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Investigating the interplay between Grade 9 learners' home visual literacy and their development of school visual literacy in English First Additional language classrooms

Submitted by

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ABSTRACT

Visual literacy is one of the critical aspects that English First Additional Language teachers and learners battle with. The focus of this investigation was on developing learners' performance in visual literacy and helping teachers improve teaching practice. This thesis reports on efforts in developing critical visual literacy in two Grade 9 classrooms; a rural and a township school in the King William's Town District in the Eastern Cape.

The research spread over four week, spending two weeks at each school as an ethnographic researcher, being assimilated to the culture of the each school. In understanding the kind of visual knowledge that these learners brought from home between the rural-urban divide, the learners displayed an interest in visual literacy, used the necessary language and appeared to design certain visual materials around the school.

Data was collected in the form of questionnaires that learners filled, informal Facebook conversation screenshots, as well as the researcher's field notes. Learner focus group discussions were conducted, tape recorded and transcribed. Two lessons each were observed with the two teachers, and these were recorded and transcribed. A camera was used to take shots in the classroom to show the interaction between the teachers and the learners. Also, semi-structured interviews were held with each teacher and these were recorded and transcribed.

The data revealed that there were no major differences between rural and urban school learners. However, the research has provided a valuable insight into the mismatch between home visual literacy practices and school visual literacy teaching. The learners' digital visual literacy practices were far ahead than those of the teachers who are not able to capitalise on these visual skills; the cultural capital that learners bring to school. Learners also displayed a low reading culture but the medium for reading has shifted considerably and learners developed communication skills through digital technology. Teacher agency in the classroom revealed that teachers need to first engage with the cognitive functions of the visual images that they teach by the prevalence of low level questions that they ask. Moreover, there is a place for translanguaging in visual literacy lessons. These indicate important areas for teacher development to promote the emergence of transformative agency.

ACKNOWLEDGEMENTS

DECLARATION OF ORIGINALITY

I, Lutho Mnyanda, hereby declare that the work contained in this thesis is my own original work and has not been previously submitted for a degree in any other university. Where I have drawn on the words or ideas of others, these have been acknowledged using complete references according to Department Guidelines.

Lutho Mnyanda (February 2017)

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LIST OF ABBREVIATIONS AND ACRONYMS

ANA – Annual National Assessments

CAPS – Curriculum Assessment Policy Statement

CHAT – Cultural-Historical Activity Theory

DSTV – Digital Satellite Television

ECEEA – Eastern Cape English Educator's Association

FAL – First Additional Language

FET – Further Education and Training

MKO – More Knowledgeable Other

MKP – More Knowledgeable Peers

PIRLS – Progress for International Reading and Literacy Skills

RS – Rural School

TS – Township School

TV - Television

CHAPTER 1 – INTRODUCTION

1.1 Introduction

This chapter provides an overview of my research project, the objective of which was to look at the interplay between Grade 9 learners' home visual literacy knowledge and their development of school visual literacy in English First Additional language classrooms. In this chapter, I will provide a context of critical visual literacy, as well as my motivation for the research, a description of the research sites, a discussion of the intention of the research, and finally an overview of the following five chapters of the thesis.

1.2 Context of the study

Visual literacy is an important area of study (South Africa, Department of Basic Education, 2011, p. 27) and is a critical aspect to incorporate in the curriculum for language teaching. The field of visual literacy was first established by Debes and explained to be made up of "vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences" (1969, p. 27, as quoted in Bamford, 2003, p. 1). This has developed to include the set of skills that are needed to be able to interpret the content of visual images and to discuss purpose, audience and ownership (Bamford, 2003). It is my contention that incorporating visual literacy in education will better equip learners to be able to deal with the world. I outline my reasons for making this assertion below.

The Curriculum Assessment Policy Statement (2011) envisages a learner who is able to "communicate effectively using visual, symbolic and/or language skills in various modes", while also acquiring the skills to "collect, analyse, organise and critically evaluate information" (South Africa, Department of Basic Education, 2011, p. 5). With regard to visual literacy, Newfield (2011) asserts that visual literacy education is about enhancing the role and function of images in representation and communication. Essentially, this means that teaching visual literacy is necessary for students to become capable of navigating the visually-driven world we live in. It is therefore important to incorporate visuals into the curriculum, as well as to explore the practical uses of visual literacy in present day society (Tillman, 2012). This importance will be explored further in Chapter 2.

Visual texts that can be analysed within the parameters of visual literacy, this study pays particular attention to cartoons because these are a popular art form, especially among children. As such they provide a fertile medium for education and communication (Narayan, 2016). They were also a favourite among the participants (both teachers and learners) in the study. My research, then, will involve finding the uses of home background knowledge for critical visual literacy development.

1.3 Motivation of the study and research goals

Following the completion of my Post-Graduate Certificate in Education as an FET English language teacher, I found a huge gap between language used for social purposes and language used for academic purposes in English First Additional Language classrooms. I noticed clear language boundaries and a lack of connection between social language use and language use for epistemic access. This was informed by the interest I developed in visual literacy in my Honours year. My understanding was then that language and literacy skills in English can be developed through the use of visual images because "we live in a multi-modal society, which makes meaning through co-employment of semiotic resources" (Lim, 2004, p. 52). It was then that I wanted to bridge the gap between the home and school contexts, exploring methods that teachers can use to motivate learners to use home background knowledge in their language lessons.

My interest in this area was also propelled by evidence from Progress International Reading Literacy Skills (PIRLS) (2011 & 2006), from the Annual National Assessment (ANA) (2014, 2013 & 2012), as well as from Matric results and research, which indicates that the majority of South African learners struggle to achieve high order cognitive levels in literacy. It is particularly troubling that there has been no improvement in the time between the 2006 and 2011 PIRLS results (Howie, van Staden, Tshele, Dowse, & Zimmerman, 2012). Towards the end of 2015, PIRLS tested learners again with an innovation called ePIRLS, which involves an assessment of online reading looking at how learners read, comprehend and interpret digital information. These results are due for release in December 2017, and what makes them important and interesting for this study is that a visual component was incorporated in the testing. It would be interesting to find out whether learners' results have remained the same or changed compared to 2006 and 2011, and why, although PIRLS is not the focus of this study. It is an intention of this study to engage with these results once they are released.

In addition, the gloomy picture painted by diagnostic reports of the ANA of Grade 9 English FAL examinations is quite daunting. The 2014 report indicated that learners lacked the basic skills to engage with advertisements and cartoons, namely identifying a target audience, interpreting a cartoon as well as inferring meaning. A close examination of the 2013 and 2012 ANA results suggests a continuity of underperformance, particularly in the area of visual literacy in Grade 9. This is despite the Curriculum and Assessment Policy Statement (CAPS) (South Africa, Department of Basic Education, 2011, p. 27), which envisaged critical visual learners who should be able to identify and discuss, analyse, interpret, evaluate and respond to a range of visual images.

Moreover, some South African researchers such as Leask-Smith (2009), Moodley (2013) and Mbelani (2007, 2008, 2009, 2012a, 2012b & 2014) have agreed on the common causes of problems associated with teaching, learning and assessment of visual literacy. They are in accordance that the socio-economic backgrounds of learners, a lack of resources, and poor pedagogical content knowledge of teachers all contribute to the low literacy rates and educational crisis in South Africa. The socio-economic background of the learner can limit the scope of information the learner is exposed to, while a lack of resources continues to disadvantage many learners with regard to access to channels of information, such as the digital media. However, none of the aforementioned studies consider whether these learners' homes might have the latest digital and technological resources, despite their low socio-economic background. One example of these resources is the installation of Digital Satellite Television (DSTV) dishes, which is a common sight in some informal settlements and rural homes, especially where the study was conducted.

Both Taylor (2012) & Perle (2010) have observed that US learners spend more than eight hours a day immersed in visual images. Mbelani (2012a, p. 86) states that this is currently the case in South Africa too, though this exposure may vary according to the urban-rural divide, and "the density of visual communication may be lower in rural areas [and townships]". Grade 9 learners are still in their early teenage years, and are heavily influenced by what Kress (2010) terms the new 'communication landscape' with the internet and the proliferation of digital media, where they are exposed to visual images from cell phones and even smart phones. This communication landscape increases their exposure to visual images. In light of this exposure,

this study aims to investigate how home literacy is a useful base to build on for school visual literacy. If it is discovered that it is not a useful base, I aim to determine why this is so.

Specifically, this study's goals are to answer two main questions:

1. What home visual literacy do Grade 9 learners bring to make sense of visual images in classrooms?
2. How do teachers draw on Grade 9 learners' home visual literacy to develop school visual literacy in English FAL classrooms?

To get different perspectives and understandings of this interplay, this study approached two different research sites: a rural and an urban school. A sociocultural theoretical framework supplemented by the Cultural-Historical Activity Theory (CHAT) was employed to understand and analyse the data. Chapter 3 explores this methodological design of this study in efforts to address the two main questions of the study.

1.4 Description of the research sites

The research took place in two sites: a rural school and a township school in the King Williams Town district. At the time of data collection, there were significant differences in the two schools. The rural school is located between five villages and farms that surround the area. I observed that it only had 281 learners from Grade 8 to Grade 12. The problem of low numbers was tackled with the assimilation of other learners from a nearby school during the academic year; however, this did not make a significant difference. The school consisted of ten teachers who had each worked there for close to five years, and had teaching experience ranging from 7 to 18 years. The teachers' qualifications varied, and included a Senior Teacher's Diploma, a Bachelor of Education and Honours in their respective fields. Two of them were English teachers who taught English as an additional language, and they informed me that they are studying further, and are always trying to keep abreast with new teaching strategies. The learners wore a school uniform and walked every morning to get to school. While most of them relied on social grants, and therefore have limited means and limited access to media, it was not rare for some to convey that they were exposed to various forms of media as the school is not entirely isolated from the nearest town.

The township school had 1085 learners from Grade 8 to 12 at the time this study was conducted. There were 22 teachers at the school, and two of them taught English First Additional

Language. All the teachers were fairly young, and have not been at the school for many years. Like the teachers in the rural setting, their qualifications varied. Among them were Senior Teacher's Diplomas and Honours, and some teachers were in the process of obtaining Master's degrees in their respective fields. The school had learners from the surrounding local townships as well as learners from the villages around King Williams Town. Middle class learners tend to come from the villages, and, although there were differences in economic standing among the learners from the local townships, it was pretty common for them to come from families in which both parents were employed. All these learners came from families that have access to visual texts. These learners travelled to and from school through town using various means of transportation.

1.5 Overview of the thesis

This section provides an overview of the five chapters that form the core of this thesis. Chapter 1 places the study on visual literacy in context, explains the motivation for the research, discusses my research goals, and provides a description of the research site.

Chapter 2, the literature review, provides a theoretical framework in which this research on visual literacy can be located. It begins with a nuanced theorisation of literacy. Secondly, it explores a sociocultural theory of literacy. Thirdly, it focuses on teaching strategies which can improve learners' critical understanding of visual images. Finally, an assessment of visual representations using cartoons, and an establishment of an understanding of pictorial compositional features of cartoons is provided.

In Chapter 3, the methodology chapter, I describe and justify the research design and procedures that I used to carry out this research.

Chapter 4 provides a presentation and analysis of the data which forms part of the home activity system. This is done in an effort to answer the first research question and in order to understand what visual literacy knowledge the learners bring from home.

Chapter 5 presents the analysis data which forms part of the school activity system. The aims of this chapter are to answer the second research question and to link teachers' practices in

drawing on the visual knowledge that learners bring from home for formal visual literacy learning.

In Chapter 6 there is a synthesis and discussion of findings, and issues that were raised in Chapter 4 and Chapter 5 are analysed and explored further. This Chapter focuses on what I have learnt during the research process and laying out recommendations, as well give other suggestions for future research.

CHAPTER 2 – LITERATURE REVIEW

2.1 Introduction

This chapter will provide a theoretical framework to locate this research on visual literacy. I begin with a nuanced theorisation of literacy. Secondly, I explore a sociocultural theory of literacy. Thirdly, I focus on teaching strategies which can improve learners' critical understanding of visual images. Finally, I assess visual representations using cartoons, and establish an understanding of pictorial compositional features of cartoons.

2.2 The theorisation of literacy

It is impossible to discuss literacy without understanding the role language plays in literacy development practices. Acquiring literacy, it should be emphasised, is not the same as acquiring a language. This is because language acquisition comes about as a result of a psychological process which involves conscious acquisition, and the language makes up part of the personality of every normal human being (Anwaruddin, 2016). It is important to understand that the acquisition of any language has four basic skills, and these have been categorised by Anwaruddin (2016) as primary skills (listening and speaking skills) and secondary skills (reading and writing skills) in which acquisition and articulation of the secondary skills leads to a literate individual. These skills are socially and formally taught.

Once an individual can comprehend language they can develop their literacy skills. Literacy is then further development of these skills. On the one hand, Shor (1999) has maintained that literacy is basic socialisation through a language to develop human beings as agents within a culture. On the other hand, Janks (2013) argued that literacy is not just a set of decontextualized skills, but a set of cultural practices. This role of socialisation and cultural practice is important in this study because they show that literacy goes beyond acquiring skills, and is also a social practice. Literacy as social practice is essentially embedded in the ways of being, seeing, thinking and doing (Gee, 1999). This is why Gee (1999) differentiated between the development of primary and secondary discourse, arguing that the former is "attainted through being part of something" while the latter is "learned through social institutions" (p. 32). Moreover, Street (1984, 1988) has long theorised about both autonomous and ideological models of literacy. Engaging with literacy as a social event (Street, 1995), his ideological model

insists that literacy is a social practice and not simply a technical and neutral skill; it is always embedded in socially-constructed epistemological principles (Street, 1984). This illustrates the human dimension of literacy, and this model views "literacy as not a simple technical endeavour, but shaped and influenced by the individual sense maker and communicator and sum total of his or her knowledge and life experiences" (O'Rourke, 2005, p. 1).

