in a society that continues to recognise the value and importance of these forms (2000, p. 176).

It is for this reason that there is a need to bring awareness of these dominant ways so that they are accessible to all students while at the same time valuing students' home literacies.

Thirdly, diversity refers to "different ways of reading and writing the world in a range of modalities" (Janks, 2000, p. 177). These are "a central resource for changing consciousness" (ibid). According to Janks, different "groups of students bring to the classroom different ways of reading and writing the world in a range of sign systems" (ibid). The challenge is to find ways to make education "more inclusive of students' diverse languages and literacies" (ibid). Janks argues that providing a space in the classroom for these differences creates "resources that students can draw on" (2002, p. 6). Fourthly, design relates to "the notion of human creativity and the ability to generate new meanings using different semiotic systems across diverse cultural locations" (Janks, 2000, p. 177). In promoting design or reconstruction, dominant discourses are challenged and changed (ibid).

Janks argues that "any one of domination, diversity, access or design without the others, creates a problematic imbalance" (ibid, p. 178). This is shown in Table 2.2 below.

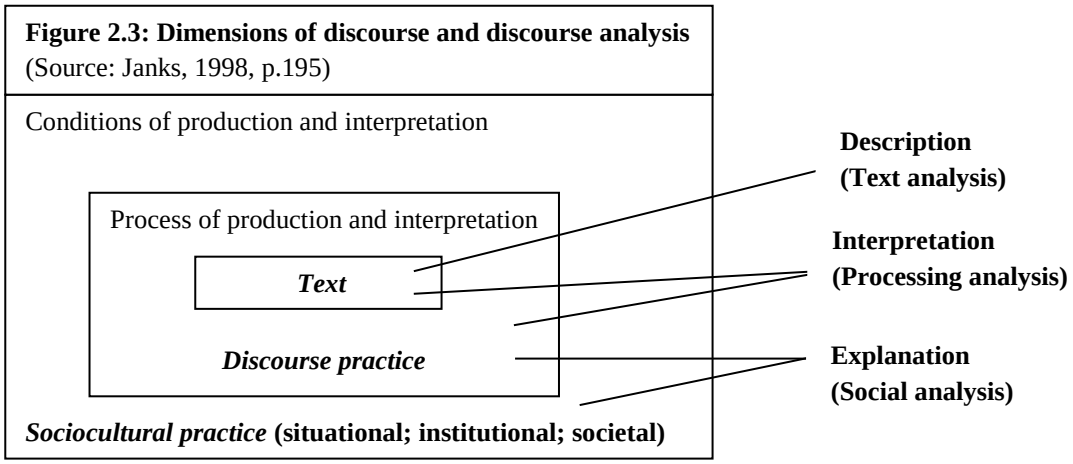
Table 2.2: The Synthesis Model of Critical Literacy (Source: Janks, 2000, p. 178)	
Domination without access	This maintains the exclusionary force of dominant discourses.
Domination without diversity	Domination without difference and diversity loses the ruptures that produce contestation and change.
Domination without design	The deconstruction of dominance, without reconstruction or design removes human agency.
Access without domination	Access without a theory of domination leads to the naturalisation of powerful discourses without an understanding of how these powerful forms came to be powerful.
Access without diversity	This fails to recognise that difference fundamentally affects pathways to access and involves issues of history, identity and value.
Access without design	This maintains and reifies dominant forms without considering how they can be transformed.
Diversity without domination	This leads to a celebration of diversity without any recognition that difference is structured in dominance and that all discourses/genres/languages/literacies are equally powerful.
Diversity without access	Diversity without access to powerful forms of language ghettoises students.
Diversity without design	Diversity provides the means, the ideas, the alternative perspectives for reconstruction and transformation. Without design, the potential that diversity offers is not realised.
Design without domination	Design, without an understanding of how powerful discourses/practices perpetuate themselves, runs the risk of an unconscious reproduction of these forms
Design without access	This runs the risk of whatever is designed remaining on the margins.
Design without diversity	This privileges dominant forms and fails to use the design resources provided by difference.

Separating these orientations of critical literacy limits chances to "manage the relationship between language and power" (Janks, 2010, p. 26). As a result, some students or certain forms of information get privileged over others. This model will be used to analyse the choices of inclusion and exclusion by both producers in designing texts and teachers in teaching such texts.

2.4.2.3Multimodal analytical framework

The discussion of this framework builds on Fairclough's discourse practice model that was discussed in Section 2.3.1 and diagrammatically represented in Figure 2.1. This section discusses the model as an analytical tool that "consists of three interrelated processes of analysis" (Janks, 1997), as shown in Figure 2.3 below:

- The object of analysis (including verbal, visual, or verbal and visual texts) (Janks 1997, p. 331);
- The processes by which the object is produced and received by human subjects (ibid):
- The socio-historical conditions that govern these processes (ibid).



According to Fairclough (2001) "each of the three dimensions requires a different kind of analysis including text analysis, processing analysis and social analysis". Text analysis describes properties of the text and the following questions can be useful entry points:

> What is represented? How is language (sign system) used to construct a representation of the world? How do key linguistic (or semiotic) features position the reader? What genres? What narrative elements occur and how do they position the reader? How does the overall construction of the text that is visual, sequencing, logical reasoning, interaction patterns contribute to this representation? (Prinsloo, 2010).

Processing analysis refers to interpretation of the relationship between text and interaction, and the following questions can be asked:

> Who is speaking to whom? When? Where? What is the occasion? What relations exist between producer/reader? What genre has been selected? What is the medium and the genre? Who owns/controls the means of production? How does this constrain the type of text? Who is the ideal reader of the text? What are the assumptions about what the reader knows or values? What inter-textual intricacies are at work? The reader who matches these is the ideal reader. How does language work to position the ideal reader? (ibid)

Social analysis refers to explanation of the relationship between interaction and social conditions, and the following questions can guide analysis:

> What is the socio-historical context? What power relations (societal, institutional, and situational) shape this discourse? What ideology shapes this discourse? What are the common-sense assumptions? What is presented as natural? How is this discourse positioned/positioning in relation to reproduction and change? Does it work to sustain or transform existing relations of power? Are these powers normative or transformative? (Gilbert, 1992, p. 51)

The efficacy of this approach is to "focus on the signifiers that make up the text, the specific linguistic selections, their juxtapositioning, their sequencing, their layout, etc." (Janks, 1997, p. 329). However, it also requires that "the historical determination of these selections is recognised in order to understand that these choices are tied to the conditions of possibility" (ibid). This is another way of saying that texts are "instantiations of socially regulated discourses and that the processes of production and reception are socially constrained" (ibid). These dimensions of discourse analysis "provide multiple points of analytic entry and it is in the interconnections that the analyst finds interesting patterns and disjunctions that need to be described, interpreted and explained" (ibid).

Because Fairclough's model requires some academic background, Newfield (1993) designed a simplified version of this framework for English FAL classroom practices for both teachers and learners, as shown in Table 2.3 below.

Table 2.3: Framework for understanding a cartoon (Adapted from Newfield 1993)	
Visual	1. **Physical portrayal of characters:** Facial expression and body language. Who are the characters? **2. Clothing:** What does this reveal about the characters' status, position in the society and role in current events? **3. Setting:** This can indicate where the event is taking place, or it can convey a particular satirical point. **4. Genre:** The political cartoon is a special genre or type of text. It combines visual and verbal aspects. It is recognised by its style of drawing (caricature) and reference to current events.
Verbal	**5. Words:** These are important in creating a specific meaning or conveying an interpretation or message. The words are concise, withy/clever and thought-provoking. We need to think about them. We should consider headings, captions, slogans, speech bubbles.
Context	**6. Socio-political context:** Even though the political cartoon provides many clues, it cannot be fully understood unless we know the real-life events on which the cartoon is based. **7. Media context:** The publication in which the cartoon appears can give us a clue to the attitude or position of the cartoon, or the opinion conveyed in it. We should ask ourselves, 'Who is presenting the cartoon, and to whom?'

This framework is an analytical tool that draws on semiotics and aspects of critical discourse analysis in order to understand a cartoon or comic strip, but teachers in this study also used it to teach advertisements and film.

2.5 Conclusion

The first part of this chapter traced the changing nature of literacy as a result of globalisation, and introduced mulitiliteracies and multimodality. Hence there was a need for visual literacy. I tracked the developmental stages of visual/media literacy and highlighted the significance of that in understanding current teaching and learning of media texts. I discussed the complexities of meaning making from media texts by looking at the following four key elements of mass communication: producers, audience, text and meaning. I drew on models developed by Fairclough, Hall and others to argue that empowered audiences interact with texts to construct meaning. In pursuit of this argument, the semiotic notion of polysemy is an invaluable contribution as it maintains that there is no single meaning to a media text, but that meaning depends on one's cultural capital.

The second part of the chapter discussed meaningful and critical ways of teaching and learning visual literacy through a careful examination of multiliteracies and multimodal pedagogy. This pedagogy encourages a multiplicity of approaches from explicit teaching of key concepts to application of those concepts as tools to make meaning from texts with multiple design elements. I also traced the development of critical visual literacy, which is emphasised through critical language awareness.

All in all, this chapter discussed meaning making of visual texts as content knowledge and pedagogical knowledge, which are inseparable and that is why they are commonly combined as pedagogical content knowledge (PCK), which signifies:

> the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction (Shulman, 1986, p. 11).

Therefore, a sound understanding of content knowledge alone does not entail a successful lesson, and the same applies to pedagogical knowledge.

Chapter 3

Research methodology

3.1 Introduction

As discussed in Chapter 1, this study responds to the following sub-questions:

- What contextual, cultural and historical underlying mechanisms enable or hinder teaching and learning of visual literacy as a dimension of English FAL in selected Eastern Cape schools?
- What expansive transformation opportunities can be exploited in the BEd in-service course to advance knowledge and strategies to meaningful and critical teaching and learning of visual literacy in Grades 10-12 English FAL classrooms?
- How can in-service teachers from under-resourced backgrounds be acculturated to meaningful and critical viewing of media texts?
- How do teachers' ideological positions enable or hinder meaningful and critical teaching and learning of visual literacy?
- How can teachers be sensitised to their own ideologies and those of media or society so as to promote a learning environment conducive to learners thinking critically and expressing themselves freely in matters associated with visual literacy?

These questions situate this study within a context of change. Chapter 2 described global changes that saw the inclusion of visual literacy in ELT. These changes challenge in-service teachers because of the complexities of production and consumption of media texts, as discussed in Chapter 2. As a result, the PCK of the majority of these teachers falls below curriculum aims of developing literacy and visual literacy in South Africa. This study has an element of social justice because it aims to capacitate a group of in-service teachers who were marginalised during apartheid. It is for this reason that the methodology of this study is transformative. This chapter describes and discusses research design, the transformative nature of this research, research processes, validity and reliability, and research ethics.

3.2 Research design

In this sub-section I discuss the multiple-case study nature of this research, as well as the sampling and contextual profiling of research participants and schools.

3.2.1 Multiple-case study design

This study investigated meaningful and critical ways of advancing teachers' knowledge and strategies in the teaching and learning of visual literacy within English FAL. To achieve this overarching research goal, the study took on a qualitative case study design, which is:

> A method of studying elements of the social through comprehensive description and analysis of a single situation or case, for example, a detailed study of an individual, group, episodes, events, or any other unit of social life organisation (O'Leary, 2004, p. 115).

Case studies can be single or multiple designs (Yin, 1994) and this study adopted a multiple-case study design because it investigated six teachers who taught at six different high schools in the Queenstown district. Each teacher constituted a single case study, which provided "a holistic description and explanation of the practices, and sufficient data to identify questions, tensions, situations or puzzling occurrences" rising from everyday interpretation and teaching of visual literacy (Merriam, 2001). As a result, this enabled the investigation of practices under different socio-cultural historical contexts and revealed their unfolding interactions, human relationships and other mediating factors in each unique instance (Cohen, Manion & Morrison, 2007). Multiple-case study strengthens the results by replicating the pattern matching and increasing confidence in the robustness of theory (Yin, 1994).

3.2.2 Sampling and contextual profiling of research participants and sites

Whilst planning this study, I had initially thought of having three males and three females, two from deep rural, two from semi-rural and two from urban schools. However, in the selection process I ended up with two males, Mr Ntulo and Mr Nkosi, and four females, Mses Khalipa, Tyani, Vuza and Qupha (these are pseudonyms that protect the identity of participants). Of the six schools, four were in townships whilst the other two were semi-rural. By semi-rural, I refer to a village that has access roads, modern houses with electricity, maybe a clinic, a post office or a police station. Three schools, two township and one semi-rural, were north-west of Queenstown, and the other three schools, also two township and one semi-rural, were south-east of Queenstown. Interesting to note was that five schools were well built whilst one school where Ms Qupha taught was not well built. Yet, none of the six schools had a special audio-visual room. Before 1994, the three schools on the south-eastern

side of Queenstown were part of the then Republic of Transkei, an apartheid homeland, whilst those on the north-western side were part of the Republic of South Africa. Mr Nkosi, Mr Ntulo and Ms Kalipha's schools were to the north-east and have always been part of the Republic of South Africa, whilst Mses Qupha, Tyani and Vuza's schools were to the south-east side of the town. Even though Mr Nkosi's school was semi-rural, it was better resourced since it had a computer laboratory with working computers and internet and a separate library, which none of the other schools in this study had.

These teachers were part of a cohort of 36 students who studied a Bachelor of Education (BEd) in-service course from 2009 to 2011 at Rhodes University's ISEA. The course was fully funded by the Zenex Foundation as an initiative to improve the quality of education. Working as both a researcher and a lecturer at ISEA, I identified visual literacy as one of the areas where in-service teachers struggled most, as stated in Chapter 1. As a result, I purposively and conveniently selected the six teachers (Cohen, Manion & Morrison, 2000) because they were used to being observed whilst they were teaching. Secondly, these teachers were familiar with critical reflection and I focussed on advancing the depth of critical reflection, which expansive learning required. Since these teachers were my BEd students, I applied the "willing subject" principle so that they exercised their freedom to participate or not (Mamdani, 1996). After I explained the study in detail to the whole group of 36 BEd students, the six participants volunteered to work with me and their schools automatically became research sites. Later, I wrote a letter to each participant and another to each of their schools to explain informed consent and each teacher and school completed a form (Appendices 1 and 2). Table 3.1 below shows demographic information of the research participants that was captured in the one-on-one interviews (Appendix 4.3).

Table 3.1: Teachers' demographic information

Teacher	Date of birth	Gender	Educational qualification	Years of teaching	Grades taught in the past five years	Subjects taught	First encounter with visual literacy as something to be taught
Mr Nkosi	03/03/67	M	STD 1994, BEd (Hons) 2008	15	8-12	English, History	2009
Mr Ntulo	16/01/73	M	STD	14	10-12	English, Geography	2003
Ms Vuza	03/11/67	F	STD 1988, BA 1995, BEd (Hons) 2008	23	10-12	English	2000
Ms Kalipha	26/05/60	F	STD, FDE	20	10-12	English	2009
Ms Tyani	28/09/69	F	STD, BEd	19	8-12	English, History	2009
Ms Qupha	02/02/70	F	STD, B.Mus.Ed (Hons)	18	8-12	English, Music	2009

All teachers expressed keen interest in mastering visual literacy so that in turn they could teach it well to their students. It was on this basis that they all volunteered to participate in this research study. Asked about their own habits of viewing multimodal texts, all the female teachers expressed their love of reading magazines such as *Oprah*, *Drum* and those provided by fashion shops such as *Jet Magazine*. The male teachers stated that they read newspapers, viewed television news and watched movies in their homes. Ms Vuza acknowledged that movies were time-consuming and she tended to watch those selected by her children.

In terms of collegial support, Ms Kalipha's English language colleagues visited her first film study lesson to support her in operating a laptop and a data projector. Yet, these teachers labour under particularly difficult circumstances. At the time of my research, Ms Tyani's school was being accommodated at a neighbouring junior secondary school whilst they were waiting for the construction of their new buildings. In 2012 she relocated to another school, 300 km north of Queenstown, where her second lesson was observed. Ms Qupha's semi-rural school was initiated by the community, who started with a few classrooms and added other classrooms as the years went on. During Ms Qupha's first observation lesson in 2010, the electricity main switch kept on tripping. As a result she was forced to narrate portions of the film, *Candle in the dark*, and at the same time she had to analyse parts of the film with her learners without being able to show DVD clips. As shown in Extract 3.1 below, she found

herself having to change what was supposed to be an interactive lesson into a largely teacher-dominated lesson (Appendix 4.2.4).

Extract 3.1: Ms Qupha's lesson on the film, *Candle in the dark*
1. Ms Qupha: OK, there is this policeman…this official who is in the film that I wanted to show you the clip of but really you can see that there is a problem of electricity. There is huge man …the police official or the government official if I may put it like that… the government official. How do you view him in the film? What can you say about him? I want it to come from you…What can you say about this government official? Zintle, I think you will tell me something…? 2. Zintle: I think it is a… 3. Ms Qupha: We are talking about the government official who is a big man and a bearded man with a big voice 4. Zintle: I think that man….he want to kill that…he wanted to kill those people because they…because he want that…he was not celebrate Christmas

In this extract, Ms Qupha described the character she wanted her learners to focus on. Towards the end of Utterance 1, she asked the learners to give their views on the character. However, because Zintle used the pronoun 'it' in Utterance 2, Ms Qupha assumed that she had misunderstood the question or the verbal description of the man, so she redirected Zintle's thinking in Utterance 3. Had there not been a series of power failures during the lesson, learners would have observed the fine details about the character for themselves rather than relying on the selective verbal description of the teacher.

In all the participating schools, IsiXhosa was the home language for all teachers, learners and the community, whilst English was a first additional language. Communities surrounding the six schools were characterised by high unemployment, poverty and crime. Many learners' families survive on government pensions and child support grants.

3.3 Transformative research methodology

This study is methodologically set within a transformation framework. Such an approach is unavoidable in an education climate where teachers are constantly grappling with new PCK presented in successive new versions of the curriculum (Trotter, 2006). Of particular interest in this study is to go beyond the epistemological nature of teachers' current practices and to dig deeper for ontological explanations of why and how the teachers' PCK falls below curriculum expectation, especially in the area of visual literacy. To respond to the first research question above (what underlying mechanisms enable or hinder the teaching and learning of visual literacy?), I draw on critical realism (CR) as a meta-theory. Because I want

to strengthen the visual literacy strand of the BEd course, I am also interested in exploring ways that can expand teachers' knowledge and strategies for teaching visual literacy. For this reason I also draw on CHAT to respond to research questions two to five above (what transformation opportunities can be exploited to advance the teaching and learning of visual literacy; how can teachers be acculturated to meaningful and critical viewing of media texts; how do teachers' ideological positions enable or hinder meaningful and critical teaching and learning of visual literacy; and how can teachers be sensitised to their own ideologies and those of media or society in order to promote thought and expression?). In this section I discuss insights from CR and CHAT.

3.3.1 Insights from critical realism (CR)

I draw on CR as an under-labourer because critical realists are concerned with social justice and direct their work toward positive social change (Carspecken, 1996). Critical realists see the world as always changing. In debating the transformational model of social action, Bhaskar argues that "every action performed requires the pre-existence of some social structures which the agents draw upon in order to initiate action, and in doing so they reproduce and/or transform them" (as quoted in Ackroyd & Fleetwood, 2000, p. 14). Bhaskar further notes that:

> People do not create society. For it always pre-exists them and is a necessary condition for their activity. Rather society must be regarded as an ensemble of structures, practices and conventions which individuals reproduce and transform, but which would not exist unless they did so. Society does not exist independently of human activity (the error of reification). But it is not the product of it (the error of voluntarism) (ibid).

From Bhaskar's argument it can be concluded that causal mechanisms, structures, powers and relations are the ever-present condition of human agency, which is a continuously reproduced outcome (ibid). In her morphogenesis theory, Archer points out that individuals respond to the need for change either by transforming social conventions (morphogenesis) or by reproducing them (morphostasis) (Archer, 1998). In morphogenesis, individuals acknowledge the need to change and take steps to bring it about, whilst in morphostasis individuals see the need to change but revert to their old ways, thereby reproducing the past (ibid). In this study, CR provides lenses to explain the teachers' different response to change.

Secondly, I draw on CR as an under-labourer because of the CR assumption that "there is a world independent of our knowledge and belief of it whether we experience or observe it or not" (Danermark, Ekstrom, Jakobsen & Karlsson, 2002). In the light of this assumption, this study does not claim the observations and experiences of the participants as the only truth out there. Also, CR views the ontology as "structured, differentiated, stratified and changing" (ibid. p. 5) and distinguishes reality in three different domains of real, actual and empirical. The real domain is the sphere of the underlying mechanisms that constitute and produce the structures, causal powers and relations. In this study, these underlying mechanisms are values, ideas and beliefs that teachers and learners draw on to make sense of media texts (Stein, 2008). As an illustration, all research participants in this study grew up believing that adults and teachers know more that children and learners, thus they fail to accommodate learners' voices in the classroom. The actual domain refers to everyday events or actions (whether or not they are observable). It is about what (actually) happens if and when the structures of those social entities are activated, what they do and what eventuates when they do (i.e. their effects). In this study, the teachers' beliefs about meaning making become underlying mechanisms that show contradictions between teachers' practices and the curriculum that seeks to promote active learning. The empirical domain describes our experiences and perceptions of phenomena. In this study, teachers ask questions with prescribed answers and do not invite questions from learners because of their cultural discourses at the level of the real. As visual literacy is a new and a critical aspect of the curriculum, these three domains explore both surface and deep-seated factors.

In her concept of structure, culture and agency, Archer provides another set of lenses to look at the underlying causal mechanisms. Archer (1996) advances analytical dualism in which structure, culture, and agency can be understood as separate entities because they all have causal powers to influence social reality, and views the fusion of the concepts as the fallacy of conflation (ibid). The interaction between structure, culture and agency is relevant to this research because it can constrain or enable outcomes (Archer, 2003). This study aims to investigate underlying social structures (school norms, classroom/teacher rules, and regulations in the form of curriculum statements), culture (values, ideas and beliefs about media literacy and ELT) and agential powers that could either enable or constrain the teaching of visual literacy, in order to explore avenues of transformation in the teaching and learning of English FAL. CR gives explanatory lenses to understand social change. To

achieve positive social change, CR aims "to raise consciousness of deep seated causes of oppression as a strategy for tackling oppression" (Houston, 2001). According to Fairclough, "consciousness is a precondition for the development of new practices and conventions which can contribute to social emancipation" (1992, p. 10).

3.3.2 Insights from CHAT

This study applies CHAT "to analyse the development of consciousness within practical social activity settings" (Daniels, Cole & Wertsch, 2007, p. 522) such as making meaning, teaching and learning. CHAT "aims to understand individual human beings, as well as the social entities they compose, in their natural everyday life circumstances, through an analysis of the genesis, structure, and purpose of their activities" (Kaptelinin & Nardi, 2006, p. 31). To raise in-service teachers' consciousness about the underlying structural mechanisms that condition their teaching and learning, this study employs and develops the theoretical tools of CHAT. Here, I discuss three generations of CHAT and their relation to this study.

3.3.2.1 The first generation of CHAT

The first generation CHAT originated from Vygotsky's concept of mediation and has subject, object and mediating artefacts as shown in Figure 3.1. As cited in Robertson (2008, p. 1), Vygotsky proposes that the relation between subject and object is mediated by culturally available tools. In this study the subjects are in-service teachers who were also students on the BEd course. Teachers have agency or "the internal powers that make them actively intervene in situations around them and the ability to act on or against external constraining or transforming factors" (Lewis, 2002, p. 17). A teacher's ability to act on such external factors will determine whether that teacher reproduces or transforms underlying social structures (Archer, 1998). Underpinned by a commitment to transformation and change, this study aims to examine

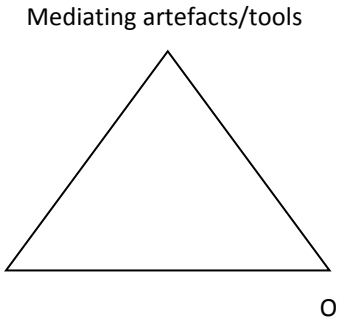


Figure 3.1: The basic triangular representation of mediation
(Adapted from Engeström, 2001, p. 135)

agency among research participants both as individuals and as a collective group. The object of the research is the teachers' capacity for making sense of visual/media texts and for teaching such texts. The tools referred to in the CHAT triangle may be psychological and/or physical. Psychological tools in this study include teachers' classroom questions and statements, analytical frameworks such as the Newfield Framework, and a variety of teaching styles. Physical tools include the chalkboard, copies of comic strips, cartoons, advertisements, data projector, laptop, TV, DVD player and film DVDs. Tools embed and carry with them historical residue and specific cultural characteristics, which are simultaneously enabling and limiting (Kuutti, 1996). This study draws on the notion of tools being employed by the subject to act on an object (Engeström, 1999).

The main contribution of the first generation CHAT is summarised by Engeström:

> The insertion of cultural artefacts into human actions was revolutionary in that the basic unit of analysis now overcame the split between the Cartesian individual and the untouchable societal structure. The individual could no longer be understood without his or her cultural means; and the society could no longer be understood without the agency of individuals who use and produce artefacts. This means that objects ceased to be just raw material for the formation of logical operations in the subject as they were for Piaget. Objects became the key to understanding human psyche (as quoted in Daniels, 2008, p. 4).

Underpinning Engeström's statement is the importance of Vygotsky's notion of mediation, which this study considers as a useful vehicle in raising teachers' consciousness of their practices in meaning making and teaching of visual texts. Central to mediation are Vygotsky's Zone of Proximal Development (ZPD) and Bruner's scaffolding, which form the main thrust of this study.

The notion of ZPD pioneered by Vygotsky refers to:

> The distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (Vygotsky, 1978, p. 86).

The ZPD captures the Marxist idea of collective activity, in which "those who know more or are more skilled share that knowledge and those skills with those who know less, to accomplish a task" (Schunk, 1996, p. 215). Sharing knowledge and skills in the ZPD is mediated through cultural tools, especially language. Vygotsky believed that "language is a

vital instrument for the development of thought, and not merely reflection of thought processes" (Baumann, Bloomfield & Roughton, 1997, p. 66). Hence, he stated that "ideas develop in the person at an inter-mental level (talk between individuals) and then become internalised at an intra-mental level (within the individual)" (ibid). In this study, classroom interaction between teachers and learners, and change laboratory (CL) workshop interactions involve both spheres of development at inter-mental and intra-mental levels.

Engeström expanded Vygotsky's notion of ZPD by suggesting that:

> The zone of proximal development may be depicted as an area between actions embedded in the current activity with its historical roots and contradictions, the foreseeable activity in which the contradictions are expansively resolved, and the foreseeable activity in which the contradictions have led to contraction and destruction of opportunities (Engeström, 1999, p. 67).

The ZPD provides a means of understanding how teachers learn and teach visual literacy, and how such learning and teaching could be improved from the current level to the next possible level. Scaffolding occurs within the ZPD and metaphorically reflects "the way adult support is adjusted as the child learns and is ultimately removed when the learner can stand alone" (cited in Anghileri, 2006, p. 33). In this study, the adult/teacher refers to any more knowledgeable person or peer, whilst the learner/child refers to a less knowledgeable person. The study captures learning interactions between teachers and learners in Grades 10-12 classrooms, and between researcher and participants at CL workshops (Sannino, 2008).

Although first generation CHAT introduces the concept of mediation, it has a limitation for this study since it focuses on subject, object and artefacts while ignoring other important elements of activity systems, such as rules, division of labour, and community. Hence, second generation CHAT is introduced in this study.

3.3.2.2 The second generation CHAT

Leontiev, one of Vygotsky's colleagues, began theorising for the second generation activity theory by establishing the difference between an individual action and a collective activity through his well-known example of the "primeval collective hunt" (Engeström & Sannino, 2009). In this form of hunting, some hunters chase the game towards other hunters who wait in ambush and kill the game. The two groups of hunters perform different actions in the

collective activity, these being chasing and killing (Hardman, 2008). According to Leontiev, actions (the chase or the kill) have a "definite beginning and end, whilst a collective activity [the entire hunt] reproduces itself without a predetermined endpoint by generating seemingly similar actions over and over again" (Engeström & Sannino, 2009,). Actions in this study include, for example, denoting and connoting professional codes in which a specific media text is constructed, whilst activity refers to making meaning and teaching of such texts. In developing the theory of expansive learning later, Engeström engaged Leontiev's distinction between actions and activities to theorise expansive learning as a movement from actions to activity (ibid). As a result, Engeström acknowledged that:

> The essence of [expansive] learning activity is the production of objectively, societally new activity structures (including new objects, instruments, etc.) out of actions manifesting the inner contradictions of the preceding form of the activity in question. [Expansive] learning activity is mastery of expansion from actions to a new activity. While traditional schooling is essentially a subject-producing activity and traditional science is essentially an instrument-producing activity, [expansive] learning is an activity-producing activity (Engeström, 1987, p. 125).

Expansive learning is one of the key elements of CHAT and a main thrust of this study. Expansive learning is similar to action research in that both aim to improve practice, and are conducted in cycles or spirals of an interventionist research process. Unlike action research, however, expansive learning theory provides the researcher with analytical tools and it is for this reason that this study uses expansive learning theory as an epistemological framework. The processes of learning in expansive learning can be summarised into four basic types: transferable exploitation, adjustable exploitation, incremental exploration and radical exploration, as shown in Figure 3.2 below.

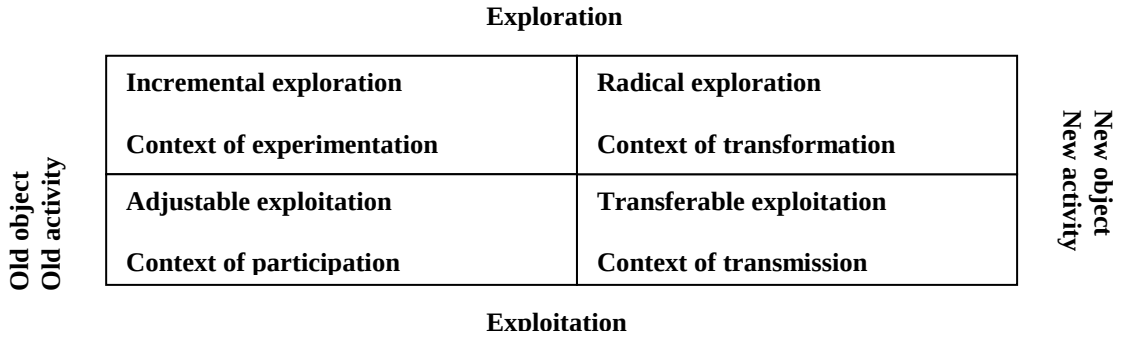


Figure 3.2: Four types of learning *(Engeström, 2004)*

The matrix in Figure 3.2 has two dimensions of exploration/exploitation and old/new object/activity. At the lower right hand field of the matrix there is transferable exploitation,

which is “transmission of existing knowledge in order to cope with a new object and a new activity” (Engeström, 2004, p. 3). At the lower left field of the matrix there is adjustable exploitation, which is “gradual acquisition and internalisation of existing knowledge and skills embedded in a given activity” (ibid, p. 4). At the upper left corner of the matrix there is incremental exploration, which is “construction of new knowledge by experimentation within the given activity” (ibid). At the upper right hand field of the matrix there is radical exploration, which begins when “experimentation is not anymore aimed at making a well-bounded new technology work [in this case visual literacy] in the framework of a given, pre-existing activity”. Radical exploration, also known as expansive learning, means learning “what is not yet there” (ibid). Expansive learning involves the “beginning of new understanding and new practices for a newly up-and-coming activity, which is learning embedded in and constitutive of qualitative transformation of the entire activity system” (Daniels, Cole, & Wertsch, 2007, p. 523). In raising teachers’ consciousness of “what is not yet there” in meaning making and teaching of visual literacy, this study aims to explore new possibilities and exploit old certainties (March, 1991). Teachers in this study had a wide range of teaching experience from 14 -24 years and needed to be aware of what they could keep (exploit) from their experience and what they had to learn (explore).

Expansive learning depends on the identification and surfacing of contradictions, which is the fourth main CHAT principle that underpins this study. Contradictions are “historically accumulating structural tensions within and between activity systems” (Engeström, 2001, p. 137) that surface as “problems, ruptures, breakdowns, clashes in the activities” or a “misfit within elements, between them, between different activities or between developmental phases of a single activity” (Kuutti, 1996, p. 34). Contradictions create “double binds in everyday practices when an individual receives two messages or commands which deny each other” (Engeström 1987, p. 174). When an activity system takes on a new element from outside (in this case the introduction of visual literacy to the curriculum), historical and accumulated structural tensions occur within and between the old and new elements (ibid). Contradictions can surface and develop within and between each of the six elements of the activity triangle: subject, tools, object, rules, community, and division of labour. In this study I examine teachers’ existing engagement with visual literacy as my unit of analysis, and analyse which of the six elements of the second generation CHAT triangle have contradictions. Surfacing contradictions in an activity system helps research participants and/or the researcher to focus

their efforts on the underlying causes of problems (Engeström, 2000). This study views contradictions as a "motive force of change and development within and between activity systems" (Engeström, 1999, p. 381) or as springboards for expansive learning. Therefore, expansive learning is a "method of grasping the essence of an object and reproducing the logic of its development and historical formation through the emergence and resolution of its inner contradictions" (Engeström, Meittinen & Punamaki, 1999, p. 382).

Linked to expansive learning and the notion of contradictions is the object-oriented notion of an activity system. Leontiev observed "the activity is motivated by the object whilst individual actions are concentrating on goals" (cited in Hardman, 2008, p. 57), thus "resulting in the object-oriented nature of learning and doing" (Mukute, 2010, p. 91). Engeström later broadened the conception of the object as the "problem space at which activity is directed and which is moulded and transformed into outcomes" (Centre for Activity Theory and Developmental Work Research, n.d.). This study embraces both notions of the object as the driving motive (Leontiev) and as the problem space (Engeström) of the activity.

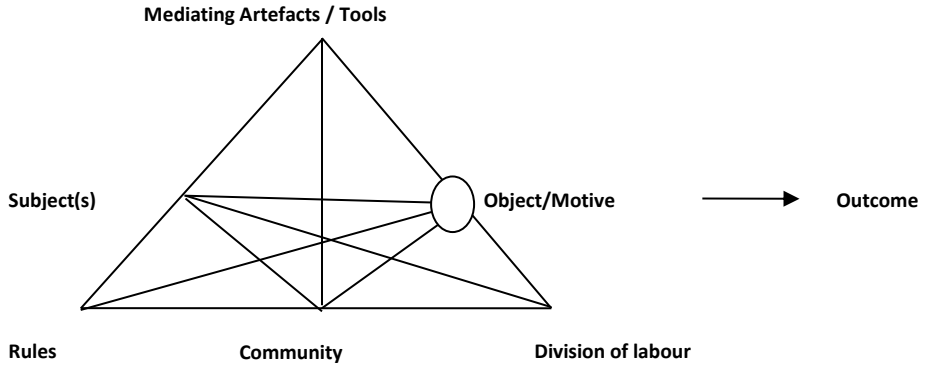
Physical and symbolic, external and internal mediating instruments, including tools and signs, are useful in the transformation of the object into outcomes (Hardman, 2008, p. 75).

> Objects do not exist for us in themselves, directly and without mediation. We relate to objects of other objects. [...] this means that objects appear in two fundamentally different roles: as objects (Gegenstand) and as mediating artefacts or tools (Cole, 1996 as cited in Hardman, 2008, p. 75).

Cole added another dimension to the conception of an object transforming to be a mediating tool. From a visual literacy point of view, for example, the participants will learn to make sense of the different elements of visual grammar as the object of the activity. When participants apply this visual grammar in making sense of and teaching other related or different texts, the object of the activity system will shift to become a tool. In responding to this study's overarching research question, "How can teacher professional development in ELT advance teachers' knowledge and strategies for meaningful and critical teaching and learning of visual literacy?" I propose transformation of the object of visual literacy to become mediating tools through expansive learning. It is for this reason that this study engages in learning processes with participants in order to transform objects into tools.

Leontiev's main contribution is the addition of division of labour to the second generation CHAT, as formulated by Engeström. Engeström added three more elements to the original triangle which are community, division of labour, and rules, as shown in Figure 3.3 below.

Figure 3.3: The structure of a human activity system (sourced from Engeström 1987**)**



In this study, division of labour relates to the different roles assumed by the teachers and their students during teaching and learning of visual literacy. The community refers to in-service teachers, other teachers at research sites, learners and the researcher (myself). Rules refer to both national and provincial policy regulations and curricula, as well as local school/classroom/teacher policies that regulate teaching and learning. The input of the second generation CHAT is "the recognition of rules that govern production, exchange and distribution in the process of making meaning and teaching of media texts" (Engeström & Ahonen as cited in Mukute, 2010, p. 92). The limitation of the second generation is that it does not accommodate cultural diversity and external perspectives outside the main activity system (Masara, 2011, p. 29). Hence, I turn to the third generation CHAT in this study.

3.3.2.3 Third generation CHAT

Third generation CHAT usually occurs when there are two activity systems with a shared object, as demonstrated in Figure 3.4.

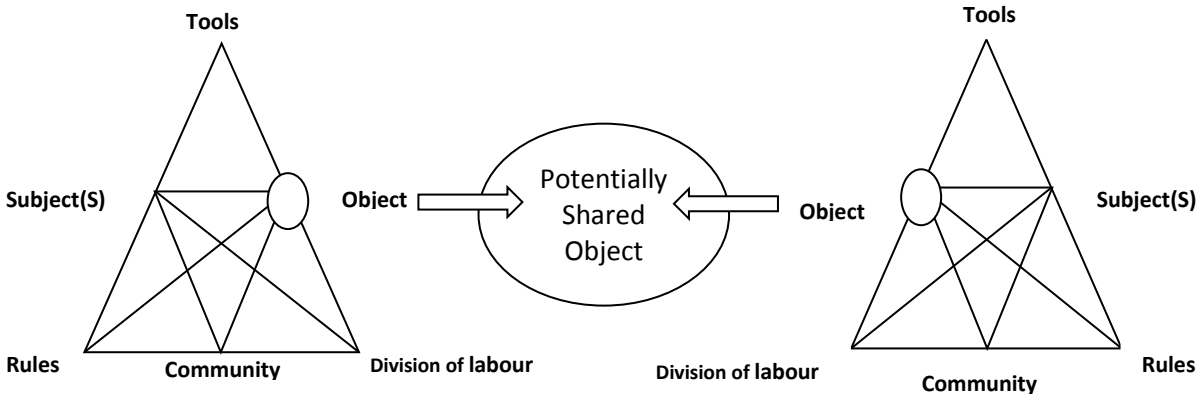


Figure 3.4: Two interacting activity systems (Engeström, 2001, p. 136)

At the CL workshops, participants represent different activity systems but they all work together towards a shared object, which is meaningful and critical teaching and learning of visual literacy. When two or more activity systems interrelate, contradictions emerge and create springboards for expansive learning (Robertson, 2008).

Third generation CHAT allows for the exploration of dialogue, multiple perspectives and networks of interacting activity systems (ibid). The notion of dialogue and multiple perspectives originates from Bakhtin's theory of dialogicality, which is "the ontological characteristic of the human mind to conceive, create, and communicate about social realities through mutual engagement of the ego (i.e. self or selves) and the alter [ego] (i.e. others)" (cited in Akkerman & Bakker, 2011, p. 136). These authors further state that …

> Contextual meaning is potentially infinite, but it can only be actualized when accompanied by another (other's) meaning, if only by a question in the inner speech of the one who understands. Each time it must be accompanied by another contextual meaning in order to reveal new aspects of its own infinite nature (just as the word reveals its meanings only in context) (ibid, 2011, p. 137).

The notion of dialogicality entails that learning is a process that involves many perspectives and many parties. As a result, working towards a shared object implies that the research participants "enter onto territory in which we are unfamiliar and, to some significant extent therefore unqualified" (ibid, p. 134). This process is called boundary crossing and occurs when professionals "face the challenge of negotiating and combining ingredients from different contexts to achieve hybrid situations" (Engeström, Engeström & Kärkkäinen, 1995, p. 319). Boundary crossing can be seen as a "process of collective concept formation whose

potential lies embedded in transporting ideas and instruments from seemingly unrelated domains into the domain of focal inquiry" (ibid, p. 320). Akkerman and Bakker (2011, p. 3) proposed and summarised the following four types of learning that can occur at the boundary:

> 1. Identification: Boundary crossing can lead to the identification of the intersecting practices, whereby the nature of practices is (re)defined in light of one another.
> 2. Coordination: Boundary crossing can also lead to processes of coordination of both practices in the sense that minimal routinized exchanges between practices are established, to make transitions smoother.
> 3. Reflection: It is about learning to look differently at one practice by taking on the perspective of the other practice.
> 4. Transformation: In the case of transformation, boundary crossing leads to changes in practices or even the creation of a new in-between practice.

In addition to the notion of activity systems with a shared object in third generation CHAT, the latest literature suggests a shift from interaction in a central activity system, to interaction of a number of activity systems that have a shared object (Mukute, 2010). Third generation CHAT embraces "expansive learning and develops the analysis of the central activity system upward and downward, outward and inward as it connects to other interrelated activity systems which have to some extent shared and frequently split objects" (Agbedahin, 2012, p. 53), as shown in Figure 3.5.

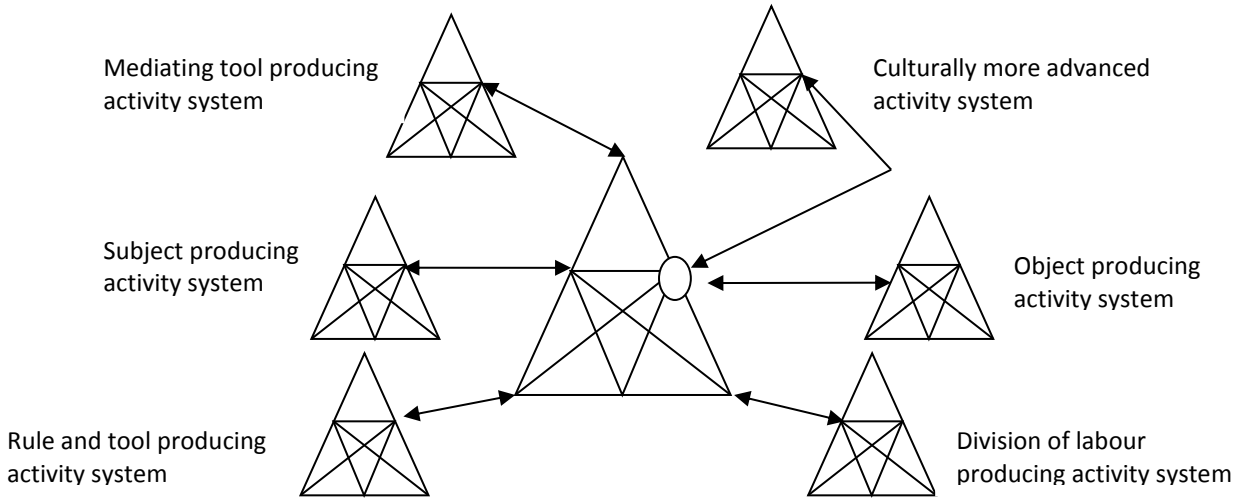


Figure 3.5: Third generation activity system (Engeström, 1999, p. 89)

Third generation CHAT is a useful framework to describe four different levels in which contradictions can occur: primary, secondary, tertiary and quaternary (Cole & Engeström, 1993; Engeström, 2001; Roth & Lee, 2007; Daniels, 2008). Primary contradictions occur

within a single element of the activity system, e.g. the skills, the differences and inconsistencies between teachers' subject knowledge and espoused beliefs and their actions in the classroom. Secondary contradictions occur between two elements in the activity system, e.g. the teachers' understanding of a cartoon which may be different from learners' understanding. Tertiary contradictions occur between object (motive) of the dominant activity and the object of a culturally more advanced form of activity, such as powerful national curriculum policy requirements as compared to teachers' local practices and beliefs. Quaternary contradictions occur between the central activity and one of its neighbouring activities. For example, this occurred when a teacher's visual literacy activity system was constrained by the literature teaching activity system. As an illustration, Ms Kalipha drew on her understanding of characters, setting and figurative language to guide learners' understanding of the film, *Tsotsi*. However, she did not expand learners' understanding by including motion, sound and colour. In that way, a film lesson was limited to a literature lesson. I brought these contradictions to the CL workshop to promote expansive learning.

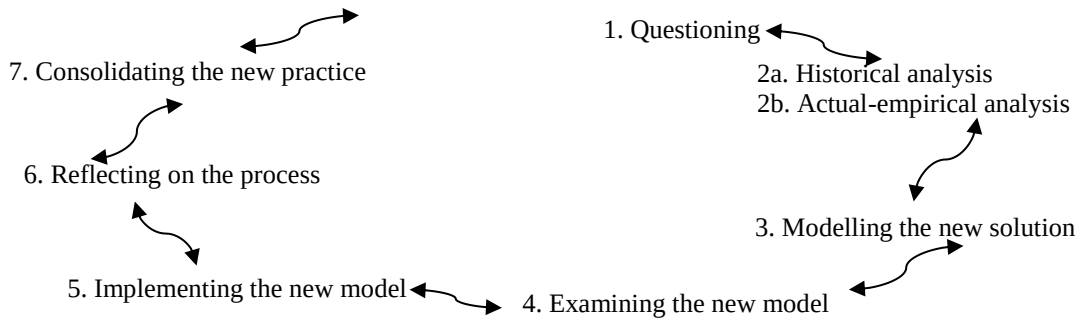
3.4 Research process

This section describes the four phases of this study and explains the various data collection methods and analyses. Thereafter I discuss validity and reliability (3.5) and consider research ethics (3.6), before concluding the chapter (3.7).

3.4.1 Phases of this study

The theory of expansive learning (Sub-section 3.3.2.2 above) presents seven actions of the expansive learning cycle as a methodological tool, as illustrated below:

Figure 3.6: Diagrammatic representation of expansive learning cycle (Engeström, Meittinen & Punamaki, 1999, p. 382)



I have condensed these seven actions into four phases, which are discussed in detail below.

3.4.1.1 Phase one: Situational analysis

As mentioned earlier, this research was triggered in 2008 when I identified BEd in-service teachers' difficulty in interpreting visual texts. In keeping with the first action of expansive learning, which "involves questioning, criticising, or rejecting some features of the accepted practice and existing knowledge" (Engeström , Meittinen, & Punamaki, 1999, p. 382), I questioned the teachers' take-up of visual literacy subject knowledge, and how that subject knowledge contributed to meaningful and critical teaching and learning. The second action of expansive learning is "the analysis of the situation, which involves mental, discursive, or practical transformation of the situation in order to find out causes or explanatory mechanisms" (ibid). I used these first two actions of expansive learning to establish the contextual, cultural and historical underlying mechanisms that enabled or constrained the teaching of visual literacy in English FAL in these Eastern Cape schools. To be able to establish the nature of teachers' sense making of visual literacy, I requested each of the six teachers to prepare a one-hour lesson of their own choice on visual literacy (Appendix 4.1). Three teachers (Mr Ntulo – Grade 12, Ms Vuza – Grade 10 and Ms Tyani – Grade 11) prepared lessons on analysing cartoons. Two teachers (Ms Kalipha – Grade 12 and Ms Qupha – Grade 11) prepared lessons on film study. The last teacher (Mr Nkosi – Grade 10) prepared a lesson on analysing advertisements. On scheduled dates in October 2010, I observed and videoed each of these six lessons. In July 2011 I interviewed each of the teachers (Appendix 4.3). From this phase one data I wrote Chapter 4 and brought parts of it as mirror data to stimulate discussion at the first change laboratory workshop (Appendix 4.4).

3.4.1.2 Phase two: First change laboratory (CL) workshop

Phase two of this study was the first CL workshop which occurred in March 2012 and focused on the third and fourth actions of the expansive learning cycle. The third action of expansive learning refers to "constructing an explicit, simplified model of the new idea that explains and offers a solution to the problematic situation" (Engeström et al., 1999, p. 382). After I presented the mirror data, I led a discussion of this analysis with all participants in the CL workshop. The fourth action of expansive learning "examines the model, which includes

running, operating, and experimenting on it in order to fully grasp its dynamics, potentials, and limitations" (ibid). During the CL workshop, there was a follow-up group reflection which aimed to examine the solutions and identify further contradictions. The CL workshop is further discussed in Sub-section 3.4.2.4 below as a data collection strategy, and the analysis of the first change laboratory workshop is discussed in Chapter 5.