While the term literacy is used to refer to the making of meaning with communicative modes, Duncum (2004) employs the notion of 'multiliteracy' to designate meaning making with numerous communicative modes, including media texts and the texts of electronic media (p. 253). The term multiliteracy was coined by The New London Group in 1996, and the notion combines broad modes of communication and meaning making, and was forged to counteract the narrow view that literacy should be judged only by the reading and writing of print (O'Rourke, 2005). O'Rourke (2005) has extended this understanding, and stated that multiliteracy as a concept:

> broadens literacy from an emphasis on 'reading the word' to reading multi-modal texts; includes the assumption that in the process of becoming literate, students are making sense of the world and themselves in the world, assumes that literacy is also about communicating with, and understanding the communication of others; and finally assumes that part of being literate involves developing the capacity to understand the influences of cultural, social, historical and political contexts. (p. 1-2)

In order for multiliteracy to be developed, basic literacy has to be established first. Different forms of literacy – such as visual literacy, media literacy, computer literacy and critical literacy – need to be developed for an individual to possess the range of competencies required in order to be multiliterate. Important for this study is a transition from basic literacy to critical literacy and critical visual literacy - the contention of this study. This is because critical literacy challenges the status quo in an effort to discover alternative paths for self-development as well as social development (Shor, 1999). Shor (1999) argued that the difference between literacy and critical literacy lies in critical thought. Wray has further contended that "critical literacy should challenge relationships between language and social practices that advantage some social groups over others" (2013, p. 2). For Janks (2000, 2012, 2013), critical literacy starts in the classroom and goes further than critical reading to involve the design and redesign of texts.

Anwaruddin (2016) advocates critical literacy education based on its many benefits put forward by recent scholarship on affect/emotion (p. 381). He applies the four dimensions of critical literacy adapted from Lewison, Flint, and Van Sluys (2002). The first dimension involves disrupting the commonplace. This means critically assessing the norm through fresh and critical eyes. The second dimension comprises interrogating multiple viewpoints. This means considering different viewpoints in order to make a critically-informed decision. The third dimension involves focusing on socio-political issues and pays attention "to how socio-political system, power relationships, and language are intertwined and inseparable from our teaching" (Anwaruddin, 2016, p. 383). The fourth and final dimension of critical literacy incorporates taking action and promoting social justice and asks us to "use literacy to achieve social justice" (Anwaruddin, 2016, p. 384). These dimensions help to establish an understanding of the need for critical literacy as well as the role that it plays in society. Critical literacy enables one to understand meanings in social spaces and to make informed decisions. These are the points envisaged in CAPS for the development of critical students that are able to navigate the world and apply critical understanding. Such critical literacy is equally important in the development of critical visual literacy.

This study conceptualises critical visual literacy through a conscious development of literacy. This is because critical visual literacy develops on a continuum with visual literacy – a tenant of the broad umbrella of literacy. Learners are certainly influenced by visuals in their communication, however it is my contention that visual literacy skills need to be explicitly taught. Bamford (2003) explained that visual literacy involves developing the set of skills needed to be able to interpret the content of visual images and to discuss their purpose, audience and ownership. Newfield (2011) has added that visual literacy education is about enhancing the role and function of images in representation and communication. Stokes (2002) highlighted that visual literacy precedes verbal literacy in human development and thus strategies for developing visual literacy skills are important for overall human development. Tillman (2012) has found that teaching visual literacy is necessary for students to become capable of navigating the visually-driven world we live in and that visuals should be incorporated into the curriculum, as well as an exploration of the practical uses of visual literacy in present day society. In line with these arguments, CAPS (South Africa, Department of Basic Education, 2011) prioritises the interpretation of visual texts.

According to Freebody and Luke (1990), a critically visually literate individual should be able to decode texts, understand and compose meaningful texts, use texts functionally, as well as analyse texts critically. This understanding summarises the four assumed roles of a text, which are code breaker, text participant, text user and text analyst (Freebody & Luke, 1990). Serafini (2012) expands the concept of the four resource model of reading to four resources or social practices for 'reading-viewing' multi-modal texts. He uses the roles navigator, interpreter, designer and interrogator to refer to viewing multi-modal texts. These roles are applied similarly to the four dimensions of critical literacy summarised by Anwaruddin (2016). This is because both theories focus on applying critical understanding while engaging with text beyond the use of words and images. This study presents the first two roles as indicating a (visually) literate learner, while the last two roles refer a critical (visually) literate learner.

The first role, code breaker, involves the reader recognising and using features such as alphabets, sounds, spelling, conventions, and patterns of texts, camera techniques and colour. This role identifies the reader as a navigator because "when reading multi-modal texts, the skill of decoding written texts needs to be accompanied by an understanding of the structures and codes associated with design, images and other visual elements" (Serafini, 2012, p. 154).

The second role, text participant, entails drawing on existing schemas to understand and compose meaningful written, visual and spoken texts. Piaget (1954) argued that the schema helps the learner to interact with the text because a learner can relate the ideas in the text to his/her background/existing knowledge. Serafini (2012) refers to this reader as an interpreter because of the shift from comprehension to interpretation in which a reader constructs meaning, drawing upon available resources to make sense of what is depicted. Essentially this requires readers to develop their interpretation repertoires and to draw on their experiential reservoirs to make meaning (Serafini, 2012). In this study, this existing knowledge that learners draw from in their interpretation refers to home literacy that they bring to the classroom. Essentially, this means that learners will draw on their background/existing knowledge to make sense of the new information. This particular role is similar to Janks's (2013) idea that children both design and consume the texts that they produce. They have choice and control over the meaning making process, and as such, they should be able to develop and understand a wide range of texts and how they work to achieve different social purposes. CAPS has also highlighted the need for learners to be able to identify and discuss the purpose and message in visual texts as

sources of information. This study views the notion of schema as highly critical in developing critical visual literate learners.

The third role, that of text user, is one in which the reader knows the functions that shape the way texts are constructed. Serafini (2012) identifies this reader as a designer "to assert that readers of multi-modal texts not only construct meaning from what is depicted or represented, but also design the way the text is read, its reading path, what is intended to and, in the process, construct a unique experience during their transaction with a text" (p.157). Hall (1997) has made the argument that those that have access to the means of signification can impose certain meanings that people will either choose to consume or resist. He identifies three kinds of reading that can take place in response to a media message: a dominant (or hegemonic) reading which accepts the preferred meaning, a negotiated reading which mediates the preferred meaning, or, finally, an oppositional reading, which rejects the preferred meaning and thus opposes resistance. Janks (2012) took these ideas further and highlighted an ideal and resistant reader. These different kinds of readings can give a clear picture of the understandings and perceptions of the learners and reveal the practices of the teachers. When the learners assume a particular reading role, it means that they are either equipped with the skills to view texts critically or still lack those skills which would constrain their meaning making.

The fourth role is that of the text analyst, and involves critically analysing and transforming texts. Serafini (2012) identifies this reader as an interrogator to highlight the shift from a cognitive theory of reading to consider cultural theories of meaning which includes the critical and sociocultural aspects of analysing texts. This is through understanding and acting on the knowledge that texts are not neutral. Similarly, Wray (2013) argues that the meanings of words and texts speak to the cultural and social practices in which they are constructed. Janks has also argued that we need to view the texts that we consume with critical eyes because texts "are [both] positioned and positioning" and therefore not neutral (2013, p. 227). A reader has to be critical of the factors that come into play when the writer chooses to convey a particular point of view. The writer chooses to foreground certain things in a text and the learners have to understand the point of view of the writer to get a sense of the things that the writer wants to convey. By not understanding the design of a text, the learner lacks the critical ability to view the text from an objective perspective, which is also detrimental to their critical education. Critical learners can evaluate the point of view that the writer espouses and can in fact redesign the text to be able to view it from other perspectives.

In this study, critical visual literacy is used interchangeably with critical media literacy and critical multi-modal literacy. According to Prinsloo (2006), critical media literacy "is concerned with all forms of media representations, how visual images are put together, by whom and for whom" (p. 18). Furthermore, Prinsloo (2006) has emphasised the term 'critical', highlighting power relations and the need for democratic practice. Multi-modal literacy refers to "meaning-making that occurs through the reading, viewing, and understanding, responding to and producing and interacting with multimedia and digital texts" (Walsh, as cited in Pilkington, 2015, p. 139). Ajayi (2015) has asserted that the difference between critical literacy and critical multi-modal literacy is that "critical literacy requires readers to critically examine an author's message and assumption, its practice and theory that rely on language", whereas "critical multi-modal literacy emphasizes integration of multiple modes and media for meaning making and offers the possibility of increased agency" (p. 219). This requires the use of multi-modal perceptions, which include a dissemination of all modes in a text in teaching and learning in the classroom because visual images encompass more than just written text (Stein, 2008). Stein has maintained that a multi-modal perspective "explores the potential of teaching and learning environments to become more democratic, inclusive spaces through investigating the meaning potential in the cultural and material sources to which children have access to use and transform to make their meanings" (2008, p. 19). She (p. 122) uses the term "multi-modal pedagogies" to refer to curriculum, pedagogy and assessment practices which focus on mode as a defining feature of communication in learning environments. Essentially, she recognises the different resources that learners draw on to make meaning, which are various and include prior knowledge and the social environment in which the child grows up. Archer and Newfield (2014) have explained that a multi-modal approach to communication considers language to be only one form of representation among others, such as gestures, sound, images, and music. These forms work together in different ways, and with different effects, to create multi-layered, communicational ensembles. Furthermore, a multi-modal approach to pedagogy recognises that teaching and learning happen through a range of modes – image, writing, speech, gesture – and encourages the use of pedagogic tasks that require multiple forms of representation. The kind of analytic reading enabled by a multi-modal approach gives us a means to understand and manipulate what may otherwise remain at the level of intuitive response (Van Leeuwen & Jewitt 2001).

This is somewhat similar to the understanding of social semiotics. Social semiotics is important to understand its use and application in semiotic mediation and critical visual literacy in this study. Stein (2008) explains that the "social semiotics theory is concerned with signs, sign-makers and sign making" (p. 20). Pierce (as cited in Aiello, 2006) highlighted that the relationship between a sign and its object should be the focus of analysis. This study draws on social semiotics because this theoretical paradigm concerns itself with "how human beings use different modes of communication, such as speech, writing, image, gesture and sound, as resources to represent or make meanings in the social world" (Stein & Newfield, 2007, p. 14).

Social semiotics is interested in deconstructing texts to identify the elements that make up its structure (Aiello, 2006). It goes further, however, to look systematically at how textual strategies are used to convey certain meanings (Aiello, 2006). For this reason, social semiotics applies the notion of semiotic resources. These are "the actions, materials and artefacts we use for communicative purposes, whether produced physiologically or technologically" (Newfield, 2011). Both the producers and viewers of an image use a semiotic resource as a cognitive resource to make sense of visual images (Aiello, 2006). A semiotic resource is used to create understanding of a text; however no two people will use the same semiotic resource. Hall (1997) has argued that people viewing the same image can have different understandings of its meaning. Similarly, Stein (2008) maintained that the manner in which people regulate semiotic resources in understanding visual texts effects the meaning they assign to signs, and that this is not static.

Stoian (2015) has considered visual resources from a functionalist perspective, because like any semiotic resource, because they perform several metafunctions simultaneously in order to convey meaning. Kress and van Leeuwen (1996; 2006) have extended Halliday's theory of metafunctions (1994), which postulated that language fulfils three metafunctions simultaneously, to visual semiotic resources. These are ideational, interpersonal and textual metafunctions. Kress & van Leeuwen (2006) renamed these metafunctions representational, interactive and compositional (Stoian, 2015). They have contended that "the visual, like all semiotic modes, has to serve several communicational (and representational) requirements, in order to function as a full system of communication" (Kress & van Leeuwen, 2006, p. 41). The first metafunction maintains that "each image fulfils an ideational function whereby the image is related to a referent, in which his referent may be a physically observable object or event, a conceptual relationship among two or more phenomena, one's experiences or imaginings, and

so forth" (Wilson & Landon-Hays, 2016, p. 6). This is simply experience that is encoded visually (Stoian, 2015). The second metafunction means that "each image fulfils an interpersonal function by realizing social relationships, including the presumed social distance between the viewer and the subject of the image, as well as an affective evaluation of that subject" (Wilson & Landon-Hays, 2016, p. 6). The last metafunction refers to the meaning of composition, and is related to "the way in which representations and communicative acts cohere into the kind of meaningful whole we call 'text'" (Kress & van Leeuwen 1996, p. 181). The types of structure, process, participant and circumstance, the types of image act, social distance, perspective, point of view, modality, and the types of information value, salience and framing can indicate the reality encoded, the interaction and relation established between participants, and the meaning composed, all of them visually. These meaning-making metafunctions and visual resources can be described and observed, and also interpreted (Stoian, 2015, p. 29).

Meaning-making and the use of physiological tools are important in this study. According to Duncum (2004), meaning is made through an interaction of music, the spoken voice, sound effects, language, and pictures. This means that meaning making is not simply a linear exercise since learners use different resources that they are exposed to in order to make new meaning. This is important for this study and shapes the understanding that children do in fact use different semiotic resources, which can either enable or constrain their access to visual images. Aiello (2006) makes use of Barthes' three levels of meaning making: denotation, connotation and myth. These are also applied in this study to investigate how children interact with multi-modal texts. The level of denotation corresponds with the literal meaning of an image, which is the immediate meaning relating to content of the image. The level of connotation corresponds with the symbolic or ideological meaning of an image, which corresponds to the meaning – or range of possible meanings – inscribed by cultural codes. Whereas connotation is the meaning that is attached to a specific sign, myth relates to ideological concepts that are evoked by a certain sign (Aiello, 2006). Janks (2012) has stated that texts are not neutral, but ideologically influenced by those who construct or design them. It is for this reason that she emphasises the importance of critical literacy in schools. Stein (2008) has acknowledged that classrooms should be constructed as hybrid, democratic spaces which value diversity and difference. This study elevates this point, that letting learners be free and use their various understandings can be worthwhile and can indeed improve their access to academic forms of visual literacy. This

creates an understanding that meaning making is negotiated and is a social act, which is supported by the socio-cultural theory framework that this study draws on.