3.4.1.3 Phase three: Second round of lesson observations

The fifth action of expansive learning is "the implementing of the model, which is concretised by means of practical applications, enrichments, and conceptual extensions" (Engeström et al., 1999, p. 382). Each teacher implemented first CL workshop insights gained from the CL workshop at his/her respective school and I observed and videoed a second round of lessons (Appendix 4.6). I transcribed and analysed these lessons to establish development and surface further contradictions, as discussed in Chapter 6.

3.4.1.4 Phase four: Second change laboratory workshop

Phase four was the last CL workshop (Appendix 4.7) and covered the sixth and the seventh actions of expansive learning**,** which are discussed in Chapter 7. These actions are "reflecting on and evaluating the process and consolidating the outcomes into a new, stable form of practice" (ibid). Phase four was based on reflexivity, which is "the use of knowledge to generate further knowledge" (Mukute, 2010, p. 12). The CL workshops opened a reflexive space where in-service teachers explicitly exposed their existing routines, norms and values, and reflected on and talked about meaning making and teaching of visual literacy (Wals, van der Hoeven, & Blanken, 2009). I designed a questionnaire (Appendix 3.2) to prompt participants to make connections between knowledge, thinking and acting (Mukute, 2010), which was what this study aimed to achieve.

3.4.2 Data collection

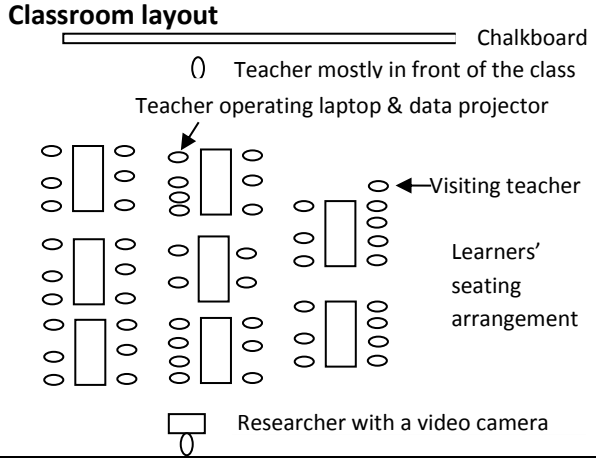
In this section, I discuss data collection methods that I used to give close-up views of the teachers' lived experiences in making sense of and teaching visual literacy. Data collection was done according to the seven steps of the expansive learning cycle.

3.4.2.1 Observations: using field notes and a video camera

Observations take place in the setting where the phenomenon of interest naturally occurs, classrooms and workshops in this study, and represent a first-hand encounter of information (Merriam, 2009, pp. 120-1). I used a video camera as a means to record lessons, but I also took notes to describe the physical setting of the classroom and how the learners were arranged in groups, as shown in Figure 3.7 below (see Appendices 4.2 & 4.6).

Figure 3.7: Classroom layout

Lesson presented by: Kalipha	**Classroom layout**
KwaNobuhle S.S.S.	
Class: Grade 12	
Date: 07/10/10	
Topic: Film study of *Tsotsi*	
Intended lesson duration: 55 min	
Actual duration: 50min 33 sec	
Number of pupils: 49	



I also noted the grade taught, the date and duration of the lesson, the topic and the number of learners. During teacher-learner interaction, all teachers occupied the front position between the chalkboard and the first row of desks and moved from the left to the right side of the classroom. During group discussions, teachers moved in between groups, responding to groups of learners and assessing progress. I stood at the back of the classroom with the camera, focussing mainly on the teacher because this study particularly relates to the teacher, though at times I also recorded learner interaction with the teacher or with each other during group work. Video proved a very useful "method for recording classroom interaction, given the speed and complexity of recording gesture, body posture, speech and other modes. It also enabled repeated viewing of data and provided a record from which all the modes were transcribed" (Jewitt, 2006, p. 33).

Secondly, I recorded activities and interactions. All lessons had a definite sequence of activities that included pre-analysis, analysis and post-analysis activities. The pre-analysis activities aimed to activate learners' prior knowledge about the topic of the lesson. In many

lessons, teachers asked learners to give their general understanding of the topic and later narrowed down the discussion to the topic of the lesson. As an illustration, in her first lesson of this study Ms Kalipha requested her learners to give her the different kinds of films that they knew, before she introduced *Tsotsi*, the film (Appendix 4.2.1). During analysis activities, all teachers used a question-and-answer strategy to encourage a whole class analysis of a visual text, or for the teaching of visual terminology, as shown in Extract 3.2.

Extract 3.2: Ms Tyani's whole class analysis of a cartoon
1. Ms Tyani: OK. Looking on what we see in front of us…eh…what have you noticed in that cartoon? Do you think the things that we have mentioned here are there in the cartoon that I gave you? What have you identified about the things that we have already identified? What do you see? 2. Zoliswa: I see a speech bubble? 3. Ms Tyani: What it says? What it says? Someone must read it. 4. Sipho: It says that here three hundred had to be euthanized by SPCA.

In all lessons, follow-up activities involved group discussions where different topics were given to different groups to discuss. After discussions, group representatives reported to the whole class and teachers made additions. Using a video camera to capture these activities and interactions enabled me to calculate time spent on a particular activity, and to identify the rules that structure activities and interactions.

Thirdly, I recorded the contents of the conversations in the lessons and workshops, which were mainly statements and questions during activities and interactions between the teacher and learners, learners and learners, and teachers and researcher. The audio part of the recording was transcribed to enable easy analysis of the spoken data.

3.4.2.2 Semi-structured interviews

This study commenced with one-on-one post lesson interviews with the six teachers (Appendix 3.1) and ended with a focus group interview (Appendix 3.2). An interview is the most common form of collecting data in qualitative research and is described as a "process in which a researcher and participant(s) engage in a conversation focussed on questions related to a research study" (DeMarrias, 2004, as quoted in Merriam, 2009, p. 87). I used semi-structured interviews to "elicit information about things that cannot be directly observed such as feelings, thoughts, intentions, past events and how people interpret the world around them"

(ibid, p. 88). These interviews provided me with profiles of the teachers as well as insights into their viewing and teaching of media texts.

Secondly, due to the interventionist nature of this research, I used interviews to "intentionally challenge and change the understanding of participants" (DeMarrias, 2004, as quoted in Merriam, 2009, p. 90). As an illustration, part of the first interview was based on the observed lesson and encouraged teachers to reflect on the lesson they had taught. Another illustration occurred during CL workshops where I deliberately encouraged teachers to focus on a particular aspect of visual literacy into which they had originally had no insight. For example, when I realised that teachers' analysis was losing depth I asked questions to stimulate them to consider missing phenomena. In the focus group interviews, participants heard "others' responses and then made additional comments beyond their own original responses, as they heard what other people had to say" (ibid, p. 94).

3.4.2.3 Document analysis

Curriculum documents and teachers' lesson plans were analysed as the main documents in this study. The lesson plans indicated the sequence and expected duration of activities, the separate roles of teachers and learners, explanations of visual terminology, interpretation of parts of or whole visual texts, and questions (Appendices 4.2 & 4.5).

3.4.2.4 Change laboratory workshops

Based on the expansive learning cycle, a CL workshop is a "method for developing work practices by the practitioners in dialogue and debate among themselves, with their management, with their clients, and – not the least – with the interventionist researchers" (Engeström, 2011, p. 612). In this study, the dialogue and debate were between practitioners who are in-service teachers and the interventionist researcher. The deliberations at these workshops became another source of qualitative data for this study. There were two workshops, one in March 2012 (Appendix 4.4) and another in September and October 2012 (Appendix 4.6). A discussion of the first workshop is in Chapter 5, whilst the second one is in Chapter 7.

The CL workshops acted as "a microcosm in which potential new ways of working can be experienced and experimented with" (Engeström, 1987, pp. 277-8) and were conducted in an activity system that faced a major transformation, being the teaching and learning of visual literacy in English FAL. As an illustration, I did a first round of data gathering from the six participants through videoing lessons, document analysis, field notes and one-on-one semi-structured interviews, then analysed these data. Thereafter, I identified "critical incidents, troubles and problems" in the teaching of visual literacy and brought these into CL workshop sessions as "mirror material that served as first stimuli for involvement, analysis and collaborative design efforts among the participants" (Engeström, 2011, p. 612).

To facilitate discussion, I introduced conceptual tools such as the triangular model of the second generation CHAT as second stimuli, and challenged the participants to design a new concept for the activity being transformed. I videoed these workshop sessions and gave each teacher a DVD copy "for research and to facilitate the reviewing of critical [change] laboratory events in subsequent sessions" (Daniels, 2008, p. 133). CL workshops in this study addressed the challenges of new forms of learning by:

> … supporting participants to identify potential areas of change [or contradictions] in teaching and learning [of visual literacy]; and proposing possibilities for change through re-conceptualising the objects that the participants are working on, the tools they use in their multi-agency work, the roles that were assumed by both teachers and learners, and the rules in which professional practice is embedded (ibid, p. 134).

Although contradictions present springboards for change, they have limitations in that "they may not be easily identifiable or they may not be easily acknowledged, visible, obvious, or even openly discussed by those experiencing them" (Capper & Williams, 2004, p. 12). According to these two writers "the invisible or undiscussible contradictions are the most difficult to use as springboards for growth" (ibid). They are generated when subjects take the contradiction for granted and do not recognise it as a difficulty. Moreover, they can be "embarrassing, uncomfortable or culturally difficult to confront", such as offensive personal habits (ibid). Thus, in discussing contradictions, participants become aware of the need for expansive learning.

3.4.3 Data analysis

Data analysis is "the process of making sense of data and involves consolidating, reducing and interpreting what people have said, and what the researcher has seen and read" (Merriam, 2009, pp. 175-6). By making sense of data I was able to answer each of my research questions. Due to the interventionist nature of this research, data collection and analysis were done simultaneously because the four phases of the research were building on one another. In this section, I discuss how I analysed the data collected in the four phases.

3.4.3.1 Identification of lesson or workshop segments

First of all, I constructed categories from data by noting aspects of data that struck me as interesting or potentially relevant, or responding to my research questions, as shown in the teacher/learner disagreement in Extract 3.3 (Appendix 4.2.6).

Extract 3.3: Ms Vuza's lesson on analysing a cartoon

1. Ms Vuza: OK. And then who do you think is this person? [pointing to the male character with a backpack] Do you think this is an old person or a young person? This one … is he old or young?
2. Learners: Young.
3. Ms Vuza: Is he young? This one?
4. Learner 1: Young.
5. Learner 2: Old.

These segments might be "as small as a word a participant uses to describe a feeling or a phenomenon, or as large as several pages of field notes describing a particular incident" (Merriam, 2009, pp. 176-7). These segments or units of data, first of all, revealed information relevant to the study and stimulated me to think beyond the particular bit of information. Secondly, they were "the smallest piece of information about something that can stand by itself…be interpreted in the absence of any additional information other than a broad understanding of the context in which the inquiry is carried out" (Lincoln & Guba, 1985, p. 345). After that, one unit of information was compared with the next to identify recurring regularities in the data, and I used colour codes to identify related segments. In the process, I began to "discriminate more clearly between the criteria for allocating data to one category or another" (Merriam, 2009, pp. 177). Then, I sub-divided some categories and incorporated those with the same theme or pattern (Dey, 1993, p. 44).

3.4.3.2 The multi-layered nature of data analysis

This study data has many layers and I integrated different but coherent theoretical insights. Table 3.2 below shows the dimensions of data analysis that responded to research questions.

Table 3.2: Data analysis tool

The empirical domain		**The actual domain**	**The real domain**
Objects	What tools were used? How did these tools enable or constrain meaning making and teaching?	What events and actions condition meaning making and teaching of visual literacy?	What values, ideas, beliefs & discourses to mention a few structural mechanisms that condition meaning making of and teaching of visual literacy?
Tools	What objects did the subjects work on? How were these enabled or constrained?		
Roles	What were the roles of teachers and learners? How did these roles enable or hinder meaning making and teaching?		
Rules	What rules were used? How did these rules enable or constrain meaning making and teaching?		

Insights from MSS, CDA & Pedagogical discourse and practice

I used the critical realism domains of real, actual and empirical to categorise the analysis into three main layers. At the empirical level of analysis, I integrated CR and elements of the second and third generation activity systems of CHAT. I used object, tool, roles and rules to describe observable experiences. I formulated guiding questions that related to each of these elements of CHAT and the levels of the actual and the real. Since CHAT and CR are generic frameworks that can be applied to virtually any discipline, I augmented them with insights from multimodal social semiotics (MSS), critical discourse analysis (CDA) and Bernstein's (1975, 1995, 1996) regulative discourse, in order to discover deep-seated causal mechanisms in the actual and real domains, and therefore at play beyond the observable experience.

For outcome, object and tools, I applied MSS analysis to look beyond the language whilst focussing on a variety of communication forms such as gestures, gaze, posture and sound,

and the relationships between these modes (Jewitt, 2009, p. 14). In the teaching and learning of visual literacy, teachers expressed meanings through their selection of semiotic resources available to them in a particular moment (Van Leeuwen, 2005). From the videoed lessons and CL workshops, MSS analysis gave me lenses to look at the choices of semiotic resources made by teachers in their visual literacy lessons, the normative discourses that regulate the use of these semiotic resources, and above all, how the semiotic resources or the normative discourses available to teachers enabled or constrained meaningful and critical teaching.

In addition to MSS analysis, insights from critical discourse analysis provided a way to:

- Understand the deeper structure of any text as well as its surface content;
- Consider interpersonal interaction between speakers;
- Position discourses within a larger communication (and, ultimately, social) context (Bertrand & Hughes, 2005, p. 94).

The four reader roles (Freebody & Luke, 1990), Thompson's model of ideology (1990) and Janks' interdependent model (1998), all discussed in Chapter 2, were used as analytical tools to make sense of media texts, transcribed lessons, interviews and CL workshops.

To get a sense of the division of labour (roles) in these lessons, I analysed the roles played by the teachers and those played by the learners. Teachers' roles included those of mediator, instructor and transmitter, whilst learners' roles were those of enquirer, explorer and recipient. Interesting for me in the analysis was to identify the shifts in the teachers' roles and how those shifts enabled or constrained understanding and teaching of visual literacy. I specifically analysed teachers' scaffolding practices.

Rules are norms, conventions or regulations, whether consciously or unconsciously laid down. In terms of the CHAT framework in Figure 3.3 above, rules condition how subjects (each of the teachers in this study) communicate (mainly to learners in the classroom) work on the object of activity. Rules refer to:

> … any formal or informal regulations that in varying degree can constrain or liberate the activity and provide guidance to the subject of what are correct procedures and acceptable interactions to take with other community members (Yamagata-Lynch, 2003, as quoted in Hardman, 2008, p. 78).

All rules analysed in this study were verbal utterances that were used by teachers as linguistic tools and elements of the curriculum. I used Bernstein's insights of pedagogical discourse,

which relate to evaluative, pacing and social order rules (Bernstein, 1977; 1995; 1996; Daniels, 2004; Hardman, 2008). Evaluative rules refer to provision of feedback. Pacing rules refer to the degree of control in the flow of teaching and learning. Social order rules refer to disciplinary norms as well as communication relations in the lesson. In analysing data, I identified whether these rules enabled or constrained meaning making and teaching of visual literacy.

The subject and community elements of the activity system do not appear in Table 3.2 and automatically emerged in the analysis of other elements. As already noted in Sub-section 3.3.2., subjects have agency, and I drew on the following five forms of agency (Engeström, 2008, as cited in Mukute, 2010, pp. 15 -16) to analyse different possibilities that research participants took as they experienced expansive learning at CL workshops:

- Resisting and intervention through criticism, questioning and rejection;
- Explicating new possibilities or potentials by, among other things, drawing from past positive experiences;
- Envisioning new models of the activity, which may come in the form of suggestions;
- Committing to concrete action (agentive talk), where the speaker expresses his/her intention to act in a specific way; and
- Taking consequential action to change things.

In my analysis I focussed on participants' utterances that conveyed one or more of these forms of agency, and was particularly interested to identify the particular positions that the teachers took. The integration of these theoretical insights enabled me to reflexively identify the underlying mechanisms that were behind each point that emerged from the observable experiences. As a result, I grasped how teachers made sense of and taught visual literacy, and I surfaced contradictions that were then used as springboards for change and development.

3.5 Validity and reliability

As is the case with all qualitative research, validity and reliability ensure rigour, quality and trustworthiness of the results (Muhammad, Muhammad, & Muhammad, 2008). Validity refers to credibility of research conclusions, whilst reliability refers to the extent to which the selected procedures would produce similar results when applied at a different time (Bell,

2010, p. 119). In this sub-section I discuss how I strengthened validity and reliability through triangulation, member checking, establishing a network of critical friends, and reflexivity.

I used different types of triangulation to confirm emerging research findings, such as multiple sources of data, multiple methods and multiple theories (Denzin, 1978, as cited in Merriam, 2009). I used multiple sources of data to compare and cross check data. It was also for this reason that I made this a multiple case study: the fact that participants taught in both township and rural schools limited my bias. As multiple methods of data collection, I used videoed lesson observations, one-on-one and focus group semi-structured interviews, document analysis and CL workshops (see Section 3.4.2). All of these data collection methods verified findings of the other. For example, one teacher ignored teaching a visual element of an advertisement in the observed lesson. When the same advertisement was brought to a CL workshop session, two teachers also did not make sense of those visual details. It was through multiple data collection methods that I was able to conclude that there was a secondary contradiction between teachers' understanding (subject) and an advertisement (tool). These different sources enabled me to compare teachers' espoused beliefs with their practice, and to show these as mirror data to the CL workshops, thus challenging teachers to go beyond their usual understanding and practices. Thirdly, I used multiple theories to make sense of data. I integrated critical realism, CHAT, multimodal social semiotics, insights from discourse analysis, and pedagogical discourse to make sense of many layers of data (Sub-section 3.4.3.2).

In addition to triangulation, I used member checking because it is:

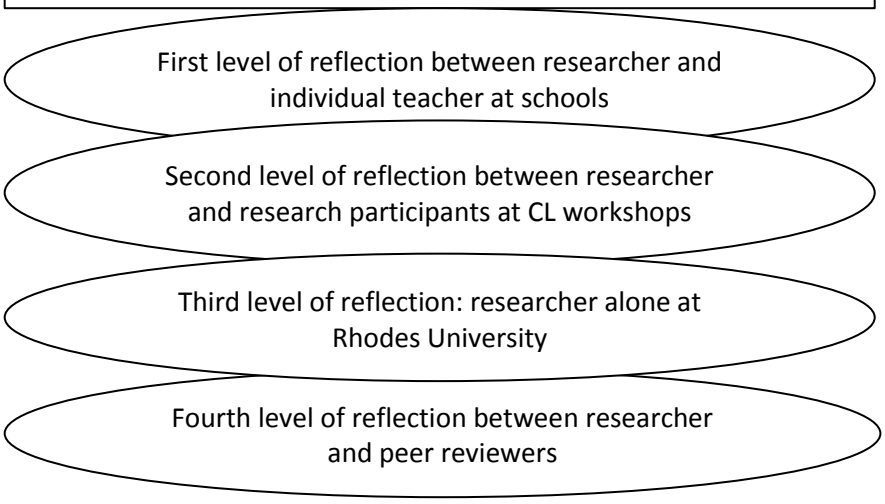
> ... the single most important way of ruling out the possibility of misinterpreting the meaning of what participants say and do and the perspective they have on what is going on, as well as being an important way of identifying your own biases and misunderstanding of what you observed (Maxwell, 2005, p. 111).

Because the research participants were professional teachers and BEd students, I decided to work with them as co-researchers (O'Leary, 2004). First, I gave each teacher a DVD copy of the videoed lessons and CL workshops for continuous viewing. When transcription of the lessons was finished, I gave each teacher a transcript to confirm if transcription was accurate and to prepare for the research step that was going to follow, be it an interview or a workshop. As data collection and data analysis were done simultaneously, I gave each teacher a copy of the draft of analysis chapters. For example, after I analysed phase one data

and conducted the first CL workshop, I gave each teacher a draft of Chapter 4, reflecting the contradictions that had surfaced in phase one data. Many of these contradictions were confirmed during the CL workshops and some new ones surfaced. On handing out the chapter, I requested teachers to read the whole chapter – not only the parts that related to them – and to write comments that indicated agreement or disagreement with my analysis. By so doing I established if participants agreed with my conclusions and thereby ensured credibility (Toma, 2011).

Furthermore, I also used reflexivity to ensure trustworthiness and raise teachers' consciousness of how they enable or constrain meaningful and critical teaching of visual literacy. Given the multiple layers of meaning in media texts (Chapter 2) and data (Chapters 3 to 7), participants and I were involved in "the process of reflecting critically on the self" (Merriam, 2009, p. 219). This process involved many levels of reflexivity and ensured trustworthiness, as shown in Figure 3.8. I used peer review to ensure validity and reliability (Johnson & Christensen, 2007). As a novice in research, I shared my work with fellow post-graduate students at Rhodes University, especially those who were using CHAT and CR. Beyond fellow students, I presented parts of this research as work-in-progress at the Kenton Conference of 2011, the Eastern Cape English Educators Association Conference in 2012, and the Rhodes University PhD Development Conference in 2013. At these fora I got feedback which pushed my thinking and clarified some of the misunderstandings I had.

Figure 3.8: Levels of reflexivity



Also, I established friendships with experienced researchers in CHAT, critical realism, New Literacy Studies and multimodal social semiotics who challenged my thinking on a number of aspects. Moreover, in the early stages of data analysis in 2012, together with one of my supervisors for this study, I contributed a chapter to a book entitled *Research-Led Teacher*

Education, which was peer-reviewed. The review comments strengthened validity and reliability because well-renowned researchers not only acknowledged the trustworthiness of this study but also gave constructive feedback that improved its quality.

3.6 Ethical considerations

I followed a number of ethical procedures, such as negotiating access, individual respect, and anonymity. Apart from requesting the six teachers to be participants, I engaged in continuous negotiations and renegotiations throughout the course of this study. For example, I first negotiated dates and times for the school visits to observe and video lessons. After I analysed the first round of data and planned the first CL workshop to take place in October 2011, all participants requested that the workshop should instead be held in the first term of 2012. They were busy preparing for end-of-year examinations at their schools as well as for their own BEd final examinations. Because I did not want go against their will, I agreed to their request even though that delay packed a lot of research activities to 2012.

Moreover, before I showed videoed DVD clips of lessons together with their transcripts to the whole group at CL workshops, I verbally asked permission of the participants, assuring them of their right to refuse. All participants were comfortable to show their practice to others. They even commented that the purpose of the workshops was developmental and that I should be free to show whatever data, as it would improve the way they make meaning of and teach visual literacy.

This study forced me to be extra careful about how I worked with participants after school hours, because it was their first time to be engaged in research. I made every effort to respect their individual lives, especially during one-on-one interview sessions, which extended to late afternoons in the winter of 2011. For some interviews, I requested women to come with their spouses or friends, and Ms Qupha came to the interview session with her colleague who listened to the whole interview process.

Even though I used pseudonyms to protect the identities of the participants and schools, participants immediately recognised who the pseudonyms were referring to. At the first workshop, when I showed a transcript and cartoon as mirror data, one teacher loudly owned

the work to be hers, thus pseudonyms did not play their purpose at the workshops. Teachers began jokingly calling each other by their pseudonyms. Outside the workshop context, however, I continued to observe anonymity.

3.7 Conclusion

In this chapter I acknowledged the social justice element of this study. I described the socio-cultural and historical backgrounds of the research participants and sites, to give a picture of where the research occurred. I drew on CR and CHAT to explain and describe the transformative nature of this study. I also described the four phases of the research process and explored the various data collection techniques which helped me to respond to individual sub-research questions that appeared at the beginning of this chapter. I also discussed data analysis and established a link with complexities of making meaning and teaching visual texts as explained in Chapter 2. These include MSS, CDA and Bernstein's pedagogical discourse. Throughout the study, these analytical tools were used to make sense of data that was collected in all phases. Finally, I explored validity and reliability, and ethical considerations. In the next chapters I apply the theoretical tools discussed in Chapters 2 and 3, to make sense of all data gathered in this study.

Chapter 4

Surfacing contradictions in teachers' understanding of and practice in visual literacy: Analysis of phase one data

4.1 Introduction

This chapter responds to the following research sub-questions:

- What contextual, cultural and historical underlying mechanisms enable or hinder the teaching and learning of visual literacy as a dimension of English FAL in selected Eastern Cape schools?
- What expansive transformation opportunities can be exploited to advance knowledge and strategies for meaningful and critical teaching and learning of visual literacy in Grades 10-12 English FAL classrooms?

In responding to these questions, I used the CHAT analysis, as discussed in Chapter 3, to give a holistic picture of the teachers' understanding of and classroom practices in visual literacy. I surfaced a number of contradictions which I subsequently used as expansive transformation opportunities to inform change laboratory workshops. These workshops are discussed in Chapter 5 of this thesis.

As already mentioned under data collection in Chapter 3, I requested each of the six teachers to prepare a one-hour lesson of their own choice on visual literacy. Three teachers (Mr Ntulo – Grade 12, Ms Tyani – Grade 11 and Ms Vuza – Grade 10) each prepared a lesson on analysing cartoons. Two teachers (Ms Kalipha – Grade 12 and Ms Qupha – Grade 11) each prepared a lesson on film study. The last teacher (Mr Nkosi – Grade 10) prepared a lesson on analysing advertisements. On scheduled dates in October 2010, I observed and videoed these lessons, each of which was taught at the respective teacher's school (Appendix 4.2). I also conducted one-on-one post lesson interviews (Appendix 4.3). The videoed lesson transcripts, the interview transcripts, and copies of the lesson plans (Appendix 4.2) are the main data sources that I analyse in this chapter. It is worth noting that I did not include Ms Qupha's analysis in this chapter because her lesson was interrupted by constant power cuts as described in Chapter 3.

4.2 Use of CHAT to surface contradictions

In the following sections I discuss how I analysed phase one data using second generation CHAT (see Figure 3.4 above). This discussion does not follow the chronological order of the six lessons observed, but cuts across all the lessons. I analysed data in terms of the four key elements of CHAT, these being objects, tools, division of labour and rules. The outcome, subject and community elements appear in the analysis of the other four elements.

4.3 Discussion of objects

This analysis draws on two notions of the object, one as the driving motive (Leontiev, as cited in Hardman, 2008, p.74) and the other as the raw material or the problem space (Engeström, 1987, p. 79) of the activity (see Section 3.3.2.2). The object of a lesson segment was determined by investigating what it was that the teacher was oriented to, or focused on in that lesson segment. Drawing on theory relating to the key complexities of making meaning in visual/media literacy, as discussed in Chapter 2, I discovered the following four objects:

- Developing and applying visual literacy terminology
- Developing and applying denotation and connotation
- Developing and reinforcing critical visual literacy
- Developing English first additional language acquisition and learning.

I now discuss each of these objects, and explore their potential for expansive learning.

4.3.1 Object 1: Developing knowledge and application of visual grammar

The first object, developing and applying visual literacy terminology, arises from the fact that visual literacy is a multi-disciplinary study that originates from a vast array of fields of study including visual arts, art history, aesthetics, linguistics, literacy, philosophy, psychology, perceptual physiology, sociology, cultural studies, media studies, instructional design, semiotics, communication studies and educational technology (Bamford, 2005, p. 2). Therefore, for one to be able to make sense of the huge complexity of visual texts, one has to know and apply visual grammar such as camera techniques, non-verbal communication signs, cropping, composition, speech bubbles, caricature, brand name, slogan, logo and colour, to mention a few visual techniques. Visual literacy has an extensive terminology which

teachers in this study developed and applied as linguistic tools to analyse media texts, in order to achieve visually literate learners.

Because the majority of teachers and learners had not been exposed to visual literacy before 2009, object one sought to establish a meta-language to talk about visual images. All six teachers spent time describing, identifying and explaining these terms, as illustrated in Extract 4.1 below.

Extract 4.1: Mr Ntulo teaching technical terms of a cartoon in Grade 12

1. Mr Ntulo: Now tell me what is different from this bubble and this bubble [pointing at two different bubbles that are drawn on the chalk board]? From the speech bubble and the thought bubble? What do you note as different?
2. Sipho: In the speech bubble, the speaker is saying something out loud and in the thought bubble, that particular person is thinking inside.
3. Mr Ntulo: OK, that is true, but let us look at the outline, neh?
4. Sipho: The shape.
5. Mr Ntulo: What about the shape?
6. Sipho: (Inaudible)
7. Mr Ntulo: Alright, a speech bubble has got a smooth outline, OK?
8. Learners: Yes.
9. Mr Ntulo: A speech bubble has got a smooth outline, can you see this outline?
10. Learners: Yes.
11. Mr Ntulo: And this one is not smooth, OK?
12. Learners: Yes.
13. Mr Ntulo: Now, these are tails...a triangular tail, OK. It is smooth …it is shaped like a triangle. Where does this tail go? It goes into the mouth of a character. OK?
14. Learners: Yes.
15. Mr Ntulo: It shows that a person is speaking. These would be that direct words of the character within the cartoon. This one… there are bubbles. Where would these bubbles go? These bubbles would go into the head. OK? This tail would go into the mouth, but these broken bubbles within the thought bubble go into the head of the character. What does it show to us? It shows that that particular person is thinking. These would be subjective thoughts of that particular person.

In this extract, Mr Ntulo referred to samples of speech and thought bubbles that he had drawn on the side of the board prior to the lesson (Appendix 4.2.3). In Utterances 1-14 he engaged the whole class in a question-and-answer description and identification of the technical difference between speech and thought bubbles. In Utterance 15 he gave a summary of these differences, which could then have been useful in analysing the Zhrek cartoon in Figure 4.1. However, as the group questions from the lesson plan show (Appendix 4.1.3), Mr Ntulo set no questions on the seven speech bubbles in the cartoon:

> Group 1: Can you identify the two people in the cartoon? In which political party do they belong?

Figure 4.1: Zhrek Cartoon: (*Sunday Times*, 23 November 2008)

Group 2: Explain why both of them have shower caps on their heads? What do you think is the reason for the big man to be finger pointing?
Group 3: In which mood would you say are these men? Support yourself. Explain the meaning of the bottom caption.

The striking absence of any question on the meaning and purpose of the many speech bubbles means that, while the existing questions engaged the learners in building a cumulative understanding, they stopped short of a coherent analysis of the cartoon. By ignoring the speech bubbles, the teacher could not guide learners to explore the cartoon's construction of Jacob Zuma as a scary ogre with an equally frightening side-kick (Malema), in contrast to Shrek, who may look like an ogre but is basically good. In his 60-minute lesson, Mr Ntulo spent about 25 minutes teaching the meta-language of cartoons and comic strips (Appendix 4.2.3). All in all, he equipped his learners with the technical knowledge that is needed in understanding a cartoon, but he fell short in structuring a space for his learners to apply that knowledge in understanding the text at hand. This short-fall shows in a primary contradiction because he cannot link the speech bubbles, the characters and the fictional Shrek story.

Another illustration of teaching technical terms (this time for an advertisement) occurs in Extract 4.2 (Appendix 4.2.2) where Mr Nkosi used linguistic tools to name, describe and illustrate a brand name (Utterances 1, 3 and 5), a slogan and a logo (Utterance 5).

Extract 4.2 Mr. Nkosi teaching technical terms of an advertisement in Grade 10

1. Mr Nkosi: Brand name means that each brand has got its own name. Eh, it means giving a product a name. Brand name means giving a product a…?
2. Learners & Mr Nkosi: Name
3. Mr Nkosi: Giving a product a name. For instance, if you say Toyota, Toyota is a brand…?
4. Learners & Mr Nkosi: Name
5. Mr Nkosi: That is what we call a brand name… giving a product a name. Then the next one is what we call a Slogan. Now this one they say is a memorable phrase or motto. Memorable phrase or motto. For instance, if you talk about Nike they say just do it... just do it, … just do it. Eh, the next one will be what we call a Logo. Now, a logo is a trade mark, a trade mark. Now, a trade mark means that that only belongs to that product.

Mr Nkosi used questions that required learners to repeat the new terms as a retention strategy, but he did not develop a shared understanding of each of these terms with his learners by giving them an opportunity to give their own examples. In addition, his description of a brand name as 'giving a name to a product' (Utterances 1, 3 and 5) did not bring out the essential aspects of a brand name, such as copyright, which implies that the name cannot be replicated in any other product. At the end of Utterance 5 he explained the purpose of a logo without showing a link with a brand name or indicating that a logo and a brand name serve

the same purpose. In this segment, he compartmentalised brand name and logo, revealing a primary contradiction within his own understanding. Further, his mediation of these terms contradicted his espoused beliefs about teaching advertisements, which he revealed in the post-lesson interview in Extract 4.3 below.

Extract 4.3: Mr Nkosi's one-on-one post-lesson observation interview
Mr Nkosi: I think one of the reasons why I teach visual literacy is because now…visual literacy is embedded in our curriculum more especially in Grade 12….there is always a question on their question paper on visual literacy especially in paper one. There is always something about visual literacy even from Grade 10. Deyi: Mainly it's for examination purposes? Mr Nkosi: It is for exam purposes and for them when they leave school so they must also know that it does not end here in Grade 12. It is something general and they need it when they are out of school …to be able to pick up an advertisement or comic strip.

Even though he had a justification to prepare his learners both for examination and for life, there was a primary contradiction within his understanding. He did not consider the lifelong value of critical visual literacy.

The strength of both these lessons was that both teachers were familiar with the technical terminology involved in their chosen visual genres. Both teachers used the learners' everyday understanding to develop scientific concepts. For example, Mr Ntulo used examples of everyday knowledge of a bubble from chewing gum and a bubble from soapy water, which learners understood with ease, and he transferred that into scientific knowledge of speech and thought bubbles (Appendix 4.2.3). Mr Nkosi also used learners' everyday knowledge of Toyota and Nike as tools to teach scientific knowledge of brand name, logo and slogan (Appendix 4.2.2). However, both situations show a primary contradiction between the teachers' own intra-psychological plane and the learners' inter-psychological plane. Having been taught the technical terms at Rhodes University as B.Ed. students, the teachers have internalised the terminology. Yet, when they taught learners at their respective schools, a primary contradiction is revealed because they could not successfully transform their internalised terminology into meaningful pedagogical content knowledge, for their learners to apply to unfamiliar media texts.

4.3.2 Object 2: Developing and applying denotation and connotation

I derived the second object, developing and applying denotation and connotation, from Barthes' theorising about interpretation of visual images (1972). Developing Saussure's

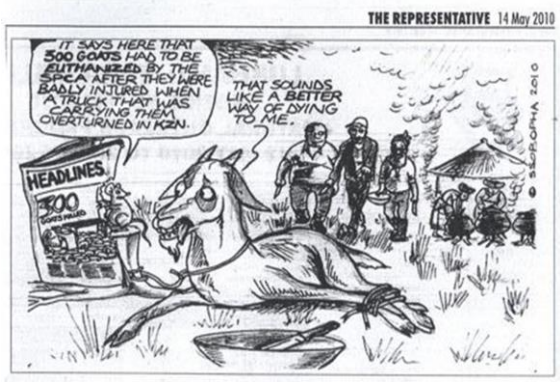
approach, as discussed in Chapter 2, Barthes emphasised denotation and connotation as two separable layers of meaning, particularly in relation to photographs. Denotation refers to physical aspects of the signifier, such as people, places and things, whilst connotation refers to ideas and values that are expressed through what is represented, and through the way in which it is represented (the signified). Barthes sees these concepts not as individual, subjective associations with the referent, but as culturally shared meanings, "culturally accepted inducers of ideas" (Van Leeuwen, 2005, p. 37). People learn these social conventions unconsciously and internalize them as they become members of a particular culture; hence it becomes very difficult to assign meaning unless one understands the cultural context in which these signs have been put together to create meaning. In developing and applying denotation and connotation, I described and discussed the composition of media texts focussing on visual, verbal and contextual elements of the Newfield Framework in Table 2.3 in Chapter 2. Looking at how teachers made sense of and taught each of these media texts, I discovered that the majority of lesson segments were informed by the key elements of this framework.

After teaching learners about speech bubbles, thought bubbles and caricature, Ms Tyani used the cartoon in Figure 4.2 (*The Representative*, 2010) as a material tool to develop and reinforce denotation and connotation (Appendix 4.1.5). In Utterances 1-8 of Extract 4.4 below, she carefully used scaffolding questions as linguistic tools to help learners denote: a mouse reading a newspaper which reports that 300 goats were euthanized by the SPCA; a goat; three men holding knives; two women in the background wearing traditional clothes; and the rural setting with huts, three legged pots and smoke from fires (Appendix 4.2.5).

Extract 4.4: Ms Tyani's whole class analysis of a cartoon

5. Ms Tyani: OK. Looking on what we see in front of us…eh…what have you noticed in that cartoon (Figure 4.2)? Do you think the things that we have mentioned here are there in the cartoon that I gave you? What have you identified about the things that we have already identified? What do you see?
6. Zoliswa: I see a speech bubble?
7. Ms Tyani: What it says? What it says? Someone must read it.
8. Sipho: It says that here 300 had to be euthanized by SPCA.
9. Ms Tyani: Oh! Who says the words? (x3)
10. Phiwe: The mouse.
11. Ms Tyani: It's the mouse that says the words. Have you noticed that there is a speech bubble? There is the cartoonist expressing his ideas. OK. What else? Yes?
12. Nokuthula: There are characters which are the goat and the mouse.
13. Ms Tyani: Yes, the goat and the mouse. Is that all? Are there any characters that you see?
14. Nokuthula: I see people or men holding knives.
15. Ms Tyani: You see men holding knives. Mh! What else do we see? (x2)
16. Viwe: Two women at the back.
17. Ms Tyani: So as you've highlighted to me that you see people, goats or whatever. We see what we call a setting. It tells us that there is a certain place in which this conversation is taking place. We said that there the cartoon shows that there is a certain place, which determines a certain time. Where are these people? What do you think these people are? Is there anything that the cartoonist wants to reveal or to highlight? Is there anything that you think the cartoonist wants us to know? And if so what is it?
18. Viwe: The mouse is reading about 300 goats that were in an accident and thinks that is the better way of dying. I think he is trying to show how scared they are.
19. Ms Tyani: So what he wants us to know about the animals? What does he bring to us? What does the cartoonist bring to our attention? Is there anything that you think the cartoonist wants to highlight or bring to our attention about the animals? Yes?
20. Zola: Animals have a right to live.
21. Ms Tyani: They have a right to live. Mh…Yes?
22. Viwe: Animals have feelings just like us.
23. Ms Tyani: Animals have feelings just like us….Mh…Yes?
24. Sipho: Because the killing of animals is not fair to animals, it is better for the animals to be killed using the (inaudible)
25. Ms Tyani: Yes, it's true that in whatever you said…maybe the cartoonist wants us to…or draws our attention to the fact that animals need to be respected as they are having a right to live. It also shows us again that human beings … they …explo…?
26. Learners: exploit.
27. Ms Tyani: The ani…?
28. Learners: Animals.
29. Ms Tyani: Again is eh… trying to tell us that if you are scared of the animals let us keep them at the SPCA.

Figure 4.2: Ms Tyani's Grade 11 cartoon
Source: *The Representative, 14 May* 2010)



In spite of this rich sensory description of the cartoon, Ms Tyani failed to explore some important verbal and visual clues. Firstly, she assumed that all learners understand the bolded "euthanized" and did not explore its meaning with her learners. Secondly, she did not develop a shared classroom understanding of SPCA or juxtapose that with the three men coming to slaughter the goat. Rather, in Utterances 5 and 7, she was concerned with identifying the speaker of the words and reinforcing the learners' technical understanding of a

speech bubble instead of unpacking the meaning contained in the words of that bubble. Thirdly, she overlooked the words in the goat's thought bubble, where the goat prefers to be euthanized rather than being painfully killed. Moreover, she overlooked the fine details of the goat's facial expression and body language. Both eyes are wide open as a sign of fear or hopelessness, which Viwe identified in Utterance 14. The mouth is open in a grimace showing teeth, and the tongue flops to the left, symbolising tiredness as a result of being tied by the legs, with another rope tying him around the neck to the tree stump where the mouse is sitting. The goat may also be exhausted from effortlessly trying to escape, as one leg is seen to be free.

Even though denotation and connotation do not explain relations of power in a text, they are useful tools in making sense of and teaching a media text, since "people represent or exchange meanings, ideas and concepts with written words, spoken sounds and designed visual images which convey meaning as signs" (Hall, 1997, p. 18). A careful interpretation of the composition elements of this cartoon was not completely done, as seen in Utterances 1-12, and the object of this activity was also not fully realised. As a result, the teacher could not fully perform her mediation role, which should have enabled learners to maximase their understanding of this text and to apply such knowledge in analysing this or any other cartoon. This indicates a primary contradiction within the teacher's use of material and linguistic tools, the understanding of the cartoon, and asking questions to mediate that understanding.

4.3.3 Object 3: Developing and reinforcing critical visual literacy skills

As for the third object, I considered critical visual literacy as the highest order of analysing a visual/media text. Critical visual literacy is underpinned by critical literacy, which relates to the idea that all media texts are "positioned by the writer's points of view, and the linguistic (and other semiotic) choices made by the writer are designed to produce effects that position the reader" (Janks, 2010, p. 61). Whether these "viewpoints are consciously intended or not, they manifest themselves through a variety of choices by the people who make them" (Critical Media Literacy, 1994, p. 3). In terms of the Newfield Framework in Table 2.3, the critical elements of visual literacy are represented in context, which refers to the "processes and conditions of production and reception" (Fairclough, 1995, p. 98). It is through the analysis of both the visual and the verbal parts of media texts that viewers are able to analyse manipulation, persuasion or distortion of information.

Utterances 13-25 of Ms Tyani's lesson (Object 2, Extract 4.4 above) illustrate critical visual literacy. In Utterance 13, Ms Tyani asked her learners to think beyond the given text and explore the processes and conditions in which this cartoon was produced and received. In Utterances 14, 16, 18 and 20, learners gave different and interesting thoughts, which all linked up with the cartoonist's point of view. Even though she did not ask Viwe, Zola and Sipho to reflect on their responses so as to establish a shared understanding with the whole class, Ms Tyani did confirm the learners' correct responses in Utterances 15, 17, 19 and 21. However, she did not go on to utilize their responses to guide them into thinking about the following questions regarding the media's point of view (Critical Media Literacy, 1994, p. 3):

- What story is told (or reported)?
- From whose perspective is it presented?
- How is it edited? (What is included and what is left out?)
- Whose voice do we hear?
- What is the intended message?

Rather, in Utterance 25 she made a factual misinterpretation of the cartoon, suggesting that it is human beings who are afraid of goats, whereas in the cartoon it is the goat that fears slaughtering by men. This demonstrates a primary contradiction between her pre-learned ways of interpreting texts and her espoused beliefs of promoting critical visual literacy. The absence of an exploration or discussion of these critical media questions hindered the teaching of critical visual literacy and indicated this teacher's limitation in teaching learners to read media texts critically. In the analysis of the videoed lessons, I found this to be a common limitation among teachers. Yet, in the post-lesson observations, teachers expressed their intention to teach their learners to be critical, as shown in Extracts 4.5 (Appendix 4.3.5) and 4.6 (Appendix 4.3.3).

Extract 4.5: Ms Tyani's post- lesson observation interview
Ms Tyani: I would like … I'd like them to …to be exposed in that kind of text [visual texts] since …before 2009 it was something that I didn't teach at all because I knew nothing about it, in fact I didn't know how to analyse it until I got to Rhodes and eh … now I want them to …to …to …to be critical, to have more critical eyes on it, that is visual literacy and to like it as …and to like it… to enjoy it and most of all is examinable visual literacy is also examinable, you'll find there's a section in their examination papers on visual literacy so I'm preparing them for that.

Extract 4.6: Ms Ntulo's post- lesson observation interview
Mr Ntulo: I think I want them to be critically aware of their surroundings, there are many things that are happening in our societies and people are taking these things at face value but if I can teach my learners to say "OK, this is the hand I am given, I'm given the front side of the hand but what is at the back?" If they can have that sense of thinking, of saying "OK, he is giving me this but what lies behind there".

Both teachers expressed the espoused beliefs of all six teachers, who wanted to equip learners with critical visual literacy. Yet, in real classroom practice they struggled to work on that problem space.

4.3.4 Object 4: Developing English first additional language proficiency.

The fourth object, promoting learning and acquisition of English FAL, was derived from second language learning and acquisition theories. Though second language theorists differ on how a second language is acquired and learned, there is a collective understanding that there should be a balance of input, output and grammar. The lessons observed in this study had a particular focus on visual literacy and special attention was given to the acquisition of English as an additional language. Ms Vuza, for instance, corrected wrong pronunciation and developed learners' vocabulary, as shown in Extract 4.7 below (Appendix 4.2.6).

Extract 4.7: Ms Vuza's promotion of English FAL acquisition and learning

Ms Vuza: What makes you to say that is a woman? Even a man can have a baby on his back.
Zola: She is wearing a gress.
Ms Vuza: Oh! It seems as if you are saying a gress. That's why I wanted to hear you properly, so those are women. Both of them are wearing dresses.

Ms Vuza: What else is showing a resemblance to a coffin there? Yes?
Learner: Flowers.
Ms Vuza: How do we call flowers that we put above the coffin? We don't normally call them flowers…How do we call them? They are funeral what….? The word starts with a w…They are funeral wr…they are funeral wreaths…We call them funeral wreaths…not flowers

Sintu: Bad tyres.
Ms Vuza: Bald tyres and not bad tyres. How are the tyres when it is said they are bald? There's an "l" there [writing on the chalk board] How are they? What do you think is their condition when it is said they are bald? Yes?

In all these instances, Ms Vuza did not allow incorrect pronunciation and limited vocabulary to hinder teaching and learning of visual literacy in her township classroom. She, therefore, became a resource for correct pronunciation and vocabulary building. By contrast, there are instances where teachers showed limited vocabulary, a typical example of a primary contradiction within teachers as the subjects of the activity. In Extract 4.8 below, Mr Nkosi explained and described a logo, using images of Toyota in Utterance 1and Nike in Utterance 3 as material tools to represent the point he was teaching (Appendix 4.2.2).

Extract 4.8: Mr Nkosi's teaching of brand name and logo

1. Mr Nkosi: It only belongs to that particular company and no other company has got a right to use this [pointing to a drawing on the chalk board]. Neh! For instance, if we talk of Toyota, Toyota has got a logo like this one. Neh! This belongs to Toyota only. No other car manufacturer can use this...?
2. Learners: Logo
3. Mr Nkosi: This logo…same applies to for instance if we talk of Nike...neh?
4. Learners: Yes
5. Mr Nkosi: Logo for Nike is that tick and no other company can use that tick except for Nike. Neh?

In Utterance 2, learners repeated the new word, which is a good strategy that promotes both vocabulary acquisition and correct pronunciation. However, in Utterance 5 Mr Nkosi referred to the Nike Logo as a 'tick', a mark similar to the one made by a teacher on/near a learner's correct answer, instead of 'Swoosh'.

Another instance of limited vocabulary is found in Mr Ntulo who, in both the lesson plan (Appendix 4.1.3) and the actual lesson (Appendix 4.2.3), referred to the object attached to Zuma's head as a 'shower cap' instead of a 'shower head' or 'shower rose'. Again, in Extract 4.9 below, Mr Ntulo failed to explain the word 'ogre', despite Sipho clearly struggling in Utterance 1 to explain the meaning of the caption, where the word 'ogre' occurred. Also, he ignored Vuyo's indication that Group 3 struggled to respond to the question.

Extract 4.9: Mr Ntulo's group analysis of Zhrek cartoon

1. Sipho: The third question of which is saying explain the meaning of the bottom caption using the visual clues in the …in it. The answer reads …is a follows: In visual…the visual is…the visual is…
2. Vuyo: Sorry Sir…let me say something about the last question…we didn't discuss the last question.
3. Mr Ntulo: [looking at Sipho] Maybe he knows the answer.
4. Sipho: As he says this that here at the bottom that you can take an ogre out of the swamp but you cannot take the swamp out of the ogre. We said that we can take…you can try to change someone or you can try to take out the…[hesitating]
5. Mr Ntulo: Help group three.
6. Lazola: I think sir the meaning of this caption says that you can take out someone from doing bad things but you cannot take out that from inside that particular someone.
7. Mr Ntulo: Alright. Thank you…There are some things Sipho was afraid of because I can see that here [pointing to the A2 paper with group 3 responses] there is something that reads, visually this guy is wearing a what…? But Sipho did not touch on that. You did respond here [pointing to the A2 paper with group 3 responses] that you can take the person out of dirty things, but you can't take out cruelty from tha…
8. Learners and Mr Ntulo: that person

Instead of presenting himself as a resource for vocabulary building and acquisition, Mr Ntulo threw the explanation back to Group 3. In Utterance 7 he confirmed Lazola's response as correct, but did not check the learners' understanding of ogre as he had done with the other unfamiliar vocabulary such as Shrek and Zhrek.