2.3 A sociocultural theory view of literacy

An investigation of classroom socio-cultural practices is necessary to ground an understanding of how teachers and learners make sense of visual images in English First Additional Language (FAL) in Grade 9. As such, this study draws on socio-cultural theory as a broad theoretical framework because it incorporates the interconnectedness of the highly cognitive demanding content of visual literacy and the socio-cultural knowledge that teachers and learners bring to the classroom (Steiner & Mahn, 1996). My study draws on Vygotsky's (1978) socio-cultural theory because it considers the child's socialisation and the different values that the child acquires at home. Within this view, learning is a social process and the society and culture the child is positioned within is considered to be influential in their development (Vygotsky, 1978). In this study, the peculiarly visual aspects of communication media prove the need for a sociocultural understanding (Griffin, 2002). Griffin (2002) suggests that socio-culturally-nested analyses of visual texts are the most helpful for illuminating the nature of pictorial communication and the particular role of visual form in media production, reception, interpretation and use. This means that teachers and learners need to take an account of the social setting in their visual textual analyses. Socio-cultural approaches are ideal for this study as they emphasise the interdependence of social and individual processes in the construction of knowledge (Steiner & Mahn, 1996).

To be able to investigate the interplay between the home visual literacy and school visual literacy, I will draw on socio-cultural theory, which proposes a mediation between the social and the cognitive in the learning space called the Zone of Proximal Development (ZPD) which brings about internalisation of new knowledge, meaning-making and learning (Martins, 2008). The concept of the ZPD has been linked with the concept of scaffolding by Bruner (1978). In turn, scaffolding was originally applied to the context of asymmetrical teaching and learning with a teacher or adult explicitly supporting a learner, usually a child, to achieve tasks beyond their ability when working alone. The teacher acts as the More Knowledgeable Other (MKO) in scaffolding the learners in the ZPD. The child's zone of proximal development is "the distance between the actual developmental levels as determined by independent problem solving and the level of potential development as determined under adult guidance or in

collaboration with more capable peers" (Allal & Ducrey, 2000, p. 86). Peer scaffolding is a step forward in "learners' roles" because it allows students to become effective decoders and users of cartoon discourse. In order to produce a conclusion, students need to persuade others with their ideas by making meaning from language used in the cartoon (Abuzahra, Farrah & Zalloum, 2016), 2016). Fernandez, Wegerif, Mercer and Rojas-Drummond (2011) have observed that although collaboration with peers is advocated by Vygotsky, it is noticeable that he refers only to "more able peers", thereby implying that an intellectual asymmetry must exist between participants in any joint activity. It is important for this study to investigate how these concepts need to be reconceptualised if they are to be applied to the different context of symmetrical learning amongst groups of peers (Fernandez et al., 2011).

Abuzahra et al. (2016) have proposed that constructivism is an approach within sociocultural theory that both enables students to learn, and enhances their higher-order thinking skills. Constructivism enables students to construct knowledge by encouraging them to connect prior experiences to further new concepts that they elicit from a social learning context. Their prior experience is similar to the understanding of schema offered by Piaget, which was discussed previously on Section 2 of this Chapter. In relation to cartoon usage in a language classroom from a constructivist point of view, a cartoon can be employed as a starting point to enhance group discussions in order to derive new concepts. Because cartoons represent familiar daily life, students can easily connect cartoon content and animated pictures with their own experiences.

An application of the constructivist model (Abuzahra et al., 2016) can then be useful in the classroom, and empower teachers to draw on the background knowledge of the learners. This is particularly important in this study because one of its aims is to look at the strategies that teachers use to draw on the background knowledge learners bring to the classroom from home. This model developed by Abuzahra et al. (2016) (Figure 2.5) employs five stages.

Groupings: How will you group students to collaboratively learn?

Teams of two, three, four, five, etc., process used to group students i.e. counting off, choosing a color, etc.

Reflections: Students reflect on predictions made while explaining learning situations and others exhibits
What did students take away? What knowledge and skills were learned?

Situation : What are you planning on having your students explain?

Problem solving, making decisions, drawing conclusions, setting goals

Constructivist Learning Design

Exhibit: Students create a product or exhibit for others to explain thinking and learning
Verbal presentations, creating a graph, role playing, creating an iMovie

Bridge: Initial activity that evaluates students' prior knowledge to connect new understandings

Making lists, Class discussion to introduce a concept or topic

Questions: What guiding questions will be used to introduce to engage students and allow learning to progress?

Continues active learning, prompts exhibits, promotes student reflection

First, there is an engagement with a context and the posing of questions where the teacher guides the learners get involved in the context and make connections with their daily lives. Secondly, bridging involves students becoming provoked enough to explore knowledge and their prior experience. Thirdly, group organizing takes place, in which the teacher organises the learners through collaborative group work in which learners personally interpret by comparing concepts and their prior experience.

Fourthly, discussion and argumentation are encouraged, and learners develop their knowledge socially within the context of classroom interaction. This is where the learners share ideas they have arrived at independently with other group members in order to construct final knowledge. The learners may accept peers' perspectives, or the discussion can take the form of argumentation. Fifthly, exhibition happens after the students construct their knowledge or concepts about the cartoons and they present their conclusions. These presentations can take different forms, such as presenting orally, making posters, completing an assignment, etc. Regardless of the type of presentation that students make, they are required to employ integrated language skills. Finally, reflecting is when the learners are asked to reflect upon their experience of using cartoons in the language classroom, and on the concepts they have already constructed.

Conclusively, the Vygotskian framework is based on the notion that "human activities take place in cultural contexts, are mediated by language and other symbol systems, and can be best understood when investigated in their historical development" (Steiner & Mahn, 1996, p. 136). This study is specifically investigating the process of semiotic mediation in the learning and understanding of visual texts. Steiner & Mahn (1996) further explain the importance of semiotic mediation and explain that semiotic mediation is the key to all aspects of knowledge co-construction. For Vygotsky, semiotic mechanisms (including psychological tools) mediate social and individual functioning, and connect the external and the internal, the social and the individual. Knowledge is not internalized directly, but through the use of psychological tools. Thus, psychological tools are not invented by the individual in isolation. They are products of sociocultural evolution to which individuals have access by being actively engaged in the practices of their communities. (p. 137). This understanding is important in this study because of its assertion that semiotic mediation and understanding is socio-culturally evolving through the use of physiological tools.

2.4 Teaching of critical visual literacy

Kesler, Tinio and Nolan have observed that "a major challenge that teachers face today is finding a balance between foundational literacy practices and 21st-century literacies, especially those that involve digital technologies" (2016, p. 2). Teachers need to first be aware of these new media technologies in order to employ them to develop language literacy skills in their learners. With the advent of new media technologies, the role of media in a society has changed,

and this has prompted researchers to re-construct the meaning of literacy from classic literacy to new media literacy (Lin, Li, Deng & Lee, 2013). The term new media literacy signals an updated understanding of literacy, given that learners now have increased exposure to visual images. Duncum (2004) has emphasised that contemporary cultural forms such as television and the internet involve more than the perceptual system of sight and more than visual images as a communicative mode. It is in the light of the increased exposure to visual media of today's learners that this study aims to investigate whether home literacy is a useful base to build on for school visual literacy.

On the other hand, in an effort to improve poor pedagogical content knowledge in visual literacy, Moodley (2013) has proposed that teachers need to first engage in the cognitive processes they wish learners to acquire. They will then be better positioned to promote higher-order thinking among their learners. Leask-Smith (2009) has also highlighted the role of the teacher in her study, which aimed to understand teachers' beliefs about visual literacy and to explore how their beliefs influenced their teaching. The teachers in her study felt their training had been inadequate in the area of teaching visual literacy. While they acknowledged the importance of visual literacy, it seemed to be given low priority in their actual teaching practice. In effect, her findings suggested a need for in-service training in teaching visual literacy, as well as increased learner and teacher resources (Leask-Smith, 2009). Similar needs were observed by Mbelani (2007) in a case study of visual literacy in a rural high school. He noted that a lack of resources, as well as of learners' foundation in visual literacy from Grade 7-9 were among the factors hindering the teaching of visual literacy. Visual literacy training of in-service teachers has taken place in South Africa through many Indaba Workshops, the employment of subject advisers and the initiation of English teachers' professional bodies such as Eastern Cape English Educators' Association (ECEEA). For my purposes, a significant gap in Leask-Smith's (2009) study is that she foregrounds the teachers' own beliefs towards visual literacy and does not take the learners' inputs in the learning process into account. Mbelani (2007), on the other hand, focused mainly on the needs of the learners to be able to understand visual literacy. This study investigates both the teachers and the learners, which will not only inform teachers' practices, but also validate the necessity of learning and developing visual literacy as a social practice.

2.5 Using cartoons for higher order cognition

Cartoons can act as a means for language and literacy development. As Narayan (2016) has argued, they are a popular art form, especially among children, and as such provide a potential medium for education and communication. Cartoons are pictographic depictions of events, concepts or daily life situations which are often satirical and use humorous characters (Narayan, 2016). According to Seymour-Ure (2008), cartoons assert opinions, generally critical and often emotional, alongside editorials using reasoned argument. This means that cartoons put a certain argument across using both words and pictures. Mushowe (2011) has expanded on this further to illustrate that the cartoonist's objective is to present a visual image to newspaper readers that tacitly asks the question "What do you think?", and readers are encouraged to judge the arguments put forward. Seymour-Ure (2008) supported this by stating that the cartoonist necessarily lays on the readers the task of working out what he/she means. As a starting point, the language used in cartoons is important and is useful for understanding their visual cues. Learners should be aware of language items and should assess their linguistic functions by analysing speech components, such as pronouns, prepositions, phrasal verbs, and the pragmatic meaning of words (Abuzahra et al., 2016). Cartoons enable students to construct meanings from paralinguistic effects which are accompanied by written language. That draws on and develops learners' social and cognitive skills which will they will continue to draw on within their daily life (Abuzahra et al., 2016).

Cartoons can play a significant role in developing language and literacy, and there are various studies that corroborate this. A study done by Narayan (2016) conducted a sample survey in schools and revealed that about 80 percent of children in India like to start reading their newspapers by viewing cartoons. This means that learners are exposed to cartoons and have an understanding of how cartoons function when they view them at home. These Indians learners do not only view TV animated cartoons but choose viewing them as two dimensional printed materials. It would be interesting for this study to find out whether South African learners share the same sentiments and not only enjoy TV animated cartoons but also digital or print.

An application of the constructivist approach in a language classroom which utilises cartoons as learning material provides second language teaching and learning with significant pedagogical value (Abuzahra et al., 2016). Teachers design activities to enable students to construct knowledge from cartoons in an interactive situation which will stimulate energetic participation and enhance students' skills to discover knowledge, regardless of their different levels of achievements. It is my contention that when the constructivist approach is applied to

cartoons as learning material, students' language performance will be developed. I will now state my reasons for making this assertion. When the constructivist strategy is employed with cartoons as learning materials in a language classroom, students' language performance can be developed. An exciting learning atmosphere is created which engages students and motivates them to discover knowledge by them. Both exposure to cartoons and constructivist elements have been shown to enhance memory when connecting new and old materials experiences (Abuzahra et al., 2016).

Cartoons play an important role in that they enable learners to forge connections between the learning atmosphere in the classroom and the real world (Abuzahra et al., 2016). Of interest to this study are the strategies that teachers use to bridge the gap between these two. Since learners are exposed to cartoons in their daily lives through TV animated multimodal cartoons, their learning in the classroom is not abstract. But learning is contextual and based on what learners already know. I have borne this in mind because this study investigates what learners bring from their social world to the classroom and how teachers tap into this. Since learners are already exposed to TV cartoons at home, every learner can respond instantly to cartoons and generate personal interpretations (Bahrani & Soltani, 2011).

Baker (2015) argues that the way we perceive pictures depends on our existing schema, which is a product of memories and past experiences unique to each of us. Furthermore, because interpretation of what we see is subjective, analysing images provides opportunities for meaningful student-to-student interaction (Baker, 2015). Personal interpretation of teachers is important as well because it plays a role in the way that learners improve their skills to interpret visual stimuli. Specifically, the study seeks to understand how learners interpret visual images and how teachers develop their skills of interpretation in the school classroom setting. There is a close relationship between language development and literacy skills, and visual images can be useful tools to develop these skills. This study maintains that language and literacy can be developed in classrooms through a focus on visual images.

Walker (2003) has stated that cartoons can amuse, and also have messages that are pointed and provide a current social commentary on the world. A successful cartoon depends on the context of a widely recognised story or person (Walker, 2003). Teaching using two dimensional drawn cartoons to develop visual literacy can develop both cognitive and social skills. In relation to cognitive skills, Bahrani and Soltani (2011) argue that when interacting with the cartoons'

stimuli, learners are refining their own learning and understanding while simultaneously being encouraged to develop critical higher-order cognitive skills. Indeed, cartoons have the potential to promote higher-order thinking processes and discussion skills that keep learners' confidence high, eventually leading to an enhancement in their understanding and memory (Narayan, 2016). These are the skills high on Bloom's taxonomy levels (1956). According to Narayan (2016), researchers have proven that educational cartoons can be used to improve reading, vocabulary, problem solving, and critical thinking ability of students. Similarly, Nehiley, Stephens and Sutherland (1982) have found that textual materials incorporated with cartoons causes enhanced comprehension of the subject matter, even by people with limited learning abilities. Scientifically, cartoons are usually processed by the right brain, which is the holistic, creative and artistic side (Nehiley et al., 1982).

The use of cartoons has also been found to offer an effective means to develop social skills like empathy. Without a doubt, the use of cartoons would certainly promote a high level of involvement among learners who are normally reluctant to get involved in discussion (Bahrani & Soltani, 2011). Narayan (2016) has supported this by stating that using cartoons breaks the monotony or boredom of reading text after text in school textbooks because they reduce academic stress, anxiety and disruptive behaviour of learners.

Cartoons are commonly used in language teaching and can be a source of authentic visual language input. They have been proven to be effective in increasing learners' motivation and engagement in the classroom (Bahrani & Soltani, 2011). Cartoons can enable the creation of teaching and learning spaces that are flexible and participatory, given that learners are learning through something that they enjoy and have already been exposed to. It cannot be overemphasised that learning should not be abstract but contextual so as to serve its purposes for the learners. Abuzahra et al. (2016) have argued that using cartoons as an educational tool in a language classroom has an influence on second language learners' performance, and also has a positive impact in overall performance. It is believed that learners exposed to cartoons in language learning perform well in other classes as well because their language and literacy have developed positively (Narayan, 2016).