Given that the schools, homes and communities in this study are materially under-resourced, and the fact that visual literacy is taught as a component of English FAL, correct pronunciation and vocabulary building lay at the core of the teachers' object. Yet, the emergence of some teachers' limited vocabulary, as a primary contradiction, illustrates lost opportunities for expansive transformation. This contradiction hinders the achievement of the outcome of this object, which is the development of literate learners.

All in all, the discussion of the above four objects gives a picture of the common visual literacy problem spaces that were worked on by various teachers in their respective classrooms. To some extent the outcome in all lessons was the development of a visually literate learner. However, these objects cannot fully shift to be tools that learners can use as their everyday mediation tools, because of the contradictions that have already been highlighted in this sub-section. That is why change laboratory workshops are useful in this study, as tools to raise teachers' consciousness of these contradictions and discuss ways to turn these limitations into growth points.

4.4 Discussion of tools

This study identified the tools that teachers used and the ways in which they used them. First of all, I classified tools into linguistic and material tools. Linguistic tools were statements and questions uttered in face-to-face conversations between the teachers and learners, teachers and researcher, and teachers and teachers during lessons, interview sessions and change laboratory workshops. These utterances, all recorded by video camera and then transcribed, became the main data source for this study. Material tools included media texts (such as cartoons, comic strips, advertisements and films); chalk board; laptop; data projector; TV and DVD player; and textbooks. In this sub-section I discuss the extent to which these tools enabled or constrained sense making and teaching of visual literacy, and identify potential growth points in which expansive transformation can be achieved.

4.4.1 Linguistic tools

In all the lessons, statements and questions were used to elicit factual information, describe and reflect on a process, explain and apply visual literacy technical terms, and manage the classroom. These are only some of the ways in which language is used as a psychological

tool. All six teachers used a question-and-answer analysis of visual texts to encourage whole classroom discussion.

In the analysis of teachers' utterances, I found that teachers used questions as a linguistic tool to develop a shared understanding of the text. As an illustration, in Extract 4.10 below Ms Vuza used a newspaper headline, "Teachers demand 8.6 %", that appeared in the first cartoon of her lesson (see Sub-section 4.6 below), as a tool to activate learners' prior knowledge about the teachers' strike of 2010 (Appendix 4.1.6).

Extract 4.10 Ms Vuza's questions to develop a shared understanding of the strike

1. Ms Vuza: OK …so…ah…and then you see that there …there is mention of 8.6%...What does that mean? What is this 8.6%? …That it is said the teachers were demanding…Eh James?
2. James: 8.6% increase on their salaries.
3. Ms Vuza: Mh…it's 8.6% salary …? In…?
4. Learners & Ms Vuza: Increase.
5. Ms Vuza: OK?
6. Learners: Yes.
7. Ms Vuza: And it led to what? The fact that they were not getting it …It led to what? Pomza?
8. Pomza: Strike.
9. Ms Vuza: And then strike resulted in what? How did it involve the learners, especially the matrics?
10. Nokuzola: It could not be written.
11. Ms Vuza: As a result in other schools it could not be …?
12. Learners: Written.

In Utterances 1, 3, 7, 9 and 11, Ms Vuza developed a whole-class shared understanding of the 2010 teachers' national strike in which the cartoon is set, by tapping into the learners' prior knowledge (Appendix 4.2.6). Her questions asked learners to recall facts about the teachers' strike and she gave them cues to elicit their responses. "OK" in Utterance 5 had a rising pitch and was used as a check point to ascertain that all learners understand the background knowledge of the teachers' strike before she analysed characters in the cartoon. These questions required a one-word response and showed Ms Vuza's high control over pacing of the lesson.

Secondly, I discovered that some teachers asked questions as a tool to initiate interaction, which led learners from known to novel knowledge in a guided manner. After playing the part of the film where Tsotsi is caring for the baby, which he found in the car that he had hi-jacked, Ms Kalipha reminded the learners of an earlier part of the film where Tsotsi was involved in killing a man inside the train (Appendix 4.2.1). In Extract 4.11 below, Ms Kalipha engaged her learners in a question-and-answer analysis of Tsotsi as a character.

Extract 4. 11: Ms Kalipha's lesson on film, *Tsotsi*
1. Ms Kalipha: OK, you can pause there…you may pause there…Now I want us to think about this episode where this guy takes care of a baby…now this is the same guy whom we have labelled as cruel with anger inside himself…now what can you say about the two actions? What can you say about the two actions for the same character? Let's talk about this character…is he really cruel…Bongani? 2. Bongani: I think he is caring because he does not want someone to suffer. 3. Ms Kalipha: You think he is caring because he does not want someone suffering. So does that tell us about his character? What has happened to him that has turned him to be the person we say he is? Relate that to the background of the film. Relate that to the setting. 4. Bongani: Maybe it's because of the circumstance he grew up with. 5. Ms Kalipha: Yes I agree…it's the circumstances, unemployment or the circumstances he was brought up with…like? 6. Bongani: When he was abused as a child 7. Ms Kalipha: When he was abused as a child…yes…The reason why I'm doing what I'm doing is because I want you to know that when you are watching a film you are not just…you don't just watch and that's all…you must critically analyse the film to get an understanding of why are the things the way they are…OK, play on!

In Utterance 1, Ms Kalipha carefully juxtaposed the different scenarios and posed questions that opened interaction with the learners. In Utterance 2, Bongani gave his opinion, but Ms Kalipha's follow-up in Utterance 3 did not open a space for him to elaborate on his answer. Rather, she slightly changed her question to request a narration of the past instead of focussing on the part of the film that was played. Her film teaching was influenced by her understanding of teaching a novel, short stories and drama, as she said to her learners at the beginning of the lesson in Extract 4.12 below.

Extract 4.12: Ms Kalipha's introduction of character analysis in *Tsotsi*
Ms Kalipha: Now the one thing that I want us to focus on is character portrayal or character analysis in film study…right? Learners: Yes Ms Kalipha: Aren't you familiar with those two terms? Learners: Yes Ms Kalipha: Can you remind me where have you heard about them (character portrayal and character analysis)? Where else have you heard about them? Sesethu: In the novel Ms Kalipha: In the novel…yes…where else? Bongani: In short stories Ms Kalipha: In short stories… so it means there is a relationship between film study and literature…OK…and poetry ….literature comprises of poetry as well right…so now I want us to look at character analysis and the setting of our film…Another thing that I want us to look at is the title…the title of the film …like in short stories and poetry especially in poetry …the title plays an important role…not so?

In Extract 4.12 above, Ms Kalipha used questions as tools to guide learners from the known to the unknown by comparing film character analysis to literature character analysis. Her questions demonstrate a quarternary contradiction between film activity system and literature activity system. Film teaching was the central activity whilst literature teaching was a

neighbouring activity system, which Ms Kalipha used as a mediating tool to scaffold learners understanding of film. During mediation in Extract 4.12, she did not explicitly contrast the film and literature to open up a space for learners to make meaning by considering motion, sound – including dialogue and music – camera techniques, non-verbal communication, and other visual signs that do not feature in print literature. Literature is presented on the page whilst film is presented on the screen. According to Kress (2003), reading a page is usually started from top to bottom and from left to right whilst reading a screen involves focus and point of view to mention a few elements of visual grammar. Therefore, the nature of Ms Kalipha's questions of a literature activity system contradicted her film activity system.

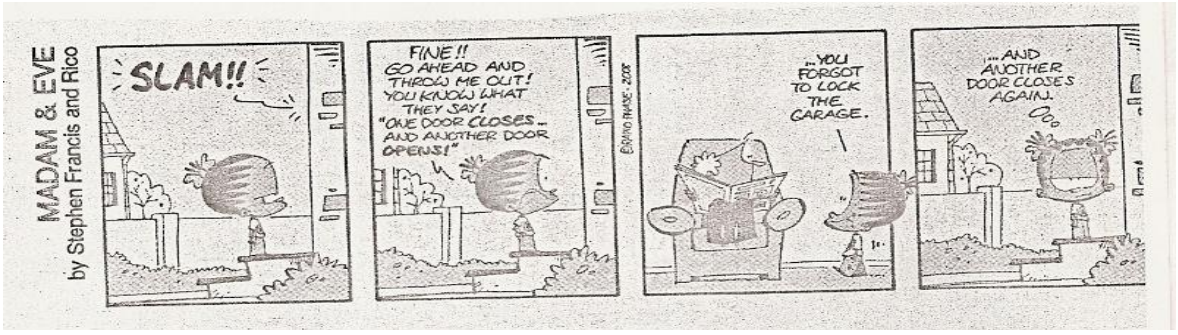
4.4.2 Material tools

A number of material tools were used in all the classrooms, the chalkboard being the most commonly used tool to record learners' or teachers' ideas. There were also still-media texts, two films, and electronic equipment.

4.4.2.1 Still/print media texts

Four teachers used self-selected cartoons, a comic strip and cuttings of brands and logos from newspapers and a textbook. With the exception of Mr Nkosi, who analysed an advertisement, Ms Tyani, Ms Vuza and Mr Ntulo implicitly used the Newfield Framework (Newfield, 1993) as an analytical tool to understand and teach cartoons and a comic strip. As cartoons and comic strips are examples of mass media texts and based on current events, teachers took the liberty to self-select interesting texts from district newspapers such as *The Representative* from Queenstown, *Daily Dispatch* which is an Eastern Cape daily, and *Sunday Times*, a national weekly in South Africa. Only one cartoon (Figure 4.4) was taken from a Grade 10 text book. As an illustration for his lesson on cartoons, Mr Ntulo chose a *Madam & Eve* comic strip, Figure 4.3 below (Appendix 4.1.3).

Figure 4.3: *Madam & Eve* comic strip (*Source: Sunday Times*, Date and month unknown)



Mr Ntulo had taken the initiative in selecting a cartoon; however, as Extract 4.13 below shows, there was a primary contradiction within his content knowledge.

Extract 4.13: Mr Ntulo's Grade 12 lesson on *Madam & Eve* comic strip

1. Mr Ntulo: What do you see at that strip? Look at it very carefully and tell me what do you see? In a nutshell, what do you think is happening in that comic strip? Who is there with whom? What is the conversation about? Remember that our comic strips have got frames…Eh?
2. Learners: Yes.
3. Mr Ntulo: How many frames are there?
4. Learners: Four
5. Mr Ntulo: Four frames. Let's look at frame one, who is there?
6. Learners: Eve.
7. Mr Ntulo: It is?
8. Learners: Eve.
9. Mr Ntulo: Are you sure?
10. Learners: Yes.
11. Mr Ntulo: Are you sure it's Eve?
12. Learners: Yes.
13. Mr Ntulo: Where is Eve? Where is she standing if it's Eve? Where is she standing? Mh?

From the Newfield Framework (1993), Mr Ntulo understood the importance of identifying the characters, as shown in Utterances 1, 3 and 5 (Appendix 4.2.3). Yet, even though this is a well-established comic strip, he did not identify the characters accurately, but kept on asking learners if they were sure that the character is Eve in Utterances 7, 9 and 11. He made a factual error about the characters by labelling Eve's niece, Thandi, as Eve. In Utterance 13 he affirmed the learners' incorrect response in calling Thandi Eve. It is as though he played it safe by conveying some uncertainty in the conditional clause, "If it's Eve". Later in the lesson, he made another factual error of character identification by labelling Mother Anderson, often called Gogo, as Madam. Moreover, Mr Ntulo placed insufficient emphasis on the proverb that provided the semantic core of this text, as Extract 4.14 below shows.

Extract 4.14: Mr Ntulo's Grade 12 lesson on Madam & Eve comic strip

Mr Ntulo: She is outside. Now, in frame number two, "Fine go ahead and throw me out…you know the saying that one door closes and the other door opens". What does that mean? Can you explain that in simple English? What does that mean? One door closes and another door opens. Explain that in simple English. What does that mean? Felix?
Felix: I think, Sir, it means that when one door closes and another one opens, it's fine you can throw me out, but someone out there will appreciate me.
Mr Ntulo: Right. Something like that…Throw me out, but someone out there will appreciate me…will let me in…OK. Let's look at frame number three.

Mr Ntulo did not alert the learners to the fact that the door mentioned is a proverbial metaphor for opportunity. He also did not guide learners to understand how the cartoonists were playing with this proverb through words and images. His questions stayed at the level

of factual description and literal meaning instead of getting to the metaphorical meaning. All in all, the majority of teachers found it challenging to make sense of these texts and to prepare lessons on them. Media texts have multilayered stories, making it very difficult to make sense of them if intertextual intricacies are misunderstood.

4.4.2.2 Electronic tools

The electronic tools that feature in this study were a television set, a DVD player, a laptop and a data projector, used by Ms Qupha and Ms Kalipha as material tools to teach film (see Appendices 4.1.4 & 4.1.1). Ms Qupha used a television set and a DVD player to teach *Candle in the dark*, whilst Ms Kalipha used a laptop and a data projector to teach *Tsotsi*. Both teachers used their normal classrooms as venues because neither of their schools had a special audio and video room. Both teachers switched the lights on during face-to-face interaction and off for electronic mediation.

Ms Qupha left the windows uncovered, whilst Ms Kalipha went to a lot of trouble covering all the windows to make the classroom dark. In Extract 4.15 below Ms Kalipha reflected on the effort she took in preparing the classroom (Appendix 4.3.1).

Extract 4.15: Ms Kalipha's post- lesson observation interview
Ms Kalipha: The classroom really, I struggled to get the papers and black plastics to try and close the windows because our classes are not meant for that kind of teaching. So that one…and it took a lot of my time…I had to prepare it the previous day for the lesson today mind you. You did not come during the first period so I had other classes…so now, I had to keep the class dark because I was preparing for this particular lesson and that also was very funny to my class, "Ma'am what's going on in this class, why is it dark today why have you put up papers on the window". All those things I had to explain to them.

Ms Kalipha used available resources to make the classroom dark. However, as the classroom was shared with other grades, learners were puzzled by the sudden darkness in their classroom. There was a tertiary contradiction between film study activity systems and normal English lesson systems that all occurred in the same classroom. Also, there was a primary contradiction that occurred as result of the teacher's limited technical knowledge in operating electronic tools, a laptop and a data projector. In the post-lesson observation interview, Ms Kalipha acknowledged her inability to use electronic tools but expressed a desire to teach film study.

> I had to ask somebody else to come and operate the laptop for me because I could not… I didn't know how to… I wanted to teach film but I didn't know how to operate the laptop so that's a short-coming on my part.

In Utterances 1-6 of Extract 4.16 below, Ms Kalipha requested Ms Hlophe to pause the film for the learners to denote and connote the setting of this part of the film (Appendix 4.2.1).

Extract 4.16: Ms Kalipha's lesson on the film, *Tsotsi*

1. Ms Kalipha: Pause...Can you tell me about the background? What did you notice?
2. Zolisa: I see a number of squatter camps
3. Ms Kalipha: Yes, squatter camps. What else?
4. Zolisa: Dirty place and overcrowding
5. Ms Kalipha: Yes, dirty place and overcrowding. What does a dirty place usually symbolise?
6. Zolisa: It symbolises poverty.
7. Ms Kalipha: It symbolises poverty, yes. [To Ms Hlophe] Play on. [To learners] Because of time, I will be intervening here and there as the movie plays …so don't panic! [To herself] The volume…I should have brought in some speakers…next time. [To Ms Hlophe] Fast forward…OK. [To the researcher] Deyi, can you come and assist here? [To learners] Look at the characters closely. [To Ms Hlophe] Yes, there… there. [To learners] I want you to look closely at the characters and their attire as well…What can you tell about that character with a black hood? What can you tell me about him? Look at him closely…the attire…the facial expression…what does it say?

In Utterance 7, Ms Kalipha confirmed Zolisa's response, and then requested Ms Hlophe to play another part of the film. Realising that time was running out, she resorted to talking while the DVD was playing. By so doing, she created an additional voice to the ones in the film. Her voice then became louder than the laptop's built-in speakers. As a result, she loudly reflected that she 'should have brought in other speakers'. Because of this rising uncertainty, whilst Ms Hlophe tried to fast-forward the film she unconsciously minimised the screen and the image was lost, though the sound continued. She then called on me (the researcher) to help and I returned the image. The teacher's limited technical knowledge and her use of a computer to teach film indicated a primary contradiction.

4.5 Rules

I analysed data in terms of rules of evaluation, pacing, and social order rules, as laid out below.

4.5.1 Evaluation rules

I analysed evaluation rules in terms of whether a teacher gave explanation of learners' wrong or right responses in order to generate deeper understanding.

In Extract 4.17 below, Ms Vuza helped learners to make sense of the cartoon in Figure 4.4 (Appendix 4.2.6). She used scaffolding questions as linguistic tools to mediate denotation and connotation of the visual, verbal and contextual aspects of the cartoon. Her evaluation

rules were evident in her analysis of the character facing the passengers, as shown in the classroom interaction. Because of a sound understanding of the text, she was able to transform that understanding into meaningful classroom practice, as evidenced by her probing questions and skilful building on correct learner responses as feedback for learners getting it wrong.

Extract 4.17: Ms Vuza's Grade 10 cartoon

1. Ms Vuza: OK. So, why do you think he [taxi driver] is standing where he is standing? What is in front of him? What is in front of him? Yes?
2. Learners: Passengers.
3. Ms Vuza: Mh! So, why do you think he is standing in the place where he is standing? What is he trying to do by standing there? Yes Mandla?
4. Mandla: He wants the passengers to look at him.
5. Ms Vuza: Do you think so? He wants to be a centre of attraction for the passengers? Is that the aim for him to stand there? Why is he standing there?
6. Mandla: To get inside the taxi.
7. Ms Vuza: But his side is on the other side of the taxi, the driver's side. And the passengers are getting on the other side. He is supposed to stand on the other side. Why is he standing there?
8. Mandla: I think he wants to make sure that all passengers get inside the taxi.
9. Ms Vuza: Good! He is an overseer. To make sure that all passengers get inside the taxi.

Figure 4.4: Ms Vuza's Grade 10 cartoon
(Source: (Grade 10 textbook) unknown)

When learners were unable to respond to her first question in Utterance 1, Ms Vuza immediately asked different questions, which the learners got correct in Utterance 2. In Utterance 3 she returned to the first question. In response to Mandla's wrong answer in Utterance 4, Ms Vuza skilfully asked Mandla a series of four questions that not only explained that he was wrong but also engaged him to think carefully about his answer. Again, after Mandla's second wrong answer in Utterance 6, Ms Vuza objected and explained why his second response was wrong in Utterance 7. Finally, Mandla responded correctly in Utterance 8, thanks to Ms Vuza's elaboration of her evaluative rules in Utterances 5 and 7. In Utterance 9 she confirmed the correct answer and further elaborated her evaluative rules.

4.5.2 Pacing rules

I analysed rules of pacing in terms of the level of teacher control over pacing. In many ways teachers had limited control over pacing. Firstly, there were many instances when teachers

did not give learners enough time to respond. For example, in Extract 4.18 below, Ms Vuza drew the learners' attention to the font size and the effect of the caption in the taxi cartoon (Appendix 4.2.6). When the learners did not respond to her first question, she rephrased it using "lettering" to focus their responses. She affirmed "big" as the correct response and asked a follow-up question, "What else can you say apart from big?" When there was no response from learners, she answered her own question, "It's written bold." This showed an inconsistency in scaffolding learning, as she did not rephrase her question or use another strategy to guide learners to understand the technical difference between "big" and "bold".

Extract 4.18: Ms Vuza's pacing rules in a Grade 10 lesson

1. Ms Vuza: OK, so, so obviously Taxi Rank is the caption or title of our cartoon. OK. Fine, and what do you notice about the way Taxi Rank is written as contrasted to the other words in the cartoon? How Taxi Rank is written as contrasted to the other words there? Yes?
2. Learner: [Inaudible]
3. Ms Vuza: I want something that has to do with the lettering. How are the letters of the word?
4. Learner: Big.
5. Ms Vuza: Besides being written in big letters, what else can you say, apart from big? It's written bold. So the lettering that is used there is bold. So it means, obviously, taxi rank is the focus of the cartoon. [Talking and writing on the chalk board] OK?

Ms Vuza's object of the lesson, which was to scaffold the learners to understand the cartoon, and her mediation tool, which involved the pace of the lesson revealed a secondary contradiction. In pursuing her object, she inconsistently used scaffolding as a mediation tool. In the post-lesson observation interview that looked at the strengths, weaknesses and future planning of a similar lesson, Ms Vuza identified as a weakness trying to cover a lot of material in one lesson (see Extract 4.19) (Apeendix 4.3.6).

Extract 4.19: Ms Vuza's post- lesson observation interview

Deyi: Yes, that's a lot … thanks for your input … can we look at it from another angle … from the …?
Deyi & Ms Vuza: (both laughing) bad.
Ms Vuza: The weaknesses … I think a weakness I've noticed is … in most of my lessons is that eh … sometimes I become too ambitious and want to do a lot of things in one lesson.
Deyi: What do you mean a lot of things?
Ms Vuza: For instance, I'm loading the lesson.
Deyi: Yes, with many concepts or …?
Ms Vuza: Loading the lesson with many concepts and sometimes you feel that … for instance, this one had bias, prejudice, labelling, stereotypes … it had figures of speech and … a lot.

Because she wanted to cover a lot of material and determine the pace of the lesson, Ms Vuza missed an opportunity to allow learners to make sense of the technical term 'bold'. There was a risk that Ms Vuza's interventionist approach could create permanent scaffolds, with learners unable to make sense of cartoons on their own.

4.5.3 Social order rules

These are unwritten and unannounced rules to prescribe learners' behaviour in the classroom, or measures taken by teachers to ensure that the minds of learners are all directed towards one object. Across all six lessons, teachers omitted the last word of a statement and ended such statements with a rising intonation, signalling that learners should chorus the missing word. In introducing speech and thought bubbles of a cartoon in Extract 4.20 below, Ms Tyani consistently uttered the first sound of the last word in a statement, or completely left out the last word of the statement so that the learners could say the word (Appendix 4.2.5).

Extract 4.20: Ms Tyani's lesson on analysing a cartoon

1. Ms Tyani: So the cartoonists use bubbles to show that these are direct words or to show a dialogue. They use different types of bubbles. We have a speech bubble. Something like this (pointing to the diagram on the c/b) saying whatever it says. So we call this a spee…?
2. Learners: Speech bubble.
3. Ms Tyani: That is a way of showing that there is a conversation. Do you get me?
4. Learners: Yes.
5. Ms Tyani: Again sometimes they use a thought bubble…a thought bubble would be different from a…?
6. Learners: Speech bubble.
7. Ms Tyani: Yes, because a speech bubble shows direct words from the spea…?
8. Learners: Speaker.
9. Ms Tyani: A thought bubble has something like this (Drawing a diagram on the c/b). Do you understand? So you call this a…?
10. Learners: A thought bubble.
11. Ms Tyani: So this means these are the silent ways of what the speaker is thinking. So it is being shown that the speaker is thinking about this. Do you understand me?

This chorus repetition is a teacher's unconscious norm to ensure that learners are attentive and a way of determining if learners are following the presentation. For example, at the end of Utterances 1 and 7, the teacher made a sound which is similar for two different words, speech and speaker. The fact that the learners got the answers correct in Utterances 2 and 8 showed that the rule was observed. Similarly, the last question in Utterance 3 served the purpose of the same rule. Other examples of social order rules that appeared in other lessons were: "Are you with me", "Do you understand", "Is that not so", "Is that clear", and "OK".

In addition, as observed in all learners' utterances in all the lesson extracts, there was a striking absence of questions from learners to teachers, and from learners to learners. Asked to account for the lack of questions from learners in the one-on-one interviews, teachers had varying responses, as illustrated in Extracts 4.21 - 4.23 below (Appendices 4.3.1, 4.3.6 & 4.3.3).

Extract 4.21: Interview with Ms Kalipha
Deyi: Then there is something that I have noted about the dialogue in the classroom, learners were more responding to what you've asked and I don't remember a single one of them asking you. So it was more like a one-way communication. I would like to know what you think is the reason for that? Ms Kalipha: Maybe I did not give them a chance to do so. I don't think it's because they didn't have anything to ask. I think I just did not give them a chance to do so. If you remember I was panicking for time and as they were viewing I would quickly stop the film and we would talk about what we have seen, and I'm sure I also missed that point of giving them a chance of asking questions.

Extract 4.22: Interview with Ms Vuza
Deyi: I just want to know from you what you think is the reason for that? Ms Vuza: Eh…what I normally do with my learners is that at any specific point in time if they don't understand, they are free to ask questions…that is question of clarity, but the general trend is that they don't do that and as a teacher you feel that you have to drive the point home by asking probing questions from them so that you can see…you can gauge where are they in terms of understanding. So that's why in my case I'm the one who is asking questions. I make that commission of inquiry towards the end of my lesson. When I feel that they have consolidated the lesson so that if they feel that there are any gaps to be filled I can fill them, but in between the lesson I'm the one who normally asks a lot of questions…not that they are not free to ask questions, but with my learners I know that eh…they don't normally do that. Deyi: Why? If I can interrupt you....Is there a specific…or maybe a convention of some sort? I'm just curious to know as an outsider. Ms Vuza: To me I think it's a stereotype on their part that they think that it's the teacher who is supposed to ask questions …and, but on very rare occasions, you'll find them for instance…asking questions for instance in the case of a discussion, you'll find them asking questions.

Extract 4.23: Interview with Mr Ntulo
Deyi: That's my concern in that lesson. Why were learners so passive in a way that they will only respond in a chorus ... to those few things you were asking and they never ask anything or engage in a dialogue? How do we break that? Mr Ntulo: That's the thing, how do we inculcate that culture of curiosity because our learners… honestly… they are passive, I think there is too much spoon feeding. Deyi: How do you break that in your class, how do you make your learners challenge you when they feel like it goes against their views? Mr Ntulo: I do poke questions, "Is there somebody with the contra view to what I'm saying". What becomes also a challenge to them then is expressing themselves, there might be a student there who wants to say something or wants to add something to what you are saying but then the issue of the language becomes a challenge to that learner and he or she rather than sit down and says nothing.

Learners' culture of not asking questions and lack of language competency were cited by the majority of teachers as the main reasons for learners being passive recipients of lessons. Only Ms Kalipha acknowledged that she was panicking for time. The absence of questions from learners in visual literacy lessons is contrary to the development of a future democratic citizen who will challenge and question matters. There is a tertiary contradiction between the teachers' unsaid rules and the kind of learner envisaged in the curriculum.

4.6 Division of labour

In all six lessons, I discovered a secondary contradiction in the distribution of teachers' roles and learners' roles in interpreting a visual text. In the following lesson segment (Extract 4.24) Ms Vuza used a variety of tools such as a cartoon in Figure 4.5 (Daily Dispatch, 2010), and utterances to develop and reinforce learners' understanding and application of denotative and connotative skills (Appendices 4.1.6 & 4.2.6).

Extract 4.24: Ms Vuza's lesson on analysing a cartoon

1. Ms Vuza: OK. And then who do you think is this person? [pointing to the male character with a backpack] Do you think this is an old person or a young person? This one … is he old or young?
2. Learners: Young.
3. Ms Vuza: Is he young? This one?
4. Learner 1: Young.
5. Learner 2: Old.
6. Ms Vuza: This one [pointing to the female character on the right with a newspaper headline, 'Matric trial exams on hold'] is obviously a …?
7. Learners: Student
8. Ms Vuza: and then… what about this one? [pointing to the male character wearing a cap, holding a paper with 'Teachers demand 8.6%'] Obviously this one is a …?
9. Learner: Teacher
10. Ms Vuza: A SADTU member…So what about this one? [pointing, again, to the male character with a backpack] And this person has a back sack …Who do you think is this person… and a tie… Obviously this is an old person …Who do you think he is? Who do you think he is? Where was the president of the country by the time the teachers were on strike?
11. Learners: In China.
12. Ms Vuza: Yes ... He was in China …So, obviously, who do you think this person is? He is holding a back sack and is going somewhere obviously. Who do you think is this person?
13. Learners: Mumbling
14. Ms Vuza: Jacob Zuma. He felt that the load is too heavy for him and then he decided to go to…? To…?
15. Learners: China (chorus and laughter)

Figure 4.5: 2010 Teachers' strike cartoon
(Source: *Daily Dispatch*, 25 August 2010)

In Utterance 3, Ms Vuza repeated her question about the age of the male character with the backpack. Because she did not respond to two learner answers of "Young" in Utterances 2 and 4, she created an alternate learner response, "Old" in Utterance 3. She ignored these differing, opposite learner replies and instead asked about the female character in Utterance 6. She only returned to the unresolved issue of the age of the male character with the backpack in Utterance 10. In presenting her answer regarding the age of the male character with the backpack, she then misinterpreted various visual signs to claim that this male

character was "old". There was a secondary contradiction between Ms Vuza's roles and the learners' roles in interpreting the cartoon. She mistook the strain on his face as age instead of the effort of carrying SADTU. The tie was seen as a sign of formality, ignoring the informality of the untied shoes and untidy shirt; while the backpack was seen as traveller's luggage. Misinterpreting all these visual clues, she stated that the character was "the president of the country", Jacob Zuma in Utterance 14.

There was a further extension of her logical inconsistency in linking the image of the "Jacob Zuma" character with his words, "It feels like the whole workload just got heavier". If indeed he was Jacob Zuma who had gone to China to get away from the problem of the teachers' strike and delayed matric exams, what was the "heavier workload" he was referring to? Although, according to Adendorff (1991), political cartoons are particularly challenging because they require considerable background knowledge, it seems that when an individual has first-hand information about an issue, as did Ms Vuza who was directly involved in the strike as a teacher and a parent, personal engagement with the event may block careful examination of the visual and verbal clues of the cartoon.

Ms Vuza's consistent refusal to accept the learners' interpretation of the one cartoon character as young contradicts not only her espoused belief in learner participation in lessons, one of the outcomes stated in her lesson plan, but also the ideal of developing democratic future citizens, as envisaged in the curriculum. In the one-on-one post-lesson interview, she indicated her openness to learners' views and claimed to welcome them to challenge her with different points of view (Appendix 4.3.6). Yet, in the presentation of the lesson she used her teacher's authority to present an absolute answer, "*obviously* this is an old person".

In teaching visual texts, the teacher typically assumes two roles, as a "mediator of learning" and as a "consumer of the text". As a mediator of learning, his/her role is to help learners construct meaning on their own. As a text consumer the teacher is just like the learners: they all receive a text that has been constructed by a producer, whose attitudes, values, beliefs and ideas are woven into that text. "Producers embed texts with meaning, and audiences create meanings in their heads through interacting with the text" (Burton, 2002, pp. 13-4). "Meaning is constructed into texts by both producers and audiences; it is not like a parcel, which is wrapped and passed on to the audience" (ibid, p. 39). It is quite conceivable that,

once they have interpreted its meaning, learners and teachers might not share the same viewpoint about a cartoon or advertisement. The approach that regards visual education as a "parcel" which the teacher passes on, regards learners as "empty vessels" who need the teacher to "pour in" an authoritative interpretation which they will be required to memorise.

The concept of the teacher pouring supposedly authoritative information into learners' minds runs contrary to the vision of the curriculum, where learners should become "imbued with the values and act in the interests of a society based on respect for democracy, equality, human dignity and social justice as promoted in the constitution"(South Africa, 2003, p. 5). The belief that learners are empty vessels provides little opportunity for such cognitive growth. Rather, it makes learners passive recipients of information who can neither understand nor appreciate visual material themselves. For this reason, this analysis offers opportunities for teachers to critically reflect on their beliefs and their roles in teaching and learning, so that they can learn from their practice.

4.7 Conclusion

In this chapter I discussed the six teachers' original ways of making meaning and their classroom practices in teaching visual literacy. The discussion of phase one data indicates, on the one hand, teachers' enthusiasm to grapple with visual literacy, as shown by their initiatives to self-select media texts from various media sources and prepare their physical classrooms for lessons in visual literacy. As an illustration, Ms Kalipha ran an extra mile to cover her classroom windows with paper and plastic in preparation for film study. The challenge of teaching visual literacy in under-resourced schools is clearly not only around pedagogical content knowledge, but also involves material resources.

On the other hand, the discussion of phase one data analysis reveals tensions and contradictions that surfaced as a result of pioneering visual literacy. The contradictions discussed in this chapter indicate that there are more primary contradictions than any other kinds. These primary contradictions revolve around teachers' limited knowledge or understanding of key concepts of visual literacy or English as a second language. They also involve teachers' inability to use their acquired knowledge to prepare meaningful and critical lessons for their learners to taste visual literacy and be able to interpret texts when they come

across them outside the classroom. In terms of the rules and division of labour, it emerged that teachers use their authoritative powers to maintain their dominant power relations instead of using that power differently to create spaces for their learners to develop into full citizenship. In all six lessons, there was no single moment where teachers asked learners to present a different view or challenge a point of view that was raised (see Appendix 4.2). Teachers only prompted learners to ask questions towards the end of the whole lesson. There is a connection between the rules and division of labour, as both these elements of the teachers' activities favoured the teachers and not the learners.

All in all, the surfacing of these contradictions was a useful step in preparation for the first CL workshop, discussed in Chapter 5. These contradictions were to be used as springboards to improve how teachers interpret, prepare lessons and teach visual literacy.

Chapter 5
Exploring expansive learning at first CL workshop: Analysis of phase two data

5.1 Introduction

The previous chapter discussed contradictions that were surfaced in phase one data. This chapter responds to the second main research goal that aimed to explore the potential of expansive learning to develop teachers' knowledge and strategies for meaningful and critical teaching and learning of visual literacy in English FAL. I will discuss the analysis of phase two data that was gathered at the first CL workshop, which aimed to:

- Raise teachers' consciousness of how their sense making and teaching practices in visual literacy enabled or hindered the achievement of visually literate learners in English FAL classrooms;
- Surface further contradictions in teachers' sense making and teaching of visual literacy; and
- Use these contradictions as springboards for expansive learning.

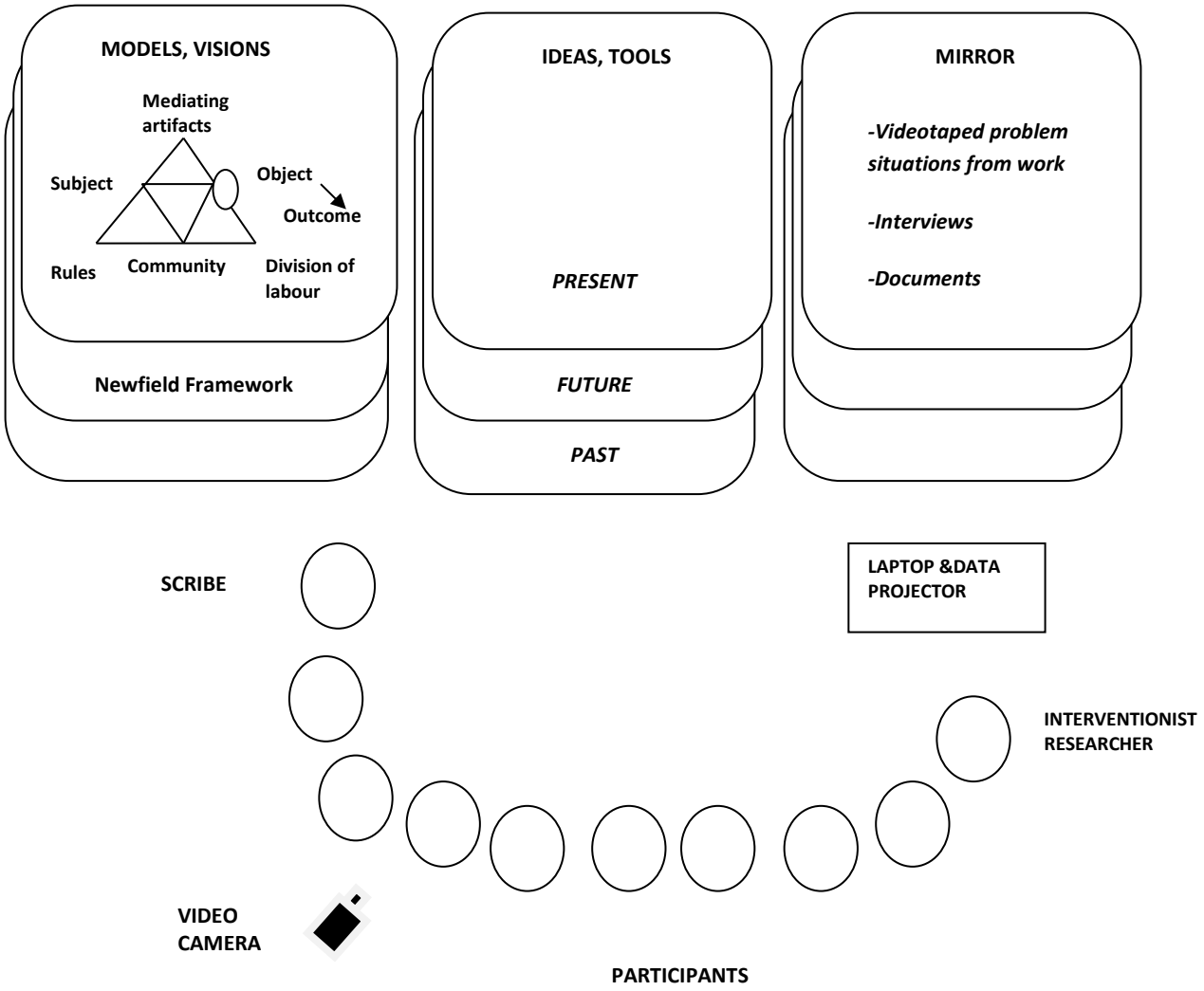
Specifically, this chapter will describe the first CL workshop sessions and processes, and reflexively discuss expansive learning.

5.2 Description of the first CL workshop sessions and processes

There were four two-hour sessions in the first CL workshop, one on the first day and three on the second (see Appendix 4.4). Session one was workshop orientation where I shared the programme, negotiated times, and introduced the second generation CHAT as a framework to identify the shared object (purpose) of the workshop, and for double stimulation in the sessions that followed (Appendix 4.4.1). During session two (Appedix 4.4.2), I used DVD clips and transcripts from the observed lessons and cartoons as mirror data to surface contradictions. Session three was on modelling solutions (Appendix 4.4.3). During this workshop participants resolved to do the following: practice their espoused beliefs about teaching and learning, conduct workshops, share materials, research media texts, have second lesson observations, use the Newfield Framework, engage learners, and know topical events. In session four, participants evaluated and examined the proposed solutions (Appendix 4.4.4).

These four sessions were guided by the Developmental Work Research (DWR) CL workshop layout and processes, shown in Figure 5.1 below.

Figure 5.1: Layout & processes of a change laboratory workshop (source: Daniels, 2008, p. 133)

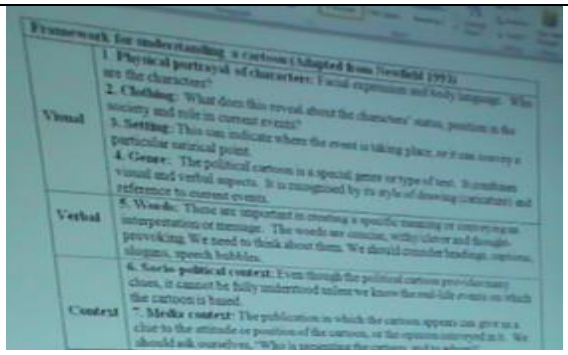


The workshop occurred in March 2012 in a staff-room at one of the research sites. Figure 5.1 reflects the layout of the room and seating arrangement. There were nine workshop attendees: myself, a research assistant, six research participants and Ms Nana who volunteered to attend the workshop. Ms Nana was Mr Nkosi's colleague and was a member of the same BEd cohort as all research participants. She was welcomed and her voice added a different perspective at the workshop. I used A0 papers on a tripod stand to present second stimuli, which were the second generation CHAT model and the Newfield Framework. I also made a list of main discussion points and these were later stuck on the wall. Photograph 1 (Figure 5.2) shows the layout where I was standing, presenting and recording notes, whilst the participants were deliberating, listening and taking down notes on the first day. In

photograph 2, I was presenting the Newfield Framework using a data projector on the second day.

Figure 5.2: Presentation of second stimuli - second generation and Newfield Framework
Photos: Zamile Siximba, 29-30 March 2012

Photograph 1



Photograph 2

The workshop processes were guided by the mirror data, model and vision, and ideas and tools planes as shown in Figure 5.1 above. Mirror plane refers to the presentation of first stimuli, which were pre-lesson observation interviews, DVD clips and lesson transcripts and cartoons. As a result of difficulties I encountered in getting the participants together for this workshop, I took the liberty of selecting the contradictions to be surfaced and whose data to mirror as first stimuli. I selected two sets of mirror data. The first set consisted of two DVD clips, one from Mr Ntulo's Grade 12 class and one from Ms Tyani's Grade 11 class. In both DVD clips, the teachers were introducing terminology of cartoon bubbles (Appendices 4.2.3 & 4.2.5). The second data set consisted of Ms Tyani's teaching of a cartoon, which was a continuation from her teaching of cartoon terminology (Appendix 4.2.5). In addition to varying teaching experiences as shown in the demographic information in Table 3.1, this data covered the major contradictions that were discussed in Chapter 4, and I brought these for discussion and expansive learning.

To display the classroom data, I connected a data projector and a laptop which was placed on the front right hand side of the tables where I sat most of the time. The wall in front was used as a projector screen to "mirror specific present problems, situations and disturbances" (Daniels, 2008). Even though the presentation was electronic, I provided hard copies of the workshop presentation for participants to read overnight in preparation for the following day, as backup in case of an electricity failure, and also to leave something with the teachers for further reflection in their own time when the workshop was over.

The models and visions plane refers to theoretical and conceptual tools (ibid). I introduced the second generation of CHAT as an analytical tool to raise teachers' consciousness of how they made meaning of specific media texts, and how they taught these texts in their respective classrooms (Appendix 4.4.1). Informed by my knowledge of the key elements of the second generation (as discussed in Chapters 3 and 4), I scaffolded participants' understanding of this framework, as will be reflexively discussed in detail in Sub-section 5.3.1.1 below. I also introduced the Newfield Framework as an analytical tool which provided double stimulation for the re-configuration of the many layers of meaning in visual texts, especially the cartoons (Appendix 4.4.2). This will be reflexively discussed in detail in Sub-section 5.3.2 below. The second generation CHAT model was useful in analysing meaning making and the teaching activity system at the level of classroom practice, whilst the Newfield Framework was used to analyse teachers' practices relating to a particular media text at the level of text analysis.

The last plane, ideas and tools, "is used as an intermediate empty stage between the experiential mirror and the theoretically structured model, allowing for capturing of the participants' ideas and representations in progress" (Sannino, 2008, p. 237). This refers to reflexivity where participants could move between present, past and future activity systems, which will be discussed in detail in Sub-section 5.3.1 below.

The above description gives a picture of the first CL workshop layout and processes. However, the implementation of the four sessions did not strictly follow the above chronological order because sessions two to four occurred iteratively, as we shall see in the discussion that follows.

5.3 Reflexive discussion of expansive learning at the first CL workshop

The potential of expansive learning will be discussed at two levels of reflexivity. The first level occurred at the CL workshop where the participants and I jointly analysed two sets of mirror data. The second level was done by me alone. This section will reflexively discuss expansive learning at the CL workshop, by focussing on scaffolding within the ZPD and re-configuration of the multi-layered nature of meaning in media texts.

5.3.1 Scaffolding within the ZPD

As this was the teachers' first CL workshop, and in order to stimulate their on-going professional development after the research was completed, I explored the potential of expansive learning through scaffolding within the ZPD, instead of simply showing and telling the workshop processes, because I valued the participants' teaching experiences of 14-24 years (Anghileri, 2006). I used the following questions as lenses to guide reflexivity:

- What scaffolding strategies were used?
- How were they used?
- Was there expansive learning or was no expansive learning achieved as a result of these scaffolding practices?
- How can scaffolding be used differently to enhance expansive learning?

Thus this section reflects both on teachers' scaffolding in their classrooms and on my own scaffolding in the CL laboratory workshop. I discuss simplification of second generation CHAT, the promotion of reflexivity, questioning, and modelling analysis as scaffolding practices that enhanced teachers' learning.

5.3.1.1 Simplification of second generation CHAT

I introduced the six elements of second generation CHAT as a framework to stimulate workshop discussion (Appendix 4.4.1). Even though many CL workshops have begun by showing mirror data as first stimuli and later the CHAT framework as second stimuli (Mukute, 2010; Marasa, 2011, Agbedahin, 2012, Chikunda, 2013), I decided to introduce second generation CHAT at the beginning of the workshop. I did not want to break the flow of discussion after the presentation of data. Also, as CHAT is a difficult theoretical framework which was unfamiliar to participants, I tackled it first whilst they were still fresh and gave them time to think about it overnight in preparation for three sessions on day two. Anticipating that CHAT might present difficulties, I simplified my presentation by focussing on the six elements of subject, object-outcome, mediating tools, division of labour, community, and rules. I also used familiar language such as "reflection" instead of introducing CHAT's "notions of contradiction" and "expansive learning", as we shall see in Sub-section 5.3.1.2 below.

Simplifying a problem is a scaffolding practice that bridges the gap between what the less knowledgeable can do alone, and what they can do with the help of a knowledgeable person (Anghileri, 2006). Even though participants had some experience of reflecting on their lessons as part of the BEd course, the CHAT framework aimed to achieve a focussed and deeper reflection. I started by introducing the elements of the first generation CHAT – subject, object and mediating tools – as shown in the Extract 5.1.

Extract 5.1: Deyi's introduction of 2nd Generation CHAT
Deyi: The task of analysing lessons is very difficult and we need to have a framework to use as lenses to make analysis easy and consistent. There is this framework that I want to share with you which we will use in analysing these lessons. [Deyi prepares to write on an A0 paper on a tripod stand] Good people, this is how the framework works. It's a diagram and I'll try to be simple. So this framework starts with a subject, the doer. The person who does in this case will be the teacher who then acts on the object, which is a problem space. Let me put it simple, what you work on will be your object and then beyond there will be an outcome. So you are working on something. When we look in those DVD clips...when we read the transcripts…say, for example, I will talk about a cartoon. In that cartoon, because it's not a one thing to the end, you've got to focus on something. When you are teaching about characters, that is your problem space…what you'll be working on.

Whilst planning the workshop, I thought of introducing the second generation without linking it to Chapter 4 findings, because I wanted the findings to emerge from the workshop discussion. As I presented the object, however, I sensed that participants had difficulty understanding the framework and I simplified the problem by using a cartoon-based example. Without inviting participants to share their understanding of the CHAT element of the "object", I moved on to the outcome and missed an opportunity to assess their reasons to teach cartoons. This indicates a secondary contradiction between my pacing rules and the object of the workshop. One of my workshop objects was to use the second generation as a tool to analyse lessons; I wanted participants to make sense of the framework and apply it to their lessons from session two. Yet, on the other hand, I wanted to have tight control over participants' understanding of the second generation model and I did not provide enough illustrations because of my desire to accomplish many issues at this workshop. Even when I later added division of labour, rules and community, participants continued encountering difficulty in negotiating the meaning of the second generation model. It was for this reason that I resolved to share some of my findings and advised participants to take notes, as shown in "Maybe you can note it down because I was thinking of commenting about it later."

Realising this secondary contradiction whilst presenting and ensuring that all participants understood the second generation model, I invited them to establish a common understanding of the CHAT model as shown in the following utterance:

> So, what we will be doing mainly is to look at the six points of this framework in those lessons and begin to see where the tensions are. Do the rules hinder the achievement of the outcome? So those are the questions we will be asking as we are looking at those lessons and hopefully will make it. Before I sit down or move on to something else can you comment about the framework? Is it something that you can work with? Let me sit down so that we talk about the framework.

This invitation marked a shift from a monologue presentation into dialogue, multiple perspectives, and interactions between activity systems (Robertson, 2008). I learned that participation at CL workshops does not happen by accident, but occurs when the facilitator relinquishes his or her power over participants. In the process I encouraged participants to draw on their experiences using their everyday language to make sense of second generation CHAT, which further simplified the problem, as shown in Extract 5.2 (Appendix 4.4.1).

Extract 5.2: Simplifying understanding of the division of labour

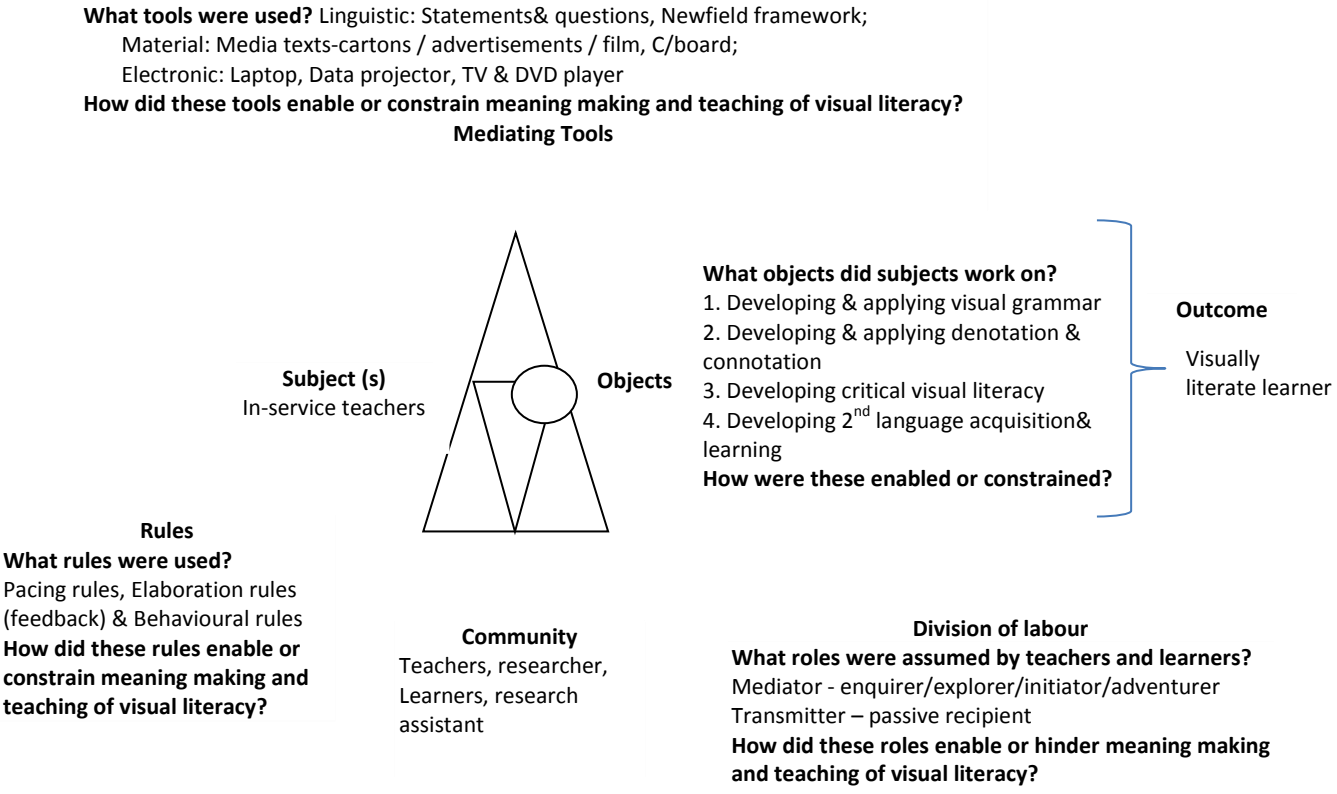
1. Ms Qupha: And in that division of labour I think we need to add the fact that the teacher is there to guide the learners. For learners to be able to interpret or to give their view point the teacher serves as the guide.
2. Deyi: OK, can I take liberty to use this word mediate?
3. Teachers: Yes, mediate.
4. Deyi: So the teacher will be the mediator. If the teacher is mediating, what role will the learners take? Would the learner be the receiver under mediation?
5. Ms Vuza: The teacher should be such that the learners are taken towards guided discovery.
6. Deyi: Guided discovery, that's the role of the mediator I agree with you, but now I wanted to find out from the learners, if the teacher is taking the role of a mediator…guiding learners as you say, on the one hand, then, will the learners be passive recipients, on the other hand?
7. Mr Nkosi: I think they should be active participants
8. Deyi: OK
9. Ms Vuza: I think the issue of discovery shows active involvement.
10. Deyi: OK, let me write discovery, or active involvement. What else do you want to add?
11. Mr Nkosi: I think the role of the teacher should be the initiator of learning.
12. Deyi: So the teacher is the mediator and initiator. What do you mean by initiator? Can you make me understand initiator?
13. Mr Nkosi: Is the one who comes with learning activity for the learners to be able to engage them.
14. Ms Kalipha: A problem

In Utterance 1, Ms Qupha drew from her espoused belief to simplify her understanding of the role of the teacher within division of labour. In Utterance 2, I rephrased Ms Qupha's response. Rephrasing a response was a scaffolding practice of this CL workshop, which made teacher roles clearer without losing the intended meaning and negotiated new meanings to establish a valid understanding of second generation (Anghileri, 2006). In Utterance 4, I used probing questions to get participants to expand their own thinking (ibid) by juxtaposing teacher-learner roles that go together as a way of deepening understanding of the division of labour. In Utterance 6, I provided on-the-spot feedback to Ms Vuza's response that relates to teachers instead of learners. Also, I applied another scaffolding practice in "making a connection between guided discovery and mediation to expand learning" (ibid).

In Utterances 7-10, the discussion revolved around the role of the learner and the notion of discovery. The discussion returned to the notion of discovery later and all participants offered terms such as explorer, discoverer, adventurer and enquirer as learner roles which would go together with the mediator role of the teacher. In Utterance 11 there was the addition of the initiator role for the teacher and I requested Mr Nkosi to explain it. Requesting explanation and justification was also a scaffolding practice that was used to explore opportunities for expansive learning at this workshop. It required participants to "actively participate by making explicit their thinking, by listening to contributions made by classmates [other participants] and indicating when they do not understand an explanation, and by asking clarifying questions" (Anghileri, 2006).

The invitation of participants' views simplified the second generation model as shown in Figure 5.3 below, where I summarise their understanding of the six elements.

Figure 5.3: Summary of the participants' understanding of the 2nd generation CHAT (Source: Hardman, 2008, p. 41)



In addition to summarising participants' understanding of CHAT, Figure 5.3 highlights some major findings from phase one data, such as the four objects, which were discussed in Chapter 4. Also, the discussion of the six elements established a shared object for the workshop. The success of this workshop depended on different attendees working towards a common gaol and the framework explicitly indicated what was to be done at the beginning of session 3, as shown in Extract 5.3 (Appendix 4.4.3).

Extract 5.3: Deyi's debriefing of the use of CHAT
Deyi: We may start looking at the first utterance or say 1 -5 and ask ourselves, what tools were used? Were they questions or statements? What were they used for? How were they used? Were they constraining or enabling making meaning? Where would the teacher need to improve? Also we can go down to the object and ask ourselves, are those statements and questions relating to one of the four objects that we discussed earlier? Which of the four objects did the teacher work on? Has the teacher fully achieved that object? Where is the missing link? If the same teacher were to teach this lesson, then what can be done to fully realise these objects? Then we go to the division of labour, who does what and what are the roles? And lastly, we look at the rules. Is that clear?

Whilst listening to participants' deliberations after presenting the first mirror data, I decided not to use the six elements, because participants' attention was divided on thinking about the framework on the one hand, and reflecting on the lessons on the other. The four questions in Sub-section 5.3.1.2 below worked better than the original CHAT's six elements. I focussed on visual literacy and thought of returning to CHAT at the second workshop. In the process I missed an opportunity to maximise the use the Figure 5.3 at the end of the workshop to stimulate reflexivity of the workshop processes and further explore expansive learning.

5.3.1.2 Promotion of reflexivity

CL workshops are intended to support reflexive analysis by challenging practitioners' everyday understanding with scientific understandings of contradictions that might point to the direction of new and expanded forms of practice (Chikunda, 2013). Reflexivity is the back-bone of this study, as has already been discussed in Chapter 3. In this sub-section I discuss how I stimulated, or did not stimulate, participants' reflexive thinking at the workshop.

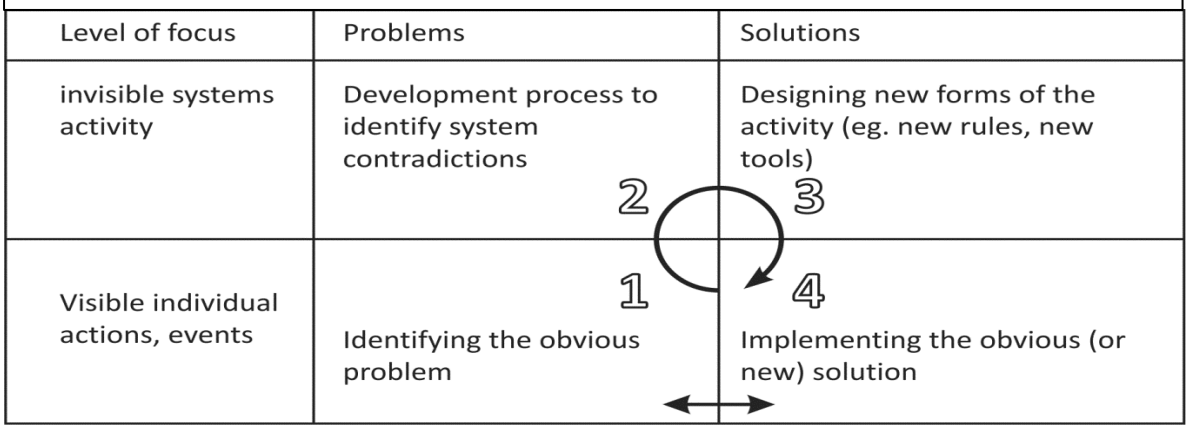
As a way of simplifying the CHAT notions of contradictions and expansive learning, I used the following four questions to guide reflexivity after each set of mirror data was presented:

1. What was interesting or excellent?
2. What was not done well?

3. What underlying factors hinder meaningful and critical teaching of visual literacy in English FAL in Grades 10-12?
4. And what could be done differently to improve the lesson?

I focussed the workshop discussion on these four questions because participants were familiar with them from the BEd course and it was for that reason that I purposefully sampled them, as explained in Chapters 1 and 3. The first two questions focussed participants' attention on present or visible individual actions or events of meaning making and teaching of visual literacy (Hill, Capper, Wison, Whatman & Wong, 2007).

Figure 5.4: Cyclical encouragement of reflexivity (Hill et al., 2007)



The third question explored the past or invisible causes for things to be the way they were in terms of the present or visible actions (ibid). The last question focused on the future and engaged participants to think of ways to improve the situation (ibid). These questions condensed two or three stages of the expansive learning cycle, resulting in one or two issues being discussed at once, rather than going through the whole process sequentially. Also, participants presented different points of view whilst an issue was still fresh in their minds. It was because of simplifying the second generation model and promoting reflexivity that the workshop sessions did not consecutively follow the expansive learning cycle stages. The underlying rationale for these questions worked similarly to identifying contradictions, modelling solutions, evaluating solutions and implementing solutions.

The CL workshop opened a space for a deeper dimension of reflection that enabled engagement in the meaning making and teaching of visual literacy, as shown in Extract 5.4 (Appendix 4.4.2).

Extract 5.4: Initiation of reflexivity

1. Deyi: Can we all comment, starting positively and then attend to the areas of potential development? What did you find interesting? Who would like to start?
2. Ms Vuza: I would like to start and concentrate on the positive side and the tools. To me the chalkboard was effectively used in the lesson. It enables me to make sense of the lesson. Secondly, visual terminology was taught well by the teacher and in teaching it, the teacher made sure that she involved the learners through questions that she asked to get feedback as to whether they understand what she said or not. And I think lastly, connotation and denotation were clearly shown in the lesson.
3. Deyi: Any Additions?
4. Ms Qupha: I was going to comment on her explanations. Actually she explains the terms well so that the learners can understand. She gives herself time to explain.
5. Deyi: Yes, any additions?
6. Ms Nana: Yes, there was a stage where she could enquire information from the learners giving them information. The learners responded so well and there was that interaction between the teacher and learners.

Utterance 1 opened a reflexive space for research participants to explicitly expose their "existing routines, norms and values, reflect on and talk about meaning making and teaching" of visual literacy (Wals et al., 2009). In Utterances 2, 4 and 6 participants commented on what they considered interesting in the DVD clip, which was at the level of present or visible individual actions or events. Reflexivity maximised expansive learning opportunities at the workshop because participants developed a sense of ownership of the discussions, as shown in Table 5.1.

Table 5.1: Distribution of utterances in 1st CL workshop

Participants	Session 1	Session 2	Session 3	Session 4	Total
Deyi	76	45	44	53	**218**
Ms Vuza	25	21	18	21	**85**
Ms Qupha	21	12	24	23	**80**
Mr Ntulo	11	14	15	8	**48**
Chorus	22	12	7	7	**48**
Ms Kalipha	15	14	6	10	**45**
Ms Nana	8	14	2	9	**33**
Mr Nkosi	6	3	4	9	**22**
Ms Tyani	4	6	5	0	**15**
Total	**188**	**141**	**125**	**140**	**594**

Table 5.1 quantifies the total number of utterances at the workshop and shows distribution amongst participants and sessions. Chorus refers to utterances said by more than four participants at the same time. Out of 594 utterances, I made 218, which was 36.7%, whilst other participants collectively presented 376 utterances, which was 63.3%. The distribution of utterances in Table 5.1 indicates the process of expansive learning which occurred at the workshop through dialogue, multiple perspectives and a network of interacting activity systems (Robertson, 2008). In this distribution, I became a facilitator of the workshop who encouraged reflexivity rather than an expert who transmitted knowledge. Whilst planning for

this workshop, I wanted participants to "actively construct meaning as they participate in increasingly substantial ways in the re-enactment of established [visual literacy] practices" (Anghileri, 2006, p. 33). It was for this same reason that on many occasions I simply asked for additions, as shown in Utterances 3 and 5 above, and gave participants space to share their thoughts. Therefore, these four questions decentralised power from me to all research participants, and I researched with them rather than researching on them, as shown in Table 5.1.

Participants also reflexively discussed springboards for expansive learning, as shown in Extract 5.5 (Appendix 4.4.2).

Extract 5.5: Potential growth points

1. Deyi: Any additions or can we now turn to areas that need improvement?
2. Ms Kalipha: First, I detected some element of transmitting knowledge which might have resulted in passivity of learners. Maybe, there was some other way in which he would have introduced the lesson or where he would be allowing space to talk.
3. Deyi: Anybody who would like to comment on that? You wanted to say something about it Mr Ntulo earlier, would you like to talk about it now?
4. Mr Ntulo: Yes, that is my problem, that thing of sitting there and allowing learners to talk. I think I'm opposed to that particularly when I find out that my learners are quiet in my class, so I transmit a lot. I think I have a problem which I still need to improve. In fact I'm working on it.
5. Ms Vuza: But I want to comment generally on the two lessons because they are dealing with the same issue. I just want to say that when you are dealing with visual literacy in our classes being a new focus area of the work, the children are not that much comfortable and I think that makes the teacher in a way to be tempted to transmit…thinking that by so doing she will be closing the gap. The teacher being a transmitter in that case, I can say has a positive as well as a negative connotation. Whenever you see gaps in your class you are there to close them and in the actual classroom situation, one can never run away from the fact that at times the nature of the lesson makes you to see the type of a method that you can use and other lessons are forcing you as a teacher to be… to make the lesson to be teacher centred because you are the one who has the knowledge that the learners need to have.

Utterance 1 acted as a transition to guide discussion from what was done well (question 1) to what was not done well (question 2). In Utterance 2 Ms Kalipha pointed to the absence of learners' voices and highlighted her perspective on how the lesson could have been done differently. In justifying and explaining himself in Utterance 4, Mr Ntulo presented multi-faceted secondary and tertiary contradictions. There is a secondary contradiction between the subject's espoused belief of opening space for learner engagement and the division of labour as shown by learners' passivity, as well as a tertiary contradiction between the subject's transmission of information and the active and critical learner envisaged in the curriculum. Even though learners' passivity was a structural mechanism that hindered meaningful teaching, Mr Ntulo verbalised his agency to change the situation in "I think I have a problem which I still need improve. In fact I'm working on it." In summarising the two lessons in

Utterance 5, Ms Vuza used the pronoun "you" inclusively (she did not say "I"), indicating her identification with Ms Tyani and Mr Ntulo, and confirms Mr Ntulo's multi-faceted contradiction.

In digging deep to articulate invisible causes that gave rise to learners' passivity (Question 3), participants pointed to a number of structural underlying mechanisms that hindered learner engagement, as shown in Extract 5.6 (Appendix 4.4.2).

Extract 5.6: Discussion on invisible causes of learners' passivity

1. Deyi: And for me it is interesting how things are the way they are because learners are immersed in visuals. There are a lot of media texts surrounding them. It's an interesting area too. I'm finding it very difficult to understand why they are not coming out and owning visual literacy. Why are they expecting everything from the teacher and not be active?
2. Ms Vuza: Maybe they have been spoilt from the lower grades. They are used to have everything digested for them and just got used to take what is there. So, if they have that from the beginning, it is not easy for them when they come to the FET phase to be changed so quickly because some of us are taking them from Grades 10-12. So in those grades it is not so much easy to impact the desired change.
3. Mr Ntulo: You know…just to narrate participation. I was in this Grade 11 class and so frustrated and then I said to them I will call Zahara (a local artist) to tell them that they are a heavy burden. And they told me that I am the teacher and have information. They are supposed to sit and listen…
4. Participants: Yhu! My God!
5. Mr Ntulo: You are supposed to teach and we are supposed to listen.
6. Ms Kalipha: Can you see that they are not responding to you? This has got some…
7. Participants: Stereotypes
8. Ms Kalipha: When they come to your class they view you as somebody who does not want to teach or you are not well prepared and that is why you try to involve them.
9. Mr Ntulo: And I was taken to the RCL for saying that they are a burden whilst I'm being paid by the government. I had to go to the RCL and explain what I meant.

In Utterance 1 I prompted participants to think beyond the visible actions of learners and get to the root causes of learners' passivity in visual literacy. In Utterance 2 Ms Vuza traced the problem to General Education and Training (GET) band teaching practices that do not prepare learners for participation. Even though participants exclaimed in shock to Mr Ntulo's illustration in Utterance 3, they nevertheless identified with him by further justifying and explaining the absence of active participation as shown in Utterances 5-9.

In addition to blaming GET band teaching and learning styles, participants later identified FET teachers' practices as contributory invisible factors, as shown in Extract 5.7 (Appendix 4.4.2).

Extract 5.7: Further discussion on invisible causes of learners' passivity

10. Ms Vuza: And I think that even as a school maybe…in the staff meetings that we have…I think if the teachers can adopt the same way of teaching. If they see that Life Science (LS) teacher is doing everything, they will not understand why you expect them to be different in English. Also, our learners compartmentalise information. For instance, if they have done functions of water in LS, they don't realise that the information they got from the Life Science class can be used in English class. They think that that belongs to that compartment and this one is a completely different compartment. They need to be broad-minded.
11. Deyi: Mr Ntulo's illustration is shocking. Is this from their home backgrounds or where are they getting this behaviour?
12. Ms Vuza: It's the rights issue. They always believe that everything is always within their rights and they don't understand that rights go with responsibilities.
13. Deyi: Yes, taking it from what Mr Ntulo says that "yours is to teach and ours is to listen", this leads to passivity. It takes away responsibility. What can we do when they are not taking ownership of their own learning?
14. Ms Qupha: They need a workshop from somebody from outside. It simply means they need to be addressed.
15. Deyi: Is that a common problem in all the schools?
16. Some participants: No
17. Others: Sometimes, but not as vocal as Mr Ntulo's learners.

In Utterance 10 Ms Vuza envisioned a new model of school teaching as an activity system. According to Sannino (2008), envisioning a new model indicates agentive talk where participants at a CL workshop verbalise their willingness to improve their situation. In terms of the four reflexive questions above, Ms Vuza explored a different future way in which classroom participation could be encouraged. She proposed that subject teachers should engage in dialogue about their teaching approaches in order to encourage greater classroom participation and establish a shared teaching object for all school subjects. She then justified her thinking by pointing out the absence of a shared object amongst different subject activities across the curriculum within a school, as an invisible cause of learners' passivity. Utterances 11-15 further elaborated on the absence of learner cooperation, and I made a connection with Mr Ntulo's learners who resisted active participation and explicitly defended a passive recipient role. Later, participants agreed that Mr Ntulo's situation was exceptional and extreme. In Utterance 14 Ms Qupha proposed workshopping learners on their vision for education, indicating her desire for change, but by envisaging intervention by an outsider she showed her reluctance to exercise her own agency to change constraining factors on her practice. Her use of the passive voice further removed self-agency even though she proposed establishing an alternative vision of schooling for learners.

In addition to different teaching styles, participants pointed to the language of learning and teaching (LOLT) and learners' lack of vision for schooling as contributing to their limited participation in classroom interaction, as shown in Extract 5.8 (Appendix 4.4.2).

Extract 5.8: LOLT and lack of schooling vision as causes for learners' passivity

18. Ms Vuza: In my school, they will always say, "You know what Ma'am, your problem is that it is always English, English, English and you never explain in IsiXhosa". The problem is that other teachers explain a concept in IsiXhosa in an Agricultural science class. So, now, they do not understand why I explain irony in English from the beginning to the end. But with time they get to know you and they know that in English lessons it is English all the way. At the beginning they will resist and it is not easy to convince other teachers that all subjects that use English as a medium of instruction should be taught in English.
19. Deyi: This is interesting. Why would they resist English?
20. Mr Nkosi: I think teachers …some of them are to be blamed because there are teachers who teach in IsiXhosa instead of English. For example, in my situation, I took over a Grade 12 History class from another teacher. The same learners demanded that I taught them in IsiXhosa and I was a bad person when I refused.
21. Deyi: I'm trying to think with you why would students have such a negative attitude towards English? What is their value for English?
22. Ms Nana: You may even think that they value IsiXhosa, but they don't even value it. There is nothing they value.
23. Deyi: As for them, what does schooling mean?
24. Mr Ntulo: It just coming to school and going out.
25. Ms Nana: It is the feeding scheme.

In Utterances 18 and 20, Ms Vuza and Mr Nkosi described evidence of resistance to English LOLT in their classrooms, thereby confirming the absence of a shared teaching object amongst subjects in schools. However, in the midst of her learners' resistance to English, Ms Vuza further illuminated new possibilities or potentials by drawing from her past positive experiences where learners came to accept English LOLT because of her agency to teach in English. In the discussions that followed after this extract, it emerged that other subject teachers avoided teaching in English. They were not competent and proficient and that was why they resorted to IsiXhosa as medium of instruction. In Utterances 19, 21 and 23, I encouraged participants to go beyond their explanations and explore deep-seated factors for resistance to English. Utterances 22, 24 and 25 confirmed Ms Qupha's view of learners' lack of vision for schooling.

The discussion of Extracts 5.5 to 5.8 above highlighted learners' poor-preparation for active class participation in the GET band, different subject teaching approaches in the FET band, a heavy reliance on code-switching, and absence of learners' vision for schooling as a few invisible causes. Participants' reflections on the reasons for learners' limited participation in the classroom revealed a multi-faceted tertiary contradiction between subjects' teacher-centred pedagogical practices and the teachers' pedagogical practices envisaged in the curriculum. Many subject teachers had difficulty in striking a balance between achieving subject knowledge, cooperative learning, and/or acquisition of English as an additional language. At another level, there was a contradiction between the active and critical learners envisaged in the curriculum, and the passive uncritical role that these learners seemed to

prefer in the division of labour. Learners' participation during tuition lays a foundation for future democratic citizenship and presents an opportunity to explore their potential to responsibly challenge contentious, critical issues. The curriculum prescribes specific subject knowledge and progression across different grades, and advocates learner and learning centred approaches for all subjects. As illustrated in Extracts 5.5 to 5.8 above, during the workshop discussion on learner participation, many subject teachers favoured traditional teacher-centred approaches and teaching in learners' home language, instead of cooperative learning and English LOLT. Therefore, learners were receiving different pedagogical messages that contradicted each other, which were active participation and passive reception of information.

It is worth noting at this stage that whilst facilitating the workshop, I thought that these invisible causes were too general and not directly linked to visual literacy. Yet, I allowed discussion to go on because of the critical realist's view that "there is a world independent of our knowledge and belief of it whether we experience or observe it or not" (Danermark, et al., 2002). I therefore considered the workshop as a platform for participants to voice their perspectives and difficulties, which provided an explanation for invisible causes of learners' limited participation. These invisible causes operated as mechanisms and structures at the real level, giving rise to learners' passivity during classroom events (the actual level).

However, as seen in Mr Ntulo's and Ms Vuza's illustrations, learners were capable of expressing themselves but teachers were not able to channel that potential in ensuring maximum participation during tuition. It was for this reason that I thought that poor preparation at GET band, different subject teaching approaches at FET band, use of IsiXhosa as LOLT, and absence of learners' vision for schooling were not within the scope of the workshop, as shown in the following (Appendix 4.4.3):

> There is a lot that we can say generally about what is not OK, but now for the purposes of this workshop, we may think of focussing on discussing what is within our reach and then just leave those we cannot help them in this workshop such as learners from previous grades.

To further raise participants' consciousness of the invisible causes of an absence of co-operative learning, I introduced the Newfield Framework as a second pedagogical model and presented a second set of mirror data to stimulate a focussed and specific reflexive discussion on visual literacy and teachers' encouragement of learner participation (See Extract 5.9).

Extract 5.9: Discussing Ms Tyani's interpretation of the SPCA cartoon

1. Mr Ntulo: Here comes that confusion again. Look at number 25. It is telling us that if you are scared of animals, that "you" refers to the learners.
2. Ms Qupha: To the people.
3. Mr Ntulo: In the cartoon, it was the goats that were scared. Now, here it is the people who are scared, and that is why I get confused.
4. Deyi: OK, just a minute. Let us come to here. Do you still remember that we said that if number 15 has been different in a way that it makes this statement clear, then we would understand what is happening here [pointing at an utterance on the screen]?
5. Mr Ntulo: My point here is that the goats had an accident and because of that they are to be killed. People do not take their animals to the SPCA because they are scared of the animals. Animals are taken to the SPCA because somebody is practising cruelty to those animals…not because somebody is afraid.
6. Others: It is a place of safety
7. Mr Ntulo: That conclusion does not tally with everything else that was said.
8. Ms Qupha: I think that is spelling.
9. Deyi: Can we listen to the last part of the DVD clip to check if it is spelling?
10. Ms Qupha: No, I mean sometimes you make a mistake. You want to say this and you end up saying something else which is totally different from what you wanted to say. That statement does not tally as Mr Ntulo has observed.
11. Ms Kalipha: And in fact it goes back to the fact that you teach learners who are not serious because if there was a learner there who would challenge that and say, "But you don't send animals to the SPCA because you are scared of them."
12. Deyi: Ms Tyani, can you take us out here or we need to play the last part and listen? It may happen that it's the transcription that was not done well.
13. All: OK, let's play it.
14. Ms Vuza: I was going to the fact that if the learners were quiet, it goes to the fact that the meaning of SPCA should have been unpacked to the learners. So, it shows that even the learners did not know what SPCA stands for.

[The last part of the DVD clip was played]

15. All: The transcription is accurate.
16. Ms Qupha: Yes, the frustration that you get from the learners makes you say things unaware. I don't think Ms Tyani meant to say that. So, these are things that happen in our real lessons.

This extract followed a close examination of Ms Tyani's classroom interaction where it was noted that even though a few learners participated, her concluding statement overruled learners' points of view (Appendix 4.4.3). That part of the DVD clip was played and the accuracy of the transcript was confirmed because participants did not make sense of Ms Tyani's concluding statement. As a result, Ms Qupha defensively intervened and pointed to learners as deep-seated causes for this mistake, as shown in Utterance 16. I then realised that the workshop was experiencing an undiscussible contradiction, which limited reflexivity because participants could not or would not identify or acknowledge the problem of Ms Tyani, who herself did not openly discuss her experience (Capper & Williams, 2004). Because I wanted participants to be aware of the need for expansive learning pathways, I presented an extract from Ms Tyani's post lesson interview (Appendix 4.3.5) and established connections with her lesson and the workshop discussion, as shown in Extract 5.10 below (Appendix 4.4.3).

Extract 5.10: Discussion of a post-lesson interview

1. Deyi: If we make reference to Ms Tyani's lesson, she said that she teaches visual literacy so that learners could have a critical eye and for examination purposes. But now, what do you think exists between what she thinks, as captured in the pre-lesson observation interview, and what we have just discussed from her lesson practice? In other words, what she would like to do and what she does as the subject? What she thinks and wants to do is reflected in NCS/CAPS, but what she does shows a gap or what?
2. Ms Qupha: We can link that to the fact that we were trained the old way and then NCS/CAPS came to us in three weeks. I mean the principles of NCS are there but when it comes to practice it is not that easy for us to do all things that NCS says because NCS demands that we let learners discover for them but with the kinds of learners that we have, it is not easy. Some try, but there are some who appears to be wasting time when you have to cover a prescribed syllabus and you end up doing all the work for them as a teacher. When you look at the three years of training in this way of teaching and then three weeks of training in another way of teaching, there is a clash there. We went to colleges to be trained as teachers and we adapted the ways we were taught there. When we came to teach in our schools, we taught our learners and somewhere in 2004-8, there was this change that came in with OBE and NCS. We then had to move to new ways of teaching and that is not easy for us.

In Utterance 1, I stimulated reflexive thinking by juxtaposing Ms Tyani's espoused beliefs and her classroom practice. I can conclude from Utterance 2 that teachers harbour silent resistance to learner and learning-centred approaches, and I associate this with apprenticeship of observation (Lortie, 1975). Though the curriculum calls for change, teachers were still entangled in the old ways of teaching because of their own education, as well as the quality of learners and syllabus demands. Participants viewed learner-centred approaches as wasting time and therefore found it difficult to relinquish their high control of pacing in favour of more participatory learning. All participants agreed that they made mistakes whilst teaching and rectified them the following day; they did not recognise this as a difficulty, but took it for granted. This undiscussible contradiction was the most difficult to use as a springboard for growth because of participants' "cultural assumptions about how things are done and how relationships are managed" (Capper & Williams, 2004). Participants found the surfaced contradiction "embarrassing, uncomfortable or culturally difficult to confront" because Ms Tyani's conclusion was a professional shortcoming (ibid) of making mistakes and not promoting learners' voices in their classrooms. As a result of this undiscussible contradiction, the workshop did not explore practical knowledge and strategies that could be used to promote learner participation. In Extracts 5.9 and 5.10, it became clear that Ms Tyani's mistake was a result of her misinterpretation of the cartoon, which was an indication of her limited preparation/planning or limited visual subject knowledge, and discouragement of learners' voices in her classrooms.

Emerging throughout the workshop was the phenomenon of the apprenticeship of observation (Lortie, 1975), which was a deep structural mechanism underlying teachers' understanding of

passive learners. Apprenticeship of observation refers to "the process by which prospective teachers develop conceptions of teaching based on their experiences as students" (Darling-Hammond & Bansford, 2005, p. 367). Teachers come to the classroom with preconceived ideas or beliefs about the practice of teaching, and these determine what and how they teach. Apart from this undiscussible contradiction, the strength of the workshop was to use the four reflexive questions to stimulate participants to critically assess and modify the everyday practices of meaning making and teaching of visual literacy that they lived by and habitually took for granted (Wals et al., 2009).

5.3.1.3 Refinement of scaffolding questions

In this study, scaffolding questions refer to the practice of prompting and probing to stimulate thinking in classroom interaction and during the workshop discussion. This sub-section will reflect on how scaffolding questions can be formulated better or timed better.

In discussing teacher-learner interaction, participants agreed that teachers should eliminate the repetition of scaffolding questions, as shown in Extract 5.11 (Appendix 4.4.3).

Extract 5.11: Repetition of scaffolding questions

1. Ms Qupha: I think if she had given them the cartoon and just asked them to denote what is there. The first sentence is trying to bring them back to what they did. She should have just given them the cartoon and then asked them to denote without repeating. The problem we have is that of repeating or asking the same question one or another but there is only one thing that you want from the learners. There are so many questions you have asked them in relation to that particular aspect. It would have been better if she had just given them the cartoon and reminded them that we did the language of the cartoon and asked them to identify what was done. Say this in one sentence and the children would have pinpointed all the things instead of making one learner who says this is a speech bubble and the teacher had to come in. Maybe one would say I see this and that one says I see that. Then the lesson would become a brainstorming of some kind.
2. Deyi: Alright. Is that the idea that we all have? Is there a different view?
3. Ms Kalipha: Maybe that is so as Ms Qupha says that the way we ask our questions confuses our learners sometimes.
4. Ms Qupha: That is the problem I have because sometimes you may ask a question and have a feeling there and there that maybe they do not get what I'm saying and then I change it before I give them a chance to respond. I change the question again asking the same question but differently without letting them to respond first.
5. Ms Nana: Ms Tyani should have given them a chance to denote the cartoon on their own first and I fully agree with Ms Qupha. Also, she should have varied her analysis because I noticed that others were passive because their attention was drawn to only one text. She should have given them two cartoons to analyse so that the focus is not on one text.

This extract captures a reflexive moment of participants' analysis of Ms Tyani's teaching of the cartoon, which was presented through a DVD clip and a lesson transcript in Session 3 of the workshop. Utterance 1 surfaced Ms Qupha's two different reflections that "deny each

other" (Engeström, 1987, p. 174) and demonstrated a primary contradiction. On the one hand, she had a different perspective on how she would have approached the cartoon to avoid repetitive scaffolding questions. She even highlighted the main disadvantage of these questions as focusing attention on only one learner instead of the whole class. In a later discussion Ms Vuza further objected to repetition saying that, "it can be a weakness because some learners will not focus the first time a thing is said, knowing that the teacher will repeat." Yet, on the other hand, Ms Qupha acknowledged engaging in similar repetitive scaffolding practices, like Ms Tyani. In sentence four she identified rephrasing and paraphrasing of questions during teacher-learner interaction as a problem for many teachers, including herself, as we see in her use of the first person plural pronoun, "we". In Utterance 3, Ms Kalipha concurred with Ms Qupha's first reflection that the repetition and reformulation of scaffolding questions can be a hindrance to meaning making. In Utterance 4, Ms Qupha further used Ms Tyani's practice to explain her own practice, which was not being viewed at this workshop. That indicated expansive learning at the CL workshop, where participants were focussing on "one practice in light of another, delineating how it differs from the other practice" (Akkerman & Bakker, 2011, p. 142). Ms Qupha's explanation brought in the "wait period", which teachers usually do not observe.

However, despite the fact that a lot of research (Edwards & Mercer, 1987, Edwards & Westgate, 1994, Cazden, 2001 as all quoted in Chin, 2006) has identified the absence of a waiting period as the main hindrance to meaningful classroom interaction, I did not alert participants to it in the workshop. In discussing the absence of learner participation earlier at this workshop, it was found that teachers' tight control of the teaching and learning situation silenced learners' voices. Yet, here I missed an opportunity to connect the waiting period as a factor in learners' limited classroom participation. Also, I did not probe the practicality of Ms Nana's "denotation of the cartoon and varying of analysis", but allowed discussion to continue without making any connections to the use of scaffolding questions as tools to mediate a cartoon, as shown in Extract 5.12 (Appendix 4.4.3).

Extract 5.12: Further discussion on repetition of scaffolding questions

6. Deyi: That is her view. Are you saying the same point as Ms Qupha about the number of questions? That they were many questions and there should have been a few.
7. Ms Vuza: In fact, in utterance 1 there are many questions relating to one thing and that should have been one question. Otherwise all the other questions were relevant because they were bringing home the concept that the teacher wants the learners to understand.
8. Deyi: So that is the same point that you were raising Ms Qupha?
9. Ms Qupha: Yes
10. Mr Ntulo: But in a conversation it is very difficult to stick to one question, particularly when you find that your learners are not responding. You ask one question and they keep quiet and you ask another question as that is normal in a conversation.
11. Deyi: So when you ask that question and they keep quiet, what comes into your mind?
12. All: Is to rephrase.
13. Ms Vuza: Maybe, they don't understand the question.
14. Deyi: Am I correct to say that is based on assumption?
15. Mr Nkosi: I think you are also giving out clues so that they may come out with the answers that you want from them.
16. Ms Tyani: You scaffold them.

By acknowledging the use of repetitive questions in teaching in Utterances 7, 9, 10, 12, 13, 15 and 16, several participants identified with Ms Tyani's teaching practice. Identification was one way of learning at CL workshops and involved "questioning of the core identity of each of the intersecting sites which leads to renewed insight into what the diverse practices concern" (Akkerman & Bakker, 2011, p. 142). The analysis of Ms Tyani's scaffolding questions presented a platform for the "negotiation of different identities, which do not harmoniously coexist" (ibid). As already stated in Sub-sections 3.3.2.1, the main focus of this study was not on identity, but on subject positions. Interesting to note here was the development of subjects' resistance and intervention through criticism, questioning and rejection (Mukute, 2010), as shown in Ms Qupha's primary contradiction in Extract 5.12. It was because of criticising, questioning and rejecting repetition of questions as an effective way to scaffold, that participants finally resolved to refine their own practice in this regard.

In Utterances 6, 8, 11 and 14, I confirmed the similarity of participants' opinions instead of further stimulating participants to think of practical ways to avoid repetition and promote meaningful interpretation of the text. Also, I missed an opportunity to expand participants' understanding of scaffolding questions as including both prompting and probing. As an illustration, in Utterances 15 and 16, participants shared their understanding of scaffolding questions as providing clues to the possible answers. Yet, I did not sensitise participants to the danger that guessing answers may limit learners' thinking to the "response the teacher is

looking for", instead of "getting students to expand on their own thinking" (Anghileri, 2006 p. 42).

In addition to discussing (and rejecting) repetition as a questioning strategy, the CL workshop also considered the explicitness of questions and provision of feedback as further examples of scaffolding practices. Asked to give their final comment on scaffolding questions in session four, Ms Kalipha said, "I think scaffolding questions should be explicit. Learners should know exactly what you are looking for as you are planning your lesson that if I ask this question this way they will be able to understand". Ms Kalipha's point relates to the reliability and validity of questions. Her view sensitised other participants that scaffolding questions should be an integral part of planning the lesson. Participants further agreed that well-planned scaffolding questions should be coupled with feedback, as shown in Extract 5.13 (Appendix 4.4.4).

Extract 5.13: Discussion on scaffolding questions

1. Ms Qupha: Sometimes it is not only the teacher who asks questions. Learners also ask questions. Sometimes you get responses that are not complete and we need to be…what we get from the learners takes us out of the lesson. Whatever comes out should be attended at that point. We should not leave information hanging. Sometimes you ask a question as a teacher and learners will give unexpected answers but because you are rushing to the next step you don't attend to it and you leave it to the next step.
2. Deyi: How about referring to feedback? Like, when do your learners know if the answer they are giving is OK or not? Why is it not OK?
3. Ms Nana: You respond on the spot.
4. Deyi: Scaffolding questions need spot-on feedback.

Utterance 1 shed light on a secondary contradiction that occurred between the rules, namely the teachers' tight control of pacing and the division of labour. The use of scaffolding questions as tools to mediate learning and instructional rule hindered the provision of feedback. These questions highlighted a contradiction because some teachers could not strike a balance between pacing rules and the division of labour. In Utterance 2 I rephrased Ms Qupha's talk to "make ideas clearer without losing the intended meaning" (ibid).

The workshop opened a space for participants to expand their understanding of some problems associated with scaffolding questions, as shown in their agreement that repetition should be avoided and that teachers should formulate explicit questions and provide appropriate feedback. In this discussion, a distinction was made between prompting questions which promote "superficial procedures", and probing questions which promote "giving out of personal thoughts" (ibid).

5.3.1.4 Modelling analysis

After presenting the second set of DVD clips, I requested participants to focus on the lesson transcript, when Ms Qupha asked, "OK, we have been listening to the clip and now what do you want us to do?" This question clearly indicated that participants wanted to be moved from where they were to the future intended activity. However, I wanted them to be specific about their reflection and not to generalise, so I repeated my instruction, refocusing their attention on the transcript. After that, participants were able to analyse the transcript more thoroughly. However, I noticed a lack of depth in the discussion and decided to spend some time modelling analysis, as shown in Extract 5.14 below (Appendix 4.4.3).

Extract 5.14: Modelling analysis of a lesson segment

1. Deyi: That was for the first and second utterances, and I see a speech bubble and it goes down, "Who says these words?" And it goes on to "Which is the mouse that says these words". What can you say about Utterance 4? It says that "300 goats had to be euthanized by the SPCA", and there is the teacher's response, "Who says these words?" In terms of the four objects, I had difficulty to understand "euthanized" and wonder if the learners understood it. What do you think about that? Was it OK for the teacher to focus only on the speaker of the words without considering its meaning?
2. All: Yes
3. Deyi: In terms of constraining and enabling meaning, is there no gap?
4. Ms Vuza: There is a gap there as there should have been vocabulary building. Maybe the use of dictionaries to make sure that the learners actually know the meaning of the word.
5. Ms Qupha: Though we can assume that the learners got the meaning from the text because the goat says, "That sounds a better way of dying to me", which gives you an idea of what happened to the goats. They deduce from the text. I'm also of the view that the dictionary should have been there so that learners can understand what that word means. But again I think they understood it from the text, but then we can never know until the teacher asks the question to check if they understand the meaning of the word.
6. Deyi: Especially that we have also identified that there were only two to four learners who were participating whilst the rest were passive in this classroom. Maybe there should have been scaffolding of that "euthanized" to have a common understanding.

In Utterances 1-3, I read aloud Ms Tyani's Utterances 3 and 4 from the lesson transcript. I then connected the difficulty of "euthanized" to the acquisition and learning of English as a first additional language (object four, already discussed in Chapter 4 and in Sub-section 5.3.1.2 above). From there, I prompted participants to think of the meaning of euthanized. Further, I stimulated participants to think of the implications of ignoring the meaning of this word. By literally analysing a segment of the lesson transcript, I gave participants an opportunity to deepen their analysis and share their understanding with each other. As a result, in Utterances 4 and 5 participants identified information gaps and explored contradictions on their own, as will be shown in the discussion on the re-configuration of multiple layers of meaning in visual texts in Section 5.3.2 below.

The simplification of second generation CHAT, promotion of reflexivity, refinement of scaffolding questions, making connections, and modelling analysis give a picture of scaffolding within the ZPD at this CL workshop. In discussing these scaffolding practices, I made connections with the six elements of the second generation model. In order to promote teachers' reflection, I focussed on learner participation, which was then widely discussed at the workshop. As learner participation related specifically to the division of labour, I was able to surface further, or confirm, contradictions that had occurred. Moreover, the reflexive discussion of scaffolding within the ZPD highlighted classroom practice of how to teach visual literacy, which is pedagogical knowledge. The next sub-section highlights the content knowledge of visual literacy.

5.3.2 Re-configuring the multi-layered nature of meaning in media texts

A major area of expansive learning of this workshop was to re-configure the multi-layered nature of meaning in media texts, as shown in Extract 5.15 (Appendix 4.4.4).

Extract 5.15: Ms Vuza's acknowledgement of many layers of meaning in visual texts
1. Ms Vuza: My first point is that teachers should treat every element of visual text as important because it is there for a purpose. 2. Deyi: (Writing on the flip chart: "Observing all visual elements of the text"). Is that what you are saying? 3. Ms Vuza: When you say visual signs it means you are excluding the verbal.

Ms Vuza's idea in Extract 5.15 resonated with Fairclough's three dimensions of discourse and discourse analysis, which were discussed in Chapter 2 and summarised in Figure 2.1. As a reminder to the reader, these three dimensions involve the text, the processes, and the conditions of production and consumption. Ms Vuza's comment referred to the text dimension of a communicative event which involves linguistic, visual and spatial multimodal designs (Cope & Kalantzis, 2000, pp. 25-30). In Session 3 of the workshop, participants identified that Ms Tyani had ignored all verbal elements of the cartoon, as shown in Extract 5.16 (Appendix 4.4.3).

Extract 5.16: Discussing the importance of verbal elements of the cartoon

1. Ms Vuza: And that [euthanized] is the key word there
2. Deyi: It is bold together with SPCA
3. Ms Qupha: And also some learners may not know SPCA
4. Deyi: What do you say, Ms Tyani?
5. Ms Tyani: Yes, I see it now. But you know when I planned that lesson it did not come to me that I should also plan for vocabulary. My focus was just on visual literacy. It didn't come into my mind. It was not even there in my planning.
6. Deyi: For my own curiosity, would the learners have known SPCA, what it stands for whilst you were teaching?
7. Ms Vuza: Not all of them
8. Ms Tyani: But they were just assuming what is SPCA as Ms Qupha commented. They associated it with the animals.

In Utterances 1, 2 and 3, Ms Vuza, Ms Qupha and I pointed to the importance of the cartoonist's choice in presenting the words "euthanized" and "SPCA" in bold font, which provided "traces of the production…clues for the interpretation" of this cartoon (Fairclough, 2001, p. 20). By ignoring these linguistic/verbal designs as a meaning potential of this multimodal text, Ms Tyani did not recognise that the process of production or composition is "thought out in great detail, with attention to every object, every figure and every aspect of the setting" (Day, 2001, p. 20). In Utterance 4, I purposefully confronted Ms Tyani to reflect on her neglect of these linguistic designs of the cartoon. Yet, even as Ms Tyani acknowledged her neglect of these important verbal details of this text in Utterance 5, she also misconceptualised visual literacy as referring only to the visual elements of a text, which was a secondary contradiction between her content knowledge of visual literacy and the multimodal nature of visual texts as a tool. As a result of that misconception, she did not combine the multimodal design elements of this text to give "an overall unity, balance, and a sense of rhythm that enhance [her learners'] aesthetic pleasure" (Giorgis, Johnson, Bonomo & Colbert, 1999, p. 152).

There was agreement amongst workshop participants that Ms Tyani did not deepen learners' understanding of key words which anchor the visual elements of this cartoon, as pointed out by me in Utterances 6-8 (Appendix 4.4.3). It was for this reason that participants agreed, in Extract 5.17 below, that visual literacy teachers should observe "the complex interplay of words, images and other graphic elements in multimodal texts" (Kress & Van Leeuwen, 1996, p. 15).

Extract 5.17: Participants' agreement on deepening analysis of a cartoon
1. Ms Kalipha: This says that in whatever lesson, the teacher needs to make a point that learners understand the meaning of the text without overlooking some particular aspects, but first we must understand the text as it is. 2. Mr Nkosi: In other words, they must be broadminded. 3. Deyi: Also, if you remember in composing visual texts we said that each and every element that is brought into a text is there for a purpose. The person who was designing that text carefully decided on what to bring in and what not to bring in. We may conclude from our discussion that the teacher focussed more on the visual. If we come back to the Newfield Framework, the teacher focussed here [pointing to the visual part of the electronic framework] and not on the verbal.

In Utterances 1 and 2 there was agreement that overlooking some elements of a media text hindered the kind of meaning making which would get learners to recognise and respect this complexity in their response to visual texts. It is worth letting the reader know at this stage that one of the challenges I encountered in analysing workshop data was interpreting ambiguous utterances such as "they" in Utterance 2. It was not clear whether Mr Nkosi was referring to teachers or learners or both. When this pronoun was said at the workshop, it did not appear ambiguous and I did not ask for clarification. Utterance 3 summarised the discussion by applying the Newfield Framework and bringing to the participants' attention "what is not yet there" in the teaching of visual literacy.

Underlying Ms Tyani's neglect of verbal elements of the cartoon was ignorance, which goes hand in glove with many teachers' belief that "teaching is easy and simple", a perception which is characteristic of the apprenticeship of observation (Darling-Hammond & Bransford, 2005). When teachers and lecturers present lessons, many student-teachers get the idea that "teaching is easy and simple", without taking cognisance of the preparation and planning that was done (ibid). As a result, they do not thoroughly prepare their lesson and may ignore some of its most pertinent aspects, just as Ms Tyani did with "euthanized" and "SCPA". I failed to link this neglect to an earlier discussion, where participants pointed out that they made mistakes which their learners did not recognise because of their passivity. Yet, in session four, participants themselves acknowledged the importance of planning lessons that are guided by both the second generation model and Newfield Frameworks, and undertook to ask colleagues for a second opinion before teaching visual literacy.