Habib and Soliman (2015) have conducted a study to determine the effect of cartoons on the mentality and behaviour of school-going children, as well as the drawbacks in some current cartoon TV shows. They have found that firstly, cartoons have a significant effect on an

individual's childhood, and take up a considerable amount of time from a toddler's schedule. This means that children spend most their time viewing cartoons and this plays a huge role in their development. Secondly, cartoons are dubbed a "double-edged weapon" (Habib & Soliman, 2015, p. 27), in that they can ruin an individual's childhood, or aid in the development of a balanced child with proper mental state. It would be of interest in the study to see whether teachers understand this double-edged weapon that cartoons can be. This also relates to the choice of which cartoons to teach in the classroom and the kind of effects they have on the learners' social being. Thirdly, cartoons can act as an additional school that teaches a learner about certain life experiences that are not gained from parents or from school. This is pertinent to the objectives of this study, which aims to find out the knowledge and experiences that learners bring from home to the school context.

This study is premised on four ideas that Baker (2015, pp. 3-4) employs to establish the importance of visual images in language education. Firstly, he argues that using images in the English classroom challenges the learners to share the feelings that an image evokes or to express why they like or dislike particular cartoon images. It would be of interest in the study to investigate if teachers allowed learners this free will. Secondly, interpreting images requires skills high on Bloom's (1956) taxonomy, such as evaluating, synthesising, and analysing. Often called "critical thinking skills", Bloom's higher-order skills are essential when communicating abstract thoughts through language. Visual literacy activities can help students hone these skills. For instance, instructional techniques that foster visual literacy call for open-ended questions, such as those beginning with "Why" and "What if", which require extended responses and higher-order thinking skills. Justifying their interpretations of images requires learners to analyse pieces of the image before producing a response based on evidence from the image. Stating that one 'likes' or 'does not like' an image is not sufficient for visual literacy; instead, students are challenged to link vocabulary from the visual representations with abstract ideas or past experiences.

Thirdly, Baker has stated that images provide a means for students to interact with phenomena from across the world. Observing images from different perspectives occurs in seconds and can be achieved by learners of all language levels. Comparing different photographs of the same image reinforces students' recognition that an object can be shown in different ways, not unlike the way a concept can be expressed using different languages. Images enable students to perceive objects from varying spatial perspectives, as well as to explore visual stimuli from

different global perspectives. Fourthly, Baker's contention is that using images in the classroom is one way to enhance the content so that students interact with language to communicate about a particular concept rather than memorizing grammar or vocabulary in ways that may seem arbitrary. Cartoonists have accumulated a number of conventions, which allow still frames to represent an enormous range of things. Among these are speech, movement, relationships, emotions, causes and effect, reader-involvement, and the fictional nature of the comic itself and its characters.

Different compositional features of cartoons

Using political cartoons as reference, Bush (2012) has supported the idea that cartoons are reasoned arguments by drawing attention to the rhetorical devices that make cartoons influential through their power to persuade readers while making them laugh or smile.

Characters

Baker (1989, p. 6) has observed that cartoon strips appear at regular intervals, they have recurring characters, with relatively predictable ranges of behaviour. Characters appear with distinct attributes among other characters of the same kind, and are involved in similar kinds of actions and events (Baker, 1989). Understanding the characters in a cartoon strip and their role is the first step to analysing and understanding the cartoon itself.

Caricature

Most cartoonist employ caricature in their cartoons, which is often "not what a person looks like, but what he ought to look like, that is, to lie in order to tell the truth, in the absence of truth cartoons and caricatures would be just absurd drawings" (Narayan, 2016, p. 27). For Seymour-Ure (2008), the caricature is achieved by tweaking characters' features in order to emphasise particular characteristics. For instance, a person may be depicted as the symbol of an attitude or policy rather than as personally culpable for it. This kind of symbolic interpretation of a person is important in understanding caricature. An application of semiotics helps understand the role these symbols play in the non-linguistic system of sign making.

Text

Text may be placed in three places in a cartoon (Bush, 2012). That which is above the frame of the cartoon occupies the title position (it may be descriptive or dialogue), text is often written

within the frame, and that which is below the frame is a caption. The text that is written is mostly either a descriptor or dialogue. Reiberger and Fuchs (1990, p. 25) have observed that dialogue is placed in balloons of various shapes and sizes, with tails pointing to the character speaking the words. Normal dialogue or thoughts appears in balloons with an unbroken cutline, with the tail pointing to the speaker. A perforated line indicates whispering. If the words are written in very small letters within a big balloon, it means the speaker is astonished or perhaps even ashamed. Cartoonists use balloons indicating cold or conceited voices and these would have little circles sprouting from their undersides. Thought bubbles are connected with the thinker by a series of small circles which look like a trail of bubbles, and if a speech bubble has a little arrow pointing outside the picture, the speaker is outside of the frame.

Word play

For Seymour-Ure (2008, p. 81), cartoons work principally by the use of comparison and imagery. They rely on nuance, double meanings, allusions, puns, and irony. Often, they use the humour of contrast, recognition, paradox or bewilderment. They use well-understood stylistic devices, for example big means strong, small means weak, fat is associated with rich, and thin with poor, etc.

Symbolism

The art of cartooning uses many different types of symbolism. This symbolism creates a vocabulary that does not simply consist of words, but of pictorial representations that cartoonists use and learners are expected to understand (Seymour-Ure, 2008). This very effective pictorial language expresses all manner of exclamations, feelings and moods. Curses can be expressed by stars, exclamation marks or various other signs. Someone who has had sudden inspiration or whose dense mind has had a penetrating thought will see a lighted candle, lamp, bulb or chandelier appearing in his/her thought balloon. Depression shows itself in dark clouds inscribed with a single succinct word like 'Gloom!' Speed lines follow the direction in which a person or an object is travelling. Sometimes the contours of a person or an object appear behind them and this serves the same purpose, namely indicating movement. The passage of time can be most effectively illustrated by means of a split panel, and text like 'minutes later' may or may not be used to signal the transition.

These different devices are employed in different kinds of cartoons depending on the particular purpose that the cartoon will serve. These devices are clearly depicted in Figure 2.2 below,

where the characters use different types of speech bubbles to communicate. One would have to understand the different strategies in order to fully grasp the conversation between the characters.
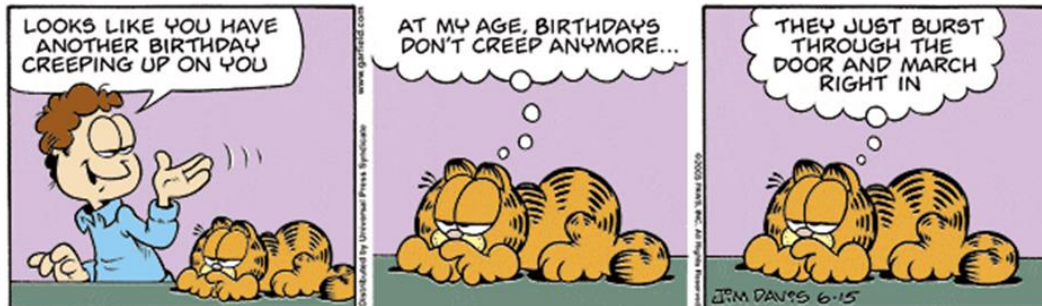
Figure 2.2: Garfield by Jim Davis (Source: @cartoonstock.com)

These strategies can be used in different kinds of cartoons. Designing a particular cartoon is the cartoonist's way of conveying a certain message in the manner that they desire. The design of a kind of cartoon depends on the cartoonist's choice of what group it is aimed at. For the sake of clarity, this study places cartoons in two categories: comic strips or gag cartoons and editorial political cartoons.

Different types of cartoons:

Humorous or gag cartoons and comic strips

Seymour-Ure (2008) has remarked that in "humorous or 'gag' cartoons – there are strips and single frame drawings that may just be illustrated jokes" (p. 79). For Inge (1990), the comic strip may be defined as an open-ended dramatic narrative about a recurring set of characters, told in a series of drawings, often including dialogue in balloons and a narrative text, and published serially in newspapers. The daily and Sunday comic strips are read by more than one hundred million people of all educational and social levels. One strategy used in these kinds of cartoons is the incorporation of the archetypal characters of fairy tales, myths and folklore, and this is in large part to thank for their widespread success. Their heroes and heroines do all the things which the reading, listening or viewing public would like them to do (Reiberger & Fuchs, 1990, p. 11).

Reiberger and Fuchs (1990) have reported that comic strips are read by all classes of readers, because they offer almost any reader something on his/her own intellectual level. The language used in comics is not the main reason for their success. Comics have to be limited to non-controversial themes – humour, melodrama, action – because they are addressed to the masses. For example, the kinds of readers who engage with the cartoon in Figure 2.3 will probably be different from those drawn to that in Figure 2.4 below. Figure 2.3 will be aimed at younger children, and uses play and humour to develop their intellectual levels. Figure 2.3 is a comic strip that has more than one frame which requires the reader to follow the story line and understand the meaning. While the cartoon deals with non-controversial issues, it plays a part in entertaining and developing the reader.
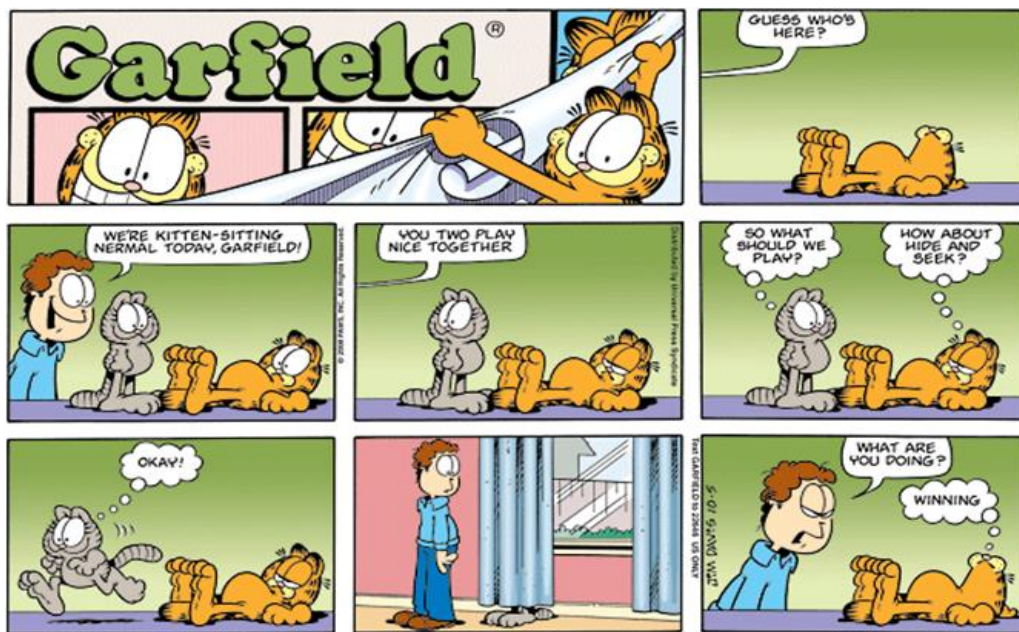
Figure 2.3: Garfield by Jim Davis

Editorial political cartoons

An editorial cartoon consists of two principal elements, namely graphic art, and commentary (Mushowe, 2011). According to Bush (2012), an editorial cartoon is a political cartoon that is drawn and published in a time contemporary to the issues it examines. Importantly, for the minority who do understand them, political cartoons provide more than just entertainment drawn from political misconduct; they are critical analyses of current events (Bush, 2012).

Narayan (2016) has supported this by stating that political cartoons that usually relate to current events or personalities cause controversies. Figure 2.4 shows an example of a single political cartoon. Nelson Mandela is associated with Moses from the bible, separating a version of the biblical 'red sea', which in this case comprises racial discrimination and social injustice. Inge (1990) further argues that the political cartoons serve as revealing reflectors of popular attitudes, tastes, and traditions. It is a popular attitude for people in South Africa and abroad to feel that

Figure 2.4: The Moses of his nation (Source: @CARTOONSTOCK.com)

Nelson Mandela is a pioneer in fighting against the apartheid regime. This is clearly the case in the Zapiro (2014) cartoon in Figure 2.5. The cartoonist draws our attention to certain issues in the political arena. The president is put under the public eye due to his actions. In a literal sense, the cartoonist lies, invents, exaggerates, concocts, but the basis of this art is truth. In turn, these cartoons tend to be a form of visual news discourse as they offer an absurd account of a current social or political condition (Walker, 2003). Visual news discourse is pertinent right now because we are living in an age of visual readers. A story is certainly catchy to different readers when they can observe it visually. This is where critical media literacy comes in. The viewers of the images need to be critical so as to not merely consume content without a critical analysis of what the cartoonist puts across.

Figure 2.5: Zapiro (2014)

Furthermore, the humorous intervention of a political cartoon can contribute to the accumulation of information and the formation of public opinion (Walker, 2003). This is certainly relevant in the classroom as well. The kinds of political cartoons that the teacher chooses to use in his/her lessons can have an impact on the opinions that learners formulate in relation to social situations. This would improve critical literacy where the desire is on learners learning to be critical of mainstream, taken for granted ideas. Recognising that texts are not neutral, this would enable the learners to accept or reject the ideas on the basis of a clear judgement and not to be easily persuaded.

Walker (2003) has provided two theoretical approaches to analyse editorial political cartoons. The first uses indicators such as the subject portrayed, the source for the cartoon, the political regime and the corporate relationship, in order to contextualise the relationships between the media ownership and political regime. A second approach applies four rhetorical devices: (1) condensation, which comprises compressing disconnected or complexly-related events into a common, singular frame, (2) combination, in which the reader artificially juxtaposes different elements or ideas from different places with multiple and diverse meanings, (3) opposition, where everything is reduced to a binary, and (4) domestication, where distant events are depicted in terms of everyday life. While the first approach is contextual, the second is content-specific. I am of the view that a combination of these two approaches will improve understanding of various cartoons. Combined, these approaches enable critical analyses of political cartoons and their meanings. Understanding the different styles that cartoonists use when designing cartoons will enable the reader to critically engage with the message that is put across. By gaining an understanding of these devices, the reader is equipped with the necessary skills to go beyond the humour that is portrayed to answer questions of meaning.

2.6 Conclusion

This chapter provided a description of the conceptual and theoretical framework in which this research on visual literacy can be located. The first part discussed view of literacy. Secondly, I explored a sociocultural theory view of literacy. Thirdly, I focused on teaching strategies which can improve learners' critical understanding of visual images. Finally, I assessed visual representations using cartoons, and established an understanding of pictorial compositional features of cartoons.

CHAPTER 3 – RESEARCH METHODOLOGY

3.1 Introduction

As indicated in Chapter 1, the research questions of this study are to find out:

- What home visual literacy do Grade 9 learners bring to make sense of visual images in classrooms?
- How do teachers draw on Grade 9 learners' home visual literacy to develop school visual literacy in English FAL classrooms?

To respond to these questions, this chapter will both describe and justify the research design and procedures. The chapter will locate this study within the discipline of educational research, explain the Cultural-historical activity theory as a methodological framework, and substantiate its suitability for this research project. Sampling, which is one of the key aspects of this particular piece of research, will be described and choices I made in this regard will be justified. I will then discuss the collection of data, which was gathered through questionnaires, informal Facebook-Messenger screenshots, and focus group discussions with the learners, two lesson observations, document analysis and semi-structured interviews with the teachers. The validity of this research project will also be discussed, as will its ethical considerations. This chapter will also highlight limitations of this case study.

3.2 Research Design

This study is located with the case study approach and the interpretive paradigm. Bassey (2000, p. 28) has explained that case studies present a detailed and "rich" account of experiences in a natural context from which interpretations can be put forward. Furthermore, a case study is a powerful research methodology that allows study of the dynamics and qualitative transformations of an emergent process (for example, making meaning of visual images) (Lampert-Shepel, 2008). The case study approach is thus appropriate to this study because it will allow teachers and learners to refine their thinking as well as reflect on their practices.

The interpretive paradigm is concerned with understanding the world as it is perceived from subjective experiences of individuals (Thomas, 2010). This is important to my study as

"interpretive methods employ an inductive approach that starts with data and tries to derive a theory about a phenomenon of interest from the observed data" (Bhattacherjee, 2012, p. 35). Rowlands (2005) has pointed out that a foundational assumption of interpretive research is that the researcher gains knowledge through social constructions such as language, consciousness, and shared meanings (of visual images, in the case of this study). The interpretive paradigm is useful to me as it employs "meaning-orientated methodologies" (Thomas, 2010). This means that it aims to produce an understanding of the social context of the phenomenon and the process whereby the phenomenon influences and is influenced by the social context (Rowlands, 2010).

3.3 CHAT and its suitability to the study

This study has incorporated the Cultural-Historical Activity Theory (CHAT) as a methodological framework, because it is a practice-based approach which provides a robust framework for analysing different social contexts (Foot, 2014). CHAT provides a basis for both description and explanation of the current situation in Grade 9 classrooms. The theory achieves this as a result of its three core ideas (Foot 2014). First, the theory maintains that "humans act collectively, learn by doing and communicate in and via their actions; secondly, humans make, employ, and adapt tools of all kinds to learn and communicate; and thirdly, community is central to the process of making and interpreting meaning – and thus to all forms of learning, communicating, and acting" (p. 3). These three ideas have proven to be important in this study because they provide ways to explain the process of meaning making of visual images in Grade 9 classrooms. They highlight that visual images should not be studied in isolation, but need to be considered alongside the roles of human beings and the tools they use as well as the community in which certain actions occur. CHAT relates to socio-cultural constructivism because both theories view people as continually shaping and being shaped by their contexts (Roth & Lee, 2008). In addition, CHAT provides tools to analyse and observe how learners construct knowledge (Gedera &Williams, 2013).

This study draws on the second and third generations of activity theory because it views "learning as the complex result of tool mediated interactions, rather than as something opaque which happens in a student's mind" (Hardman, 2005, p. 380). Furthermore, one cannot study agency without an understanding of the context in which an action occurs (Hardman, 2007). This study employed contradictions as well as expansive learning as the principles of the

activity system. The unit of analysis employed is the human activity of teaching and learning of visual images. There are six key elements of the activity system to describe and explain the current perceptions and practices of meaning making of visual images: subject(s), tools, object(s), rules, community, and division of labour, which are all shown in Figure 3.1 below.

First, the subject(s) of an activity system is/are the person or people who are directly participating in an activity and whose motives drive the activities (Kain & Wardle, 2004). The

Mediating Artefacts:

Figure 3.1: Activity System (Hardman, 2005)
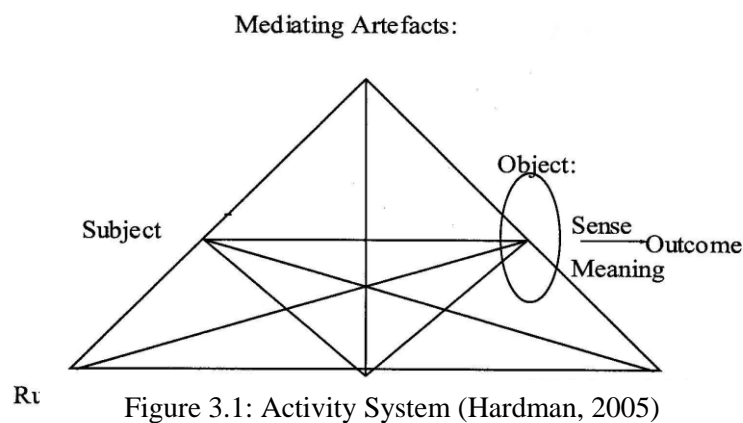
subjects in this study are the teachers and learners who should provide a point of view for the meaning making of visual images The essential question worth asking then is "who is/are involved in carrying out this activity?" (Mwanza, 2002, p. 85).

Secondly, tools are used by the subjects in the transformation process and meaning making of visual images to achieve intended outcomes. There is strong motivation for teachers and learners to use tools to accomplish their objectives (Kain & Wardle, 2004). These tools can be physical such as visual texts, posters, advertisements, and other artefacts, as well as non-physical tools such as language (written and oral) skills (Kain & Wardle, 2004). Their use may enable or constrain the making of critical meaning of visual images. In essence, this study intends to explore "by what means [. . .] the subjects [are] carrying out this activity" (Mwanza, 2002, p. 85).

Thirdly, for Foot (2014), an object acts as both a focal entity and desired outcome. Similarly, Hardman (2007) has described an object as the physical or mental product that is transformed in the activity. In this particular study, the objects were the visual images that the teachers presented to the learners, and meaning making would be the desired outcome. The images are

analysed by the teachers with the learners, and different perceptions and understandings are brought into play in the classroom. The critical point here is finding out what tools are involved and understanding "why this activity is taking place" (Mwanza, 2002, p. 85).

Fourthly, according to Kain and Wardle (2004) the community is the larger group that the subject is a part of and from which participants "take their cues" (p. 12). In this study, the community members consist of parents, textbook writers, and other teachers at the school who share an interest in the meaning making of visual images (Foot, 2014). In order to critically understand the community, this study asks "what is the environment in which activity is carried out?" (Mwanza, 2002, p. 85), and aims to explain the effect of critical meaning making of visual texts.

Fifthly, the division of labour describes the distribution of tasks within the activity system (Kain and Wardle, 2004). Division of labour within the system describes both a horizontal division among community members, as well as a vertical division between power- and status-holders (Hardman, 2005). It is in the interest of this study to investigate "Who is responsible for what when carrying out this activity and how the roles are organised" (Mwanza, 2002, p. 85).

Finally, rules provide a means to manage or minimise conflicts within the activity system. Rules are defined not only as formal and explicit do's and don'ts, but also as norms, conventions, and values (Kain & Wardle, 2004). In an activity system, rules drive relationships, and they can both generate and constrain behaviour (Hardman, 2005). Mwanza (2002) notes the need to ask whether "are there any cultural norms, rules and regulations governing the performance of this activity" (p. 85) in order to understand the impact of such norms on the whole system.

Activity systems are subject to change driven by contradictions (Hardman, 2005). Essentially, "activity systems develop as actors engage in object-oriented, contradiction-provoked actions" (Foot, 2014, p. 18). This means that activity systems are subject to change as a result of contradictions (Hardman, 2005), which are a sign of the complexity of the activity system and of mobility and the capacity of an activity to develop rather than function in a fixed and static mode (Foot, 2014). As contradictions emerge, some participants begin to question and deviate from the activity system's established norms (Engeström, 2009). There are four levels of

contradictions: primary (within the elements of CHAT), secondary (between the elements of CHAT), tertiary (which arise when activity participants face situations where they have to use an advanced method to achieve an objective), and quaternary contradictions (between the central activity system and outside the activity system) (Gedera & Williams, 2013). An analysis of these contradictions within and between the six elements of the activity system involves identifying conflicting areas and hindrances to knowledge sharing between the teacher and the learners.

Another principle of CHAT that this study has drawn on is expansive learning. The process of "an expansive transformation is accomplished when the object and motive of the activity are reconceptualised to embrace a radically wider horizon of possibilities than in the previous mode of the activity" (Engeström, 2003, p. 30). According to Engeström and Sannino (2010), expansive learning is "qualitatively different from both acquisition and participation" because "in expansive learning, participants learn something that is not yet there" (p. 2). This is important in this study as the focus is how teachers tap into learners' home visual literacy to develop understanding and develop critical understanding of a new image. Teachers involved in transformative learning develop learners' criticality and expand the knowledge base that they bring from home. This means that learners must make their own meanings by means of a collective activity as well as by using these new meanings in real life situations (Engeström and Sannino, 2016). In expansive learning, the typical sequence of learning actions is in an expansive cycle consisting of seven steps. This study used only the first two of these to describe and analyse the perceptions and practices of meaning making of visual texts in Grade 9 classrooms. These steps are criticising or rejecting some aspects of the accepted practice and existing wisdom, and analysing the situation in order to identify causes or explanatory mechanisms by tracing its origin and evolution, or by constructing a picture of it inner systemic relations (Foot, 2014). These steps enable description and explanation of the situation in Grade 9 classrooms.

3.4 Sampling

Latham (2007) has pointed out that "the sample method involves taking a representative selection of the population and using the data collected as research information" (p. 1). The research sites for this study were two schools, a rural school and a township school, both in the

King Williams Town district in the Eastern Cape. Convenience sampling was used in the selection of both sites because the King Williams Town district is where I matriculated, the rural school being close to my matric school and the township school closer to the King Williams Town central business district. Latham (2007) has remarked that convenience sampling includes participants who are readily available and agree to participate in the study. These participants are conveniently accessible because both schools are not far from my own home. In both schools, English is the language of learning and teaching and a first additional language. Learners in the township school may have better access to computers, science laboratory, community library and technological teachings aids, while rural learners may have limited access to these resources and live far from town. This study aimed to observe and analyse how this rural-urban divide enables or constrains meaning making of visual images. The participants in the study are Grade 9 learners in both schools. The learners were purposively sampled because development of visual literacy knowledge skills is needed in the early teenage years of high school (Mbelani, 2007). These learners were thus sampled, not based on a particular characteristic, but to answer necessary questions about a visual literacy (Babbie, 1990).

3.5 Research sites and participants

The rural school is fairly small, with just 7 classrooms in total and only one Grade 9 class. All the Grades have a specific classroom, while the teachers rotate between the different subject periods and breaks. The lessons I observed were normally 50 minutes long and had two breaks, a 30 minute long break and a 15 minute short break. During the research, the class consisted of 41 learners: 30 boys and 11 girls. The ages of the learners ranged between 14 and 18. All the girls were starting the Grade, while some of the older boys were repeaters. The learners all sat in pairs facing the teacher in front. All the learners used Xhosa as a home language and it is highly encouraged in class for learners to communicate in English. There is electricity at the school and learners are encouraged to use their phones for academic purposes so long as they do not disrupt lessons. Although most of the learners were from poor families, it was observed that a number of them had smart phones that they used at school. There is a room used as a computer laboratory that learners in the school are encouraged to make use of. The principal makes a concerted effort to provide learners with newspapers every day, as well as other books, so that learners keep abreast of current affairs. The laboratory, however, did not have any computers because they were stolen 5 years prior to this study and were never replaced.

The township school was larger than the rural one, with 22 teaching and learning classrooms. All grades had a specific class and the teachers rotated between the different subject periods and breaks. The lessons I observed were normally an hour long and learners had a 45 minute break during the day. The teacher introduced me to two Grade 9 classes, 9D and 9A. The initial plan was to work with the Grade 9D class but due to reasons of willingness, behaviour and large numbers in the class, I chose to work with Grade 9A. This was purposive sampling as selection was simply on the basis of my own knowledge of the population, its elements, and the nature of the research (Latham, 2007). During the research, the class consisted of 43 learners: 29 boys and 14 girls. Their ages ranged between 13 and 18. Most learners in the class were starting the Grade with no repeaters. The seating arrangement of the learners was confusing: some sat in groups and others in single file facing forward. All the learners used isiXhosa as a home language as well as a form of communication in English lessons. Most of the learners appeared to be from well-off families and had parents working in the nearest towns and suburbs. There is a room used as a library although it was not used by the learners and it contained very little material. It was discovered that the school struggles to get current material for the learners and thus does not make particular use of the library. However, a number of learners in the class were part of a reading club that was started by one of the English teachers in the school. The reading club is believed to have had significant influence in improving the reading culture at the school.

There were no major differences between the teachers at the township school and the rural school as they both have several years of experience teaching the English language as a first additional language. They were both female and both use isiXhosa as a home language and taught English to Xhosa home language learners. I refer to the first teacher in the rural school (RS) with the pseudonym Miss Dali as we agreed to maintain anonymity. Miss Dali trained to teach English during her Senior Teacher's Diploma qualification, and has 27 years of unbroken service teaching in the same school. I refer to the teacher in the township school (TS) with the pseudonym Miss May for anonymity. Miss May never specialised in English in her initial qualification, but in her 32 years of experience she has developed a love for the subject, and has studied a new teaching diploma where she majored in English and later completing Honours in English Studies.

3.6 Data collection

The following data collection tools were used in this study: questionnaires, informal Facebook-Messenger screenshots, and focus group discussions with the learners, two lesson observations, document analysis and semi-structured interviews with the teachers.