Furthermore, participants explored the socio-political conditions surrounding the production and consumption of visual texts, the third dimension of Fairclough's discourse analysis, as shown in Extract 5.18 (Appendix 4.4.3).

Extract 5.18: Expression of a different perspective

1. Mr Ntulo: I would have made it differently. For instance, that is a political statement.
2. Deyi: Which one?
3. Mr Ntulo: That African people are killing goats cruelly. Death is death anyway whether you euthanize them or you don't. 300 goats are going to be euthanized because for some reason there is a disease or something.
4. Deyi: They were injured when the truck that was carrying them overturned.

Mr Ntulo's opening statement in utterance 1, "I would have done it differently", was a deep reflexive thought. In this statement, Mr Ntulo opened a space for boundary crossing at this workshop because the discussion of this cartoon (boundary object) enabled "communication between different activity systems by making explicit the knowledge and assumptions mobilized in the interpretation of the object" (Hoyles, Bakker, Kent, & Noss, 2007, p. 335). Mr Ntulo's perspective in Utterances 1 and 3 resonated within the socio-political conditions in which this cartoon was produced and consumed. He viewed this cartoon as a "powerful means of maintaining and reproducing relations of domination … (used by) men and women to fight out their social and political battles at the level of signs, meanings and representations" (Janks, 2000, p. 176).

Mr Ntulo juxtaposed the SPCA ideology of guarding against cruelty to animals with the traditional African ideology of offering goats as sacrifices. In his discussion of the two conflicting ideologies, he demonstrated a sound understanding of the professional codes that were employed in the production of this cartoon, which include the verbal use of "euthanized" for the SPCA on the one hand, and the visual depiction of a goat about to be slaughtered with knives for the traditional practice on the other hand (see Figure 4.2). These professional codes generated a preferred meaning that echoed the SPCA ideology, which implicitly evoked sympathy for the goat that was about to be slaughtered, while disapproving of the perceived cruelty to animals. The dominant reading of these professional codes was that euthanizing was a better way of killing animals. Mr Ntulo understood the dominant reading of this cartoon, but chose to read it in a way that was opposite to the preferred meaning (Hall, 1980). He argued that both euthanizing and slaughtering involved the killing of goats, as shown in "Death is death anyway whether you euthanize them or you don't".

The cartoon created a fragmentation that naturalised euthanizing as modest and humane, whilst slaughtering was projected as cruel, barbaric or uncivilised.

Mr Ntulo's adoption of a resistant reading perspective was a way to begin to see things in a different light and highlighted the process of expansive learning through dialogue, multiple perspectives and a network of interacting activity systems, which was discussed in Section 3.2.2.3 of Chapter 3, as the main advantage of a CL workshop. Mr Ntulo revealed new aspects of the contextual meaning (Bakhtin, 1986), demonstrating that this cartoon is shaped by social forces where influential social groups such as the SPCA can shape how the practices of certain people can be described (Ivanic, 1990). Mr Ntulo's argument in Utterances 1 and 3 is a manifestation of a Marxist viewpoint on the struggle for dominance within this cartoon, which naturalises the cartoonist's/SPCA's interests as common sense for society as a whole, whilst Mr Ntulo defended African traditional practices and resisted the SPCA domination (Fiske, 1987b).

Mr Ntulo's perspective challenged other participants "to negotiate and combine ingredients from different contexts to achieve hybrid situations" (Engeström et al., 1995, p. 319). As a result, some workshop participants also became active readers who could decode multiple meanings through familiarity with the professional codes employed to produce this cartoon, as shown in Extract 5.19 (Appendix 4.4.3).

Extract 5.19: Expansive learning through expression of a different perspective

5. Ms Qupha: Instead of letting them die of pain, they better kill them.
6. Mr Ntulo: So when African people are doing their rituals that is seen as cruelty. That is …
7. Ms Qupha: Stereotyping
8. Mr Ntulo: Yes, stereotyping. That thing came when there was a big … on TV where that cartoon came about. White people are refusing to…I think there was a ritual that was happening in KZN where they slaughtered a number of cattle and there was a talk over radios and TV of how cruel black people are by slaughtering bulls.
9. Ms Qupha: I think this depends on the community you are in. I mean whose view point, because one would analyse the cartoon in one way or the other. I mean people in Cape Town in a white school would analyse that cartoon differently from us. So, it depends on the areas.
10. Ms Vuza: In fact, I think that can be answered by "Whose voice is saying that?" When you introduce that question to the learners you will come to the specific that is from the voice of the white community. They view us blacks as practising cruelty when we kill animals making use of knives in slaughtering them. Yet, they also kill by euthanizing.
11. Ms Qupha: And even if it is not that they are euthanized, they kill them to take them to the butcheries so that we buy meat. We don't know the process but we know that the meat there comes from these animals. [Laughter]
12. Ms Kalipha: So it comes to what Mr Ntulo was saying that death is death and it does not matter how it is done.

In Utterances 5-8 Mr Ntulo and Ms Qupha explored the dominant perspective of this cartoon, labelling it as stereotyping when African people are projected as slaughtering animals cruelly. The realisation that this cartoon was not neutral but was produced and interpreted drawing from cultural values, ideas and beliefs, was one of the workshop highlights. Utterances 9, 10 and 11 showed participants' recognition of the likely difference in making meaning of this cartoon between white suburban Cape Town and black rural Eastern Cape audiences, because of their different interpretive conventions and cultural backgrounds (Jensen, 1995, p. 75). Recognising these differences in interpreting media texts was an important step of expansive learning. Yet, the workshop failed to consider that different perspectives were not motivated by urban-rural differences and race only, but that people from the same race and/or social background could have different perspectives. Utterance 12 confirmed agreement with Mr Ntulo's perspective of death and was evidence of boundary crossing.

Reflexivity in Extract 5.19 above created a possibility for workshop participants "to look at [themselves] through the eyes of other worlds" and "to learn something new about their own and others' practices" (Akkerman & Bakker, 2011**).** As a result of their deep reflexivity, participants re-configured the multi-layered nature of that visual text in terms of Fairclough's three dimensions of discourse and discourse analysis. Using reflexivity and boundary learning, the workshop participants came to understand the importance of observing all layers of meaning in visual texts.

Contrary to the expansive learning opportunities that were created by Mr Ntulo's different perspective, the workshop missed the opportunity to raise participants' awareness of the dangers of their own ideologies in interpreting visual texts. As an illustration, in explaining his perspective, Mr Ntulo interpreted the cartoon on the basis of racial domination by his reference to white people and African/black people. Workshop participants supported his perspective, which reflexively brought out the "expurgation of the other" (Janks, 2010) that bipolarised white and black South Africans. Throughout Extract 5.19 there is consistent use of pronouns "us" and "we", conveying identification with Africans or blacks on the one hand, and "they", "their" and "them" to refer to a white/SPCA/cartoonist point of view on the other. Going back to Utterance 10, Ms Vuza asked an excellent critical literacy question, "Whose voice is saying that?" Yet, when she related her classroom perspective of teaching this cartoon that echoed Mr Ntulo's opening statement, "I would have done it differently", her own stereotyping of "the white community" is not challenged. Also, Ms Qupha's statement

about whites killing animals and selling meat was not challenged as untrue because South African butcheries have been owned by both black and white for a long time, even during apartheid.

At the heart of this "othering" was an experience of a struggle against racial domination that has characterised South Africa for many centuries. The demographic information (Table 3.1 in Chapter 3) showed that the workshop participants grew up and started work in apartheid South Africa, when racial domination and resistance were still rife. It is because of this lived experience that I concur with Stuart Hall's view that, "Your readings arise from the family in which you were brought up, the places of work, the institutions you belong to, the other practices you do" (as cited in Cruz & Lewis, 1993, p. 270). This resulted in a tertiary contradiction between the subjects' activity system as represented by participants' schema (Kirsten, 2004) or cultural capital (Bourdieu, 1986), and an advanced activity system, represented by the curriculum. On the one hand, the workshop participants relied on their past apartheid experiences to perceive, comprehend, and interpret Ms Tyani's cartoon (Chandler, 1995). On the other hand, the curriculum envisaged "an active and critical approach to learning, rather than rote and uncritical learning of given truths" (South Africa, 2012, p. 4). Even though participants knew what NCS required and had the skills to accomplish that, as shown by Ms Vuza's critical question in Utterance 10, the participants' past experiences became semiotic resources to make sense of media texts. Therefore the workshop failed to bring to participants' conscious awareness how their unguarded ideology could result in the reproduction of apartheid stereotypes which NCS, as an interpretation of the democratic South African constitution, attempted to redress. There was no way the workshop could have removed those past experiences from the participants, but it failed to alert them to the danger of stereotyping that can be presented to learners if teachers did not consciously think of the past experiences that they drew on to interpret visual texts.

In re-configuring many layers of meaning, participants expanded their understanding of the complexity of the production and consumption of visual texts. This complexity started through text or descriptive analysis, which entailed understanding the visual, verbal and spatial elements such as characters, caricature, setting and bubbles, to mention a few technical terms. Participants learned that focussing only on identifying these terms was not enough to bring about an understanding of the text. As we have seen, Ms Tyani focussed on the identification of the characters, setting and bubbles, without exploring the verbal contents.

They also learned that visual texts are embedded within ideology, which required a level of critical analysis, such as shown in the insights of Mr Ntulo. The workshop, therefore, expanded participants' content/subject knowledge of visual literacy.

5.4 Conclusion

The CL workshop opened a space for participants to "share and align with each other's thoughts" (Mukute, 2010) and to learn about the possibility of teaching visual literacy, in the context of a community which included teachers from different activity systems and an interventionist researcher. In discussing the way forward in session four (Appendix 4.4.4), participants expanded the notion of community beyond the workshop by verbalising their strategies to overcome the difficulty of interpreting visual texts, as shown in these utterances:

> Ms Qupha: You can interview the people who know about these things.
> Mr Nkosi: You can also ask your colleagues.

The CL workshop community expanded participants' vision of alternative ways to teach visual literacy by giving them a "sense of where they are going and how they are going to get their students there" (Darling-Hammond & Bransford, 2005, p. 386). This vision is summarised in the outcome of Figure 5.3 as the achievement of a visually literate learner. Extract 5.20 below captures a moment of dialogue where participants explained and justified teaching visual literacy (Appendix 4.4.1).

Extract 5.20: Establishing a vision to teach visual literacy

1. Deyi: So, what would be the outcome? We understand subject, tools, rules, roles and division of labour. By outcome we refer to what is it that we would like to achieve at the end of the day.
2. Ms Qupha: I think the outcome depends on the topic. For instance, if we are dealing with the cartoons, I think the outcome is that the learners should be able to understand the cartoon. They must be able to analyse it. They must be able to interpret it and also it takes them to what is happening in the country for instance, or say yes in the world because most of the time, the cartoons are laden with what is actually happening in real life. So they must be….
3. Ms Nana: Critical
4. Ms Qupha: They should be eager to know what goes on around them and not only the subject matter at school but to know beyond that. That is, they should be…
5. Ms Kalipha: Broad minded

A lengthy discussion followed Extract 5.20, where participants explained and justified their understanding of the outcome of a visual literacy activity system. As a result, I later resolved that, "On the overall, the outcome would be a visually literate learner" and all participants agreed and refined their vision. A vision creates opportunities for "teachers to consider how they will support the social purposes of education to develop an equitable society in which all

citizens can develop their potential and make a contribution" (Darling-Hammond & Bransford, 2005, p. 191), as shown in Utterances 2 and 4. Beyond ensuring the visual literacy of learners, Ms Qupha added that, "At the end of the day it is their future. You are trying to build competent citizens out of them." As already surfaced in Chapter 4 and in Section 5.3.2, in one way or the other all participants at this workshop had a problem of apprenticeship of observation (Lortie, 1975), and developing vision was a critical step in addressing this.

The discussion of the four objects and the Newfield Framework expanded participants' understanding of the key concepts in visual literacy. Ms Vuza's reflection below indicated participants' re-configuration of many layers of meaning (Appendix 4.4.3).

> I would say that some of the items in the Newfield Framework have been indicated. For example, the setting has been identified clearly and even the visuals that are indicating that particular setting have been identified by the learners themselves. I think the questions that have been used, let alone using many question whilst asking for one thing, enabled learners to dig out the elements of this cartoon. I think the characters have been portrayed even the humour that the teacher wanted the learners to see and even the point of view of the cartoonist. That is coming to the critical level, the context in the cartoon.

Participants learned the six elements of the second generation CHAT model and found it a useful conceptual tool to plan and analyse their lessons (Appendix 4.4.1). Extract 5.21 below presents participants' comments on the applicability of the second generation model as a tool.

Extract 5.21: Applicability of second generation model in teaching and learning

1. Ms Kalipha: I think the framework has managed to summarize really what one would do when analysing a lesson. Everything that is in a lesson is put or is structured in a way that it is easy for one to see.
2. Deyi: And it is something you can also apply on your own because here we've got the outcome…
3. Ms Qupha: And one other thing in that framework is that it does not tell you how to write your lesson plan but then it guides you on things that you should look at when you are drafting your lesson plan… the important things that you should consider…
4. Ms Vuza: And it is always right as you plan your lesson you've got to be on the lookout that the planning really assists you to achieve the desired outcome.
5. Deyi: What do other people say or think about it?
6. Mr Nkosi: I think for me it shows that as the teacher I must use tools so that I can achieve the desired outcomes.
7. Ms Vuza: And in order for learners to make meaning certain roles should be assigned to them so that they can be involved.

Extract 5.21 above captures a moment of expansive learning, which occurred because of participants' understanding of the second generation model as a conceptual tool to inform planning or analysis of lessons. The discussion of the division of labour and rules developed

participants' sets of practices. Passivity of learners came out as a main hindrance at this workshop, even though participants were not fully conscientized about it.

As a result of having a vision, understanding, tools and practice, participants developed a new set of dispositions for teaching visual literacy. The workshop opened a dialogical space for participants to reflect on and learn from practice through experiencing:

> … a process through which an individual, supported by others, is engaged in a quest to overcome critical situations…the connecting factor between on-going conversations and future actions…a process through which an individual's disposition to act is prepared (Sannino, 2008, pp. 240 - 1).

Through agentive talk, or Archer's (2003) internal conversations or reflexive deliberations, it can be concluded that expansive learning occurred at this workshop because participants resisted and intervened through criticism, questioning and rejection; they explicated new possibilities or potentials by, among other things, drawing from past positive experiences of apartheid; they envisioned new models of the activity through suggestions; they expressed the intention to act in specific ways such as encouraging active learner participation; and they took consequential action to change things.

Chapter 6

Analysis of Phase three data – second round of videoed lessons

6.1 Introduction

This chapter discusses the analysis of the second set of six lessons that were videoed and transcribed in May 2012. These lessons followed the first CL workshop, which had raised teachers' consciousness of various underlying mechanisms that enable or hinder meaning making and meaningful and critical teaching of visual literacy. As shown in Chapter 5, some contradictions were brought to teachers' attention and they all saw these as hindrances in achieving visually literate learners as envisaged in the curriculum. In this chapter, I discuss how I used the main CHAT elements of object, tools, division of labour, and rules, together with other theories, to analyse the second round of lessons (Appendix 4.6).

6.2 Discussion of the objects

During the second round of lessons, all six teachers worked on the same objects as in the first round (see Chapter 4), except that this time they focussed on terminology relevant to advertisements. As I wanted to directly focus on visual literacy here, I deliberately ignored development and promotion of English FAL as one of the objects.

6.2.1 Object 1: Developing and reinforcing visual grammar

In all six lessons, teachers spent less than 30% of lesson time developing and reinforcing visual grammar, and most of the time working on objects 2 and 3, discussed in the following sub-sections. Visual grammar constituted isolated lesson segments during which teachers introduced or explained elements of visual terminology. I noted that learners already understood some elements of visual grammar because five of the lessons were taught in Grades 11 and 12, and only Mr Nkosi' s lesson was in Grade 10, or teachers had already done some work on this object before the observation lessons, as suggested in Extract 6.1 (Appendix 4.6.6).

Extract 6.1: Ms Vuza's discussion of a slogan
1. Ms Vuza: Which slogan is used by the advertiser to advertise this product? 2. Zoe: Defy 3. Ms Vuza: Defy? No. No 4. Tom: Elastoplast defy 5. Ms Vuza: What is the slogan? Who can describe a slogan for me? 6. Neli: A slogan is the short memorable sentence. 7. Ms Vuza: So, it is short and memorable (writing on the c/board). So, it is not easy to forget it. So, the slogan is there at the bottom. Fine, then. Now, let's come to the fact that we have said that in an advert there is a language part as well.

In this extract, Ms Vuza requested learners to identify the slogan in the Elastoplast Bandage Advertisement (Figure 6.1). Even though learners struggled to identify the slogan, they were able to define a slogan, as shown by Neli's response in Utterance 6. In Utterance 7, Ms Vuza confirmed and added some description. It is worth noting that when the learners were unable to identify the slogan, Ms Vuza vaguely directed them to look for it at the bottom of the advertisement, instead of explicitly telling or guiding them. Throughout the lesson she did not come back to this slogan, even though she later discussed the meaning of all words in the advertisement. Thus there was tension between the description of a visual literacy concept and its application in a real media text, which indicates a secondary contradiction between the tool and the subject, as performed by learners.

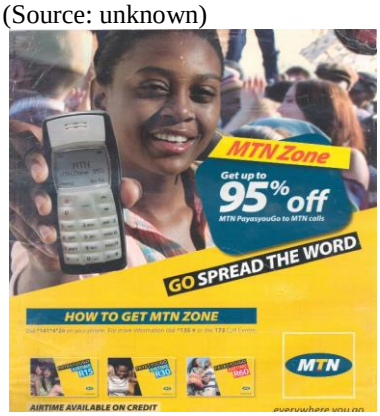
Figure 6.1: Elastoplast Advertisement
(Source: unknown)

In contrast to Ms Vuza, Ms Kalipha guided learners to identify and make sense of a slogan, as shown in Extract 6.2 (Appendix 4.6.1).

Extract 6.2: Ms Kalipha's identification and contextualisation of a slogan

1. Ms Kalipha: Is there any slogan? Is there any slogan in this MTN network?
2. Learners: Yes
3. Ms Kalipha: What is the slogan for MTN network? Yes, Skhulu?
4. Skhulu: Everywhere you go, Ma'am
5. Ms Kalipha: Everywhere you go you get what? You get co…?
6. Learners: Connected.
7. Ms Kalipha: The slogan for MTN is Everywhere you go you get what…?
8. Learners: Connected.
9. Ms Kalipha: What does the slogan encourage the viewers to do? What do you think is the motive behind the slogan? What does the slogan encourage the viewers to do? Yes, Sisanda
10. Sisanda: It encourages the viewers to use MTN.

Figure 6.2: MTN Advertisement
(Source: unknown)



Extract 6.2 comes after a lesson segment where Ms Kalipha guided learners to identify the logo for MTN (see Figure 6.2). In Utterances 1-4 she engaged the learners to identify the slogan. In Utterance 5 she confirmed Skhulu's response and challenged learners to add a missing word that completes the construction of the slogan. In Utterances 9 and 10 she engaged learners to make sense of the inclusion and meaning of the slogan in relation to the overall message and purpose of the MTN Advertisement.

Coming to Mr Nkosi, I discovered that he developed and reinforced visual grammar that did not support the main activity, as shown in Extract 6.3 (Appendix 4.6.2).

Extract 6.3: Mr Nkosi's development and reinforcement of the Newfield Framework

Mr Nkosi: Now, another thing that we do when we interpret or analyse a cartoon we use a method by a psychologist or an educationist by the name of Newfield. Then, I'm going to give you copies of this framework that we will use so that when we use it it's going to be easier for you. Now, also, when we analyse cartoons and comic strips we use this framework by Newfield. Now, this framework is divided into three levels. The first level is visual; when we say visual it means we are using the sense of sight. The second one is verbal meaning that we use what we call words and the last one is the context. Now, context will be the perspective of what is in the cartoon. Now let us start with the first one, in Visual what we look for firstly is what we call physical portrayal of characters, now when we look at visual in terms of physical portrayal of characters we look at facial expressions, is the person sad or happy, or dull or sorrow. The cartoonists will … that as well as body language and who the characters are. For instance if it is President Zuma, we know President Zuma by simply looking at his head, his got that head… that head that is sort of a double. It is easy to recognize President Jacob Zuma.

In his 45 minute lesson, Mr Nkosi spent about 10 minutes discussing visual, verbal and context elements of the Newfield Framework (see Table 4.1 in Chapter 4) as a tool that can be used in analysing cartoons and comic strips. In addition to his explanation of each element, he carefully used current examples such as the portrayal of President Zuma to develop and reinforce learners' decoding and meaning making skills. However, all this

valuable terminology was not included in the main activity that requested learners to decode and make meaning of irony in cartoons, as shown in the following extract.

Extract 6.4: Mr Nkosi's briefing on irony and sarcasm
Mr Nkosi: Now, what I would like us to do… we are going to look into two important things that are used in a cartoon strip. The first one is what we call an irony, an irony is the contrast between what is said and what is meant that is what we call an irony. Then, the next one would be sarcasm. It is an extreme form of irony aimed at someone in a humorous but critical way. If I may say to your brother or sister who refuses to share a chocolate slab with you and I say to him he gives generously that will be sarcasm, because if you refuse to share you cannot be generous rather you are mean or you are stingy, that will be called sarcasm. Now, I want you to take out your text book and turn to page ninety four. Now, I want us to look at the two cartoons.

Extract 6.4 follows Mr Nkosi's long monologue in which he described elements of the Newfield Framework. In this extract he briefly explained irony and sarcasm. Even though he illustrated only sarcasm, he did not open an opportunity for learners to illustrate their understanding of these two concepts. Rather, he directed them to the activity in the text book. If his focus was developing and reinforcing irony and sarcasm in cartoons and comic strips, why did he spend a lot of the lesson time on concepts that were not going to be useful in this lesson? Throughout the lesson, the Newfield Framework was not applied at all. He only returned to this framework in concluding the lesson, where he stressed its importance in analysing cartoons. As a result of this mismatch, his lesson segments were disjointed and unaligned. There was a secondary contradiction between his use of tools and the object that he worked on.

Some teachers did not apply key concepts of visual grammar meaningfully and critically in a real situation, such as differentiating a fact from an opinion, as shown in Extract 6.5 (Appendix 4.6.3).

Extract 6.5: Mr Ntulo's lesson segment on fact and opinion
1. Mr Ntulo: Now, I want to introduce you to two concepts: a concept of a fact and a concept of an opinion. What do you think is a fact? What is a fact? It's a fact that it's cold today… right? Is it cold today? So what is a fact? 2. Lwazi: Something that is happening 3. Mr Ntulo: Something that is happening? Someone is saying this word, say it again. 4. Zola: Something that is true. 5. Mr Ntulo: Something that is true. OK, generally a fact is a truth. For instance, in geography they say the sun rises from the east and sets from the west, which means scientists set down and established a theory that says the sun rises from the east and sets from the west, and they all agree that is for real…that is the truth. It is a fact that when it is at night, it is dark. When it is a day, let's say in the morning, there is a sunshine…that is a fact. So, what do you think is an opinion?

In this extract, Mr Ntulo introduced learners to the concepts of fact and opinion as building blocks for critical understanding of the manipulation that occurs in advertisements. In Utterance 1, he asked five related questions that carefully and creatively guided learners to make sense of a fact by deducing meaning from context, as we see in the learners' responses in Utterances 2 and 4. In Utterance 5, Mr Ntulo confirmed and developed Zola's response. Furthermore, he illustrated the meaning of a fact by referring to the rising and setting of the sun. However, he missed an opportunity to distinguish a fact from an opinion through the construction of east and west directions of the sun. The rising and setting of the sun is naturally a fact, whilst the naming of east and west is a human construction which is now agreed on as a fact even though it started as a scientific hypothesis. His explanation did not acknowledge that the compass is a human construction and the scientific discourses which authorise it shape the knowledge of the landscape as "accurate representation of reality" (Janks, 2010, p. 157).

In discussing language and power in her Critical Language Awareness Series, Janks states that "the decision to name 'up' as north and 'down' as south on the globe is a convention. It is not natural, it is agreed" (1993, pp. 2-3). Here, the teacher did not separate the fact that the sun rises and sets, from the opinion that it rises in the east and sets in the west. As a result, there was a secondary contradiction between his explanation as a linguistic tool and the object of developing and reinforcing visual grammar, because he did not exercise his agency as commissioned by the curriculum.

Furthermore, Mr Ntulo gave a second example of day and night as another example of a fact. He did not give his learners an opportunity to provide their own examples of facts. Thereafter, he gave an abstract meaning of a fact before asking for an explanation of opinion. Utterance 5 became a monologue where, in terms of the division of labour, Mr Ntulo assumed an instructor role whilst his learners became passive recipients of the meaning of a fact. As a result, there was a secondary contradiction between the division of labour and the mediating tool, the curriculum.

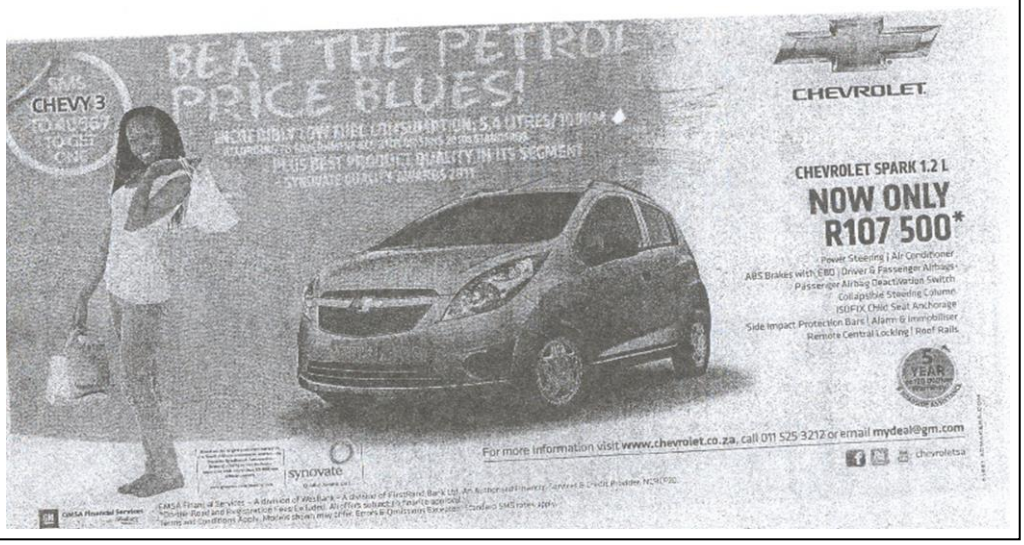
In contrast to Ms Vuza, Ms Kalipha and Mr Nkosi above, Mr Ntulo's reference to a Chevrolet advertisement (Figure 6.3 below) did not develop and reinforce the concepts of fact and opinion, as shown in Extract 6.6.

Extract 6.6: Mr Ntulo's illustration of fact and opinion

1. Mr Ntulo: Let us make an example you've got these pamphlets I've given you alright? What do you think is that advertisement in front of you? Let's go, what do you think is being advertised there?
2. Lwazi: They advertise Chevrolet.
3. Mr Ntulo: They are advertising Chevrolet. Let's take this advertisement in front of us…it says Chevrolet Spark 1.2 litres now only R107 500. Now 'only', do you think that money is too much, R107 500? Do you think it's too much for it? It's now only or its best…it's affordable.
4. Learners: Too much.
5. Mr Ntulo: Do you think that everybody can buy into that car?
6. Learners: (Some say) No. (Others say) Yes.
7. Mr Ntulo: When they say "now only" are you able to say no I can even buy it, my father can buy it…my mother can even buy it?
8. Learners: No.

In Extract 6.6, Mr Ntulo used a Chevrolet Advertisement as a material tool to illustrate a fact and an opinion, as shown in Utterances 1 and 2 (Appendix 4.6.3). Even though he drew learners' attention to some verbal elements of this advertisement in Utterance 3, he did not explicitly guide them to decode a fact and an opinion on the one hand, or guide them to make meaning on the other hand. Rather, in the last part of Utterance 3 and the rest of Extract 6.6, he discussed the car's affordability without developing and reinforcing a fact and an opinion. Consequently, he missed another opportunity to develop and apply the terminology to a real media text so that when learners come across another advertisement they would decode and make meaning of a fact and an opinion. As an illustration, Mr Ntulo could have pointed out that the price of the car is a fact but the qualifier "only" in front of the price changes it into an opinion.

Figure 6.3: Mr Ntulo's Chevrolet Spark Advertisement (Source: unkown)



Moreover, during the main activity Mr Ntulo wrote the following group questions on the chalk board, yet they included no questions on fact and opinion (Appendix 4.5.3):

1. What attracts your eye to the advertisement in front of you?
2. Why do you think this detail, the detail that is in front of you, is attractive?
3. What is the slogan of the advert?
4. What desire is created in the advert?
5. How is the desire for the product created?
6. What action is called?
7. Who is the advert targeting?

Mr Ntulo used these questions as linguistic tools to guide group analysis of advertisements such as the one in Figure 6.3. (The other advertisements are not included in this chapter because there is no reference made to them during the lesson, but they are available in my research archive should they be needed). The striking absence of any question on the identification and meaning of fact and opinion means that, while the questions above engaged the learners in building a cumulative understanding, they stopped short of developing and reinforcing these key concepts. Also, he set no questions on the girl on the left. All in all, Mr Ntulo made an effort to equip his learners with the visual grammar that is needed in understanding an advertisement, but he fell short of structuring a space for his learners to apply that knowledge in understanding a real text such as the one in Figure 6.3. This shortfall highlights a secondary contradiction between his questions as tools and the development and application of visual concepts such as fact and opinion.

All in all, the discussion of extracts of Ms Vuza, Ms Kalipha, Mr Nkosi and Mr Ntulo above shows different ways in which teachers sought to develop and reinforce various elements of visual grammar. Interesting to note is that of the four teachers, only Ms Kalipha taught learners to both decode and make meaning, in terms of the four roles of the reader (Freebody & Luke, 1990). Ms Vuza's object of the activity did not go beyond decoding, whilst Mr Nkosi's and Mr Ntulo's extracts did not even achieve decoding of the intended terminology. As a result, there was a secondary contradiction between the use of tools (i.e. elements of visual grammar) and the object (i.e. the development and reinforcement of visual grammar), which hindered the achievement of a visually literate learner.

6.2.2 Object 2: Developing and applying denotation and connotation

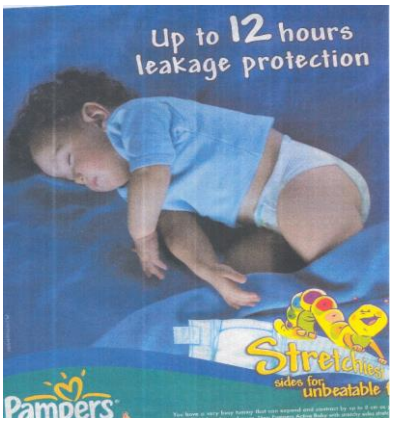
All research participants spent a lot of their lesson time analysing the visual and verbal elements of media texts. Visual elements included setting, characters, objects, class, colour or gender stereotyping, and layout, whilst verbal elements included brand name, slogan, descriptive words, font sizes, shape and size, the combination of fact and opinion in the message; class, colour or gender stereotyping, figures of speech e.g. irony, hyperbole, pun or word play in the message. Participants approached this object differently, as some teachers looked separately at the visual and verbal elements whilst others combined the two.

First of all, I discovered that the absence of detailed denotation and connotation fixes meaning instead of opening access to other possible meanings. Some teachers ignored specific visual details that were crucial in meaning making, as shown in Extract 6.7.

Extract 6.7: Ms Tyani's analysis of white colour in Pampers advertisement

1. Luphumlo: The *brand name* is written in white and it signifies cleanliness.
2. Ms Tyani: Very good! *The brand name*, Pampers, is written in white that signifies cleanliness. OK, very good! Yes, boy?
3. Khuselo: That peace will allow the baby to stay in an amicable manner or way.
4. Ms Tyani: So that no one disturbs the baby or even the baby will just sleep peaceful.
5. Thandi: As the baby eats the tummy stretches so the Pampers feels better.
6. Ms Tyani: There is something new now that we get about Pampers. What does she say?
7. Nolwazi: (Inaudible)
8. Ms Tyani: She says Pampers stretch so the tummy of the baby will be comfortable. His tummy will not be tightened because the Pampers are… in the waist… they are elasticity. Look at the *worm* that is there. Do you see that worm?
9. Learners: Yes.
10. Ms Tyani: What do you think it signifies?
11. Class: It stretches.
12. Ms Tyani: It stretches so the baby will feel comfortable because he will not feel that tightness of the nappy. By using pampers the baby will be comfortable, will eat and do whatever because his stomach is safe and free to move up and down. Very good! What else? We are still in white colour.

Figure 6.4: Pampers advertisement
(Source: unkown)



In this extract, Ms Tyani used the Pampers advertisement (Figure 6.4) to apply and develop denotation and connotation (Appendix 4.6.5). In Utterance 1, Luphumlo identified the use of white in the brand name and discussed its symbolic meaning. Ms Tyani affirmed Luphumlo's response in Utterance 2. However, even though she repeated the brand name, she did not establish if the whole class understood the concept of a brand name. Also, she did

not draw learners' attention to font size and style. Moreover she did not draw their attention to the same font and how it was used, with a different colour, in the word "stretched" to visually convey the meaning of the word. In Utterances 3, 5 and 7, learners gave relevant interpretations of the symbolic meaning in this advertisement. In Utterances 4, 6 and 8, Ms Tyani agreed with the learners' responses and drew their attention to the image of a worm in the advertisement. In Utterance 10, she logically engaged learners to think about the significance of the inclusion of this worm.

However, in the whole lesson there was an absence of exploring all the visual features of this worm, such as two small arms, one foot, wide open mouth, gaze, shape, size, proportion, colours and texture. As a result, Ms Tyani fixed the significant meaning of the worm to stretching only. She did not guide her learners to explore other possible semantic meanings of this visual metaphor, such as crawling, softness, vulnerability and sleekness, to mention a few characteristics common to the worm, the sleeping baby and the product, Pampers. As we see in Utterance 12, she did not open possibilities for learners to discuss the logic of the designer's choices on what and how to include or exclude elements in this advertisement, nor did she probe learners to agree or disagree with those choices. There was no attempt to engage learners to think about placement as one of the choices that the designer made. For example, her utterance did not guide learners to think about the effect of positioning the worm on a white Pampers and below the sleeping baby and not anywhere else in the frame. Rather, she called for the identification and discussion of other features.

Similarly, Ms Kalipha guided learners to identify and discuss the symbolic meaning of colour, but fixed meaning without considering the context of the MTN advertisement (see Figure 6.2 in Sub-section 6.2.1), as shown in Extract 6.8 (Appendix 4.6.1).

Extract 6.8: Ms Kalipha's interpretation of the symbolic meaning of colour

1. Ms Kalipha: So, here in visual literacy, every colour has its symbolic meaning. Neh? In visual lit we are using colours for symbolism as we have said that yellow is the colour of sunshine. Let me once again remind you that yellow is the colour of sunshine. It symbolises sunshine and it is associated with energy and happiness, neh? Yellow is associated with happiness (writing on the c/b) and …
2. Learners: (a few learners respond) Energy.
3. Ms Kalipha: And enjoyment. Yellow is associated with happiness and enjoyment. Right, I'm going to take you through to primary colours. Red is a symbol of blood and …?
4. Learners: Danger.
5. Ms Kalipha: … and energy.
6. Learners: And danger.
7. Ms Kalipha: Good! Red is the colour of fire and blood or danger. It is associated with energy. Then (writing on the c/b), red is the colour of blood and danger and also fire and it reflects what?
8. Learners: Energy.
9. Ms Kalipha: Then, white is colour of…symbolising perfection. It is also associated with purity, neh? Purity and peace. What do you think the colour black symbolise(X2)?
10. Manqina: Darkness.
11. Ms Kalipha: Black is colour of darkness. What else? Yes, Spoki?
12. Spoki: Rich.
13. Ms Kalipha: Black is a colour of rich. Instead of rich, we say black is a colour of…
14. Asiphe: Status.
15. Ms Kalipha: Very good! Black is a colour of status and power. Fine. It is also associated with evilness, neh? Fine. Do you see that the logo, MTN, is in that frame?

In this extract, Ms Kalipha used statements as tools for transition from one segment of the lesson to the next. She first generalised and later referred to a specific colour. The symbolic meaning of yellow relates to the context of the MTN advertisement, though she did not explicitly explain this connection or guide learners. In Utterances 3-8, she dialogically engaged learners on the significant meaning of red. Yet, the contextual meaning was ignored. If red signified blood and danger and black signified darkness or evil in this context, who would be interested in buying MTN products? In the rest of the extract the teacher did not explicitly guide learners to contextualise the significant meaning of colour. As a result, there was a secondary contradiction between her evaluative rules as in the provision of feedback, and the object that was being worked on, which is developing and applying denotation and connotation.

In contrast to Ms Tyani and Ms Kalipha, Ms Qupha allowed all possible meanings and challenged learners to contextualise their interpretations, as shown in the Extract 6.9 (Appendix 4.6.4).

Extract 6. 9: Ms Qupha's contextualisation of the meaning of "flash"

1. Ms Qupha: In a flash, Sam apprehended the thieves by his powerful Suzuki. I have underlined there the word, flash. In a flash. And if you look in frame number three, there are some…there is chasing after them. There are some lines that come from Sam and the bike…and the motor bike. What does that term flash mean (X2)? What does it tell you? Jack, you haven't said anything. What does that word flash tell you? In a flash, Sam chases after the thieves.
2. Jack: It tells you that when you go to that lane, he faces the thieves and the thieves can do anything (inaudible).
3. Ms Qupha: In a flash (X2)? There are some hands up. Tyalim? I know your hand was not up, but is there anything that you can say. Stand up please!
4. Tyalim: I think the flash is the light of the motor bike
5. Ms Qupha: The light of the motor bike. He associates the word flash with the light and…?
6. Nala: The speed
7. Ms Qupha: She associate flash with the speed. She says it is very fast. There is another hand. Yes?
8. Kovu: After he had said those words he did not waste time.
9. Ms Qupha: He did not waste time…in a flash…he quickly chases after them. So, which is the correct one here? Now, we need to look at the content. When he says a flash has something to do with light and these are saying it has something to do with speed. We need to look at the content. So, what does it actually mean? What do you think it means? Guys? Tulani?
10. Tulani: It means…he said he did not taking anything for chasing the thieves.
11. Ms Qupha: He did not take anything or he did not carry anything for the thieves. There are two things here. You are saying this word flash is associated according to the content of this… Is it associated with a flashlight or is it associated with speed? That is what we are trying to find out. What is it associated with? What do you want to say, Ayanda?
12. Ayanda: In the content, Madam. It is associated with the speed.
13. Ms Qupha: With the speed. This means he hurriedly chased the thieves in a fast way. He chased after the thieves. And you can see that in frame number three. In frame number three there are those lines that are there. (Writing on the c/board). The lines that are there show that he is speeding now.

Figure 6.5: Suzuki Motor Cycle Advertisement
(Source: unkown)

In Utterance 1, Ms Qupha drew learners' attention to the word "flash" and some visual images in the Suzuki Motor Cycle advertisement (Figure 6.5) (Appendix 4.5.4). Thereafter, she asked learners to give their understanding of the word flash. Noticing the absence of responses after repeating the first question, she rephrased. In Utterance 3, she repeatedly asked "In a flash?" indirectly objecting to Jack's answer in Utterance 2. In Utterances 4, 6 and 8 learners gave different and relevant interpretations of "flash". After all these responses, Ms Qupha acknowledged correctness by repeating learners' utterances. In Utterance 9, Ms

Qupha summarised the different meanings and opened an opportunity for learners to play an active role in interpreting the text. However, before summarising she did not probe Kovu to clarify ambiguity in "did not waste time", but assumed that the phrase referred to speed. In actual fact, Kovu may have meant either that Sam did not waste time in deciding to act, or that the actual chasing was quick because of the Suzuki Motor Bike.

As a result, Tulani's response in Utterance 10 did not make sense to her because it did not fit with the meanings she had fixed for "flash", as shown by her feedback in Utterance 11. Tulani's response bore resemblance to "did not waste time", which related to the meaning that Sam did not waste time looking for a fighting weapon, but chased with bare hands as we see him punching one of the men in Frame 4. Rather, Ms Qupha models correct English language proficiency for Tulani. Here, we see the teacher discarding another possible meaning which resonated within Tulani's socio-cultural knowledge, that a person should be armed when dealing with criminals. Towards the end of this utterance, Ms Qupha focused learners' attention on speed and light only, closing possibilities for more opinions. She focused on the word "flash" while ignoring the word "Vroom" and certain visual elements such as the lines radiating out from Sam and the bike, which also signify speed. Furthermore, in Utterance 13 she accepted Ayanda's meaning of speed (Utterance 12) and did not give learners an opportunity to justify their responses, but told them the visual clue. All in all, even though Ms Qupha opened access for the exploration of possible interpretations of "flash", she restricted diversity of learners' cultural capital. In her Synthesis Model of Critical Literacy, Janks proposes that access without diversity "fails to recognise that difference fundamentally affects pathways to access and involves issues of history, identity and value" (2010, pp. 26). As a result of access without diversity in this extract, there was a secondary contradiction between the subject (i.e. the teacher's interpretation) and an aspect of the division of labour (i.e. the learners' interpretations).

It can be concluded that all six participants were in some degree able to guide their learners to identify and discuss characters, settings, objects, products, camera techniques and colour, to mention a few elements of visual composition. However, some teachers ignored specific visual details that were crucial in meaning making of that particular text, as we have seen in the examples of Ms Tyani's and Ms Kalipha's lesson segments. The absence of thorough exploration of visual clues resulted in fixing of some meanings and missing of other possible

meanings. In some instances, such as Ms Qupha's lesson, there was careful examination of visual and verbal details and exploration of a variety of possible meanings, but there was absence of cultural diversity. These absences show secondary contradictions between the teachers' limited tools of meaning making in visual literacy, and the object, which is developing and applying denotation and connotation in order to achieve visually literate learners.

6.2.3 Object 3: Developing and reinforcing critical visual literacy

Even though all six teachers desired their learners to become critical media consumers, I observed that only two teachers, Mses Tyani and Vuza, had designated lesson segments that consciously guided an understanding of the social effects of media texts such as race, gender and class, to mention a few forms of stereotyping. Ms Vuza spent about 10 minutes of her lesson identifying and discussing stereotyping with her learners (Appendix 4.6.6), whilst Ms Tyani spent about five minutes (Appendix 4.6.5). The rest of the teachers took less than two minutes or made no attempt at all. In all the lessons, critical analysis was done towards the end of the lesson in a similar way to the presentation of the three objects in this chapter. In the light of this, this sub-section draws a lot from Mses Vuza's and Tyani's lessons, though it also includes segments of lessons where other teachers unintentionally taught the social effects.

Despite the fact that the same two teachers, Mses Tyani and Vuza, guided learners to identify and discuss some forms of stereotyping embedded in media texts, I discovered that these teachers unconsciously did not challenge those stereotypes. For example, in Extract 6.10 below, Ms Tyani carefully guided learners to identify and discuss racial stereotyping embedded in the Pampers advertisement (see Figure 6.4 in Sub-section 6.2.2 above).

Extract 6.10: Ms Tyani's critical analysis of the Pampers advertisement

1. Ms Tyani: What race is represented?
2. Learners: White.
3. Ms Tyani: Oh! You like chorus. What does that tell you…that there is only one race that is represented? Anything you want to say? You look quiet! (Talking to Lwazi) Why there is that one race there?
4. Lwazi: I think the advertisement targeted the *whites because they have money* to buy the product.
5. Thabo: *Discrimination*.
6. Ms Tyani: Discriminating other races as if they can't afford to buy the product. Yes, Samke?
7. Samke: *White babies are cleaner than black babies*.
8. Ms Tyani: That is stereotyping! What do you do when you stereotyping?
9. Learners: Generalise and judge.
10. Ms Tyani: You judge and generalise. So, it means that there is stereotyping there, what is stereotyped there?
11. Themba: *Black babies are deprived.*
12. Ms Tyani: Black babies are deprived. There's only one race that is given the upper level as if they are the only race that can afford the product. OK?
13. Learners: Yes.

In Utterance 1 of this extract, Ms Tyani asked learners to identify the race of the baby and learners responded that it is white. Apart from her social order rules to manage learners' behaviour in terms of individual responses and participation in Utterance 3, she probed learners, especially quiet individuals like Lwazi and Samke, to identify and discuss racial stereotyping. In Utterances 4, 5, 7 and 11, we see the effectiveness of her classroom management rules as four quiet learners identify stereotypes which classify black and white on the basis of money and cleanliness. In Utterances 6, 8, 10 and 12 she confirmed the learners' responses. In confirming Samke's response in Utterance 8, she built learners' meta-language of critical thinking by introducing the term "stereotyping". Thereafter, she established a classroom shared common understanding before asking learners to identify stereotyping in the text. In Utterance 12, Ms Tyani confirmed Themba's response and ended this part of the lesson with a statement that positioned whites with greater purchasing power than blacks. "OK?" with a rising intonation at the end of this utterance assumed that learners could draw out the missing comparison that was indicated by "as if they are the only race that can afford the product", whereas many blacks can also afford it. The learners' acceptance of her summary statement showed an absence of reconstruction in Ms Tyani's lesson. In her example of the Truth and Reconciliation Commission, Janks warned that deconstruction without reconstruction is dangerous because it can lead to the repetition of the past (1993). As a result, there was a contradiction between the tools used by the subject, and the object of the lesson, which was the development and reinforcement of critical literacy as considered in the curriculum to redress the imbalances of the past, and the promotion of learners' agency as future citizens.

A similar situation occurred in Ms Kalipha's Grade 11 lesson on the MTN advertisement (see Figure 6.2 in Sub-section 6.2.1) (Appendix 4.6.1). Despite the fact that Ms Kalipha carefully scaffolded learners to identify the composition features of the advertisement, she also identified a particular gender stereotyping and unconsciously reproduced it, as shown in Extract 6.11.

Extract 6.11: Ms Kalipha's lesson segment on the choice of MTN lady

1. Ms Kalipha: Yes, you see the lady carrying a cell phone. Why is it the lady carrying a cell phone instead of a man? Why does MTN prefer to use a lady instead of using a man? Yes, Aphiwe?
2. Aphiwe: I think, ma'am, *ladies are more attractive than guys*.
3. Ms Kalipha: You think ladies are more attractive than the guys and that is why he is using a lady? Yes, other opinions? Why ladies instead of man apart from being attractive? What do you think is the main purpose of them, that is the MTN Company, using the lady instead of a man?
4. Apalo: I think *ladies are the ones who are always spreading rumours over the phone*.
5. Ms Kalipha: Ladies are the ones who always spread rumours over the phone (laughter from class). Good! Yes? Other ideas? Yes, *they like to use cell phones too much because they like to chat on the cell phone.* Other ideas? Yes, why always a lady? It is always ladies … ladies…ladies. What do you think is the lady instead of a man? Yes, Lulu?
6. Lulu: I think *ladies are more loveable than men so when men see them, they have more interests in the advertisement.*
7. Ms Kalipha: OK. Other ideas. Because, *ladies have more buying power than men. Ladies like to buy. Isn't it so, class?*
8. Learners: Yes.
9. Ms Kalipha: *They like to buy a lot. They spend a lot of money into buying things. That is why a lady is used.* Fine. Why do you think MTN has decided to use…what type of a cell phone is this one?

In Utterance 1, Ms Kalipha confirmed an earlier learner's response and engaged learners in a logical thinking question that opened an opportunity for them to evaluate the designer's choices in the construction of this text. Although she questioned Aphiwe's stereotypical response at the beginning of Utterance 3, she later indirectly agreed with him by requesting learners to add other opinions. She did not subject the opinion, that ladies are more attractive than men, to the whole class for discussion so that it could be challenged. In Utterance 5 she confirmed another stereotypical idea from Apalo, that constructed ladies as gossipers, and the class burst into laughter in agreement. In Utterance 6 Lulu justified the choice of the lady on the basis of the seductive nature of women, a stereotyping strategy that advertisers have relied on for many years and that Lulu here shared. Yet, Ms Kalipha did not comment on this manipulation and positioning of women as sex objects by advertisements. Rather, in Utterance 7, she gave her own stereotypical interpretation of women as extravagant, which she perpetuated by her closed question that all learners chorused in agreement in Utterance 8. In Utterance 9 she reinforced this stereotyping of ladies. Interestingly, her choice of "they" created fragmentation by constructing these ladies as others whilst excluding herself as a lady who could also gossip and be a spendthrift. In short, she reinforced the stereotypical view

that women are gossipers and wasteful, whilst men are wise. Therefore, she perpetuated the social construction of female subordination and male dominance, exemplifying that "access without a theory of domination leads to the naturalisation of powerful discourses without an understanding of how these powerful forms came to be powerful" (Janks, 2010, pp. 26).