3.6.1 Questionnaires

A questionnaire is a research instrument consisting of a set of questions (items) intended to capture responses from respondents in a standardised manner (Bhattacherjee, 2012, p. 74). Questions should be designed such that respondents are able to read, understand, and respond to them in a meaningful way (Bhattacherjee, 2012). While questionnaires offer rich data by asking specific questions, they may not be appropriate or practical for certain demographic groups such as children or the illiterate (Bhattacherjee, 2012). Other limitations of using questionnaires include a lack of validity and problems with understanding and answering questions. The demographic in this study renders this possible problem irrelevant. This is because I distributed the questionnaire, explained each question in their home language and required the learners to answer and finish the questionnaire in my presence. The questionnaires were administered to all Grade 9 learners in both sites in order to gather information about learners' perceptions as well as on their home and contextual visual literacy experiences. The learners filled in consent forms at the beginning of the questionnaire. At the rural school, there were 41 learners in the class and they all willingly took part in the research, and at the township school there were 43 learners that willingly took part in the research. The questionnaires were intended to gather basic information from the learners, their exposure to visual stimuli at home and the kinds of media sources that they have and enjoy interacting with at home. The questionnaire is available as Appendix 1e and assesses the following:

1. which media source is viewed the most, for how long and why
2. the use of the cyberspace (internet) and social media, how long and for what reasons
3. the viewing frequency of visual images in their daily lives,
4. the kind of visual images they get taught at school and their levels of understandings of these images, and
5. the overall usefulness of visual literacy in their overall language and literacy development.

3.6.2 Informal Facebook-Messenger screenshots

Kosinski, Matz, Gosling, Popov and Stillwell (2015) have an established record of research employing Facebook as a research tool for social studies. Facebook facilitates data collection by storing detailed records of its users' demographic profiles, social interactions and behaviours (Kosinski et al., 2015). Initially, I planned to observe learners at their homes, but because of the distance of the learners' homes from the school and between each other, I decided that it would be impractical to cover all the students' homes. I decided to capitalise on opportunities for data collection as they presented themselves. The decision to use Facebook Messenger as a research tool was made once I had observed the growing use of this media source. A limitation I encountered was that Facebook is a relatively recent phenomenon, and uncertainty still exists about the most effective ways to use Facebook as a means of data collection (Wilson, Gosling & Graham, 2012). The participants from whom the data was gathered from were those who used and interacted with me on Facebook. Consent was then requested (Appendix 1f) to use screenshots of these interactions for the purposes of this study. I ensured the anonymity of the participants by employing Paint to obscure their original names, and I added pseudonyms for learners (see screenshots in Chapter 4). Importantly, the stimuli that these learners engaged with me on were not premeditated but turned out to be useful for painting a picture of online behaviours and of their overall visual knowledge.

3.6.3 Focus group discussions

A focus group enabled the exploration of the ways learners interact with each other and of how they influence each other's perceptions and these details could not be adequately obtained in a one-on-one interview (Hancock, Ockleford, & Windridge, 2009). As a data gathering tool, focus group discussions allow for multiple viewpoints, however a drawback is that "internal validity cannot be established due to lack of controls and the findings may not be generalized to other settings because of the small scale" (Bhattacherjee, 2012, p. 40). To eliminate these limitations, the discussions were used merely to explore views and ideas. Also, this study relied on triangulating data sources in order to make valid conclusions and generalisations. Here, the learners who were part of the focus group were sampled through non-probability sampling. Non-probability sampling involves samples being selected based on the subjective judgement of the researcher, rather than random selection (i.e., probabilistic methods) (Babbie, 1990). I chose eight learners based on the points they raised in the questionnaires and their involvement

in the classroom lessons. My objective was to have them elaborate on their responses so I could acquire a richer understanding of their visual literacy knowledge and experience. A voice recorder was used to capture the exact perceptions of the learners, which proved useful when I analysed the data. A list of questions were used to guide the discussion (see Appendix 2b), and transcriptions of the focus group discussions (refer to Appendix 4) were generated with no omissions or adding of responses.

3.6.4 Lesson observations

Two lessons were observed with each of the teachers from the two schools using a tape recorder and a camera. In order to ensure the anonymity of participants in the study, I positioned myself at the back of the classroom while teachers interacted with the learners, only zooming in in-group discussions if there was a need to get a closer listen. The lessons were intended to bridge the gap between the knowledge acquired through learners' personal experiences from home and knowledge provided in the classroom. The lessons that were observed were approximately an hour long. The first and second lessons took place at the rural school, while the third and fourth lessons were at the township school. For purposes of anonymity, the names of the schools are not relayed in this study, and I elected to use the designations of rural school (RS) and township school (TS).

The purpose of the first lesson was to look at the design of cartoons, word play and language use. The second lesson focussed on character framing and recognising stereotypes in cartoons. The third lesson prioritised understanding visual cues as well as stereotypes in a cartoon. The fourth lesson was based on a range of comic strips which served as examples to illustrate the different stylistic devices that cartoonists use to design their cartoons. These will be analysed in Chapter 5 in detail. Transcriptions of these lessons (see Appendix 5) were also produced without omissions or additions.

3.5.5 Document analysis

The documents which were analysed in the study were the teaching materials that the teachers used in their lessons. These will be analysed in detail in Chapter 5. In a nutshell, the teachers used previous question papers set for Grade 11 and 12 in their lessons.

In the first lesson, the cartoon strip used was a Garfield cartoon designed by Jim Davis. It was adapted for the Grade 12 November 2014 English First Additional Language question paper.

In the second lesson, the teacher used a Majimbos cartoon by Themba Siwela, which was an exemplar in the 2008 final examination.

In the third lesson, the tool used was a Hagar The Horrible cartoon designed by Dik Browne that was adapted for a Grade 11 November 2015 English First Additional Language question paper.

It was only in the fourth lesson that the teacher used a range of comic strips to illustrate the different stylistic devices that cartoonists use to design their cartoons.

3.5.6 One-in-one semi-structured interviews

Harrell and Bradley (2009, p. 6) have asserted that semi-structured interviews are largely one-on-one, and are meant to gather information on a specific topic, while focus groups are "dynamic group discussions used to collect information". After the two lessons were observed, I conducted semi-structured interviews with the teachers. The interviews were rather informal and were carried out with the intention to form an understanding of what teachers did to tap into the knowledge that learners brought from home in their lessons. The teachers had experience teaching English FAL for 34 and 27 years respectively. I had a bank of questions that I used to stimulate discussion in the interview (see Appendix 2a).

3.7 Data analysis

According to Hancock et al. (2009, p. 24), "analysis of data in a research project involves summarising the mass of data collected and presenting the results in a way that communicates the most important features". To reiterate, this study used CHAT as an analytical framework for considering critical visual literacy as a unit of analysis (Lampert-Shepel, 2008). For interpretive purposes, the following categories supplemented the use of CHAT in analysing the data gathered using the various methods:

- The availability of resources

- The kind of reading culture

- Traditional media sources and the influx of new media

- The use of physiological and physical tools

These categories were selected in line with the theoretical context of this study. As I mentioned in Chapter 1 and Chapter 2, a low reading culture has been observed in the results of both the PIRLS and the ANA (2014), and researchers (Mbelani, 2007; Leask-Smith, 2009; Moodley, 2013) have long commented on the lack of resources both at learners' homes and for teaching purposes at school. Kress (2010) has observed a 'new communication landscape' and researchers (Duncum, 2004) have theorised about the influx of new media and new communication modes, while CHAT provides a basis for looking at the use of physiological and physical tools in learning critical visual literacy knowledge.

These categories deepened conclusions and provided deeper understandings in supplementation of CHAT. I used verbatim responses form the learners' questionnaires, focus group discussions, informal Facebook-Messenger interactions, lessons and teacher one-on-one semi-structured interviews as evidence to support claims and to triangulate the research data. The theory in Chapter 2 is used further to supplement this analysis and to make sense of the data.

3.8 Validity

Validity refers to the extent to which a measure adequately represents the underlying construct it is supposed to measure (Bhattacherjee, 2012). Maxwell (2008) has remarked that a qualitative researcher generally deals with validity threats as particular events or processes that could lead to invalid conclusions, rather than as generic "variables" that need to be controlled. In this study, validity was ensured through sampling a high school where I had not attended for issues of bias and not bringing in preconceived ideas and desired results, but being prepared to work with the different data as it comes. Triangulation ensured validity and reliability in this study and required varied data collection techniques, which I have discussed. For example, the learners' preference for cartoons was established by the questionnaire, as well as in the focus group, and from the teachers in the interview. Also, the use of different theoretical frameworks

and concepts enabled a broad understanding and exploration of the data. The choice to find out the opinions of both teachers and learners was important to enhance validity and objectivity. Their personal accounts provided richness of data and depth for overall validity of the study. Most importantly, the responses in the lessons, interviews and discussions were accurately transcribed with no additions and omissions. The exact words that the learners used were also transcribed for the research data. This ensured the validity of the information in the research.

3.9 Ethical issues

Hancock et al. (2009) stress the importance of informed consent and co-operation within research, as well as taking into consideration the rights and values of the participants. In order to ensure this, participants were informed of the study requirements and of how it would be used from the outset. Immediately after the Rhodes University ethical clearance protocol (See Appendix 1a) was signed, I began contacting schools. The initial plan and direction of this study was to sample research sites in two districts (a township school in Grahamstown and a rural school in King Williams Town), yet this was unsuccessful. The Grahamstown teacher who showed interest in the study fell ill before the study commenced. I then decided to focus my study specifically in the King Williams Town district, selecting both schools from within the area.

I started contacting schools in the King Williams Town district, and a rural school principal showed interest in the study. She needed to be personally convinced and I was required to travel to the school with the letter requesting permission (See Appendix 1b). The same letter was given to the township school principal to whom I also explained the process. I required them both to sign off on the study. I then needed permission to work with the English teachers concerned, and I recruited them and obtained their consent in writing (See Appendix 1c). I was then introduced to the Grade 9 learners and given time to convince them to take part in the research. I explained that this would not only be beneficial for me as the researcher, or for the teacher, but for the learners themselves. Indeed, most confirmed that they struggled with visual literacy. I then explained that I needed written permission from their parents first (See Appendix 1d) in order for them to participate in the study and for me to use the data for the research.

After that, I needed the learners to give personal consent and show their willingness to take part in the study (See Appendix 1e). I acknowledged both the teachers' and the learners' democratic right to participate and withdraw from the research and made it clear that no one would be forced to participate in the study. In all the permission letters associated with the focus group discussions and teacher interviews, I promised the participants confidentiality by assuring them that the name of the school and their names would not be shown in the final document that would be published, and that pseudonyms would be given. After careful analysis, I needed consent from the learners to use the informal Facebook-Messenger data and explained to them that their interactions were initially not intended for research purposes and the names would be blocked out and replaced with pseudonyms (See Appendix 1f). The thesis would be stored in the University's research archives and the original copies of data available for five years after publishing the thesis to anyone who would be interested in viewing them.

3.10 Limitations of the research

The choice to use a tape recorder in the lesson observations and the interviews meant that certain visual forms of communication were not captured, and these could have provided richness of data since this study is also concerned with multi-modality. Another limitation is that these results cannot be generalised to provide an understanding of the knowledge that all Grade 9 learners bring to school, as this knowledge differs from context to context.

3.11 Conclusion

In this chapter, I presented and justified the research methodology I used in this qualitative study. I explained CHAT, and illustrated its suitability for this research project. I described the sampling of the school, teachers and learners. This chapter also provided a discussion of the data collection methods, which took the form of questionnaires, screenshots of informal Facebook-Messenger interactions, focus group discussions with the learners, two lesson observations, document analysis and semi-structured interviews with the teachers. The validity of this research project was discussed, as were its ethical considerations. Finally, the chapter highlighted the limitations of this case study.

CHAPTER 4 – THE HOME ACTIVITY SYSTEM

4.1 Introduction

This chapter will discuss and analyse how visual literacy manifests in the learners' everyday lives out of school contexts in the two schools. This analysis will be presented in order to address the first research question of this study, which aimed to investigate:

- What home visual literacy do Grade 9 learners bring to make sense of visual images in classrooms?

To analyse the data, CHAT was used as an analytical base, and I drew on its six elements to both explain and describe the learners' home activity system. The following categories (informed by various theories and explained in detail in Chapter 3) are applied to this analysis:

- The availability of resources
- The kind of reading culture
- Traditional media sources and the influx of new media and social media
- The use of physical and physiological tools

Claims are drawn from evidence gathered from questionnaires, focus group discussions with the learners, as well as screenshots of informal Facebook Messenger interactions (all of which are discussed in Chapter 3).

4.2 Description of the home activity system

The home activity system (according to CHAT) describes the home contexts that learners are part of. Learners are the subjects in these activity systems since they are directly participating in the activity of visual literacy and the engagement with visual literacy (Kain & Wardle, 2004). This activity system includes all the learners' out of school experiences as well as other social spaces that they are part of. While homes for these learners differ due to rural and urban settings, this analysis draws on the similarities and accounts for the differences to make up one major home activity system which claims are drawn from. Since there were no home visits, the data in this regard is drawn from learners' accounts and descriptions of their home situations. The focus then is on teasing out the larger visual community that the learners are part of, which

rules these learners abide by, who does what in the community, what object is mostly worked on and what is the overall effect of such activity on their critical understanding of visual literacy. This description and analysis seeks to understand the kind of visual literacy knowledge that learners bring from home to the classroom.

4.3 The availability of resources

The availability of resources at home draws a picture of what learners are exposed to and have knowledge of. The resources in question in this study were technological devices (such as Internet-enabled cell phones and computers) that learners Retrieved at home. New developments in technology can affect the context that the learner grows up in and in the kind of knowledge that the learner absorbs. It is important to understand the effect of technology in terms of the rural and urban division and the distribution of resources on the critical acquisition of visual literacy.

There were 41 learners (subjects according to CHAT) who responded to the study at the Rural School (RS) and 43 learners at the Township School (TS). All respondents intimated in their questionnaire responses that they owned cell phones which are Internet-enabled at home; while only 12% of the respondents at the RS said that they had access to computers at home which also had an Internet connection. By contrast, 23% of learners at the TS said they owned Internet-enabled computers at home in addition to owning Internet-enabled cell phones. A majority of 63% of the learners, both at the RS and the TS said they used the Internet both on their cell phones and computers at home only a few times a week. What was meant by a few times a week varied between every day on their cell phones and a day on a computer surfing the Internet. This information is captured in Table 4.1 on the page that will follow:

	Technological device	Availability at home	Internet-enabled?	Social media	Frequency on both devices?
RS	Cell phones:	100% have access	Yes	WhatsApp, Facebook, Twitter.	57% use the Internet only a few times a week.
	Computer:	12% have access	Yes		
TS	Cell phones:	100% have access	Yes	WhatsApp, Facebook, Twitter, Instagram.	63% use the Internet only a few times a week
	Computers:	23% have access	Yes		

TABLE 4.1: Availability of resources at home

Interestingly, the learners from both schools were not bound by any specific rules governing their use of the Internet, what they viewed and how much time was spent online. It was clearly accepted by caregivers that learners would spend such amounts of time on the Internet for social reasons. In Extract 4.1, a TS learner describes using the Internet for social reasons in a group discussion. The community that these learners are part of does not have rigid rules regarding how much exposure these learners can have to social media and the Internet, given that these now form a major part of their socialisation.