In addition to Ms Tyani and Ms Kalipha, I found that Ms Vuza also promoted deconstruction of social effects in her teaching of the Elastoplast Bandage advertisement (See Figure 6.1), without opening opportunities for reconstruction (Appendix 4.6.6). Even though she spent a longer time on critical analysis as compared to other teachers in this study, and she approached this object from various points, there was a common pattern with other lessons as we shall see in the discussion that follows. To promote critical literacy Ms Vuza explored both the visual and the verbal elements of this advertisement by identifying and explaining racial and gender biases which were woven into the text, as shown in Extract 6.12.

Extract 6.12: Ms Vuza's critical analysis of the Elastoplast advertisement

1. Ms Vuza: Fine, then. Now, let's come to an advert. If, for instance, you were given a task to critically look at the advert, would you say this advert is inclusive? What can you say about this man in the advert, about his racial group? (x2) He belongs to which racial group?
2. Learners: Whites.
3. Ms Vuza: He is a white man, not so? Then, he's a white rugby player. Why… what do you think is the reason for the advertiser not to use a black man as a rugby player for the play? What impression is he creating by using a white rugby player?
4. Tom: Is being biased.
5. Ms Vuza: He is being biased, good. So, can you explain the bias further?
6. Tom: By showing favouritism to the particular racial kind.
7. Ms Vuza: OK, on which grounds is favouritism shown?
8. Tom: On the white.
9. Ms Vuza: In other words you are saying the whites are elevated at the expense of other racial groups, that they are the best when it comes to rugby? Or it is the sport for them? Is that what you mean?
10. Tom: Yes.
11. Ms Vuza: OK, fine. So, how many black players are there in a Springbok team? Who can tell me?
12. Lizo: Two players
13. Ms Vuza: There are two players from the squad. Two black rugby players in the squad, what does that show? It shows the bias that we are talking about that there's still that stereotype that rugby is a sport for the …?
14. Ms Vuza and learners: *whites.*
15. Ms Vuza: So that is *exactly* what this advert is also showing. Then, besides the bias that other racial groups are seen as not competent enough to play the toughest game… look at the last two lines, *rugby is considered as the toughest game. So, it means it is the toughest game that can be successfully played by whites.* OK, now let's come to gender bias. Do you see any signs of gender bias in this advertisement?

In this extract Ms Vuza engaged the whole class in deconstructing the Elastoplast advertisement. In Utterances 1-3, she introduced inclusivity as a way of critically analysing the text and guided learners to talk about racial bias. Important to note in Utterance 3 is Ms Vuza's logical question that

challenged learners to redesign this advertisement. Because there was an absence of responses from learners, Ms Vuza paraphrased her question. The refined question scaffolded learners to think logically about redesigning this advertisement, but it also unconsciously guided learners to racial stereotyping instead of scaffolding them to think about the effect of using a black rugby player. In Utterances 4-10, Ms Vuza directly engaged in a dialogue with Tom and used follow-up questions to confirm responses and further clarify bias, whilst the whole class listened. However, in Utterance 9 she did not allow Tom to explain his point of view, nor did she throw Tom's response to other learners to give their own understanding or ideas or opinions. Rather, she interpreted Tom's answer. Here we see Ms Vuza taking the burden of interpreting the text, instead of sharing that role with her learners. She constructed herself as the only source of information, instead of preparing learners to be independent text interpreters who can make meaning even in her absence. Consequently there was a secondary contradiction in the division of labour, between her subject role as a mediator and the learners' role as interpreters of texts.

In Utterances 11 and 13 Ms Vuza guided learners to identify stereotyping in a real situation by making reference to inclusivity in the Springbok team, something that had been in the headlines of the media. However, even though Ms Vuza successfully guided her learners to identify and explain racial stereotyping in this extract, she did not challenge those stereotypes. Rather, she perpetuated them. As an illustration, in the last part of Utterance 13 together with Utterances 14 and 15, she reinforced the stereotype without asking learners if the implications of this advertisement can be applied directly in the real world, or not. Here we see Ms Vuza using her authoritative power to subjugate learners to her understanding of power relations in South Africa. She did not open opportunities for learners to look differently at the presentation of these power relations or to challenge them as not the only truth. This resulted in a secondary contradiction between Ms Vuza's espoused belief in promoting critical thinking, and the psychological tools she used to achieve that goal in class.

There was a pattern in Ms Vuza's lesson, of the absence of reconstruction in her critical analysis of a text, as shown in Extract 6.13.

Extract 6.13: Ms Vuza's example of identifying stereotyping without reconstruction

16. Learners: Yes
17. Ms Vuza: Where is it [gender bias] or explain it?
18. Tom: Maybe the advertiser should have involved a female. Now, he only shows that he embraces that only male can play rugby or should be.
19. Ms Vuza: OK. I agree. If he has that gender bias that males are the only people who can play rugby, by implication what does he say about females? Considering that rugby is considered to be the toughest game?
20. Tom: I think what he implies is that females are weak or too weak to play rugby.
21. Ms Vuza: *Exactly! And that is also a stereotype*. Fine. Now, let's come to the question that I've asked. Now, for instance, if we say there is a gender bias there, it means by implication the females are discriminated when it is said that they cannot play rugby due to the fact that rugby is the toughest game that can only be played by males. That is what is implied, not so?
22. Learners: Yes

In Utterance 17 Ms Vuza requested learners to explain the gender stereotyping in the text, and in Utterance 18 Tom redesigned the advertisement by suggesting the inclusion of a female character in the image. In Utterance 19 she agreed with Tom, but did not explicitly explain to the learners the "modus operandi" of advertisements, which is to target a specific audience, such as rugby players in this case and not everybody. Products appeal to a specific targeted audience and it would be interesting to see how this product could be advertised with a female (rugby) player. Later in this utterance, she implicitly created binary oppositions by guiding learners to identify the difference between males and females as implicated by the description of rugby as the "toughest game". Tom reiterated the stereotyping that "females are weak or too weak to play rugby" in Utterance 20, showing a sound understanding of the stereotyping in this advertisement.

However, even though Ms Vuza confirmed Tom's response and acknowledged it as a form of stereotyping in Utterance 21, she did not, first of all, establish whether Tom's stereotypical response conveyed his cultural and historical beliefs about females or whether Tom was responding solely from what he thought the text implied, which may not reflect his own his thinking about stereotyping at all. Secondly, she did not challenge Tom in this stereotyping or even provoke other learners to agree or disagree with his response. Moreover, she did not take agency in breaking down this stereotyping by referring to sportswomen who defied male chauvinism and rose in the ranks of sports. A few examples of these women include: Laila Ali (Muhammad Ali's daughter), Freeda Foreman (George Foreman's daughter), and Jackie Frazier-Lyde (Joe Frazier's daughter), who all broke the stereotyping that boxing was "for men, and dangerous" and seriously took part at a professional level just like their fathers. Ms Vuza did not draw the learners' attention to the current local successes of Banyana-Banyana who qualified to compete in the 2012 London Olympic Games, whilst Bafana-Bafana performed very badly in international soccer for men. Rather, at the end of

Utterance 21, she reiterated and emphasised Tom's stereotyping by her closed question, to which all learners chorused in agreement in Utterance 22, thereby conceptualising females as "weak or very weak". This indicates Ms Vuza's primary contradiction between her cultural and historical beliefs as a female who grew up believing that females are weaker than males, and her espoused pedagogical beliefs that set out to sensitise learners about inclusivity and exclusivity as envisaged in the curriculum.

Furthermore, Ms Vuza guided learners to identify and explain the symbolical use of colour to reproduce dominant power relations in the advertisement, as shown in Extract 6.14.

Extract 6.14: Ms Vuza's further identifying stereotyping without reconstruction

23. Ms Vuza: Remember, yesterday I've said that, *the aim for us is to look at all the angles of an advertisement*. OK. Fine. One thing that I've forgotten still. If somebody would say to you *critically analyse* what would you say about the fact of using the three colours here black, white and greyish. The grey colour is the combination of which colours?
24. Learners: Black and White
25. Ms Vuza: Fine. What would you say about the fact that those two colours are used?
26. Neli: Black in this advertisement symbolizes that *whites are more powerful in playing rugby*
27. Ms Vuza: OK. So, bearing in mind the fact that *black symbolizes power*. So, it means if we are saying the stereotype is that *the whites and rugby are two things that go together*, it means when it comes to rugby *whites will always be top dogs. They will always have power.* Fine. Then, let's come to white. What can we say about white?

In Utterance 23, Ms Vuza used statements as linguistic tools to remind learners of different angles from which an advertisement can be analysed, including colour when talking about relations of power. Together with learners she identified the colours that were used. In Utterance 25, she challenged learners to give their opinions on the contextual use of black and white colours in this advertisement. In Utterance 27 she confirmed Neli's answer in Utterance 26. Thereafter, she paraphrased and added the critical literacy term of "top dog" before asking for examples of the white colour. Even here, she did not open opportunity for reconstruction, but continued to reproduce this racial stereotyping.

All in all, the examples discussed above indicate teachers' agency to promote critical literacy in their classrooms, and the structural underlying mechanisms that determine how their meaning making and teaching of media texts is constrained. As a result, they cannot exercise their agency to its fullest potential because "design, without an understanding of how dominant discourses/practices perpetuate themselves, runs the risk of an unconscious reproduction of these forms" (Janks, 2010, pp. 26).

6.3 Discussion of tools

The sources of information input for all lessons in this study were linguistic tools such as questions and statements, and material tools such as comic strips, cartoons, advertisements and textbooks. In this sub-section I discuss how teachers used these tools, and surface contradictions.

6.3.1 Linguistic tools

Similar to the first round of lessons discussed in Chapter 5, all teachers again used statements and questions to elicit factual information, to describe and reflect on analysis, to explain and apply visual grammar, and to manage their classrooms. Even though statements and questions can stimulate dialogic classroom interaction and understanding of visual literacy concepts, I found that some teachers unintentionally also used these linguistic tools to reproduce and maintain dominant social relations. Extract 6.15 below shows how a teacher's loaded questions and biased statements perpetuated gender stereotyping in a visual literacy lesson (Appendix 4.6.4).

Extract 6.15: Ms Qupha's revision and reinforcement of colour

1. Ms Qupha: So, you look at the target market. That's what Mazima came up with. And *what else can you add to what Mazima has said?* We look at target market. *What else do we look at?* I talked of colour codes for instance. Let me say, for example, maybe you are advertising baby clothes. *What colour would you use? Can I use red clothes for babies?*
2. Learners: No.
3. Ms Qupha: *Why not?*
4. Mpho: Pink.
5. Ms Qupha: *Pink for all kids?*
6. Mpho: Pink for girls.
7. Ms Qupha: *Why pink for girls?*
8. Mpho: They are colouring clothes.
9. Ms Qupha: Come again.
10. Mpho: They like the colouring clothes.
11. Ms Qupha: They like the colouring clothes. *Is there anyone who can help there? Who can clarify what he has just said?*
12. Zola: He wants to say colourful clothes.
13. Ms Qupha: Colourful clothes. Pink is colourful. I would say pink is soft and beautiful and when you talk of girls they are said to be tender people. *Neh?*
14. Learners: Yes.
15. Ms Qupha: OK. *And for boys?*
16. Learners: Blue.
17. Ms Qupha: *Why blue?*
18. Jack: Blue, because blue is cool colour.
19. Ms Qupha: *So, boys are cool?*
20. Learners: Yes (laughter).
21. Ms Qupha: OK. That's fine. Today, ladies and gentlemen, we are not going to look at the colour codes.

By way of introducing her 45 minute lesson, Ms Qupha spent the first 10 minutes revising and reinforcing the salient features of an advertisement. In this extract, she used a total of thirteen questions (see italics in Extract 6.5) to guide learners to think of colour as one of the key design features of an advertisement. Yet, these questions fell short of promoting critical language awareness. In Utterance 1, Ms Qupha confirmed Mazima's response and developed it to show how advertisers attracted attention of a particular target market. Noticing an absence of responses to Questions 1 and 2, she reminded learners of an earlier discussion on colour codes. Thereafter, she created an imaginary scenario for learners to think logically about the choice of colour in designing children's clothes. After noticing another absence of responses from the synthesising third question, she rephrased her question and asked a fourth question that challenged learners to respond to the use of red in babies' clothes. Her paraphrasing skill in the four questions of Utterance 1 became a useful linguistic tool to encourage a dialogic interaction in this lesson, as learners quickly objected in Utterance 2, that is, to the use of red for babies' clothes.

In Utterance 3, Ms Qupha broke the chorus response by asking learners to justify their choice, but instead Mpho mentioned another colour, pink. In Utterance 5, we see Ms Qupha's agreement to the use of pink. However, it is interesting to note at this point that instead of asking for Mpho's justification as she did in Utterance 3, she asked a gender stereotypical question that encouraged learners to draw binary oppositions between girls and boys. As a result, this question showed an unchecked dialogic nature of classroom interaction, which conveyed a common socio-cultural and historical stereotyping between the teacher and learners. In Utterance 11, she used her evaluation rules by calling Zola to correct Mpho's ungrammatical use of "colouring" in Utterances 8 and 10.

In Utterance 13, Ms Qupha confirmed "colourful" and shared her own interpretation of pink, which positioned girls as soft, beautiful and tender. Interesting to note here is her use of passivisation to hide the speaker of the words, "girls are tender". This passivisation reifies the softness, beauty and tenderness of girls, and links to socio-cultural and historical stereotyping that views females as weaker than males. Just as Ms Vuza failed to do in her take on gender stereotyping in the Elastoplast advertisement, at the end of Utterance 13 Ms Qupha also did not open opportunities for learners to challenge this gender stereotype, but rather reinforced it by her closed question, "Not so?" Learners accepted this societal

interpretation as the only truth; hence they all agreed in Utterances 14 and 20. Furthermore, at the beginning of Utterance 15 she endorsed this stereotyping with "OK", indicating that she agreed with society's understanding of females as weak and tender. In Utterances 15-20 she engaged learners in discussing blue as a suitable colour to advertise boys' clothes. Similarly, she unquestioningly reinforced the social convention of different colours for boys, thereby contributing to supporting the existing binaries between female and male. All in all, I found that when teachers realise that learners are unable to respond to their questions, they unconsciously get trapped into reifying unequal social relations. As a result, there is a secondary contradiction between the teachers' own unguarded stereotyping, and the use of statements and questions as linguistic tools that aim to mediate the outcome of the activity system, which is a critically literate learner.

In spite of teachers' tendency to perpetuate stereotypes, I nevertheless found that Ms Vuza carefully guided learners to identify and discuss inclusivity and exclusivity, as shown in Extract 6.16 (Appendix 4.6.6).

Extract 6.16: Ms Vuza's lesson segment on inclusivity

1. Ms Vuza: So, now, let's come back to my question as to whether would you consider this advertisement to be inclusive? Does it include everybody? Is it all encompassing?
2. Learners: No.
3. Ms Vuza: Why are you saying no? Why are you saying no? Are you just saying no for the sake of saying no? Why are you saying no? Is it not all encompassing? What would it be like if it was all inclusive? What would it show if it was all inclusive? Simon?
4. Simon: It can show some of the genders and there is one gender and that man is a white man so there will be some genders and some races.
5. Ms Vuza: Very good! You've included another point still on inclusivity. So, if this advertisement was inclusive it would show male and female. Then, secondly, if it was inclusive it would show players from different racial groups and in that case it would be inclusive of all the racial groups in South Africa. What kind of a nation are we considering South Africa to be?
6. Learners: Rainbow Nation.
7. Ms Vuza: A Rainbow Nation, but is it shown in here?
8. Learners: No.

In Utterance 1, Ms Vuza used a series of questions as linguistic tools to create coherence by echoing her point of inclusivity, which she mentioned earlier in this lesson. These questions also acted as her pacing rules to ensure that all learners had a shared common understanding before she advanced with the analysis. Or she may have been using these questions as her social order rule to ensure that learners were attentive in the lesson. In Utterance 3, Ms Vuza skilfully asked a series of follow-up questions that probed learners to justify their "No" chorus response in Utterance 2, and to reconstruct the advertisement so that it could be free of

gender and racial stereotypes. In Utterance 5, she began by using statements as linguistic tools to confirm and explain the correctness of Simon's response in Utterance 4. Thereafter, she guided learners to link inclusivity to the notion of a rainbow nation in Utterances 5-8.

All in all, her linguistic tools sought to guide learners to recognise diversity as "the means, the ideas and the alternative perspectives for reconstruction and transformation" (Janks, 2010, p. 26). However, "without design, the potential that diversity offers is not realised" (ibid). As a result of diversity without design, there was a tertiary contradiction between Ms Vuza's use of linguistic tools to conceptualise inclusivity and exclusivity in the advertisement, and the curriculum that aims to redress the imbalances of the past.

6.3.2 Material tools

My data reveal that print media texts were frequently used in all the classrooms in this study, but the chalkboard was the most commonly used tool to record learners' or teachers' ideas. A total of nine different texts were used as material media texts for the second round of lessons. Seven of these were advertisements, one was a comic strip and the last one was a hybrid media text that combined comic strips and advertisement. Again, seven of these texts were self-selected from magazines and newspapers whilst two texts were selected from prescribed English FAL textbooks. Mr Nkosi, Ms Kalipha, Ms Vuza, Ms Qupha and Ms Tyani, each used one text in their respective lessons, whilst Mr Ntulo used four texts (Appendix 4.5). All these media texts were used to mediate some or all of the three objects that have already been discussed in Section 6.2 above. In this subsection, I discuss how the teachers made sense of and taught these media texts, and I surface contradictions that were later used as springboards for expansive learning.

First of all, some teachers made an effort to bring readable or colourful texts whilst others did not. With 56 Grade 12 learners, Ms Tyani reproduced 5 colour copies of the Pampers advertisement (see Figure 6.4 in Sub-section 6.2.2) (Appendix 4.5.5). Thereafter, she arranged her learners into five big groups so that each group had access to a colour copy. However, the quality of reproduction of some media texts hindered meaning making in many ways. For example, some design features were not clearly visible and learners struggled to make sense of such texts, as acknowledged in the following extract (Appendix 4.5.3).

Extract 6. 17: Mr Ntulo's acknowledgement of poor quality of reproducing media texts

The A…the second A stands for ACTION. They advertise a product because what they want you to do is to take action. They have taken your attention, they made you to attend to…to pay particular interest and had the desire. Then, you will take an action. That's an AIDA principle. If you will notice in the adverts in front of you they are always sometimes these. What am I saying? They are written in bold…certain words will be written in bold letters so as to interest you. Adverts will be written in bold writing…*unfortunately we do not have here a photocopier that makes colours. So, those photos… those adverts there in front of you are in black and white but what they would do they will bring you colourful pictures…bright colourful pictures. If you would see the original of that burger, the original of that Chevrolet, for instance in this one… the advert...there is a lady that looks very successful, your interest, your desire, your taking action will be based on that lady who looks successful and you would then want to be like that lady*. But the issue here is, are adverts for real? Are they facts or are they opinions?

In this extract, Mr Ntulo brought together the various key concepts of the lesson before giving group activities. He developed and reinforced the application of AIDA principles in decoding and making sense of an advertisement. However, he found the photocopied advertisements (see Figure 6.3 in Sub-section 6.2.1) unsatisfactory, as is clear in the italicized part of Extract 6.17 above. As a result, there was a secondary contradiction between the tool, which was a poorly reproduced advertisement, and the object of the lesson segment, which was the development and application of denotation and connotation. Besides poor reproduction of media texts, there were also instances of teachers referring to absent texts, as shown in Extract 6.18 (Appendix 4.6.4).

Extract 6. 18: Ms Qupha's reference to absent media texts

1. Ms Qupha: I want us to look at the… another version of advertising. But now looking at comic strips. Another way of advertising using comic strips (writing on the c/b). OK. Have you ever seen a comic strip? Who has ever seen a coming strip? Or do we know what a comic strip is? Mh? (Writing on the c/b). We do not know what a comic strip is? Have you ever read a Bona Magazine?
2. Ls: Yes.
3. Ms Qupha: Now, there is a page in a Bona Magazine where there is a story about the….? Come again!
4. L: Amajimbos.

[A part of this conversation is omitted here, but it appears in the whole transcript in Appendix 4.6.4]

5. Ms Qupha: All right? Again, when we talk of comic strips we expect to laugh. These are used mostly for entertainment. (Writing on c/b). But behind that entertainment, there are more things that one can look at. There are more things that one can learn behind just the entertainment. Let's just take the example of Amajimbos. *It's a pity that we do not have any Bona Magazine for an example. I've tried to look for one but unfortunately I could not find one. Maybe they are not used that much.* If you look at Amajimbos, you look at that small guy, Ntwana…Neh?

In this extract, Ms Qupha developed and reinforced terminology relating to comic strips. In Utterance 1, she introduced and established an understanding of the comic strip genre. Noticing the absence of responses, she referred to *Bona* magazine as a way to scaffold this genre and the lesson was able to progress, as we see in Utterances 3-4. After this moment, Ms Qupha introduced and explained comic strip visual grammar, linking them to Amajimbos in *Bona* magazine. However, in her attempt to explain humour using the Amajimbos comic strip in Utterance 5, she realised that the illustration was not going to be effective without the

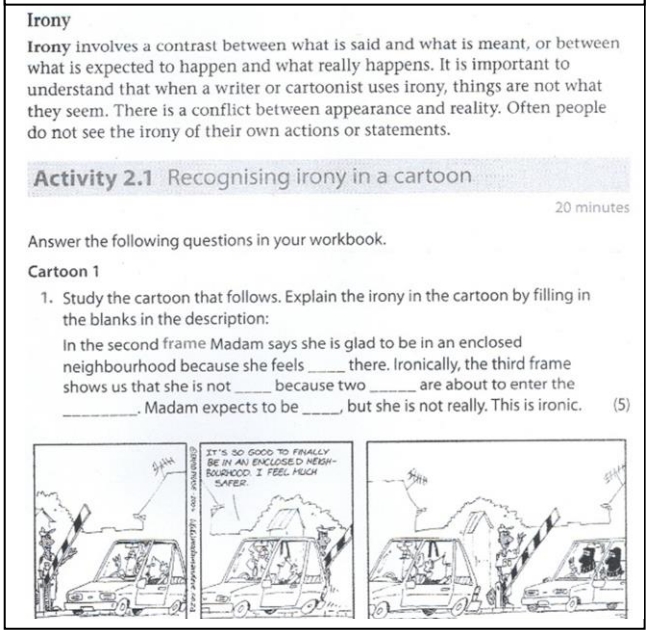
text. Hence, she commented about the absence of this media text (italicised words). Ultimately, she improvised by verbally describing the visual composition of the absent illustration in a similar way as she did when the absence of electricity prevented her from showing the film in the first round of lessons (refer to Chapter 3). This depicts a secondary contradiction between the tools used, which in this case was an invisible illustration, and the object of the activity, which was development and reinforcement of visual grammar.

In addition to poor photocopying quality and scarcity of magazines, selection of media texts from English textbooks absented some teachers' voices in the process of meaning making and teaching, as shown in Extract 6.19 below (Appendix 4.6.2). This extract occurred after learners were given some time to respond to a textbook cloze exercise that guided them to explain the use of irony in a *Madam & Eve* comic strip from a Grade 10 English textbook (Figure 6.6) (Appendix 4.5.2).

Extract 6.19: Mr Nkosi's discussion of irony

1. Mr Nkosi: … Let us start with cartoon number one. In the second frame, Madam says she is glad to be in an enclosed neighbourhood because she feels…?
2. Learners: Safe.
3. Mr Nkosi: Ironically, the third frame shows us that she is not…?
4. Learners: Safe.
5. Mr Nkosi: She is not safe, because of two…?
6. Lungisa: The Jitas (equivalent to a tsotsi).
7. Khuselwa: Thieves.
8. Billy: Murderers.
9. Phaphama: Robbers.
10. Mr Nkosi: Who are about to…?
11. Babalwa: Enter the gate.
12. Mr Nkosi: Enter the gate or neighbourhood. Madam expects to be…?
13. Learners: Safe.
14. Mr Nkosi: But she is not…?
15. Learners: Safe.
16. Mr Nkosi: This is…?
17. Learners: Ironical
18. Mr Nkosi: Ironical. Number two?

Figure 6.6: Mr Nkosi's *Madam & Eve* comic strip. (Source unknown)



Irony

Irony involves a contrast between what is said and what is meant, or between what is expected to happen and what really happens. It is important to understand that when a writer or cartoonist uses irony, things are not what they seem. There is a conflict between appearance and reality. Often people do not see the irony of their own actions or statements.

Activity 2.1 Recognising irony in a cartoon

20 minutes

Answer the following questions in your workbook.

Cartoon 1

1. Study the cartoon that follows. Explain the irony in the blanks in the description:

   In the second frame Madam says she is glad to be in an enclosed neighbourhood because she feels _____ there. Ironically, the third frame shows us that she is not _____ because two _____ are about to enter the _____. Madam expects to be _____, but she is not really. This is ironic. (5)

Utterances 1-18 were a verbal simulation of the cloze exercise where Mr Nkosi reproduced the leading statements as questions, whilst learners fill in the missing words. However, even though the textbook started by describing irony before the cloze exercise, Mr Nkosi did not exercise his agency to interrogate the learners' understanding of irony and its explanation in

the exercise. He also did not establish a classroom-shared common understanding of irony to guide learners to contextualise it. Rather, he solely relied on the textbook to develop and reinforce this visual language without adjusting or adapting the activity to suit the capabilities of his learners. After this extract, he guided learners to complete a second cloze activity from the same textbook which allowed him to be a "straight channel" that carried a wrapped message from textbook writers to learners without the teacher taking agency to unpack meaning. As a result, Mr Nkosi's voice was missing in this activity. This highlights a secondary contradiction between the subject and tool. This occurred because of a tension between his earlier efforts in the lesson where he spent a lot of time developing and reinforcing bubbles and the Newfield Framework on the one hand, and the irony activity on the other hand. In concluding this lesson he also made reference to the Newfield Framework and did not refer to irony at all.

Thirdly, although all teachers chose interesting media texts that were within the learners' cultural capital, I discovered that some teachers did not have enough background knowledge to understand the inter-textual intricacies of the advertisements, and their limited vocabulary led to misinterpretations of the semantic meanings of the texts. A typical example of unfamiliarity with inter-textuality is found at Ms Vuza's choice of the Elastoplast Bandage advertisement (Figure 6.1) from a school text book (Appendix 4.5.6). First of all, she did not demonstrate knowledge of the rugby context in which the advertisement was set (Extract 6.20) (Appendix 4.6.6).

Extract 6.20: Ms Vuza's analysis of the visual appearance of the rugby player

1. Ms Vuza: What is the last thing we see about him? What else do we see? Let's consider the parts of his body, what is going on? What is it that he looks like? He is currently engaged in something, what is it? What is it that he seemed to be doing?
2. Tom: Diving.
3. Ms Vuza: He is actively engaged in playing… he's on the move… he's in action. Fine, let's say actively playing here. Fine, what else do we see there? The advert is only about the man?
4. Learners: No.
5. Ms Vuza: What else is there?
6. Linda: The box of Elastoplast.
7. Ms Vuza: There is a box of Elastoplast. That, there's a distance between him, the hand and the box, but the fingers are touching on the box (writing on the c/board). So, Elastoplast box. Fine, then. What is there in him that you can link to the Elastoplast that… with the box of the Elastoplast that he is touching? What is there in him that you can link with the fact that some of his fingers are touching the Elastoplast box?
8. Tom: The bandages.
9. Ms Vuza: There's a bandage on his left arm. It's not in the hand. It's in the arm. Fine (writing on the c/board). Then, now let's come to looking around him, from the back and from the front. What are these things that are greyish (pointing to the advertisement)?

In Utterance 1 of this extract, Ms Vuza used probing questions to guide learners in describing the action of the rugby player, and Tom responded that he was "diving" in Utterance 2. However, in Utterance 3, without acknowledging whether Tom's response was correct or not, she gave a general answer by describing the action of the rugby player as "actively engaged/playing/on the move/in action", instead of explicitly agreeing with Tom that the player was diving to score a try for his team. In Utterances 4-6, she guided learners to identify the Elastoplast box that appeared in the advertisement. In Utterance 7, she described the image in a statement and captured that on the chalk board. Then she asked three loaded questions that probed learners to the answer, "the bandage" in Utterance 8. Even though these questions guided learners to link the different images of the text, they fell short in linking the touching of the box to the overall message of the advertisement. Because she did not use "diving" as rugby jargon to describe the action of the man earlier in the extract, she misinterpreted the visual metaphor of the player landing on an Elastoplast bandage box in Utterance 7.

Later in the lesson, she brought together the visual and verbal parts of the advertisement to give learners a coherent meaning of the text, thereby showing them how these modes spoke to each other, as shown in Extract 6.21.

Extract 6.21 Ms Vuza's balancing of visual and verbal design of the advertisement

1. Ms Vuza: For instance, if I say one of the rules in my class is for you to be punctual and you keep on coming late to the class. Then, it means that you are defying. You are acting contrary to what is expected. So, if you talk of limits you talk of restrictions (writing on the c/board). So, defy your limits, OK. So, I want us to link that 'defy your limits' with the fact that you said that this man seemingly is surrounded by clouds. Where do we get the clouds?
2. Learners: In the sky.
3. Ms Vuza: In the sky, not so? Fine. So, usually it is said that the sky is the limit. OK, so when it is said defy your limits, don't you think that supports the fact that it is said the sky is the limit? So, according to the advert what is it that will make you defy your limits?
4. Tom: The bandage.
5. Ms Vuza: The use of the bandage. And…seemingly the advertiser is telling you what to do. Not so? Defy your limits. That's a command. You are commanded to do that. So, if he is commanding you, he is manipulating you. So, it means, therefore, that according to the advertiser, if you don't use Elastoplast Bandage your life will be strap up, can you see that? So, it means you will be closing yourself in a box because if you are living a life with limits it means you have taken a box and put yourself in that box. So you are not living a life where you will stretch your wings and fly like an eagle. For instance, if you look there [pointing to the advertisement she is holding for learners to see]… something has been said about flying. It says feel free to fly, so if you feel free to fly you are defying your limits (writing on the c/board). So, according to him, what will make you free to fly? It is the use of the Elastoplast Bandage so you will be free to fly like whom?
6. Tom: Like a rugby player.
7. Ms Vuza: Like the rugby player. So, the design that has been used in the advertisement, for instance, that is not a reality. That has been made with a computer. It's technology that has made the man to appear as if he is flying, but that is also a way of manipulating you so that it can appear as if really this man is flying and he is flying because of making use of the bandage.

In the first part of Utterance 1 of this extract, Ms Vuza carefully scaffolded learners to understand the meaning of "defy". In the last part of this utterance she drew learners' attention to linking the visual and the verbal parts of the text, a very useful analytical strategy to understand a multi-modal text as a single unit. However, centering the discussion on clouds and the sky in Utterances 1, 2 and 3, she misinterpreted the advertisement. In terms of the action of the rugby player, the clouds bore no relationship to flying as the player did not fall from the sky. It was the low angle at which this photograph was taken that shows clouds. Also, the proverb that "the sky is the limit" had relevance in making meaning of this text, but it was not linked well to the overall message and added to the misinterpretation. Because of her limited background knowledge of rugby, Ms Vuza foregrounded "flying" and misinterpreted the prevention of injuries or bruises whilst landing on the ground. As a matter of fact, flying in this text was used metaphorically to mean diving, which she did not affirm as a correct response from Tom earlier.

In Utterance 7, Ms Vuza shed light on the construction of the advertisement as being generated from a computer to manipulate the audience. Yet, she did not explicitly sensitise learners to challenge the view that "a camera never lies" and to realise that photographs such as this one cannot be taken for reality. In addition, she provided no analysis of the insertion of clouds which made the man appear as if he was flying. She missed the visual irony of the man's fingers touching the Elastoplast box instead of landing on a hard rugby field surface, achieved through the technological manipulation of the photograph. Metaphorically, the box served as a cushion to prevent injuries or bruises when diving. Because she missed this visual irony, she ended up linking the box to defying ones limits, instead of referring to the box as a cushion. In short, even though she had a sound understanding of the dynamics of camera techniques involved in the production of this advertisement and explained the meaning of words, she misinterpreted the rugby story in which the advertisement was set because of her limited background knowledge of the game of rugby. She also missed the opportunity of allowing Tom his voice and thus learning from him.

All in all, I found a secondary contradiction that occurred between the subject's background knowledge and her understanding and interpretation of the advertisement.

6.4 Discussion of the rules

In this sub-section I discuss evaluation, pacing and social order rules that determined the engagement of the subject (the teacher) and the community (the teacher and the learners) in the activity system of visual literacy.

6.4.1 Evaluation rules

Just as in Chapter 4, I again analysed evaluative rules in terms of whether teachers elaborated evaluative criteria to generate appropriate answers or not. The extract below shows the extent to which Ms Qupha gave an explanation of learners' wrong or right responses (Appendix 4.6.4).

Extract 6.22 Ms Qupha's making sense of the verbal elements of an advertisement

1. Ms Qupha: There are some lines that are written there. There are big words, Suzuki makes sense, and then there are some lines. There is something that is written under that. What does it say?
2. Learners: Spare parts are available throughout the country.
3. Ms Qupha: Spare parts are available throughout Southern Africa. Explain that. What does it tell you? It is as simple as you can read it or as you can see it. But then it tells you something. What is it? It tells you about the Suzuki Motor Bike. Mh? Only one hand? Hah! Guys? Yes Mfana?
4. Mfana: It tells us that you can get anywhere with a Suzuki Motor Bike.
5. Ms Qupha: You can get anywhere with a Suzuki Motor Bike. Is that so? Is that what that line means? There are people that I haven't heard speaking. I haven't heard other people saying anything. Yes Khwezi. What do you think? Stand up and tell us!
6. Khwezi: I think Ma'am… (The teacher interrupts).
7. Ms Qupha: No…No…let's listen (Stopping some learners who were discussing)
8. Khwezi: It means if you need some spares you can get them anywhere in Southern Africa.
9. Ms Qupha: Remember that this is a machine. So, it may need some spares. It wears out. You know the machine wears out and it needs to be serviced, neh? And it needs some spares. You won't have a problem getting them because they are available all over Southern Africa.

In Utterances 1-2, Ms Qupha focused learners' attention on some words in the advertisement and requested learners to read them aloud. In Utterance 3 she challenged them to make meaning. Identifying an absence of responses, she paraphrased and encouraged. In response to Mfana in Utterance 4 she questioned the validity of his response, as a way of elaborating her evaluation rules. When learners were quiet she refocused their attention on the words and continued to encourage quiet learners to participate. Thereafter, she asked an open-ended question that assigned learners as meaning makers on the one hand and aimed at using other learners' responses to provide feedback to Mfana. Before Khwezi could finish Utterance 6, Ms Qupha intervened to regulate a social classroom behaviour rule of respecting a speaker

who had the floor. In Utterance 9 she confirmed Khwezi's answer by focussing learners' minds on the design and responsibility of owning a Suzuki Motor Bike.

As for Ms Vuza, I discovered that as she elaborated, her evaluation rules got trapped in decoding instead of meaning making, as shown in Extract 6.23 (Appendix 4.6.6).

Extract 6.23: Ms Vuza's exploration of descriptives

1. So, now, let's look to the descriptives that have been used by the advertiser in advertising this product. For instance, let's look at the adjectives that the advertisers used. Which are the first words that he uses to describe this Elastoplast?
2. Zoe: Helps
3. Ms Vuza: Helps? What is an adjective? If she says helps is an adjective, it means she does not know what an adjective is. What is an adjective?
4. Nelly: An adjective is the word that describes a noun.
5. Ms Vuza: Yes, the word that describes a noun (writing on the c/board). So, obviously, if we are talking of adjectives we talk of words that describe nouns. So, therefore, is helps an adjective?
6. Learners: No.
7. Ms Vuza: It's a verb. So, now, let's come and look to the words that have been used there that are descriptive, Mtoto?
8. Mtoto: Feel.
9. Ms Vuza: Feel? Is feel an adjective? What is it?
10. Learners: A verb.
11. Ms Vuza: It is a verb, obviously is a verb. How can feel be an adjective? Which adjectives are used there by an advertiser to attract the attention to this advert so that the people can be convinced in order to buy the product? Yes?
12. Zoe: Feel free.
13. Ms Vuza: Free? Is free not describing a verb feel? Free there is what describes the verb. Free is an adverb for instance. So, that is one of the descriptives because it describes the verb. So, obviously if this product can make one feel free to fly, it can make people want to buy it. I'm still interested in adjectives. Yes? All sport, elastic, adhesive all those three words are describing the what? Bandage. So, bandage is the noun that is described by those adjectives. So, if this bandage is such that it is able to stretch … so it means when you are wearing this kind of bandage there is no risk of swelling because the bandage is elasticated. It stretches. So, everybody, when it is described that way, will be interested to buy it. Besides of being elastic which other descriptive is used to describe this bandage?
14. Zoe: Strong.
15. Ms Vuza: Strong. So the use of such descriptive is such that it appeals to the emotions of the buyers so that they can feel that this is the right product to …?
16. Learners and Ms Vuza: Buy.

In this extract, the two statements and question in Utterance 1 acted as a transition from one lesson segment to another and prepared learners to decode and make sense of descriptive language. In Utterance 3 Ms Vuza elaborated her evaluation rules by questioning Zoe's response and twice asking the learners' understanding of an adjective as an indication that Zoe's response was incorrect. In Utterance 5 she confirmed Neli's answer and used the chalkboard as a material tool to capture that response. Later she summarised and evoked the classroom chorus objection in Utterance 6 as another indication of Zoe's wrong response. However, in Utterance 7 she did not tap into the learners' prior knowledge of parts of speech,

but instead told them the part of speech of "help". This could relate to her high control over pacing of this lesson. Similar to Zoe, Mtoto also could not identify an adjective and confused it with the verb, "feel". With a rising intonation again in Utterance 9 Ms Vuza indicated the wrongness of Mtoto's answer and skilfully asked the whole class to correct in a chorus the part of speech of "feel".

In Utterance 11 she confirmed the class chorus of "verb" and probed learners to identify adjectives in the context of the advertisement. Realising that learners were struggling to identify adjectives, in Utterance 13 Ms Vuza provided feedback on the wrongness of Zoe's response in Utterance 12. However, in the last half of her monologue in Utterance 13 she redirected learners' attention to adjectives. Noticing the absence of responses, she asked a loaded question to guide them in identifying adjectives. Because there was again no response from learners, she answered her own question. Thereafter, she took agency to decode the classification of "bandage" and relate it to the adjectives already mentioned. Furthermore, she explained the contextual meaning of these adjectives in relation to the purpose of this advertisement. As a result of Ms Vuza elaborating her evaluation rules, Zoe was able to identify "strong" in Utterance 14.

However, even though Ms Vuza elaborated her evaluation rules in this extract, there was an inconsistent use of questions as linguistic tools to guide learners either to identify adjectives or to make contextual meaning, because the teacher had a high control over pacing. This illustrates a secondary contradiction between the subject's use of linguistic tools and her pacing rules.

Again, earlier in this lesson, Ms Vuza did not elaborate on her evaluation rules, as shown in the following extract.

Extract 6.24: Ms Vuza's implicit elaboration of evaluation rules	
1.	Ms Vuza: Bandage. It is the sport elastic adhesive bandage. Fine (writing on the c/board) shortly let's just write the Elastoplast bandage, and what do you think is the reason for this bandage to be advertised? Why?
2.	Zoe: I think to prevent injuries.
3.	Ms Vuza: Yes. For instance, if you can look in there it is written new so it means this Elastoplast bandage is a product that is new in the market. So, if it is new in the market it means a lot of people know nothing about it so therefore it has to be advertised.

In this extract, Ms Vuza engaged learners in thinking about the purpose of the advertisement, a question that could be used to promote critical literacy. In Utterance 3, Ms Vuza accepted Zoe's answer in Utterance 2. However, instead of elaborating on Zoe's response, as indicated by "for instance", she gave another reason for advertising the product, which was completely different from Zoe's. Here we see the teacher's suggested meaning being justified whilst the learner's was not, which was another inconsistency in Ms Vuza's elaboration of evaluation rules.

6.4.2 Social order rules

In the analysis of data, I discovered that teachers used a variety of strategies to regulate classroom behaviour, as shown in Extract 6.25 Appendix 4.6.1).

Extract 6.25 Ms Kalipha's encouragement of classroom participation

1. Ms Kalipha: What else do you see? Hayibo (NO)! Look at the picture and tell me! Yes, Manqina?
2. Manqina: I see the lady carrying a cell phone.

In Utterance 1, Ms Kalipha encouraged learners to identify visual composition features that had not been mentioned. When some time passed without a response, she loudly objected to the silence in her and the learners' home language, IsiXhosa, with a rising intonation to encourage participatory classroom behaviour. Thereafter, she focused the learners' gaze on the advertisement and directly requested Manqina to respond. It is interesting to note that Manqina's response in Utterance 2 was correct, even though no learner response was offered at the beginning of the extract. It is worth noting that learners in this class did not readily respond to the teacher's questions that were intended to guide dialogic interaction. It was only when she directed questions to specific individuals that learners participated.

In another moment during this lesson, Ms Kalipha regulated participatory classroom behaviour when she identified that it was only certain students who were keen to respond, as shown in Extract 6.26.

Extract 6.26 Ms Kalipha's encouragement of maximum participation

Ms Kalipha: MTN network is being advertised in this print. OK. What is the logo for MTN network? Do you see the logo here of the MTN network? What do you think is the logo for the MTN network? What do you think? Where are others? It mustn't always be Mhlana or Manqina. What do you think is the logo of MTN network here? Yes, Ayanda?
Ayanda: It is MTN
Ms Kalipha: Very good, the logo for MTN is MTN (writing on the c/b). Fine.

There was a pattern of lack of participation that was coupled with Ms Kalipha's encouragement of classroom participation by all learners. I noted that the transition from one segment to another was not smooth, as learners took longer to respond to her next set of guiding questions. Yet, after encouraging maximum participation and directing questions to specific individuals, learners engaged in a dialogic conversation with her and shared interesting ideas, as we see in Extract 6.27.

Extract 6.27: Ms Kalipha's call on individual learners

1. Ms Kalipha: Fine, which colour is the dominant colour here? Is there any colour that is dominant (X2)?
2. Learners: Yes.
3. Ms Kalipha: Which colour is it? Which colour is being dominant here? Yes, Africa?
4. Africa: Yellow.
5. Ms Kalipha: Yellow. Yes, yellow is dominant in this advertisement. Why do you think the company decides on yellow? What do you think is the reason for the company to use colour yellow? Yes, Booi?
6. Booi: I think they want their MTN network to be different from others.
7. Ms Kalipha: You think they want MTN to be different from others. OK. Any other idea? Why colour yellow and not red? Why colour yellow? Yes, they want to differentiate its product from other products. But why yellow? Why not black?
8. Ayanda: I think they want to attract.
9. Ms Kalipha: Very good! The yellow is for attraction. The company, MTN, has used the colour yellow in order to attract the attention of the …what?
10. Learners: The viewers.

In this extract, Ms Kalipha guided learners to identify and discuss the dominance of yellow in the MTN advertisement (see Figure 6.2). In Utterance 1, she noticed that learners were not responding to her first question and rephrased with a yes-or-no question to which learners chorused "Yes" in Utterance 2. In Utterance 3, Ms Kalipha returned to her first question in Utterance 1 and requested Africa to respond. In Utterance 5, Ms Kalipha confirmed the correct response and asked learners to logically think of the reason for the choice of yellow in this advertisement. In Utterance 7, she confirmed Booi's response and encouraged additional responses. Later, she refined her question by engaging learners in redesigning this advertisement, asking them to think of red and black as possible colours for MTN.

All in all, the absence of learners' willingness to respond in this lesson signifies unwritten or unsaid classroom rules that learners unconsciously observe. In my quest to find an explanation for this social behaviour from teachers during the workshops, I discovered that teachers believed that learners may not be sure about the visual literacy concepts being asked about, even though they may have been taught them in the past. In some lessons it emerged

that learners were indeed uncertain about some concepts, while the teachers assumed the learners had prior knowledge.

6.5 Discussion of the division of labour

By way of dividing roles, the majority of teachers structured their lessons in such a way that they began with teacher-led classroom revision, discussion or explanation of visual concepts, and ended with group activities. Many teachers encouraged dialogic conversations through a question-and-answer approach, which shared decoding and meaning making with learners. However, some teachers employed teacher-led lessons with long monologues where learners became passive recipients of information. Worth noting is that these teachers gave a maximum of five minutes each to group activities and learner reports, whilst they themselves used the rest of the time.

Also, in all lessons teachers mainly played the role of initiating classroom interaction, as captured in the traditional triad (IRF) consisting of initiation by teacher, response from learners, and provision of feedback (Scott, 1998. p. 53). Apart from this IRF, and the general question that all teachers ask at the end of a lesson ("Do you have any questions?"), I did discover that there are some teachers who reversed the IRF by actually inviting questions from students, thereby shifting the initiating role to learners, as shown in Extract 6.28 (Appendix 4.6.6).

Extract 6.28: Ms Vuza's invitation of questions from learners

1. Ms Vuza: The first thing I want us to do in that advertisement is to look at the visual elements. What is it that we see there?
2. Zoe: A rugby player.
3. Ms Vuza: She says she sees a rugby player, do we all agree?
4. Learners: Yes.
5. Ms Vuza: Fine. Do you have any questions about that? As to why she says she sees a rugby player? If you don't I do have a question. Why are we sure that… that person, because I see a person, is a rugby player?

In this extract Ms Vuza had just given learners copies of the Elastoplast bandage advertisement and focussed their attention on the visual part. Her role of initiating the conversation continued from Utterance 1 to Utterance 4. In Utterance 5 she invited learners to share the role of asking questions. Despite the fact that learners did not ask any question,

her willingness to share the initiation role with learners indicated expansive learning that had occurred at the first CL workshop.

Contrary to Ms Vuza's learners, Ms Tyani's learners were more forthcoming in asking questions that initiated classroom conversation, as shown in Extract 6.29 (Appendix 4.6.5).

Extract 6.29: Ms Tyani's sharing of questioning roles with learners

1. Ms Tyani: Anyone with questions? Are there questions that need clarity?
2. Lwazi: Sorry, Miss. Is it the Pampers that is advertised or is it the nappy? Because Pampers is the name given to the nappy, is it the brand?
3. Ms Tyani: So, what is advertised? Before I intervene?
4. Thandi: I think Ma'am the name Pampers is name given to the nappy.
5. Ms Tyani: It is the name of the product. They are nappies but it is the name given to that particular nappy that is why they are called Pampers.
6. Thabo: All in all, Ma'am, they are trying to (inaudible)
7. Ms Tyani: Yes. Anyone who is having a question?
8. Peter: Is what they are saying here the truth or they are just persuading us?
9. Ms Tyani: What is the purpose of advertising? What advertisements do to us?
10. Thabo: They are manipulating us.
11. Ms Tyani: They manipulate us. They convince us to buy the product. So, do you think it is the truth that is given there in the text? All what they have said there, do you think is the truth?
12. Learners: Yes.
13. Ms Tyani: Let us not make a chorus.
14. Peter: They say we must buy the product and test it.
15. Lwazi: I think they invent the truth. I think they are lying.
16. Ms Tyani: They are lying? We don't know. Anyway, that is the purpose of the advertisement. They manipulate and convince us to see that particular product as the best so that we can get that desire to buy the product. Yes, boy?
17. Lwazi: Why aren't there any prices there?
18. Ms Tyani: Why?
19. Thabo: I can say Ma'am it's because in different stores they don't sell them in the same price.
20. Ms Tyani: Are you comfortable? Because they are sold in different places, maybe Clicks will sell it in a different price and Pep will sell in a different price, that is why.

This extract occurred after group presentations and just before Ms Tyani concluded the lesson. In Utterance 1 she invited learners to ask questions. In Utterance 2 Lwazi initiated and Ms Tyani paraphrased the question and redirected it to the whole class. In Utterance 5 she confirmed and refined Thandi's response. In Utterance 6 Thabo took the role of elaborating evaluation rules, even though his point was audible only to Ms Tyani and a few learners in his vicinity. In Utterance 7 Ms Tyani confirmed Thabo's summary statement and invited other questions. It is interesting to note that this first triad had initiation by a learner, re-initiation by the teacher, response from a second learner, feedback from the teacher, and feedback from the first learner. Consequently, the IRF triad changed into IRRFF when learners take the role of initiating questions.

Throughout this extract the IRRFF pattern emerged when the teacher relinquished her authority, placing learners and learning at the centre of decoding and making meaning. However, this IRRFF disappeared when the teacher re-asserted her authority through confirming and initiating a new triad, such as in Utterance 11, and regulating classroom behaviour, such as in Utterance 13, thereby placing the teacher back at the centre of the activity.

All in all, it is interesting to find evidence of expansive learning in these two extracts, where teachers willingly relinquished their authority in the traditional classroom triad and shared that role with learners. If teachers do not relinquish their authority of asking questions to initiate classroom conversation, especially in the teaching of visual literacy, how or where will learners be empowered to ask questions on simple issues and later to challenge things that they disagree with? Except for these few occasions when teachers invited questions from learners, there was generally an absence of learner questions in the six lessons. For this reason, there was a tertiary contradiction between the division of labour and the curriculum, which envisages learners as future citizens who will be able to question things and not accept them as they are presented. The majority of teachers hold on to their teacherly authority and do not share decoding, meaning making and initiation roles with their learners.

6.6 Conclusion

This chapter applied the four elements of CHAT in exploring and analysing the knowledge and strategies employed in a second round of videoed lessons on visual literacy by the participating teachers in their Grade 10-12 classrooms. In analysing the second round of lessons, I surfaced contradictions that occurred within the various elements of the activity system. As an illustration, some teachers carefully and creatively developed and reinforced visual terminology in the context of a particular media text, as illustrated by Ms Kalipha's decoding and meaning making of the MTN slogan, whilst others only achieved some level of decoding or completely fell short. A few teachers identified all composition features of a media text and explored a variety of possible meanings, whilst the majority either ignored some features or offered fixed meanings.

In addition, only two teachers made a conscious effort to develop and promote critical language awareness in their learners, thus the social effects of most media texts were not adequately challenged. Some teachers unintentionally got trapped in perpetuating some forms of stereotyping whilst decoding and making sense of composition elements of a visual text. As a result, one of the main findings of this chapter is that teachers are not aware of their own stereotyping and unconsciously pass it on to their learners, who receive it uncritically. The teachers' unguarded ideas, beliefs and values, that have long been socialised by education, media, church or community, clearly emerge as the main constraining underlying causal mechanism that structures meaning making and critical teaching of advertisements.

As evidenced in the various extracts that were used to discuss the four elements of CHAT, teachers either do not exercise agency, or their own understandings of these texts is incomplete and uncritical. As a result, they do not stand away from the media texts they teach, and draw a line between their own ideas, beliefs and values, those brought by their learners, and those brought by media texts. On the classroom level, there is a secondary contradiction between the teachers' own uncritical approach as embedded in their linguistic tools, and the objects they are working on. On the level of activity systems, there is a tertiary contradiction between the teachers' activities in the classrooms and the curriculum activity.

Coming out strongly in this chapter is a call for the second CL workshop, which is discussed in Chapter 7, to raise teachers' awareness of the choices they make on what to include and exclude in making sense of and teaching media texts, and to be aware of how such choices enable or hinder meaningful and critical teaching of visual literacy. These choices include identifying the visual genre; selecting material tools; decoding elements of visual grammar; meaning making; and considering the social dimensions of teachers' content knowledge. They also relate to relinquishing teacher-dominant roles such as asking questions in the classroom, to accommodate shared roles with learners.

Chapter 7

Exploring expansive learning at second CL workshop: Analysis of phase four data

7.1 Introduction

This chapter discusses the analysis of phase four data that was gathered at the second CL workshop, which aimed to:

- Shed light on the expansive learning that occurred in phase three as a result of the first CL workshop;
- Continue surfacing contradictions and exploring potential for expansive learning; and
- Consolidate, evaluate and reflect on expansive learning that occurred in all phases.

I will describe the workshop sessions and processes, and then discuss expansive learning.

7.2 Description of the second CL workshop sessions and processes

The second CL workshop occurred in three sessions, two in September (Appendices 4.7.1 & 4.7.2) and one in October of 2012 (Appendix 4.7.3). Initially I had planned this workshop to be a one-Sunday event with three sessions of two hours each. However, due to the absence of Mr Ntulo, Ms Vuza, Ms Qupha and Ms Tyani, who all had personal emergencies to attend to that Sunday, the initial three sessions were condensed into two sessions of ninety minutes each. In the first ninety minutes, I made a PowerPoint presentation to stimulate discussion. The presentation was based on second generation CHAT, which marked a difference from the first CL workshop, where I had used four simple questions to promote reflexivity (see Chapter 5). At this workshop I presented data through the elements of the second generation because participants were by then familiar with CHAT language. Another difference between the two workshops was that the second CL workshop was focussed on advertisements, whereas the first one had related to cartoons and comic strips.

In the second of the two ninety minute sessions, I combined what would have been sessions two and three but presented only the object element of the activity system. Thus the workshop was reduced from the planned six hours to three hours. With only two participants

present the pace was slow and the voices of the four absentees were sorely missed. It was for this reason, and thanks to the willingness of participants to reconvene for another session, that I organised a third session in October 2012, which lasted for two hours. The main focus of Session 3 was to consolidate, evaluate and reflect on the whole process of research. In preparation for that session, I designed a questionnaire to stimulate participants' thinking (see Appendix 3.2). Five participants attended, with Ms Vuza excusing herself. Others who also attended were Ms Nana, who had been present at the first workshop, and Mr Sonkayi, another colleague of Mr Nkosi and an interested student from the same BEd cohort as the six participants.

7.3 Reflexive discussion of expansive learning at the second CL workshop

Just as at the first CL workshop, expansive learning occurred on two levels of reflexivity. The first level occurred at the research site where the participants and I discussed mirror data. The second level was done subsequently by me alone. This section will reflexively discuss expansive learning by focussing on the teaching and learning of visual literacy, and meaning making of visual/media texts.

7.3.1 Expansive learning with respect to teaching and learning of visual literacy

Teaching and learning of visual literacy is the main focus of this study and this section will reflexively discuss expansive learning that occurred, or did not occur, in phase three data and at this workshop. Simplification of the problem, promotion of reflexivity, refinement of scaffolding questions, and modelling analysis will be used to shape this discussion.

7.3.1.1 Simplification of the problem

The pedagogical benefit of simplifying a problem in a teaching and learning situation has already been discussed in Section 5.3.1.1 in Chapter 5 and will not be repeated here. The first example I brought to the workshop as mirror data to stimulate reflection and encourage expansive learning was Extract 6.1 from Ms Vusa's lesson on the Elastoplast Bandage advertisement (see Figure 6.1). In my detailed analysis of this extract in Section 6.2.1 of Chapter 6, a secondary contradiction was surfaced between the description of a visual literacy

concept, and its application in a real media text. In reflecting on this, participants at the second CL workshop learnt that successful teaching and learning was less likely to occur when teachers failed to simplify a problem for learners, as shown in Extract 7.1 (Appendix 4.7.1).

Extract 7.1: Discussion of Ms Vuza's inability to simplify a slogan

1. Deyi: Let us look at Ms Vuza' extract of a slogan, which has got seven utterances. In utterance 1, she assumed that Grade 12 learners know a slogan. She asked the slogan of the advertisement and the learner says, "Defy". With a pitched voice, the teacher said, "Defy!"
2. Ms Kalipha: It shows that she disagrees with the learner.
3. Deyi: She disapproves. And another learner says, "Elastoplast Defy". The teacher realises that the learners…
4. Ms Kalipha: Did not know a slogan.
5. Deyi: Realising that her assumptions were wrong, she asks, "Who can tell what a slogan is?" Neli said that a slogan is a short memorable sentence. This indicates that prior to this lesson learners were taught this visual grammar and that is why the teacher did not focus on it. Or else because these are Grade 12 learners she assumed that they already knew this terminology from previous grades. The extract goes further that she confirms Neli's response by writing on the c/board. She further added that it is not easy to forget. But from there she says that the slogan is there at the bottom and she moved on to something else. The point I'm making is that visual terminology is taught without context or superficially… not in a way that learners could easily apply into an unknown advertisement. From this extract it is clear that learners had difficulty in identifying the slogan of this advertisement but the teacher did not explicitly point to it.
6. Ms Kalipha: Instead of asking the learners to identify it or point at the slogan.
7. Deyi: I think she should have told them because at that moment it was clear that learners were struggling. In our discussion in the next session I would like us to look at issues like this because we need to ask ourselves if meaning was made. What meaning was made? At the end of the day, will these learners be able to pick up an advertisement and say, that is a slogan? Is it enough to know only the description of a slogan, which is more like a framework in your mind that a slogan is short and memorable, but in application there seems to be a tension between the knowledge of the principle and its application in a real text? So that is the first point and as we go down you will decide which points you would like us to discuss in depth and to find ways of improving in session two.

Extract 7.1 captures the workshop discussion of Ms Vuza's failure to explicitly identify the slogan in the Elastoplast Bandage advertisement. In Utterance 1 I drew participants' attention to Ms Vuza's reinforcement and identification of a slogan, by reading aloud and with emphasis from the lesson transcript (Extract 6.1). Utterances 2-4 indicated a common understanding and a dialogue between Ms Kalipha and me. In Utterance 5 I surfaced, explained and summarised the secondary contradiction between the tool and the subject, which I pointed out as a hindrance to meaningful teaching and learning of visual literacy. There was agreement between Ms Kalipha and me in Utterances 6 and 7 that Ms Vuza did not simplify learners' difficulty of identifying the slogan of the cartoon by explicitly telling her learners.

However, by not asking participants themselves to identify the slogan in the advertisement, I missed two opportunities to expand participants' learning at this workshop. Firstly,

participants' responses would have informed my probing of the deep-seated causes for teachers to leave difficulties unresolved, such as this slogan. Could Ms Vuza's reason for not devising simple ways to scaffold learners in identifying this slogan be attributed to her high control of pacing the lesson, or perhaps to her own inability to identify the slogan, which resonated within her limited content knowledge of slogans? As a result of not digging deeply into reasons for the absence of simplifying problems, I missed a second opportunity to expand participants' conceptual understanding of advertisement conventions that a slogan is not always found at the bottom of the page. Ms Vuza's chosen advertisement was a typical example where the slogan, "Defy your limits", in fact appeared between the main image and the product in the middle of the page. It was because of missing these two opportunities that I shelved the discussion for a later time, instead of surfacing the secondary contradiction between teachers' understanding of the theory regarding the production of advertisements and the design choices made by producers, and their identification of elements of an actual advertisement.

7.3.1.2 Promotion of reflexivity

Just as I had done at the first CL workshop, I again used reflexivity to promote expansive learning, as shown in Extract 7.2 (Appendix 4.7.1).

Extract 7.2: Promotion of reflexivity

1. Deyi: Here [pointing to the PowerPoint slide] Ms Kalipha presents symbolic meaning of colour. (I read the lesson transcript from Extract 6.8 in Sub-section 6.2.2 of Chapter 6). OK, let's stop there. From utterance 1, what can you say about Ms Kalipha? Stand back from your lesson and pretend as if it was not taught by you. In the light of how we looked at other lessons, would you reflect about this one?
2. Ms Kalipha: It looks like the learners have been taught about colours. It seems there was a lesson on colours before. Now, she is reminding them.
3. Deyi: OK, Let's agree.
4. Mr Nkosi: Another thing, I think the teacher could have asked the learners what the colour yellow signifies instead of telling them that it signifies sunshine, happiness and energy.
5. Deyi: So it goes back to the pacing rules where the teacher wants to have a high control of pacing. Or else it could be a question of tools that the teacher does not…like we have said that Ms Tyani said the thing instead of asking the questions. So, we were asking why was it not possible for the teacher to ask questions so that learners can say it. Could it be pacing? Could it be because the teacher did not have a tool, which is a question?
6. Mr Nkosi: I think in this case the teacher had a question, but she sort of led the question to the learners instead of giving it directly.
7. Deyi: I agree with you because there is a question asked at the end of each utterance there as shown in "Neh". What is neh? Neh means "is that not so?" And the learners will chorus yes or no. So instead of asking such that this response comes from them, the teacher says it.
8. Ms Kalipha: Yes.

In Utterance 1, I encouraged participants to reflect on how Ms Kalipha's presentation of symbolic meaning without context limited or fixed meaning. Experiencing a moment of silence and sensing an undiscussible contradiction at the workshop, I requested Ms Kalipha to stand back from her lesson and apply analytical tools that were applied to other lessons. As a result, in Utterance 2, she began reflecting on her lesson. In my experience of working with teachers in this study, I discovered that they had difficulty reflecting on their own teaching, especially on parts of the lesson that did not go well. Therefore, I made it my responsibility to encourage them to confront uncomfortable moments in their own teaching so as to promote expansive learning. It was for that reason that I prepared Ms Kalipha to reflect on her own practice. In Utterance 4, Mr Nkosi added his reflection by showing his different perspective on how he would have taught this lesson segment. In Utterance 5 I further encouraged participants to dig deeply into the reason for their telling learners, by challenging participants to think of pacing and teaching style. In Utterance 7 I confirmed Mr Nkosi's response by justifying it with an illustration from Extract 6.8 where Ms Kalipha invited a chorus response from learners, which was evidence of her high control of pacing as well as her belief in her own authority.

With the absence of four participants in this part of the workshop, I tended to dominate the discussion, especially when mirror data related to one of the two participants who were present. In the process I felt these sessions took a different power gradient than at the first CL workshop, because I played the role of an expert while the two participants took a subordinate position. As I wanted participants to own the workshop processes, I presented claims and supported them with illustrations from mirror data to promote reflexivity, as shown in Extract 7.3 (Appendix 4.7.1).

Extract 7.3: Identification of invisible causes for the lack of learner participation

9. Deyi: OK, we are coming back to it. (I continue to read from Ms Kalipha's lesson transcript in Extract 6.8, Sub-section 6.2.2 of Chapter 6). What we see here is that, as you have said, the learners are not contributing towards meaning making and it is the teacher who makes meaning for them and we see that teacher is advancing every time they understand a certain part. Would the learners not know those words if the purpose was vocabulary building? Wouldn't they know 'enjoyment' if the teacher asked for a synonym of 'happiness'? *This looks like a personal issue now.* Can we leave it and come back to it later? (I read on). There is a pattern of addition from the teacher which builds learners' understanding of the concept to add on 'fire'. Before we go further, the teacher does not bring these together. That is what is meant by fire and what does fire link with. In this case it is…
10. Ms Kalipha: Danger.
11. Deyi: It's energy. It could also be danger. But this metaphor of fire in red is not explained in terms of these qualities. It is left there for the learners to decide that fire is used here because of this and there could be a colour of water, forest or whatever. I don't know if this point is clear as we get somewhere. (I read on.) So, in a way, she is getting learners to understand those terms. She is playing around these terms so that all learners get to know them and this is more of repetition. Here, the teacher does not go back to red in a similar way as Ms Tyani did not go back to that worm. She mentioned it there and finished. Even here, this red was described here and finished and not according to MTN context. In short, if we can assume that these students were stupid and meeting their younger siblings at home, wouldn't they say that this red colour stands for danger. Would that be for the same purpose as MTN used that colour? What we see here is that meaning is limited only to one possible meaning which is not contextual. One would expect the teacher to ask learners to choose the most relevant qualities of colour that appears in the advertisement? There is a missing link. (I read again.) What do you think of black? That question is repeated twice. How does darkness fit to this advertisement when you look at it through the eyes of the designer? If you were a designer, would you use black to mean darkness in this advertisement? What would darkness mean to prospective buyers? You may want to share with us your thoughts of this interpretation. (I read again from the lesson transcript.) In which context is black associated with evilness? (Participants laugh.)
12. Ms Kalipha: I can't explain it now what could have happened.
13. Deyi: You stayed at knowledge building for symbolic meaning of colours instead of…
14. Ms Kalipha: …moving to contextual meaning.
15. Deyi: You may have taught these colours before or you may have wanted to teach symbolic meaning of colours and at the same time their contextual use in this advertisement, but because of your high pacing you did not go back and relate them to the context of the advertisement.
16. Ms Kalipha: Yes, I agree with that.

In Utterance 9, I encouraged participants to think of the extent to which Ms Kalipha's pacing rules hindered meaning making in her lesson. In reflecting on her teaching style of vocabulary building, I presented a different perspective that could have engaged learners. However, because Mr Nkosi was quiet most of the time, I found myself talking and lecturing instead of allowing participants to own the workshop process. As a result, I felt guilty at times, as if being unfair or overcritical of somebody's lesson. Hence, I commented in Utterance 9 that my reflection was not motivated by any personal reasons against Ms Kalipha. It was in situations like these that I missed the voices of other participants who could have presented different perspectives and strengthened the quality of reflection. Also, it was for this reason that I consistently interrupted my reflection of a lesson segment by, "OK, let's leave that and we will come back to it later". By so doing, I wanted participants to have a full picture of the actual teaching before they presented their reflections.

In Utterance 11, I drew further evidence from Ms Kalipha's teaching of the symbolic meaning of colour to justify the claim that meaning without context was limited. In the process I made connections with other lesson extracts that were analysed at the workshop, thereby showing my impartiality to all participants. I asked questions to stimulate participants' thinking beyond the classroom, to consider the production process of the text and the design choices of colours. In Utterance 12, Ms Kalipha was unable to justify or provide an invisible reason for her actions. In Utterances 13-16 she and I agreed that she wanted to do many things at once and as a result her high control of pacing hindered meaningful and critical teaching of the symbolic, as compared with the contextual, meaning of colour.

Ms Kalipha's high control of pacing rules resulted in the absence of learners' participation. To make connections with the previous chapters and stimulate reflexivity in session three of the second CL workshop, I presented question 10 from the workshop focus group guiding questions (see Appendix 3.2), which read as follows:

> At the last workshop [Sub-section 5.3.1.2 in Chapter 5] it was resolved that learners should be given an opportunity to ask questions and be engaged in meaning making during tuition. However, in the analysis of both the first and second rounds of observed lessons, it emerged that most teachers did not invite questions from learners at all, or invited questions only at the end of the lessons, without success. There is only one teacher who allowed learners to ask questions. What explanation do you have for this practice? Why do teachers not allow learners the opportunity to question the teacher or fellow classmate about a text meant for classroom analysis?

Extract 7.4 below presents participants' reflection on the invisible causes of the limited learner participation in their classrooms (Appendix 4.7.3).

Extract 7.4: Participants' response to question 10 in session 3 of CL workshop 2

1. Ms Qupha: I can say that maybe there…I don't know whether to call it a habit or the culture of being an interpreter in the class where we are used to learners who are not that willing to talk in the class. You just go there and you talk and talk as if you are preaching and then you ask a few questions here and there. And we are not used to learners who are inquisitive in the sense that learner would ask you a question even before finishing. Because of that we made it a habit that we would just go there and teach. After that you would ask if there are any questions. I think it is something that…
2. Ms Kalipha: Actually, after that you know you are not going to have questions so…
3. Ms Qupha: We don't see any need.
4. Mr Nkosi: And also that is what Mr Ntulo encountered in one of his lessons when the learners told him that they are there to listen and that he must teach, when he tried to ask questions.
5. Ms Qupha: And also there is this fact that we need to finish up the syllabus if you wait for learners to ask questions. When they don't even ask questions, you just carry on because you know that…after all…that maybe we underestimate them in one way …
6. Ms Kalipha: There are learners who need not even to be provoked and will just ask questions.

Extract 7.4 above shows participants' consensus in accounting for the absence of learner questions. In Utterances 1-3, Ms Qupha and Ms Kalipha verbalised their thoughts by pointing to established norms where teachers occupy a dominant role. In Utterance 4, Mr Nkosi made a connection with the first CL workshop discussion of the extreme responses made by Mr Ntulo's learners, and thereby restated the root cause of teacher-led lessons. In Utterance 5, Ms Qupha resurfaced one of the major multi-faceted contradictions that this study found to hinder meaningful and critical teaching and learning of visual literacy. There is a secondary contradiction between teachers' high pacing rules that aim to cover the syllabus, and the envisaged visually literate learners. If teachers are impatient or not willing to give learners an opportunity to learn to ask questions during English FAL lessons, will learners be prepared to question things that they do not understand or agree with?

Furthermore, there is a tertiary contradiction between the teachers' espoused beliefs that underestimate learners' abilities, and the curriculum which envisages active and critical learners. The participants' confessed underestimation of learners' abilities in Extract 7.4, concurs with Fleisch's assertion that teachers' low expectation of their learners is one of the main reasons for poor performance in rural [and township] schools (Fleisch, 2008). Also emerging strongly in Extract 7.4 was the presence of an established teacher habit or culture, which acts as an underlying structure that hinders the invitation of questions from learners. On the one hand, these structures constrain teachers' agency to encourage active and critical learners that would promote child and learning centred pedagogies. On the other hand, teachers reproduce the dominant discourses that subordinate learners, instead of liberating learners by allowing them to ask questions during tuition.

Conversely, reflecting on the absence of learners' questions created opportunities for participants to talk about change, to a practice where agency would play a dominant role rather than the underlying structures. For example, in Utterance 6 Ms Kalipha presented a change of direction from the teachers' dominant understanding of classroom norms of learners' passivity. The CL workshops were not meant to mirror only data of problematic aspects of lessons, but were also intended as platforms to provide opportunities for expansive learning from good practice, as shown in Extract 7.5 below. By way of giving background, this discussion in Extract 7.5 followed a workshop process during which we had role-played

Ms Tyani's conversation with her learners. After examining the mirror data of her lesson (Extract 6.29) and the subsequent analysis in Section 6.5 of Chapter 6, the participants took different characters and enacted the conversation, as a way of providing expansive learning opportunities in response to Question 10 (Appendix 4.7.3).

Extract 7.5: Workshop reflection on Ms Tyani's invitation of questions from learners

1. Deyi: OK, can we stop there. This is interesting! Now, let us come back to question 10. So of the six teachers after the first workshop, we have seen only one who has succeeded in allowing learners to ask questions and that worked. The second teacher tried but the learners did not respond in the way that was expected, and then all the other teachers asked the question…
2. Ms Nana: Do you have questions?
3. Mr Ntulo: Do you understand?
4. Deyi: So what is it that Ms Tyani did, or how did Ms Tyani invite questions from her learners that made it work, which is different from Ms Vuza?
5. Mr Nkosi: I think Ms Tyani's class had…asked questions after they were engaged in the lessons. They had some background knowledge as compared to Ms Vusa's learners.
6. Deyi: No… it was the same time as Ms Vuza's and it is towards closing of the lesson. The teaching, group work and everything was done for both lessons.
7. Ms Qupha: I think with Ms Tyani the learners were getting to understand visual literacy even more. There were lessons before that where Ms Tyani had introduced the learners to this concept of visual literacy. Now, with this one…maybe they were more comfortable to the extent that they could just talk about it. I would also say that maybe even the situation there …in the classroom situation if I may put it that way…there was no tension. They were free. It was conducive for the learners…
8. Deyi: Her classroom had about 56 learners and she could not walk to all the places because it was cramped and she was new in that school.
9. Ms Nana: One thing that I have noticed that made the lesson to have more interrogation was that she did not allow them to chorus because in some stages she did not want chorus, maybe that is why questions came all over the show because she did not allow them to chorus when answering.
10. Deyi: As for you, Ms Tyani, when you were inviting questions from learners, were you expecting questions like that or did they come to you as a surprise, or was that what you were expecting? If so, how did you make it work, so that we can learn something from you?
11. Ms Tyani: No, these questions came to me as a surprise because that was my first time to meet these learners and I didn't even know how far they had learned about visual literacy. So I didn't know where to start. I just presented my lesson, but their participation surprised me and I was very glad.
12. Mr Ntulo: I think one other thing that I noticed was that instead of responding to the questions herself, she rephrased the questions…
13. Ms Qupha: She shifted the blame.
14. Mr Ntulo: Perhaps she noted that in this question they will listen to her. Maybe it was put difficult and she made it simple and learners were able to answer.
15. Deyi: So after this lesson, did you have a similar situation with learners? How did they respond after…?
16. Ms Tyani: What I have noticed about those learners is that they are just free…seemingly they were in a tin. So now they are out of the cocoon. When I come to class…no matter I have come do whatever, they are just free.

In Utterance 1, I drew participants' attention to Question 10 and summarised the actions of other teachers. In Utterances 2 and 3 Ms Nana and Mr Ntulo demonstrated their understanding of the most common strategies that teachers usually employ to promote chorus responses at the end of lessons. In Utterance 4 I prompted participants to juxtapose two lessons and dig deeply into factors that invited questions from learners. In Utterances 5-9

participants guessed at possibilities, such as learners' background knowledge, a conducive classroom atmosphere and the promotion of open-ended questions, and I provided counter-arguments, stimulating participants to reflect further. In Utterance 10 I prompted Ms Tyani to reflect on and account for her practice.

Ms Tyani's response in Utterance 11 implicitly indicated that she had not planned that learners would ask questions to the extent that they did. From that response, I concluded that Ms Tyani's moment of active learning was motivated by learners' background and was not a result of expansive learning from the first CL workshop. In a later conversation Ms Tyani acknowledged that the majority of those learners were drop-outs from ex-model C schools, and that was likely why they were more confident than learners who had only ever been at township and rural schools. In the discussion that followed, I prompted participants to consider modelling lessons in the way that Ms Tyani had done. However, participants had mixed reactions, which illustrated a primary contradiction between their established perceptions of learning and learners and the envisioned new models of learning and learners. Participants showed resistance to active learning, as captured in the following dialogue (Appendix 4.7.3) :

> Ms Kalipha: Sometimes a class is dull, no matter how you approach a lesson, but you will find that they are not willing to participate and you find out that you are…
> Ms Qupha: Wasting your time.
> Ms Kalipha: They are not willing to participate.

Resistance to adopting new ways of teaching is related to participants' cultural and historical association with learning approaches that favoured passive learners, and stem from their apprenticeship of observation.

In spite of this, the same participants demonstrated a degree of expansive learning when they proposed that opening a space for learners to participate could improve the quality of learning, as shown in Extract 7.6.

Extract 7.6: Workshop reflection of Ms Tyani's invitation of questions from learners
1. Ms Kalipha: It simply shows the type of the learners that we have and it is important that at the same time we plan our lessons and look at all possible ways to try and accommodate all of them. This thing of asking questions is something that we should be doing more so that learners' sense of responsibility could be raised. They should realise that they are not just in class to get information, but to share it with the rest of the class. 2. Deyi: Has your participation in this study helped you to find your own teaching style of visual literacy? 3. Ms Qupha: Especially today because I have never thought of inviting questions from learners. The question I would invite would be of previous knowledge and not necessarily about the… 4. Mr Ntulo: Current lesson. 5. Ms Kalipha: I am sure it is good to ask these questions because it sometimes makes them to be alert so that they listen and participate in the lesson, because nobody knows when the next question will come. Also, it makes them to be aware and want to know. Maybe because we leave this commission of enquiry until late in the lesson contributes to them being passive and we need to… 6. Mr Nkosi: Bring it earlier in our lessons. 7. Ms Kalipha: So that as the lesson goes on there are things that they would like to add or to get clarity on.

In Utterance 1, Ms Kalipha surfaced her mixed reactions to encouraging learner participation. The first part of her utterance resonated with participants' traditional perception of learners as passive recipients of information. By mentioning the "type of learners", Ms Kalipha concurred with other participants' reflections throughout all workshop sessions in this study, which point to the learners' culture of submission as one of the major hindrances to meaningful and critical teaching and learning of visual literacy. In the rest of this utterance she envisaged a new model of involving learners, in the form of a suggestion (Sannino, 2008). Prompted to reflect on the role played by her participation in this study, Ms Qupha indicated the expansive learning that had occurred at the workshops by acknowledging her ignorance of inviting questions from learners. It emerged from Ms Qupha's statement, "I have never thought of inviting questions from learners", that, in spite of the challenge issued at the first CL workshop, learner participation remained a hazy concept in teachers' minds. The curriculum favours the encouragement or participation of learners, but does not explicitly describe the strategies that can be used to involve learners. Through agentive talk, in Utterances 5-7 participants took consequential action to change their perception of learners as passive, and considered inviting questions from learners throughout the duration of a lesson, as a strategy to promote learner participation (Sannino, 2008). Participants indicated the "beginning of new understanding and new practices for a newly up-and-coming activity, which is learning embedded in and constitutive of qualitative transformation of the entire activity system" (Daniels et al., 2007, p.523).

7.3.1.3 Refinement of scaffolding questions

At the first CL workshop participants identified repetition of scaffolding questions as one of their main problems, and suggested that these questions should be explicit and accompanied by provision of feedback to learners' responses. However, coming out strongly in the analysis of phase three data and at the second CL workshop was the problem of asking questions with predetermined answers, as shown in Extract 7.7 below, pertaining to Ms Tyani's lesson on the Pampers advertisement (Extract 6.7) (Appendix 4.7.3).

Extract 7.7: Discussion on the absence of detailed denotation and connotation

1. Deyi: Then, Thandi said, "As the baby eats the tummy stretches so the Pampers feels better". Forget about the language of the learner and focus at the point that Pampers can stretch. The teacher acknowledges that there was something new in number 6 and asks, "What does she say? She says, 'Pampers stretch so the tummy of the baby will be comfortable. His tummy will not be tightened because the Pampers are… in the waist… they are elasticity'". Here, she takes this burden upon herself of unpacking meaning. Instead of asking the learner to justify, she justified on behalf of the learner. So, when we talk about the roles, the division of labour, who does what in this lesson? Who interprets?
2. Mr Nkosi: The teacher.
3. Deyi: What do the learners do? They do interpret to a certain point, but the teacher still wants her voice to dominate the discussion.
4. Ms Kalipha: So, she should have allowed the learner to expatiate what it means by stretching, because we have been dealing with the brand name that is Pampers and now there is the word, stretching that comes up. So, she should have asked them to justify.
5. Deyi: In other words, she should have framed a question which would prompt that learner to speak out this answer, but she does not do that. My question is, why doesn't this teacher ask the learners to say the same thing she is saying? Because seemingly these learners have got understanding and can say it. Is it because the teacher might be threatened that the learners know more or talk a lot in her lesson?
6. Ms Kalipha: Or that they may not give her the answer that she is prompting.
7. Deyi: So, could that then be part of pacing the lesson, when we talk of pacing rules?
8. Mr Nkosi: I think so, because sometimes when you are in that situation at that moment, you look at when you are supposed to finish the lesson and pacing plays a part because you don't want to exceed the time allocated for that lesson. Maybe, for you to give them a clue to certain answers or try to explain some of the things to them, you are pacing your lesson so that you can finish at a specified time.
9. Deyi: And then won't that be in contradiction with the curriculum, because as for it, learners are encouraged to be part of making meaning. If you make meaning for them, then, they end up being passive recipients of information.
10. Mr Nkosi: No, I'm not trying to say that the teacher should entirely make meaning for them, but to assist them.
11. Deyi: But let's talk about this context. OK, we will come back to that one. It goes further in Utterance 8 where the teacher confirms that. But now the teacher goes on to say that, "look at the worm that is there", that yellow one.
12. Ms Kalipha: When she was supposed to ask them to identify what they see.
13. Mr Nkosi: She is telling them.
14. Ms Kalipha: When she should have asked them to tell what they see there so that they pick it up themselves, instead of telling them.
15. Deyi: Earlier on, she asked what is there but now she is telling them.
16. Ms Kalipha: That there is also a worm.
17. Deyi: So, can you see how the roles of this teacher move in between mediation and instruction. There is a tension within this teacher. At one point she wants learners to be involved…she mediates…she takes them to that point. Then at another point she cuts that off and becomes an authoritative teacher who instructs.
18. Ms Kalipha: So in a way, the lesson becomes teacher-centred. This becomes more of telling.

In Utterances 1-3, there was reading from the lesson transcript and emphasis on Ms Tyani's interaction with her learners, which was followed by a common understanding that the teacher took the role of making meaning for her learners, instead of scaffolding them. Ms Kalipha presented her different perspective of teaching this lesson in Utterance 4 and proposed asking scaffolding questions. In Utterance 5 I agreed with Ms Kalipha and further encouraged the two participants to critically reflect on the deep causes for Ms Tyani's action. In Utterances 6 and 8, Ms Kalipha and Mr Nkosi respectively identified with Ms Tyani's approach of asking questions with predetermined answers, which echoed their espoused beliefs of giving learners clues. In challenging Mr Nkosi to consider the impact of giving clues on learners' responses, I surfaced a tertiary contradiction between the teachers' questions and the desired outcome of the lesson as conveyed in the curriculum. Even though Mr Nkosi demonstrated an understanding of the curriculum's requirement as shown in Utterance 10, his choice of "entirely" suggested that teachers do make meaning for learners, thereby justifying a deep-seated reason for teachers to ask questions with predetermined answers. Once again I failed to make a connection with the first CL workshop's Sub-section 5.1.3.3, where Mr Nkosi and Ms Tyani shared an understanding of scaffolding questions as providing of clues to prescribed answers (see Utterances 15 and 16 of Extract 5.12 in Chapter 5). Utterances 11-18 above provided evidence of the workshop's ability to enable teachers to identify and describe the absence of expanding learners' thinking.

Extract 7.7 surfaced a secondary contradiction between subject and rules in CHAT, where teachers' espoused beliefs of promoting critical thinking conflicted with rules that regulate curriculum coverage or pace setting per grade. This contradiction implicitly encourages the asking of probing questions with predetermined answers, with teachers exercising a high control of pacing, whilst achieving appropriate coverage of the curriculum within a short period. However, just as was the case at the first CL workshop, I failed to alert participants to the fact that predetermined answers could limit learners' thinking, confining them to responses they know the teacher is looking for instead of "getting students to expand on their own thinking" (Anghileri, 2006 p. 42). As a result, the workshop did not challenge participants to think of meaningful and critical strategies where teachers could strike a balance between asking probing and prompting questions without compromising curriculum coverage.

In addition to teachers' high control of learning pace, participants also explored the absence of shared cultural capital as a deep-seated cause for teachers to ask questions with predetermined answers. Extract 7.8 below demonstrates a workshop discussion of a teaching moment where Ms Qupha overruled learners' responses because she did not have the same prior knowledge as them (Appendix 4.7.1).

Extract 7.8: Reflection on Ms Qupha's overruling of learners' responses

1. Deyi: There are four possible meanings here and let's see which ones did the teacher allow? (The researcher reads the lesson transcript). The teacher overruled two and accepted the other two responses, why? Are they not possible answers?
2. Ms Kalipha: It is speed and light only that she approved.
3. Deyi: Is there any feedback given why are those responses not correct?
4. Both participants: No.
5. Deyi: How will those learners know when they are right and when will they know when they are wrong? This is not a final examination or a once-off thing, but this is where learning should take place. Let's go on. By implication this statement meant that the other two responses were wrong because she overruled them. (The researcher reads again from the lesson transcript). The teacher does not ask learners to find visual clues to support their responses. This means…
6. Ms Kalipha: She comes with her answer. Instead of asking the learner to justify, she justified...
7. Both participants: This is pacing.
8. Deyi: Whose pacing should be controlled, the learner or the teacher?
9. Both: The learners.
10. Deyi: But, why does the pace of the teacher determine the pace of the learner? We are coming there for discussion. "This means he hurriedly chased the thieves in a fast way and you can see that in frame 3". That links up with her opening statement in Utterance 1, which closed room for all the other possible meanings.
11. Ms Kalipha: That is why she is doing away with others because she has given the clue from the start.
12. Deyi: OK, let us come here. I think Utterances 2 and 10 (Jack's and Tulani's points) say the same thing. For example, when you see a thief at your place, what do you think of?
13. Research assistant: Protection.
14. Deyi: You can't go out unprotected when there is a thief. But this guy did not think of anything…
15. Ms Kalipha: He just chased the thief.
16. Deyi: That is it. So those learners' prior knowledge was not considered in making meaning, and the next thing that is going to happen is that those two boys will not answer the teacher's questions because they know…
17. Ms Kalipha: That there are predetermined answers that are expected.

Extract 7.8 presents part of the workshop conversation that surfaced and discussed a secondary contradiction within the division of labour between Ms Qupha's interpretation and the learners' interpretations (see Sub-section 6.2.2 and Extract 6.9). Ms Qupha opened access for the exploration of possible interpretations of "flash", but restricted the diversity of learners' cultural capital. In Utterances 1 and 2 the participants agreed that Ms Qupha accepted two out of the four possible meanings given by learners. In Utterances 3-5 participants noted Ms Qupha's absence of feedback in classroom interaction. The recurrence of such absence of feedback during the second series of observed lessons contradicted the

first CL workshop's resolution that well planned scaffolding questions should be coupled with feedback (see Sub-section 5.3.1.3 and Extract 5.13 in Chapter 5). The recurrence of an absence of feedback is an example of an unchanged teaching pattern, which according to Archer is the process of morphostasis, where participants recognise the need to change but revert to (or retain) old ways (2003).

Utterances 6-11 pointed to teachers' high control of pacing, and to Ms Qupha's formulation of predetermined answers and not accommodating responses that were not in line with her interpretation. In Utterance 12 I focussed participants on the two responses that the teacher had ignored, and used a real-life situation to tap into participants' prior knowledge to stimulate reflexivity. Utterances 13-17 identified the two ignored responses and highlighted the danger of predetermined answers, which happens as a result of opening access to possible meanings without acknowledging diversity in cultural capital. Even though I mentioned that overruling these learners' responses was likely to discourage them from participating in Ms Qupha's lessons in future, I did not surface the absence of feedback as an invisible cause of learners' passivity.

At the first CL workshop, participants pointed to teaching styles from previous grades, as well as different teaching styles in the same grade, as invisible causes of learner passivity (see Sub-section 5.3.1.2). Yet it emerged that the main contributing factors that hinder the achievement of active and critical learners are the established habits of the teachers, such as their low expectations of their learners, their failure to invite questions, their lack of feedback, and their overruling of learners' responses. Simplifying a problem, promoting reflexivity, inviting questions and providing feedback were the main corrective or alternative strategies that were highlighted and discussed at the workshop.

7.3.2 Exploring expansive learning in making sense of visual/media texts

This section will surface contradictions and reflexively discuss participants' expansive learning of content knowledge of visual literacy by looking at text, process and social analysis of media texts.

7.3.2.1 Text analysis

Just as at the first CL workshop, I again seized opportunities to model analysis so that participants could reflect on and possibly learn from my own teaching of a media text. I used the discussion of Ms Tyani's lack of detailed denotation and connotation that resulted in fixed meaning (see Sub-section 6.2.2 and Extract 6.7 in Chapter 6) to exemplify an analysis that opened access to other possible meanings, as shown in Extract 7.9 (Appendix 4.7.1).

Extract 7.9: Exploration of Ms Tyani's limited content knowledge of visual literacy

1. Deyi: There is another point that I want to make here. It, what is it? Do you see Ms Tyani's question in number10? As a background, the teacher asked, "Do you see this worm?" in number 8. Then, learners chorused, "Yes" in number 9. What does the pronoun 'it' stand for?
2. Ms Kalipha: It's the worm.
3. Deyi: Yes, and the learners responded that it stretches. Now, let's come to 'it' of the teacher in no.12. What is 'it' of the teacher?
4. Mr Nkosi: Pampers.
5. Ms Kalipha: The worm.
6. Deyi: It stretches so that the baby will feel comfortable?
7. Both participants: It's Pampers.
8. Deyi: But now there is something missing here and we are coming to it.
9. Ms Kalipha: It stretches just like what? She should have said that the worm stretches just like what? Just like Pampers so as to make the baby feel comfortable.
10. Deyi: Alright, before we go further, you raised an important point there that, just like what? That it is…
11. Ms Kalipha: Ambiguous.
12. Deyi: Yes, because it stands for two things, Pampers and…
13. Ms Kalipha: The worm.
14. Deyi: But now, what we see is that as I mentioned at the beginning that there is absence of detailed denotation and connotation of, in this case the worm. As a result, meaning is fixed instead of being opened to other possible meanings. What do I mean by that? You said, just like. What is just like? There is a direct comparison of the worm and Pampers and that is a visual metaphor, which the teacher missed and did not explore further or ask learners to denote the visible features of the worm such as little arms, the smile and eyes like a human being. It has got one foot at the back even though it looks like all other caterpillars. Do we have caterpillars like that?
15. Ms Kalipha: No.
16. Deyi: So, there are missing details that are not said by the teacher which resulted in limiting this meaning and fixing it to one meaning, which is stretching. But if the same worm can be compared to the baby, what would be the common characteristics between the baby and the worm?

Utterances 1-7 presented one of the workshop's dialogues for a shared understanding of the pronoun 'it' as used in Ms Tyani's lesson extract. I sensitised participants to the learners' and the teacher's varying perspectives of the representation of the worm and Pampers, by this pronoun. In Utterances 4 and 5, Mr Nkosi and Ms Kalipha presented their different perspectives of the pronoun. Through the use of "there is something missing here" in Utterance 8, I stimulated participants to reflect and identify the visible problem of Ms Tyani's lesson. In Utterance 9, Ms Kalipha pointed to Ms Tyani's absence of highlighting the direct comparison between the worm and Pampers through the phrase "just like what?" Thereafter,

Ms Kalipha labelled the use of this pronoun as ambiguous. However, even though there is agreement and reference to the use of this pronoun in Utterances 12 and 13, I did not explicitly sensitise participants about confusion that could be caused by the use of the same pronoun to represent two different objects or people, even though the ambiguous nature of the pronoun had a potential of impairing meaning.

In Utterance 14 I made a connection between Ms Tyani's contradiction and missing direct comparison, and substituted Ms Kalipha's "ambiguous" with "visual metaphor". Later, I mentioned the missing details from Ms Tyani's analysis. However, even though in Utterance 12 I agreed with Ms Kalipha's response of ambiguous, I implicitly assumed that participants understood the technical difference between ambiguous and visual metaphor because I did not explore the meanings of the two terms. That resulted in a secondary contradiction between my pacing rules and the object of the workshop, which was development of teachers' visual literacy knowledge.

Extract 7.10 below explored the visual metaphor of the worm and Pampers to sensitise participants to the missing meanings from Ms Tyani's lesson (Appendix 4.7.1).

Extract 7.10: Discussion of other possible meanings from Ms Tyani's interpretation

17. Deyi: I agree with you and then, why that baby is sleeping freely is because this Pampers is not tight and allows movement. OK, what else is common? The baby, Pampers and the worm. These three should go together. If the designer of this advertisement chose a frog or a lizard or a crocodile, would we be talking the language we are talking now? Would these creatures sell this pampers? How would prospective buyers behave when they see these creatures? Say they see a brown locust with long legs and scratchy thorns? What is common between the worm and the baby? Look at the thigh of that baby, the arms, the face, that small part of the belly and the worm.
18. Ms Kalipha: Apart from being free?
19. Deyi: Yes. Apart from free and stretching! We are trying to get to other possible meanings here.
20. Ms Kalipha: They are at peace. Look at the smile of the worm. It shows happiness and peacefulness.
21. Deyi: As for the texture? If you were to touch that thigh of the baby, arms, face and touch that worm?
22. Ms Kalipha: It is like the body of the worm.
23. Deyi: And then touch the Pampers.
24. Ms Kalipha: It will be soft.
25. Deyi: There is softness in texture. Can you see now, that we are moving away from stretching and coming to another meaning?
26. Ms Kalipha: And that is limiting meaning because it does not only stretch, but it is also soft.

In Utterance 17 I confirmed free movement and prompted participants to unpack the visual metaphor of the worm, baby and Pampers. Without getting a response, I further stimulated participants to consider the design and consumption processes of that advertisement by

introducing imaginary creatures that could have been used in the place of the worm, to bring out the meaning of the visual metaphor. When participants did not make sense of the design and consumption processes, I gave a clue by stimulating participants to imagine a feeling that could be generated by touching the worm, baby and Pampers. As a result, in Utterances 18 and 20 Ms Kalipha demonstrated her cognitive engagement in an attempt to solve the problem by asking a question of clarity and suggesting happiness and peacefulness. From Utterance 21-26 I further probed and prompted Ms Kalipha to identify softness as one of the common characteristics between the baby, the worm and Pampers.

It is worth mentioning that, similar to Ms Tyani who taught the lesson, at the workshop neither Ms Kalipha nor Mr Nkosi considered other possible connotations of this visual metaphor such as crawling, softness, vulnerability and sleekness, to mention a few common characteristics between the worm, Pampers and the sleeping baby. The workshop discussion re-surfaced a secondary contradiction between the participants' content knowledge and the mediating tool, which was the Pampers advertisement. It was because of this limited understanding of the Pampers advertisement that meaningful and critical teaching was not achieved. However, I missed two opportunities. Firstly, I did not make connections with Ms Tyani's absence of details in the goat cartoon in Chapters 4 and 5, to prompt participants to reflect on the deep causes for Ms Tyani to repeat the same problem after it had been discussed at the first CL workshop. Secondly, I did not stimulate participants to propose ways to make sense of visual texts, nor did I enquire on achievement of the first CL workshop resolution to consult other sources to ensure that the teacher understood the text before teaching it.

7.3.2.2 Process analysis

In addition to text analysis, participants also explored the processes of production and consumption of advertisements, as shown in Extract 7.11 below, which again refers to Ms Tyani's lesson on the Pampers advertisement (Extract 6.7) (Appendix 4.7.1).

Extract 7.11: Exploration of processes of production and consumption

1. Deyi: OK, let's move on. And the teacher said, "OK, very good! Yes, Boy?" Moving from that point. Oh, "It signifies cleanliness," confirming that answer. Then in number 3, she said that peace will allow the baby to sleep in an amicable manner so that no one disturbs the baby. Even the baby will sleep peacefully as we see that baby sleeping peacefully in that advertisement with Pampers and hasn't been wearing any shorts or whatever so that Pampers is exposed so that we see it. That comes to one of the points I have said about making meaning, which entails identifying the choices made by the advertiser. What are those choices? If that baby was wearing a trouser or dress, how would that advertisement be? What would be the effect of that? Or else, let's not talk about the pair of trousers or dress and say if that blue blanket had covered the baby up to the shoulders, then what would be the effect of that?
2. Ms Kalipha: So the brand name would not make any meaning and we would not see the brand name.
3. Mr Nkosi: In other words, the purpose of the advertisement would not have been achieved if the Pampers was covered with that blanket.
4. Ms Kalipha: Because we would only be seeing the blanket. We would think the baby is asleep because it's covered by the blanket.
5. Mr Nkosi: It is warm.

In Utterance 1 I took the opportunity to expand participants' knowledge of the processes of production, prompting them to consider the design choices of the advertisement. When participants did not respond, I rephrased my questions and stimulated participants to redesign the advertisement by imagining additional clothing and/or changing the position of the blanket. In Utterances 2-5, participants redesigned the advertisement and justified the choices of the designer together with consumption effects. That was an important step at the workshop in expanding participants' content knowledge of advertisement, because design choices provided traces of the production process and cues in the process of interpretation (Fairclough, 2001). In considering the position of the blanket and its effects in this advertisement, participants implicitly realised that producers had choices on what to exclude, what to include and how it should appear in the frame, and these choices form the basis of making meaning in texts.

Having noted that meaning making and teaching of visual texts in this study occurred mainly through text analysis, I nevertheless did not explicitly sensitise participants to the equal importance of process analysis. In analysing and teaching visual texts, I have discovered that identifying and discussing producers' choices was a crucial step in developing logical thinking, which most teachers ignored. Here I missed an opportunity to expand participants' knowledge of the importance of process analysis and to explore strategies to teach it.

7.3.2.3 Social analysis

The workshop did sensitise participants to how the production and consumption of media texts could either perpetuate or disrupt social relations of domination. First of all, participants learned to distinguish between reality and human construction, as shown in Extract 7.12 below (Appendix 4.7.1), which refers to Mr Ntulo's second lesson on fact and opinion (see Appendix 4.6.3).