Siya: I use my phone when I get home and to play games and send messages on WhatsApp. I send messages to my friends and family, even the girls I meet. It is easy now, you see, to ask for person's number and talk to them on WhatsApp. I can use my phone for as long as I finish my work at home first. That way my mom does not call me and interrupt me a lot.

Extract 4.1: Using the Internet for social reasons

Conclusively, there were no major differences between the rural and urban learners as all have access to new technological forms, in spite of the rural-urban divide. The only reason why the number of learners who had access to computers at home was higher in the TS was because

most of the learners' parents were middle class workers who could afford to buy their children the new technological devices. Most of the learners at the RS still depended on old age grants and they reported that a number of their parents were unemployed.

There was also proof that both rural and urban learners know how to use new technology. This was illustrated by their use of social media (WhatsApp, Facebook and Twitter) for communication with family and friends as well as their use of the Internet on the computers at home for research. In Extract 4.2 below, a RS learner describes using the Internet to view more information, while a TS learner below is more specific in their description of using it for school work.

2.1.3 What are the reasons for using the internet?

the reason I use internet is to view more information.
To know more than I do and it has a lot of information.

2.1.3 What are the reasons for using the internet?

Internet's are there to help us in school work, when you have to research, and also in an emergency
like whatsapp, it can help you when you are in trouble.

Extract 4.2: Reasons for using the Internet

Furthermore, there is another point that the TS learner raises, that of trouble. This gives an indication of a lack of safety in town and shows that parents are forced by circumstance to invest in mobile phones and provide data to enable communication with their children. Some of the learners claim that they can use their phones and the Internet for as long as they want, provided they finish their house work. In Extract 4.3 below, a TS learner describes the use of social media for connecting with friends and relying on social media to minimise the gap caused by distance.

2.2 Are you on social media? Yes ☑ No ☐

2.2.1 Which platform do you use? (WhatsApp, Facebook, Twitter, Instagram, Snapchat, 2go, Mxit, etc.)

WhatsApp, facebook, twitter and Instagram.

2.2.2 How often are you logged on social media?

Everyday	Few times a week ✓	Once a week	Once a month	Other times	Never

2.2.3 For what reasons do you use your social media?

To connect with my friends example some are far from me. So we connect via Social media

Extract 4.3: the use of social media

Their reliance on technology for these different purposes has resulted in their quick mastery of the skills necessary to operate these devices. These include secondary skills (Anwaruddin, 2016) that have not been formally taught but are acquired through social practice and interaction with technology. Moreover, the learners self-teach a range of literacy skills while using technology and this illustrates the multiliterate ways in which learners develop. Extracts 4.2 and 4.3 demonstrate that these learners have acquired basic interpersonal communication skills in English. The learners' utterances and language use show that both RS and TS learners have a strong formal language base. Their sentence structure is easy for the reader to understand.

The learners' interaction with technology means that they are in fact living in the new communication landscape (Kress, 2010). The use of the internet and other digital media has a huge impact on the learners' cognitive/affective cultural engagements with the world, which forms and shapes their knowledge (Kress, 2010). This also impacts their visual literacy knowledge. The development of the learners' cognitive and affective cultural engagements means that they are now being shaped and influenced by a new technological culture. The cognitive and affective development of the learners' visual knowledge is socially constructed through interactions within cyberspace (Hicks & Turner, 2013). This acquired knowledge results in new ways of understanding the world that is driven by more visual content. This is a world beyond the word. Learners are not just reading words; they are critically involved in reading the world and making connections between critical literacy and politics (Macedo &

Freire, 1987). In Extract 4.4, a RS learner realises the influence of visual images in the everyday life and the need for critical analysis:

> Because the visual images are everywhere like in the town shop, school and urbans. I understand very clear because it help-us to know how to advertise and analyse pictures as we look to them.

Extract 4.4: Importance of critical analysis

It is not possible to talk about critical literacy today without referencing the use of technology (Hicks & Turner, 2013). It is through the use of technological devices that the minds of the learners are being developed as they engage with different people within cyberspace. This means that on the formal operational stage, these learners are highly technological, and their knowledge is invariably influenced by new forms of communication. It should also be highlighted that they are part of a new culture that is technologically driven at home.

4.4 The kind of reading culture

The kind of reading culture present in each learner's home could be ascertained from the information that they gave in relation to their preferred media source at home. 90% of respondents at the RS said they preferred watching television, while the remaining 10% said they enjoyed listening to the radio. However, at the TS, only 5% said they enjoyed listening to the radio, while 88% watch television. The remaining 7% preferred print (e.g. magazines and newspapers). This is captured in Table 4.2.

	Media source	Percentage
RS	Television	90%
	Radio	10%
	Print	-----
TS	Television	88%
	Radio	5%
	Print	7%
Table 4.2 Media source preferred		

Interestingly, the information that these learners provided showed that only 3, 5% of the total respondents (both RS and TS learners) preferred reading a magazine and/or a newspaper. This contrasts starkly with the 80% of children in India who read newspapers, and begin this reading by viewing cartoons first (Narayan, 2016). The number of children who like to read newspapers in India is clearly much higher than the percentage in this particular sample of South African learners. According to the World Culture Score Index for Reading (2014), India leads the list with citizens of the country spending an average of 10, 42 hours a week on reading. One of the findings is that learners displayed a low reading culture – however, use of technology also includes reading and writing, albeit digital; so the research seems to indicate not that there was a low reading culture but that the medium for reading had shifted considerably. Learners developed communication skills through digital technology.

4.5 Traditional media sources and the influx of new media

In relation to Table 4.2, the information that these learners provided meant 89% of the respondents (both RS and TS learners) actually preferred watching television over other media. This proves that we are dealing with highly visual learners who enjoy viewing visual images. In Extract 4.5 below, a RS learner gives their reason for watching television for enjoyment as there is nothing else to engage with at home, while a TS learner watches the television for knowledge and for entertainment.

1.9 How long do you view or watch this media source?

15minutes	30 minutes ✓	1 hour	Please specify:

1.10 Why do you enjoy the media source chosen above?

It is because I spent most of the time alone or with my lil cousins so i do not have anything else to do than to watch televisi

1.10 Why do you enjoy the media source chosen above?

I like watching television because television it have beautiful people, that make me wish I would be like them in the future. I like television because other soapies gives us knowledge about how to be aware.

Extract 4.5: Reasons for enjoyment of media source

To summarise these, the learners' main given reason for enjoying the chosen media source was to learn new things (e.g. a new language, acting skills etc.). This was the most popular reason, while watching cartoons, movies and soccer followed as the second most popular reason. This was followed by the need to get current news and information, while entertainment purposes were second last and reading for increasing language and vocabulary was the least popular (refer to Graph 4.1).
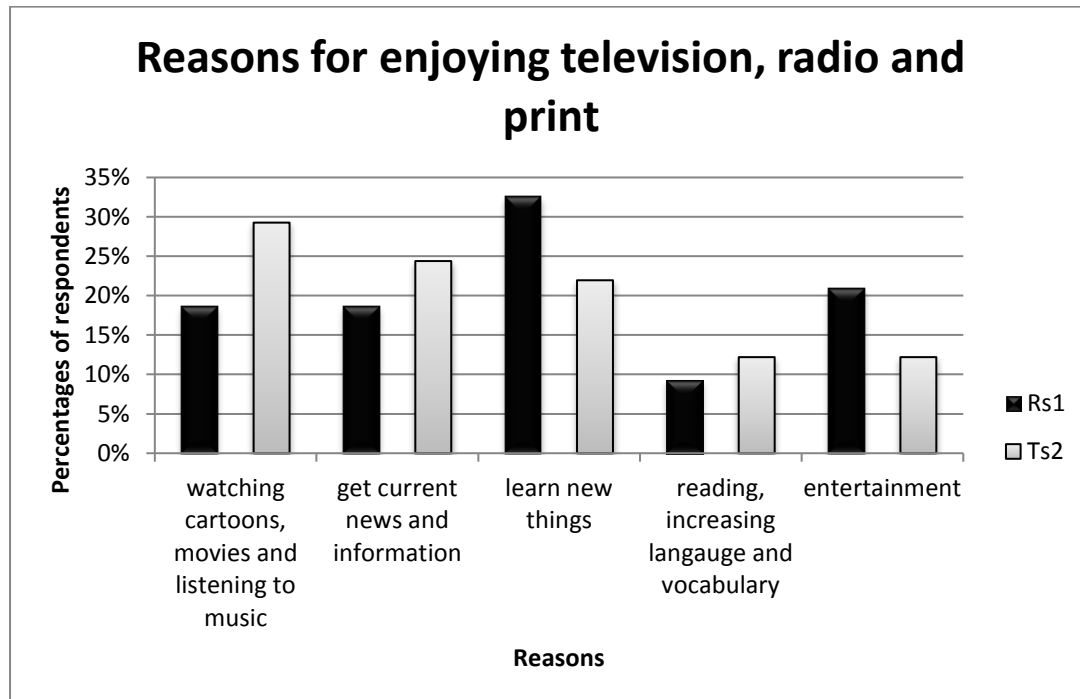
GRAPH 4.1: Reasons for enjoying television, radio and print

This is important to highlight as these learners' reasons for enjoying particular media sources paint a picture of the visual stimuli that they are exposed to and therefore bring to school as background knowledge. It is clear that traditional media (television, radio and print) plays a huge role in the learners' lives, and is in fact tantamount to a teacher outside of school. For instance, cartoons and movies act as a home school, a double edged weapon that affects the learners' childhoods (Habib & Soliman, 2015). The lessons from these media sources can either be good or bad and influence the kind of learner that teachers deal with in the classroom. On a positive note, the knowledge of current affairs and entertainment can surely be a base that teachers can build on.

In relation to new media forms, all learners reported that they use the Internet to conduct research for school assignments, but mostly for social media. The respondents at the RS said they used social media (particularly WhatsApp, Facebook and Twitter) on their cell phones every day. Similarly, the respondents at the TS owned Internet-enabled cell phones at home where they used social media (particularly WhatsApp, Facebook, Twitter and Instagram). The TS learners appear to be abreast of new forms of social media as some included Instagram in the list of social applications that they engage with, which RS learners did not mention. Instagram is interesting because it is a social application that functions solely with images. People who have Instagram accounts socialise by using minimum text but sharing different pictures describing and depicting their daily routines. There tends to be a class difference between those who use Instagram and those who do not because it uses exorbitant amount of data. This means that these learners are exposed to many images in their social media platforms. TS learners may be a step ahead of the RS learners in this regard, but I do not believe it gives them an unfair advantage as the images are available through the different social networking sites.

In reality, the RS learners are not at a disadvantage when it comes to understanding visual images used in social media. Indeed, they appear to have developed cognitively at an interesting rate as they are able to engage in current affairs discussions. They therefore have access to different forms of knowledge. For example, I had a conversation on Facebook Messenger with one of the RS learners about the recent United States elections and Donald Trump's victory (see Figure 4.1).

By way of providing background, I displayed a meme[1] specifically consisting of Donald Moatshe, a popular South African singer with the caption, "Congratulations Donald", on my Facebook public platform. This was after Donald Trump won the United States elections. While this was purely humorous in nature, it required the viewer of the image to know that this does not refer to Donald the South African singer but to Donald Trump. Moreover, many South Africans were rejoicing that America now has a president that they do not want, and this was tacitly juxtaposed with the South African singer. The juxtaposition captures this mirth.

---

[1] Meme, mi:m/ d. an image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by Internet users, often with slight variations. "English Oxford Dictionaries"
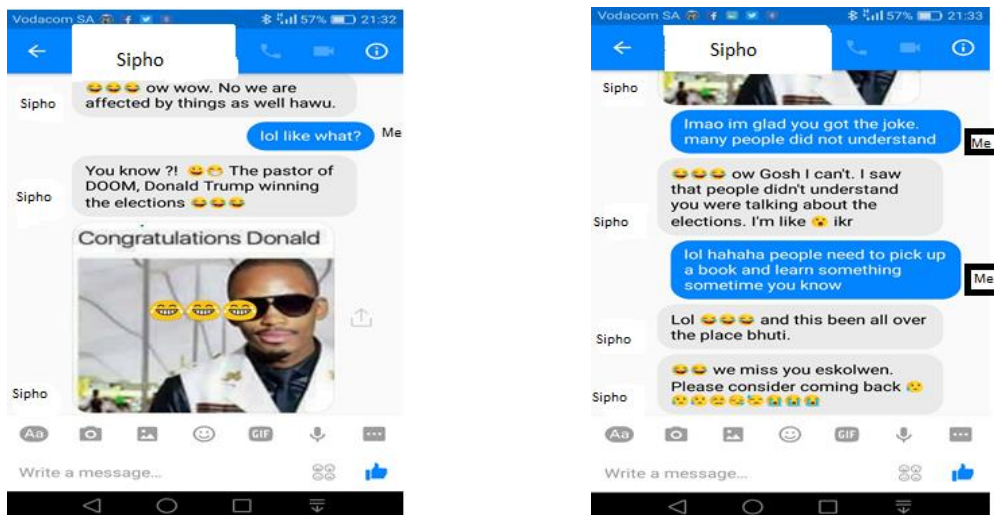
Figure 4.1: Screenshot conversation (a)

The RS learner clearly understood the meaning and humour behind the use of the image as she was able to refer to it in discussion. She also highlighted that other people who came across the image did not grasp the meaning behind it (see Figure 4.1).