Extract 7.12: Discussion on reality and human construction

1. Deyi: The teacher understands a fact and that is perfect. He makes an example of the geographical rising and setting of the sun. There is a missed opportunity in that the rising and setting of the sun is a fact, but idea of naming the compass, the directions from east to west, is a human construction. Let us look at the upside down map of Africa on page 3. A map is a human construction that came as a result of a convention. Not all conventions can be taken as truth or fact. For example, if we look at that map of Africa. Who said that the Republic of South Africa is on the South and Egypt is on the North if that map could be turned upside down? Don't make it correct Mr Nkosi! It is deliberate. Do you get the point that I'm making?
2. Ms Kalipha: Yes, it is a man's construction.
3. Deyi: Therefore, whatever is constructed by a human being is subject to verification. It is an opinion of a person that this is the west and that is the east. When you think carefully, there was a cold war between the east and the west. Whatever was on the east or west was labelled in a particular manner and all those revolved around power. They say we are on the Southern Hemisphere and when you look at the description of the two, one is for the first and second worlds whilst the other is for third worlds. Which part will be described to be barbaric, uncivilised? It comes in the naming of things. People of the south, a programme from TV. Who are these people? People who are understanding, hospitable, having Ubuntu. And people from the north think mine is mine. I was hoping that this teacher was going to use the point around naming on the basis that scientists prove points because they discuss and agree on things such as North, South. But scientist do not operate from a neutral position, they have got beliefs, ideas and values that operate within them about how things are in the world. Just like you said to me about this teacher that …
4. Ms Kalipha: Children from that place are likely to be gangsters because they are living with gangsters.
5. Deyi: That is his mind frame. From that word, the teacher positions that area…
6. Ms Kalipha: As not good.
7. Deyi: Even that learner is not expecting anything good from him because he is coming from that area. That place has been constructed as area of gangsters.
8. Ms Kalipha: Living in the coloured area is associated with gangsters, what is that?
9. Deyi: I see the teacher missing an opportunity. Yes to talk about scientists is a fact and I think that this could have been explored further, that it is no longer an opinion but now it is an agreed fact. It is not naturally east and west. The rising and setting of the sun is natural, but the naming of east and west is a human construction and that is where critical language awareness would fit in.

In Utterance 1, I shed light on the understanding of nature and human conventions as facts. Using Mr Ntulo's explanation of fact and opinion, I challenged participants to think of the design of a map of Africa. It was interesting to see Mr Nkosi trying to correct the upside-down map into the existing familiar map. That action suggested his acceptance of the current map or the norm as the truth, and his inability to see "taken for granted" objects differently. Utterance 3 expands participants' understanding of nature and conventions around the

naming of things, which were all conceived as facts. Underpinning Utterance 3 is a call for critical language awareness that naming and language in media texts are not neutral, but bound by human ideas, beliefs and values of those involved. Ms Kalipha's dialogue with me in Utterances 4-8 demonstrates her understanding of naming things through her example of an association of a coloured area with gangsters.

Yet, even though I sensitised participants to the nature of the rising and setting of the sun, and the naming of east and west as human constructions, I did not alert participants to the danger of labelling people, places and things in ways that fixed meaning and established stereotyping, such as the example that reduced people in the coloured area to gangsters (Hall, 1997). I could have reminded them that stereotyping is usually employed to reduce real or imaginary differences to race, gender, religion, age, ethnicity, socio-economic class, disability, or occupation, among the limitless groups that one may be identified with.

Further, the workshop created awareness of teachers' language practices that sustained and reproduced unequal power relations (Fairclough, 1992). As already indicated in Sub-section 6.3.2 in Chapter 6, there were only three teachers (Mses Vuza, Tyani and Kalipha) who made efforts to teach their learners to understand the relationship between language and power. Emerging from the analysis of their lessons was the identification/description of a particular stereotyping which these teachers later unconsciously reproduced, as shown in Extract 7.13 below (Appendix 4.7.1).

Extract 7.13: Identification and reproduction of stereotyping

1. Deyi: She then asks the learners, "What do you do when you are stereotyping?" and she is on it. She has identified stereotyping, which makes us happy. She is now discussing it, but let us see if she will break it or maintain it?
2. Both participants: Let's see.
3. Deyi: "Judge and generalise." So, there is stereotyping there and she narrows it down to the context of the advertisement. So, what is stereotyped there? Then there is another response, "Black babies are deprived". What are they deprived of? There is a battle in this classroom between black and white. Blacks have this understanding of themselves and of the whites. It goes on, "deprived…there is only one race that is given upper level as if that race is the only one that can afford the product, not so? Yes". (Laughter). Not so to what? Because this is her last word.
4. Ms Kalipha: She approves that black babies are deprived.
5. Deyi: And also, it's her conclusion of the whole discussion which includes that…
6. Ms Kalipha: Whites are cleaner than blacks.
7. Deyi: Whites have got money and the learners all agree. This stereotyping is maintained. So those learners will never rise above the limits set in the classroom.
8. Mr Nkosi: They will always see themselves below whites.
9. Deyi: But you as a teacher may not see it as if you cannot afford, because teachers afford to buy Pampers too. But for learners who come from homes that are supported by government grants will see it as…
10. Ms Kalipha: A fact, and the teacher agreed that it is a fact, blacks cannot afford.

Extract 7.13 relates to the discussion where Ms Tyani guided learners to identify and discuss some forms of stereotyping that were embedded in the advertisement, but later she appeared to reproduce or perpetuate the same stereotyping (see Sub-section 6.2.3 and Extract 6.10 in Chapter 6). In Utterance 1, I restated Ms Tyani's question and confirmed that she successfully identified stereotyping. Later, I invited participants to analyse the extract and identify if Ms Tyani challenged or reproduced the stereotyping. In Utterance 3 I suggested that Ms Tyani did not challenge the stereotyping, especially by her concluding question, "Not so?" In Utterances 7-10, I alerted participants to how classrooms can be used to perpetuate social domination and Mr Nkosi and Ms Kalipha confirmed the danger of maintaining stereotyping. By challenging Ms Tyani's possible reproduction of that stereotyping, participants demonstrated their acquired knowledge of critical visual literacy.

Through analysis of videoed lessons and CL workshops, I have realised that stereotyping is one of the social phenomena that can never be successfully eradicated from media texts and people's minds. As a result, it is very rare to find a communicative event that is free of stereotyping. Thus the potential value of this study is to bring to teachers' consciousness the dangers of approaching stereotyping with "closed eyes", especially when relaying it unquestioningly to school-going children. By surfacing mirror data that demonstrated evidence of teaching where stereotyping was identified and reproduced, the workshop ensured that future democratic citizens would be more informed about the actions they took.

There were instances when participants became aware of the danger of their own bias and started allowing for diversity of ideas in their classrooms. Reflecting on the potential benefit of lesson observations, Mr Ntulo recalled his difference with me in one of the post lesson observation discussions, as shown in Extract 7.14 (Appendix 4.7.3).

Extract 7.14: Expansive learning on critical thinking in session 3

1. Mr Ntulo: I wanted to say… when Mr Sonkayi was speaking, I held my breath when he said that there was a boy in his class who was Julius Malema supporter. Remember my problem, Deyi, used to be that I never wanted to be out of the lesson and I always wanted to be in the lesson. So I was saying, "Oh Mr Sonkayi! I hope he didn't fight with that boy (participants laughed) I know that Mr Sonkayi is not a very good supporter of Malema". You know what this has done for me is that now I can certainly say I am able to stand back from the lesson and let my learners interpret things the way they see them. In a way I am also getting their point of view. I do stand back and let them express themselves the way they do. Now and then I do to an extent put my point of view…
2. Ms Kalipha: Without influencing…
3. Mr Ntulo: Without influencing. I used to come very sharp on them and influence them until Deyi…
4. Deyi: Let me interrupt you. You are correct and I am the one who raised that. When you visit a lesson it is easy to talk about good things and people accept them. But when you know you are going to see this thing differently it becomes a problem such as in Mr Ntulo's lesson. I was sitting there at the back and saying to myself, "No Mr Ntulo, it does not have to go like this". You know that Mr Ntulo as a person affiliates to a certain political organisation and now with the cartoons which are embedded in current socio-political affairs he got caught up in those political debates and battles. In his classroom he is in a position of power and in a position to influence and redirect everything on his way. After the lesson, I said to him everything was great but now "I am not happy with your domination of interpretation…step back from the lesson" (all laugh), and he looked at me with questioning eyes and I knew that I said something that was never said to him. I am happy that now you're positively reflecting about it.
5. Mr Ntulo: Yes it did. Remember I said in my research statement that I wanted my learners to have the same kind of interest I have in political cartoons and you engaged me to step back from the lesson. It was not easy for me, like I said earlier on. At least I can say now I do step back and allow ideas that I do not necessarily agree with to be passed on in my class. I used to be a chief whip in my class but now I allow them to express themselves. I try to hide where I stand. It was difficult but through being encouraged through classroom observations I have changed a lot.

Utterances 1-3 followed a workshop moment when Mr Sonkayi shared a classroom story of his learner and Julius Malema. This story opened an opportunity for Mr Ntulo to reflect on taking consequential action to change his dominating role in interpreting media texts and allowing his learners to interpret without his influence (Sannino, 2008). That was one of the "Aha" moments of the workshop, because Mr Ntulo brought forward his understanding from within himself to the attention of all participants to learn from him, rather than it being brought forward by the researcher who was an outsider (Bhaskar, 2002). In Utterance 4 I verbalised my thoughts and difficulties of lesson observation, especially my confrontation with Mr Ntulo at a post lesson reflection. I seized the opportunity to sensitise participants to their unguarded political biases, which could easily be transferred to uncritical learners just as Mr Ntulo had been doing. When Mr Ntulo and I first talked about this contradiction in his teaching, he was not happy with the discussion at all, but the way in which I said it made him consider it, and as a result he took consequential action to change.

In the discussion that followed this exchange, Mr Ntulo further reflected on his change and showed the contradiction that I had brought to his attention. I concurred with Mr Ntulo that it was not easy to encourage him to let go of his ideas and practices. I told him that it was good

to desire that his learners should have an interest in current socio-political affairs, but it was wrong of him to desire his learners to have the same socio-political interest as him. In working with participants in this project I realised that "only individuals themselves can free themselves; emancipation cannot be imposed from without" (Bhaskar, 2002, p. 51). Underpinned by the critical realist ontology of transformation, I did not impose change on the participants in this study, but I did bring into their consciousness underlying structural mechanisms that hindered their progress. Thereafter, the decision to change or not to change remained autonomous to them.

In the course of this study it became clear to me that the teachers' interpretation and teaching of visual texts was limited to the level of text analysis. They made too little attempt to engage in process and social analysis. By focussing in the workshops on text, process and social analysis, I sought to expand participants' conceptual knowledge in interpreting multimodal texts.

7.4 Conclusion

Just as the first CL workshop had done, the second CL workshop also opened a space for participants from various activity systems to come together with me to show-case good practice, critique poor practice, surface contradictions, explore potential areas of growth, consolidate, and reflect on the whole process of the study. The workshop focussed on teaching and learning of visual literacy (pedagogical knowledge) and interpretation of visual texts (content knowledge).

With reference to pedagogical knowledge, this workshop identified and discussed the failure to simplify a problem for learners, not inviting questions from learners, asking questions with predetermined answers, and not providing feedback, as visible causes that discouraged active and critical learning in visual literacy lessons. Reflecting on invisible causes, the workshop highlighted teachers' established cultures or norms, lack of content knowledge, low expectations of learners' potentials, pressure to achieve curriculum coverage, and different cultural capital between the teacher and learners. All these hindrances prevent the encouragement of active and critical learning on the one hand, while allowing the perpetuation of passive learning on the other hand. As a result, these classroom practices deny the achievement of the curriculum's envisaged literate learner.

The workshop also focussed on visual literacy content knowledge, where it was discovered that participants ignored some denotation and connotation details during their lessons and when interpreting media texts at this workshop. Still, even though some participants ignored some visual and verbal details in analysing texts, they reflected that the study expanded their knowledge of and interest in visual texts. Prompted to reflect on whether their expectations were realised or not, all participants shared the same sentiments (see Extract 7.15 below).

Extract 7.15: Reflecting on personal enrichment of the study

1. Ms Tyani: To start I was having interest on being part of this study because I was struggling when it comes to visual text. I thought that when you look at visual text there was nothing you can do. So by being one of the volunteers I was expecting to have more skills on how to teach visual text and even to equip myself on how to make others understand how to teach visual text. My learners can look at visual texts in a critical way. There's a lot of benefit in this programme because now I can stand in front of other people and tell them about visual literacy. My learners like visual literacy. So my expectations have been realised. Now I see myself as a specialist *even though I have some pitfalls* but at least I'm at the right level. If I can get someone who would plan lesson with me then we would achieve the best.
2. Ms Kalipha: At first when I volunteered I was just wanted to be part of the group, but at a later stage I really noticed some changes in my practice in as far visual literacy is concerned. At first I knew nothing about advertisement, cartoons and all those things… and it would really be one of those lessons I would just avoid as much as possible. But now they are really the highlights. I'm also handling Grade 8 this year and those little ones have found it so interesting. *I'm hoping that I would be able to maintain that interest until they reach Grade 12*. So I would say that my participation in the research has really equipped me to achieve better.
3. Ms Nana: I wasn't totally blank when it comes to advertisements because in Business Studies we have advertisements, but my liking wasn't too much at cartoons and I used to dark (sic) the cartoons even myself I couldn't understand but because I was in this group now I have developed interest into liking cartoons. Otherwise at first I didn't associate myself with cartoons. Therefore, I was infringing my learners because I couldn't tell them something that I couldn't understand even in this *Madam & Eve*…Mr Ntulo likes…I couldn't understand but through the help of this project now I am covered with cartoons.

Extract 7.15 conveys the individual reflection of participants on the enrichment they have gained in this study (Appendix 4.7.1). All participants acknowledged that they had previously avoided teaching visual literacy because of a lack of knowledge. (The underlined utterances show my own emphasis). The cultural and historical background of the participants, who had experienced visual literacy neither as learners nor as teacher trainees, suggested an inhibition to successful teaching and learning of visual literacy for all South African children, as described in the trigger for this study in Chapter 1. Through this study, participants experienced a breakthrough in their knowledge of visual literacy and began to feel empowered. Nevertheless, participants did still show uncertainties about the future, as expressed in italicised words in Extract 7.15. These uncertainties indicate that they have embarked on "a recursive on-going" journey for professional development (Schmuck, 2000, p. 17).

Chapter 8

Conclusion: Presenting a 'very close-up shot' of the study

8.1 Introduction

This last chapter suggests thoughts for further research within visual literacy as a component of English FAL and also presents a critical reflection of the study. I will present an overview of the study, discuss and summarise key findings, offer recommendations, propose future research possibilities and share limitations.

8.2 Overview of the study

I start by reminding the reader about the main research question of this study, which was "How can teacher professional development in English Language Teaching advance in-service teachers' knowledge and strategies for meaningful and critical teaching and learning of visual literacy?" The choice of key words for this question laid the foundation for the conceptual, theoretical, methodological and analytical frameworks of the study. Teaching visual literacy in ELT was the object of the study. Chapters 1 and 2 reviewed literature on the development of visual literacy, its importance, and some of the complexities of making sense of visual texts. The inclusion of visual literacy in the curriculum signified the changing nature of literacy, as seen in the addition of the adjectives in front of "literacy" to denote different and varied literacies. It was because of this changing nature of literacy that multiliteracies and multimodality emerged as concepts to reflect digital and global changes that were occurring outside the classroom. In pace with these changes in South Africa, the curriculum included visual literacy as a component of English language teaching, despite in-service teachers' lack of preparation to make sense of and teach visual literacy. This inclusion resulted in tensions that made it difficult for the take-off of the curriculum, and that became the motivation to conduct this study, as discussed in Chapter 1.

The other key concepts of my research question are contained in the phrase "knowledge and strategies". Knowledge specifically refers to teachers' understanding of the content of visual literacy, whilst strategies relate to pedagogical knowledge. Shulman (1986) combined the

two concepts into pedagogical content knowledge (PCK) and warned that neither of the two on its own could guarantee effective teaching and learning. However, in line with Archer's analytical dualism (2003), the two concepts were separated in this study to allow for deep exploration and expansion. In reviewing the literature in Chapter 2, it was evident that in-service teachers who participated in this study were likely to experience problems in grappling with the PCK of visual literacy due to the complexities of making sense of media texts. The introduction of the Newfield Framework helped participants to unpack layers of meaning in media texts, and strengthened their own content knowledge in preparing meaningful and critical lessons for their learners. Most of the teachers testified that before they enrolled for BEd they had never previously experienced or been exposed to the teaching of visual literacy, as discussed in Chapters 3 to 7.

Furthermore, the idea of "advancing" teachers' capacity, as expressed in the main research question, conveyed the critical and interventionist nature of this study. It was with a view to such advancement that this study drew on CHAT's expansive learning cycle as a methodology for in-service teacher development. Two CL workshops were conducted to raise teachers' consciousness of how they made sense of and taught visual texts. After I had introduced them to the second generation CHAT model, I showed them media texts and extracts from their own lessons as mirror data to stimulate discussion and reflexivity.

The assumption of the research question was that visual literacy was not taught well in under-resourced schools. As I described in Chapter 1, the formulation of the question was triggered by my desire to change the way that in-service teachers understood and taught visual literacy. In responding to the question, the research process had four cyclical phases that integrated stages of the expansive learning cycle. Through reflexivity, the next section brings together the research process, methodological and theoretical frameworks, and key findings.

8.3 Discussion and summary of the key research findings

As a reminder to the reader, I worked with six in-service teachers from six different schools in the Queenstown district of the Eastern Cape. In phases one and three of the study (Chapters 4 and 6 respectively), I observed them in their classrooms to get a deeper understanding of how they made sense of and taught visual literacy. In phases two and four

(Chapters 5 and 7 respectively), I brought the findings to expansive phases at two CL workshops, where the object was to raise teachers' consciousness of a variety of factors that were enhancing and constraining their visual literacy practice. These phases revealed deep-seated obstructive mechanisms, and in some instances turned them around as stepping stones for expansive learning. I reflexively dug deeply by consistently asking what sat behind each of the findings in the empirical and the actual domains of reality. It emerged that there were events and actions in the actual domain that conditioned experiences in the empirical domain. I also wanted to know the underlying mechanisms in the real domain that in turn conditioned actions and events in the actual domain and observable experiences in the empirical domain. Table 8.1 summarises the various layers of findings in this study.

Table 8.1: Summary of key research findings

The empirical domain		**The actual domain**	**The real domain**
Objects	Explanation of visual terminology without real context	Lack of a vision to teach visual literacy	Teachers' unconscious reproduction of discourses of domination Teachers' historical conformity/ passiveness Limitation of diverse cultural discourses Resistance to curriculum change, and being comfortable with the status quo
	Ignorance/negligence of some text details	Lack of visual literacy knowledge	
	Limited or no critical language awareness	Lack of strategies to teach visual literacy in English FAL	
	Missed opportunities for English FAL acquisition and learning	Low expectation of learners	
Tools	Insufficient and poorly reproduced texts	Lack of resources	
	Challenges with technological tools	Historical reliance on chalk board	
	Asking repetitive questions with predetermined answers	Allowing many interpretations without acknowledging learners' cultural diversity	
	Lack of challenging and probing questions.		
Roles	Privileging teachers' interpretation	Cultural assumption that teachers/adults know more than learners/children	
Rules	Inconsistent provision of feedback	Prioritising curriculum coverage	
	High teacher control of pacing		

Table 8.1 represents the application of Table 3.2 (discussed in Chapter 3), which summarised data analysis of this study. Table 8.1 indicates the congruency of CHAT, critical realism,

critical discourse analysis, multi modal social semiotics and insights from Bernstein in analysing my data. It is worth noting that the CHAT categories of the objects, tools, roles and rules in the empirical domain do not categorically correspond with the elements listed at the domains of the actual and the real. Table 8.1 can be understood as an upside down pyramid with the empirical domain at the top (surface) and the real at the bottom (deep). In the empirical domain, there are many experiences that can be classified using the four elements of CHAT. However, as the analysis deepens, these surface experiences become subsumed into more concrete and abstract practices in the actual domain and underlying causal mechanisms in the real domain.

In the empirical domain I drew on the notion of contradictions (from the second and third generation activity systems of CHAT) to come up with these key findings. I identified these contradictions in relation to objects, tools, roles and rules, which I sum up below.

To start with the object element of CHAT, I discovered that research participants worked on and wanted to achieve the following four objects:

- Development and application of visual terminology;
- Application of denotation and connotation;
- Development of critical visual literacy; and
- Acquisition and learning of English as FAL.

The desired outcome of these four objects was the achievement of visually literate learners in preparation for future democratic citizenship. However, in analysing "what is not yet there" (Engeström, 2004, p. 3) in these objects, I learned that there were CHAT contradictions that occurred as a result of teachers' inconsistent explanation of visual terminology in relation to context. As an illustration, in teaching the language of advertisement, teachers explained the symbolic meaning of colour without reference to use in specific advertisements. In some instances, teachers ignored/neglected some visual and/or verbal details that anchored the message of the text. In teaching a cartoon, for example, teachers requested learners to identify the kind of bubble without emphasising what the words meant. Even though teachers were aware of the need to develop critical visual literacy, it emerged that there was limited critical language awareness. The analysis of two sets of observed lessons (Chapters 4 and 6) revealed that only three teachers consciously included critical visual literacy in their

teaching, whilst the rest made no attempt at all. Moreover, there were missed opportunities for the acquisition and learning of English as First Additional Language. Four teachers did not develop learners' English vocabulary or language but focussed only on visual literacy. When learners made incorrect utterances they were not consistently given on-the-spot feedback. In almost all the lessons, learners were given opportunities to speak in the last five or ten minutes only, while teachers used the other forty to fifty minutes in teacher-led talk.

Digging deeply for explanations in the actual domain, I discovered that sitting behind the above experiences with these four objects, were the following three causes: lack of vision to teach visual literacy, lack of visual literacy knowledge, and lack of strategies to teach visual literacy in English FAL. Without over-emphasising the fact that many in-service ELT teachers are ill-prepared to make sense of and teach visual literacy, I now discuss the relation of all these actions and practices to the apprenticeship of observation. The demographic information (Table 3.1) indicated that the teachers had limited exposure in their daily lives to sophisticated visual texts. They watched soap operas and enjoyed reading magazines, but four of the six teachers did not buy newspapers or spend much leisure time watching films. Their particular taste in visual texts was not congruent with the more complex texts they needed to address in the classroom. Also, one teacher confirmed that before engaging with this study and the BEd course, she had never thought to link the pictorial part of a text with the accompanying verbal contents.

It is on the basis of the participants' daily practices that I concurred with Jewitt that "meaning is a choice from a system, which is always socially located and regulated, both with respect to what resources are made available to whom, and the discourses that regulate and shape how modes are used by people" (2009, p. 22). These teachers grew up in disadvantaged homes and attended schools that were exposed to print media only; they had limited or no exposure to multimodal texts. From my content analysis of the curriculum, I discovered that there is little vision or knowledge of how to teach visual literacy, and no explicit application of visual grammar to real context. Also, I discovered that in their lesson preparation, these teachers often relied on textbooks despite the fact that the textbook activities were not directly related to their lessons. Therefore, the domain of the real indicated a high level of comfort with the old curriculum, mono-literacy and mono-modality on the one hand, and an unconscious resistance to the curriculum, multiliteracies and multimodality on the other hand. It was with

a view to acculturating the teachers to making sense of and teaching media texts that this study encouraged them to self-select texts from various media sources, for use in the lessons to be observed by the interventionist researcher.

For tools, the study showed that all teachers used reproduced copies of media texts, whether self-selected or taken from school textbooks, as mediating tools to act on the object. It emerged that insufficient and/or poor reproduction of media texts hampered teaching and learning. In some classrooms, there were not enough copies for the learners, whilst in other classrooms there was poor quality of reproduction. For example, in Ms Tyani second lesson, ten to fifteen learners formed a big group and analysed a colour copy of an advertisement within a limited time. In Mr Ntulo's second lesson, the black and white photocopies of an advertisement were of poor quality. Insufficient and poor reproduction of texts created a secondary contradiction between the object being worked on and the tools being used. Moreover, two teachers were challenged by technological tools. In one instance, the teacher had limited knowledge of using a laptop and data projector to teach film. That resulted in a secondary contradiction between the subject and the technological tools. In a second instance, the teacher was disrupted by power failure and the lesson that was meant to promote learners' viewing, ended up as a teacher's oral narration. In the domain of the actual, it emerged that lack of resources and historical reliance on the chalk board were conditioning the observable experiences in the empirical domain. The schools that were research sites and the teachers who participated all still laboured under the historical disadvantage of their apartheid past. Because of lack of resources, teachers have long relied on the chalkboard, to the extent that they now struggle to adjust to teaching with more technologically advanced tools.

In addition to physical tools, the study revealed that all teachers used questions and statements as mediating psychological tools to act on the object. I discovered that teachers asked repetitive questions with predetermined answers, which neither challenged the learners cognitively nor recognised the diversity of the learners' cultural capital. On many different occasions, teachers limited diversity of interpretation by overruling learners' responses when they were different from those that the teachers wanted. The use of such questions does little more than replicate direct teacher talk, since they request learners to guess the answers that the teacher wants instead of challenging learners to go beyond the obvious (Anghileri, 2006).

This showed teachers' limited understanding of the concepts of ZPD and scaffolding. In the domain of the actual, I discovered low expectation of their learners as a cause for teachers to limit diversity of interpretation. As a result, these lessons were indeed characterised by learners' passivity.

For the division of labour, the study showed that various roles were taken by teachers and learners as the community that worked on the four objects. The members of the community seldom shifted roles. Teachers tended to monopolise the roles of mediator, initiator, explorer and instructor, leaving only the role of recipient for their learners. However, the division of labour illuminated a number of contradictions between the teachers' interpretation of a visual text and the learners' views. In such instances the teachers tended to use their authority to overrule learners' responses whilst promoting their own interpretations, which were conveyed in predetermined responses to questions.

For the rules, I discovered that there were instructional, pacing and social order rules. In instructional rules it emerged that teachers had inconsistent provision of feedback to learners' responses, resulting in a secondary contradiction between the subject and the rules. Provision of feedback goes hand in glove with a teacher's questioning approach. In pacing rules it appeared that teachers had a high control of the learning and teaching pace. Even though the study identified three different rules, it emerged that teachers prioritised curriculum coverage at the expense of learning. Thus I discovered that the curriculum sits behind all the rules, as a main determinant of the pace of learning, resulting in a primary contradiction within the curriculum. The curriculum ostensibly encourages active and critical learners, while at the same time pacing teachers to cover it.

Using the critical realists' retroduction, I consistently looked at the real domain to explain why things happened the way they did in the empirical and actual domains. I did this for teachers' questions, division of labour and rules. I discovered that behind teachers' dominance in visual literacy classrooms were cultural and historical assumptions that teachers/adults knew more than learners/children. As a result, teachers did not relinquish their powers to allow learners access to mediate, initiate, explore and ask questions. Research in this field, including this study, indicates that learners enjoy greater exposure to the visual world than their teachers, and therefore should have a lot to contribute in class.

Rules such as the use of questions with predetermined answers as the mediating tool, the teacher's dominant role in the division of labour, the teacher's high control of lesson pace and inconsistent provision of feedback, indicated causal mechanisms in the real domain. I found these causal mechanisms to be conflicting cultural discourses between the teachers and the learners, the teachers and the texts, and the teachers and the curriculum.

It was on the basis of my personal motivation to make a difference in other people's lives that I brought these findings to CL workshops. The workshops were characterised by dialogues that promoted intra and inter-learning activities. Through reflexivity, the workshops identified hindrances in the teaching of visual literacy, discussed visible and invisible causes, and proposed possible solutions that could improve meaning making and teaching. However, promoting reflection of some mirror data was a great challenge, especially when participants became defensive of their own practice which resulted in undiscussible contradictions. Apart from opening spaces for many perspectives and interactions, these CL workshops ensured validity and reliability of this qualitative case study. I was able to confirm conclusions that I had made from interviews and/or lesson observations.

In this section I discussed and synthesised the research process, methodological and theoretical frameworks, and key findings. Having stated that the study is oriented within an environment of change (Chapter 3), I was interested to know teachers' individual responses to curriculum changes that were occurring at the same time as the BEd in-service course and this study. The transformative orientation of this study was informed by my desire to understand and encourage change.

As a result, I drew on both CR and CHAT. CR helped me to understand enabling or hindering causal factors that occurred at both surface and deep levels in the meaning making and teaching of visual literacy. From the three generations of CHAT, this study explored learning pathways to raise teachers' consciousness through ZPD and scaffolding, contradictions, expansive learning and boundary crossing. Learning pathways were also prompted through reflexivity, which offered to both the participants and me, lenses to look deeply at the meaning making and teaching of visual literacy and thereby to promote life-long learning. For me as a researcher, reflexivity also offered me lenses to evaluate research methodologies that could be useful in learning and implementing change. The combination

of CR, CHAT and insights from MSS, CDA and regulative discourse, provided both the ontological and epistemological frameworks for this study to respond to its overarching research question.

8.4 Reflection on my researcher role

In this sub-section I reflect on my role as an interventionist researcher who aimed to create opportunities for participants (a small group of in-service teachers) to learn from their own teaching practice and enhance their agency. Because I valued the participants' teaching experience, I explored the potential of expansive learning through scaffolding rather than through showing and telling (Anghileri, 2006). As I had never conducted CL workshops before this study, I drew on Vygotsky's sociocultural approach to learning which "recognises the importance of the interactions of the interpsychological plane" between me (the researcher) and the participants (Scott, 1998, p. 47). I therefore encouraged exploration and development of meaning so that participants could discover what was not yet there in meaning making and teaching of media texts (ibid, p. 56). I provided meaningful contexts, promoted reflexivity, simplified difficult tasks, modelled media text analysis, used probing and prompting questions, and made meaningful connections as scaffolding practices to stimulate the teachers' on-going professional development after the research was completed (Anghileri, 2006).

Throughout the study I worked iteratively with these scaffolding practices to make sense of segments of data from lesson plans, videoed lessons and CL workshops, media texts, the curriculum and interviews. As a result, expansive learning occurred because participants encountered differences, walked on unfamiliar ground, and faced the challenge of meaning making and teaching of visual literacy (Engeström et al., 1995).

Chapters 5, 6 and 7 provide evidence of identification, coordination, reflection and transformation, which are the four types of boundary crossing processes that are discussed in Chapter 3. As a result of boundary crossing, participants negotiated and combined "ingredients from different contexts to achieve hybrid situations" (Engeström et al., 1995, p. 319). Yet, I cannot claim that complete transformation occurred because of the absence of crystallization, which is based on the thought that "it is one thing to create something hybrid

at the boundary [CL workshop] but quite another to embed it in practice [ELT classroom] so that it has real consequences" (Akkerman & Bakker, 2011, p. 148). Because this study was a PhD project with limited time, crystallization will depend on individual participants' commitment to overcoming structural mechanisms and exercising their agency. Participants will be individually responsible for either reproducing or changing their meaning making and teaching of visual literacy. I could not impose change on them; it has to come from within (Bhaskar, 2002).

My scaffolding role had shortcomings because there were expansive learning opportunities that I missed whilst at the research sites. For example, whilst engaged in discussion with participants whether individually or as a group, I did not always take note of important points that could have stimulated a different perspective. Such points emerged when I had already left the research site and appear in my data analysis chapters. By the time I returned to the research site for another research phase, it no longer had the relevance or the impact that it would have had, had I raised it on the spot.

8.5 Recommendations

The full realisation of a democratic future for South Africa begins in the classrooms, and perhaps especially in English FAL visual literacy classes, where previously disadvantaged children may learn to find their voices in the new, multimodal lingua franca. This study has explored some ways in which teachers and learners may stop being disadvantaged and be enabled to grasp the vision of the curriculum. Only in this way will they become the critical and democratic citizens of tomorrow who will not accept things as they are but will challenge, create, and take agency in their own lives. In the light of the above discussion and summary of key findings, I offer these recommendations: development of analytical frameworks to guide multimodal text analysis, prioritising of resources, promotion of learner-centred pedagogy, consistent provision of feedback, establishment of a community of ELT practitioners, and encouragement of research-led teacher professional development. I now discuss each of these in turn.

8.5.1 Use of analytical frameworks to guide multimodal texts analysis

Given the complex nature of meaning making and teaching of media texts, this study recommends the urgent development of analytical frameworks for application in English FAL classrooms. This recommendation is based on one of the key findings of this study, that participating teachers made incomplete readings of the media texts they were teaching, ignoring or neglecting either the visual or the verbal elements of multimodal texts. At the first CL workshop participants called for analytical frameworks to be used to guide analysis and teaching of these texts. It was for this reason that the Newfield Framework was adopted and adapted for analysis of cartoons, comic strips, advertisements and film.

8.5.2 Development of resources

This study recommends that the appropriate role players prioritise the development of both physical and personal resources for English FAL teachers, in order to ensure critical and meaningful teaching and learning of visual literacy, and by extension literate and critical democratic citizens. Physical resources refer to copies of media texts and all the technological requirements that teachers need as mediating tools to act on this particular object. In the light of insufficient and poor quality of duplication, I recommend that schools should make teaching of visual literacy a major priority to ensure that enough copies are available and of good quality. Also, in cases where the school buildings have been extended, the school's electricity capacity should be increased correspondingly to avoid power cuts that impede visual literacy tuition. Personal resources refer to teachers' development of their knowledge and skills. These relate to capacitating them to operate laptops, data projectors and sound systems, to mention necessary technological expertise that would make teaching and learning of visual literacy an effective and pleasurable experience for both teachers and learners.

8.5.3 Promotion of learner-centred pedagogy

The findings on the teachers' use of questions as linguistic mediating tools demonstrated that these questions reproduced and sustained teacher-dominated lessons. It is for this reason that this study calls for the promotion of learners' voices in the analysis of media texts. I

recommend that teachers should be trained in the use of explicit scaffolding strategies that can encourage learners to think differently and/or beyond the responses of the teachers, thereby enhancing meaning making of visual texts.

8.5.4 Consistent provision of feedback

Closely related to promotion of a learner-centred pedagogy is the teacher's responsibility for consistent provision of feedback to regulate learners' responses. The analysis of teachers' instructional rules indicated that teachers were not consistent in providing feedback. I urge that teachers should be trained to provide on-the-spot feedback consistently as "a means of providing information how and why the child understands and misunderstands, and what directions the student must take to improve" (Hattie, 1999, p. 9).

8.5.5 Establishment of a community of ELT practitioners

The potential benefits of CL workshops that were discussed in Chapters 3, 5, 7 and 8 cannot be overemphasised here. Hence, this study proposes that communities of ELT practitioners should be established at school, cluster/district, provincial, national and international levels to promote dialogue, multiple perspectives and interacting activity systems. Such communities can ensure continuous professional development through reflection. They can also be used for peer review amongst teachers. As an illustration, teachers could share their understanding and teaching strategies of a particular media text so as to ensure that there are no visual or verbal elements that are ignored during tuition. That could result in co-planning, which would in turn promote collaborative reflection. Moreover, outsiders such as interventionist researchers can also be invited into those communities of practice to facilitate growth and development. Furthermore, these communities of practice can promote individual teachers' agency, which is an important element of coping with change.

8.5.6 Encouragement of research-led teacher professional development

In advancing solutions at the end of the first CL workshop, participants acknowledged the usefulness of the second generation of CHAT in analysing lessons. In this study, in-service teachers co-researched with me to produce visual literacy knowledge and improve the quality

of their classroom practice. Expansive learning allowed for co-research because it is based on exploring new possibilities and exploiting old certainties, as described in Chapter 3. It is on the basis of the expansive learning that occurred in the course of this study that I concur with the view of Darling-Hammond and Bransford that "preparing teachers who can learn from teaching, as well as learning for teaching, is a key for teacher education" (2005, p. 11). Because of constant changes in the curriculum in South Africa, this study calls for the encouragement of teachers who are researchers and/or teachers who are users of research (Reis-Jorge, 2005). I used the second generation CHAT model together with insights from MSS, CDA and regulative discourse (Table 8.1) to stimulate reflection on meaning making and teaching of visual literacy. As a result, teachers were able to reflect on both visible and invisible factors that hindered or enabled meaningful and critical learning of visual literacy, and to propose solutions. Teachers commented that they found the analytical tools useful in promoting understanding of their own practice. The use of Table 8.1 as a tool to promote reflexivity can raise teachers' consciousness of their own contribution in enabling or constraining meaningful and critical teaching and learning.

8.6 Limitations of this research

The biggest limitation of this study is that, although it is a multiple case study, it is nevertheless a small one and its findings cannot be generalised to other activity systems. Even though having BEd in-service course students as participants is a strength in terms of their capacity to reflect on their practice, the findings of this study cannot be used to generalise to all situations. In addition, this study focussed on six teachers while ignoring their learners, who are co-partners in education and whose voices could have influenced the results differently. Research into their role could be my post-doctoral study. Furthermore, the study was limited to one location and did not have representation from deep rural Eastern Cape, as I had initially planned.

The second limitation came from undiscussible contradictions at CL workshops. As pointed out in Chapters 5 and 7, there were situations when participants became defensive about matters that directly related to them. As a result, there were some factors that could not be discussed at a deep level, constraining further exploration and expansive learning.

The last limitation is that there has been little previous research done in the area of visual literacy, both in South Africa and abroad. In reviewing the literature, I struggled to get current readings and it was for that reason that I borrowed insights from MSS, CDA and Cultural Studies. In addition, I also struggled to find CHAT and CR literature and research that analysed classroom interaction. It was because of these difficulties that I designed Table 8.1, where I integrated all these insights to make sense of my data.

8.7 Future research

In view of the research findings, experiences and recommendations above, I suggest further research in the following areas:

- A similar study focussing on and involving learners, teachers and district officials would be interesting because of their different voices. Learners are marginalised on a number of issues, and it would be interesting to analyse their perceptions of their visual literacy education and their views on how they would like their education to be.
- Research on film study in South African secondary schools would be beneficial, because there is little that has been done in South Africa to date. Asked to comment if they would participate in another research study, participants pointed out that they would gladly avail themselves for film study, as they now felt comfortable with advertisements and cartoons. That is an indication not only of the confidence they have gained from participation in this study, but also of a need for research in the area of film.
- A study that investigates the development and application of visual literacy in South African Home and/or Additional Languages other than English would spread proficiency to all language groups, and enable speakers of other languages to engage with visual literacy in their home language.

8.8 Conclusion

It can be concluded that this study provided participants and me (the researcher) with opportunities and some of the necessary resources to enable them to believe and feel that they understand their world and have the power to change it. By agreeing to take part in this

study, participants indicated their agency to change situations which they felt inhibited them from teaching visual literacy in meaningful and fulfilling ways. Participants indicated that there was room for even more expansive learning and it is my hope that they will be able to sustain their ongoing professional development on their own by following the reflexive nature of this study. Therefore, the study was not an end in itself and by no means completes their journey, but it was meant to be the beginning and continuation of a process where teachers consistently reflect on their knowledge and strategies for meaningful and critical learning and teaching of visual literacy.

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Appendices

Appendix 1: Sample letter requesting partnership in research

Dear Ms/Mr ???

Request for partnership in research

It was a pleasure working with you in your first two years of your BEd in-service degree. I write to confirm our 2010 verbal discussion of a partnership in my PhD research work which I propose to start this year. The research aims to understand how in-service teachers make sense of and teach visual literacy in Grades 10-12 in under-resourced schools. As you are teaching English First Additional Language (FAL) in an under-resourced school and "learning to teach by teaching" in your BEd course, I thought researching with you would give interesting findings that can inform your personal and professional growth. The research will be conducted in four phases which will include:

1. Videoing of two lessons, one at the beginning and the other towards the end of the research
2. Collection of copies of lesson preparation notes, learners' work and curriculum documents
3. Two sets of semi-structured interviews, one-on-one interview at the beginning and a focus group interview at the end of the project
4. Two change laboratory workshops that will be videoed and conducted from 15H00 to 17H00

The process will probably be spread over 6-9 months and we will negotiate the most suitable times.

Looking forward to working with you!

Madeyandile Mbelani

Consent form

I, _____, hereby volunteer to participate in the PhD research on the teaching and learning of visual literacy. I agree that data of my learning and teaching of visual literacy can be collected, photocopied and used in analysis.

Signed_____Date_____

Appendix 2: Sample letter requesting permission at schools

The Principal

School Address

Dear Ms/Mr ???

Request for permission to conduct research at your school

It was a pleasure visiting your school last year providing in-school support to Mr/Mr??? , one of ISEA's BEd in-service students. I write requesting you to grant me permission to conduct my PhD research at your school working in partnership with Ms/Mr???. Just as ISEA's programme of school visit, this research will not interfere with the school or would-be-participant's daily programme. This research aims to understand how in-service teachers make sense of and teach visual literacy, and explore the potential of developing knowledge and strategies for meaningful and critical advancement of visual literacy in Grades 10-12 in under-resourced schools.

As he/she is teaching English First Additional Language (FAL) in an under-resourced school and "learning to teach by teaching" in his/her BEd study, I thought researching with him/her will give interesting findings that can inform educational change. The research will be conducted in four phases which mainly occur after school and include:

1. Videoing of two lessons, one at the beginning and the other towards the end of the research
2. Collection of copies of lesson preparation notes, learners' work and curriculum documents
3. Two sets of semi-structured interviews, one-on-one interview at the beginning and a focus group interview at the end of the project
4. Two workshops that will be videoed and conducted from 15H00 to 17H00

The process will probably be spread over 6-9 months. I have already negotiated partnership with Ms/Mr??? and has gladly accepted to participate. Your written response to this request will acknowledge your partnership in this research.

Looking forward to working with you!

Madeyandile Mbelani

Appendix 3: Data generation tools

Appendix 3.1: Draft of one-on-one interview questions

Biographical questions (5 min)
1. How long have you been teaching visual literacy and where? Which subjects and grades have you been/are you teaching? 2. How is visual literacy useful in your everyday life? What visual texts do you view mostly? Do you go to movies in a cinema, watch to movies, hire or buy DVDs or what?
3. Apart from your current RU BEd in-service course, did you receive any teacher training on visual literacy? If yes, when, where, from whom and what was it about? How did it assist you to make sense of visual literacy on the one hand, and to help your learners to better understand visual literacy?
Context questions (15 min)
4. What visual texts do you teach mostly at your school and how often? What grades and since when? Why do you teach these visual texts?
5. From the list of visual texts you listed in no4 above, which one(s) do you find easy to make sense of, and interesting to teach and why? Which ones do you find difficult to make sense of, and to teach? Give an explanation or illustration of the difficulty.
6. In the other subjects and languages that you are currently teaching, how do you deal with visual literacy?
7. Looking at the learner profile together with availability of resources at your school, how in your opinion can visual literacy be taught meaningfully and critically?
Questions on the observed lesson (40 min)
8. What was the main conceptual point of the lesson? What did you want to achieve? What visual literacy lesson went before and what is planned for after? How, if at all, do you relate visual literacy to other areas of the language curriculum?
9. What do you think were the strengths of the lesson? Make reference to the lesson
10. Were there any things which you think did not go well? Make reference to the lesson. In the course of this lesson, learners did not ask you any questions. What do you think was the reason for that? When you plan your lessons, do you build in opportunities for your learners to engage in a dialogue with you and with one another? If yes, why do you think learners are engaged in a dialogue with you as teacher and with each other in this lesson? If not, why do you think learners are so silent?
11. In preparing for a similar lesson for the future what will you do differently to improve the quality of teaching and learning?

Appendix 3.2: Draft of focus group questions

1. Personal enrichment
1. Before you volunteered to participate in 2009, what did you hope to benefit from and contribute to this study? 2. Now that the study is coming to an end, have your expectations been realised or not? Justify. 3. If you were requested to participate in a similar study, would you voluntarily participate? Why or why not? 4. At the beginning of the project, what was your vision of teaching visual literacy? Has your vision been changed and refined or remained unchanged in the course of the project? 5. How has your participation in the research study impacted on your everyday life experiences of visual/media texts outside and inside classrooms?
2. Subject/content knowledge
6. What have you learned about making meaning of a visual text? Has the research enabled you to enter a visual text? What sort of texts do you find easier to understand? Which remain difficult? 7. Which visual literacy content knowledge that you struggled with has the research enabled you to understand better, or not enabled you to understand better? How has this been achieved or not achieved? 8. What analytical frameworks (E.g. Newfield / Janks) were introduced as tools to make sense of visual texts? Did you find these tools useful or not useful?
3. Pedagogical knowledge
9. How has the study informed or not informed teaching and learning in your visual literacy lessons? How did you teach before and how do you teach now? Illustrate with examples. 10. At the last workshop it was resolved that learners should be given an opportunity to ask questions and be engaged in meaning making during tuition. However, in the analysis of both the first & second rounds of observed lessons, it emerged that most teachers did not invite questions from learners at all, or invited questions only at the end of the lessons, without success. There is only one teacher who allowed learners to ask questions. What explanation do you have for this practice? Why do teachers not allow learners the opportunity to question the teacher or fellow classmate about a text meant for classroom analysis? 11. How can the absence of learner questions enable or hinder meaning making of a visual text? 12. Has your participation in this study helped you to understand your own style of teaching visual literacy? Justify with examples.
4. Lesson observation
13. In what way were my lesson observations useful or not useful in deepening your understanding or vision of teaching visual literacy? Explain. 14. What could I do differently during classroom visits to make learning more meaningful, for the teacher and/or the learners?
5. Change laboratory workshops
15. What did you like, or dislike, most about these workshops? 16. What can be done differently if these workshops were to be done in future? 17. Did these workshops expand your understanding and teaching of visual literacy? If yes, reflect on how.
6. Reflection
18. How has the study been useful or not, in developing you as a reflective practitioner? 19. What would you say is the value of reflection in your personal meaning making and teaching of visual literacy?
7. Community of visual literacy
20. Has your participation in this study been useful in building collegial ties with the rest of the members in this study, or other colleagues at your school, cluster and or district? If yes, explain how. If not, explain why not? 21. Did you organise any meetings or lesson observations or team teaching of visual literacy on your own? Why or why not? 22. One of the resolutions of the first CL workshop in March 2012 was to organise workshops on visual literacy for English FAL teachers at school and or district levels. In the five months since, have those workshops occurred? 23. If yes, when you presented that workshop, what did you find interesting, uninteresting or surprising in the visual literacy materials and audience? If you did not share with any teachers, what hindered you?
8. Generally
24. What is the single most significant thing that the study has contributed towards your own understanding and teaching of visual literacy?

Appendix 4: Case record (See CD-ROM)

Appendix 4.1: Teachers' first lesson preparation notes

Appendix 4.1.1: Ms Kalipha's Grade 12 lesson plan on film study of Tsotsi

Appendix 4.1.2: Mr Nkosi's Grade 10 lesson plan on advertisements

Appendix 4.1.3: Mr Ntulo's Grade 12 lesson plan on cartoons and comic strips

Appendix 4.1.4: Ms Qupha' Grade 12 lesson on film study of Candle in the Dark

Appendix 4.1.5: Ms Tyani's Grade 11 lesson on cartoons

Appendix 4.1.6: Ms Vuza's Grade 10 lesson on cartoons

Appendix 4.2: Transcripts of the first videoed Lessons

Appendix 4.2.1: Ms Kalipha's first videoed lesson Transcript

Appendix 4.2.2: Mr Nkosi's first videoed lesson Transcript

Appendix 4.2.3: Mr Ntulo's first videoed lesson Transcript

Appendix 4.2.4: Ms Qupha's first videoed lesson Transcript

Appendix 4.2.5: Ms Tyani's first videoed lesson Transcript

Appendix 4.2.6: Ms Vuza's first videoed lesson Transcript

Appendix 4.3: Transcripts of the one-on-one interviews

Appendix 4.3.1: Ms Kalipha's one-on-one interview

Appendix 4.3.2: Mr Nkosi's one-on-one interview

Appendix 4.3.3: Mr Ntulo's one-on-one interview

Appendix 4.3.4: Ms Qupha's one-on-one interview

Appendix 4.3.5: Ms Tyani's one-on-one interview

Appendix 4.3.6: Ms Vuza's one-on-one interview

Appendix 4.4: Transcripts of the first CL workshop

Appendix 4.4.1: Session 1 transcript of 1st CL workshop

Appendix 4.4.2: Session 2 transcript of 1st CL workshop

Appendix 4.4.3: Session 3 transcript of 1st CL workshop

Appendix 4.4.4: Session 4 transcript of 1st CL workshop

Appendix 4.5: Teachers' second lesson preparation notes

Appendix 4.5.1: Ms Kalipha's Grade 11 lesson plan on advertisements

Appendix 4.5.2: Mr Nkosi's Grade 10 lesson plan on cartoons and comic strips

Appendix 4.5.3: Mr Ntulo's Grade 12 lesson plan on advertisements

Appendix 4.5.4: Ms Qupha's Grade 12 lesson plan on advertisements