There is certainly no formal training on the use of Facebook, but there are formal language skills that learners draw on to write or communicate via Facebook. The written part of the communication obeys conventions of formal English skills. This gives the learners access to the global village and enables them to partake in discussions that affect all people globally through the use of social media. This is supported by Habib and Soliman (2015), who have argued that images provide means for students to interact with phenomena across the world. Learners therefore have a reasoning ability that is not merely socio-economically and geographically defined. Their understanding of the visual images that are posted on social media is based on their exposure to many such images on these forums. This means that the more they use social media, the more they are able to enhance their understanding and develop their cognitive skills in interacting with different social reality. While understanding context is important to grasping the meaning of visuals, and while engaging in discussions on social media is important, the language that these learners use in these spaces is also very important. Both Figures 4.1 above and 4.2 on the next page show language that deviates from the norm. This is text speech (Janks, 2013) that combines both isiXhosa and English. Such expression is informal and employs a basic level of communication that all users can understand. Formal English and isiXhosa conventions on social media is seldom, hence the users have the autonomy to move between languages. This language is not cognitively demanding, and such

a language can have both positive and negative effects. While it can have positive effects on the development of English for basic communication, it can prove to be a disadvantage for formal language development in the classroom.
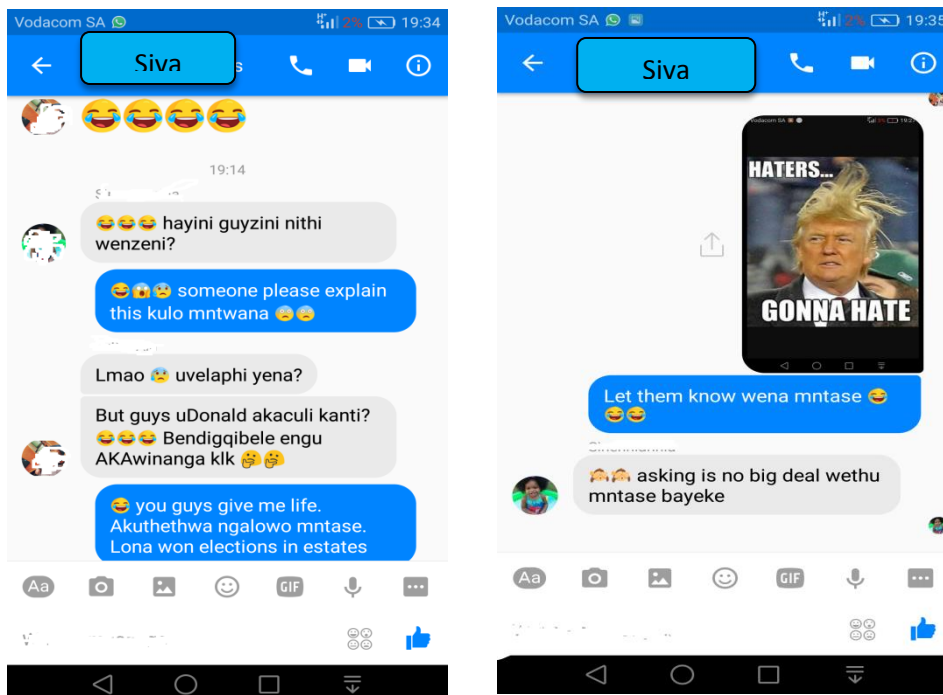
Figure 4.2: Screenshot example (b)

Observably in Figure 4.2 the learners discuss the visual image while another learner asks for clarity because they do not understand the visual and the message. The relaxed environment of this interaction creates a space for the learner to ask a question of peers which they might not pose to a teacher. This proves to be a worthy exercise as asking questions allows the learner to gain an understanding of the image and to engage with the discussion as well. Learners can also come to school with the ability to ask questions for clarity on any issue that they do not understand. This illustrates that learning is a social process and the society and culture are influential in the learning process (Vygotsky, 1978). Using the view of sociocultural theory, we are able to understand that learners are able to construct knowledge through interaction with more knowledgeable others (Steiner & Mahn, 1996).

This is important in this study because social media, which makes up a large part of communication in the learners' homes, is full of visual images. Communication is one third of

the three social processes of social media, which also include cognition and cooperation (Trottier & Fuchs, 2014). Social media triggers cognitive processes by inviting users to interact with others so that shared spaces of interaction are created for users to respond (Trottier & Fuchs, 2014). This means that the learners are developing cognitively through important social discussions. Learners may not realise the profound impact that social media has on knowledge that they have.

Social media uses mixed semiotics (observable in Figure 4.1 and 4.2 above), which means that meaning exists in a plane of techno-cultural elements, and an understanding of mixed semiotics offers insight into how these elements are formalised (Langlois, 2014). Essentially, mixed semiotics offers a way to comprehend how meaning in social media is formed. Mixed semiotics are important in this study as they present visual images depicting the structuring effect of technology and software, apparent in the visual regimes of interface design and character limits (Langlois, 2014). Such mixed semiotics is clearly visible in the conversation in Figure 4.2 above. The use of emoticons and shortened speech in social media are norms, and emoticons play a significant role in displaying the feelings that the person writing wants to convey. Essentially these social media spaces give way to new forms of learning. This is what Janks (2013) found in the Mobile Literacy Project: that learners both design and consume their texts. Their technological and cultural skills come into play in interaction with other people on social media. Since social media takes up the majority of learners' time, the skills in understanding this mixed semiotics are often not learned formally and they gradually develop over time with interaction with other friends and/or peers within cyberspace.

4.6 The use of physiological and physical tools

Tools (as elements of CHAT) are analysed here as a crucial element of the home activity system. I refer here to the tools that learners employ at home every day and which inform their general visual literacy. Physiological tools are used in the home activity system in the form of language (through verbal communication) as well as the cognitive functions (including the non-verbal use of emoticons in social media) that the learners use. Language forms an important part of communication and of discussing certain visual elements at home. In Extract 4.6 below, a TS learner gives a description of this in a focus group discussion.

> **Thando:** I mean, we come to school in the morning and you hear people telling each other about something that played on television.
>
> **Researcher:** What if some of the people did not watch it or do not have the television at home?
>
> **Thando:** *laughs* they listen to the other people. They have to believe even if its lies.
>
> Extract 4.6: Learners explaining to peers

The learners remarked that they discuss movies and cartoons with their peers. The learners explain to their peers, who may not have seen the visual images to which they refer, and this is reciprocated when peers explain other visual images. In the Extract 4.7 below, a RS learner explains this shared understanding at home and contributions from different people:

Because I (am understand it better bec. Than at School with a company of my family that we can Chat about it while we watch to make each other understand it better

Extract 4.7: Discussing images with family

Extracts 4.6 and 4.7 give an indication that learners bring a range of knowledge acquired from various sources at home. The concepts of more knowledgeable peers and more knowledgeable others come into effect since the learners interact with friends and family members and discuss and generate an understanding of visual images at home. This information is then brought to visual literacy lessons. Since isiXhosa is the language used at home by all these learners, they discuss the visuals in their home language at home. They are therefore able to transfer information that may have been presented in English in their home language. Not only that, but observing images from different perspectives occurs in seconds and can be done by learners of all language levels (Habib & Soliman, 2015). The learners display multi-bilingualism

(Cummins, 1991) since they are able to communicate in different languages, verbally and non-verbally. This is observable in their writing, which employs formal English structures (e.g. Extract 4.7), and their speech (e.g. Extract 4.2 and 4.3). This is important in this study as language plays a role in understanding word play, symbolism and humorous use of language in cartoons.

It was discovered that cartoons are a favourite in the sample of participants since learners regularly enjoy viewing cartoons at home. The learners were asked to indicate the kinds of visuals they view the most at home and the frequency of each. There were varied responses and these were largely unaffected by the rural-urban divide that separates these learners. This information is captured in Graph 4.2 below:
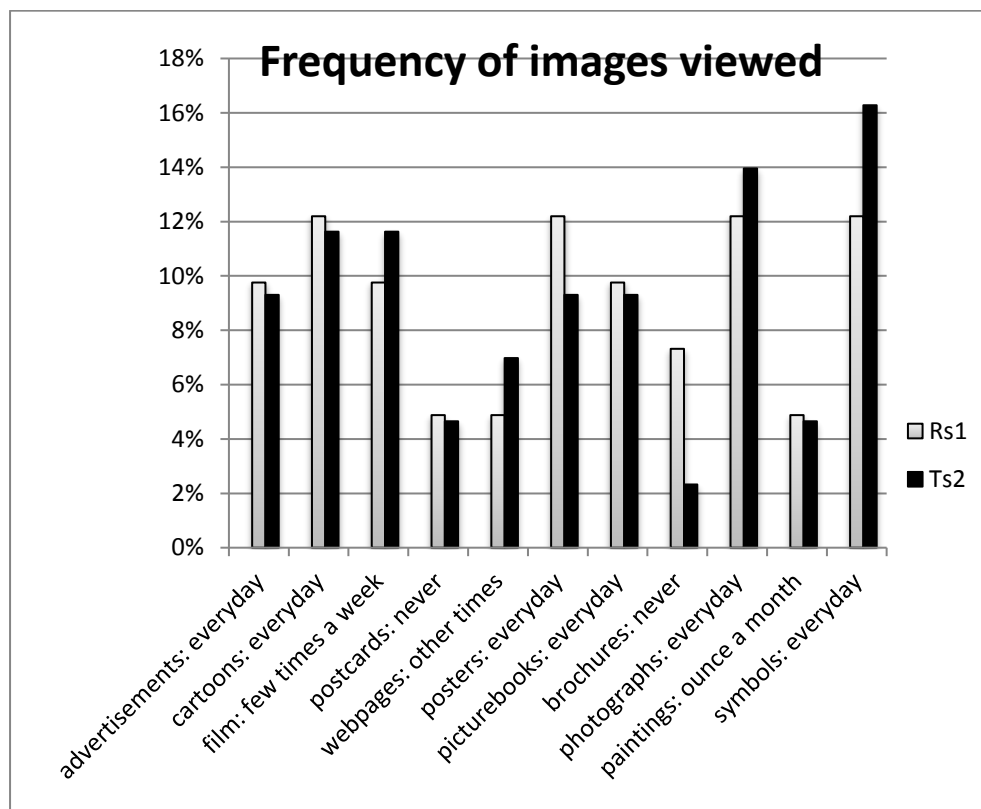
Graph 4.2: Frequency of images viewed

In terms of the physical tools that these learners view/consume at home, there were some differences between the two schools. Responses to the questionnaires show that the most popular for both schools were symbols, which they saw every day. However, it was understandable that there was a significant gap with regard to the capacity to grasp images between TS learners and RS learners. TS learners travel through town every day as some

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learners reside in the neighbouring locations; they are therefore confronted with rich imagery characteristic of a town setting. The second most popular answer was that learners viewed photographs every day. This was not surprising because all the learners reported owning cell phones that they can use to take photographs. These are not only photographs that they take themselves, but of people that they interact with on social media. Cartoons and advertisements were also reportedly seen every day by all the learners in the two schools. Interestingly, the percentage of learners who viewed posters every day was higher at the RS than that at the TS.

Learners who walked through town to school every day would have a higher exposure to posters, but this is not the case. To add to the visual stimuli that learners see every day, different posters are displayed all around the RS. From my personal notes, most of the classrooms had clusters of different subject posters and the principal encouraged the teachers and the learners to bring posters to hang on the walls every day. In fact, some of the posters were created by the learners and contained information about school functions that had taken place. There were discrepancies in the learners' accounts of how much they understood these visual stimuli independently at home. Graph 4.3 is a summary of the learners' accounts of how much they understood visual images at home. 87% of learners (both in TS and RS) said their visual understanding at home was between good and excellent, while 13% considered their understanding to be average, and no learners had a weak understanding. This is certainly remarkable as it means that learners create meaning and can understand different visual stimuli independently at home. The learners gave different reasons for this. The reason already mentioned in Extracts 4.7 and 4.8 also applied here, that is viewing with different family

Graph 4.3: Visual understanding at home
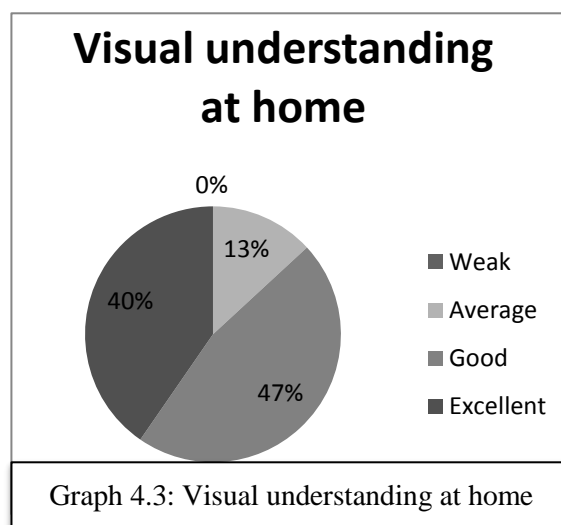
members and peers. These are different people who help with understanding of the images.

Other learners struggled with this understanding and highlighted the importance of visual literacy knowledge that they acquire from school. In Extract 4.8, a RS learner explained the average understanding at home without the help of the teacher or MKO. The learner categorised their understanding as average because there was no one who could explain what was happening in the visual. In hindsight, this raises questions around whether teachers equip their learners enough to transfer the skills taught in the classroom to be critical viewers of visual images outside of school.

3.2 How would you rate your understanding of visual images at home?			
Week	Average ✓	Good	Excellent

3.2.1 What are the reasons for your choice above?

Because sometimes I just don't understand. Sometimes advert are not very clear to understand. Sometimes they are not the same as what we are taught at school. Sometimes advert cartoons just show up without telling what is happening.

Extract 4.8: Average understanding at home

What is clear is that there are clearly no defined rules for carrying out the objectives of the home activity system. More specifically, this learner highlights the irrelevance of formal visual literacy at home. Since this study did not observe the social conventions that these learners adhere to at home, it would be difficult to understand and explain these. However, claims can be made in relation to rules of communication between peers and/or adults. These may be loosely negotiated and not rigid. It is also clear that learners know and adhere to these social rules at home even if they are not explicitly rigid. In Extract 4.9, a RS learner recognises the importance of viewing age-appropriate material at home, and although this is not a clearly defined rule, it is a social convention that children are not in a position to be exposed to material that targets higher ages.

3.2 How would you rate your understanding of visual images at home?			
Week	Average	Good	Excellent ✓

3.2.1 What are the reasons for your choice above?

It is excellent because I enjoy watching Cartoons I make sure I watch cartoons that are my age rated It is clear because at School we are taught cartoons Sometimes me and my friend debate about such thing.

Extract 4.9: Age appropriate material at home

The learners in the home activity system are part of a larger community that has some form of a division of labour. The community that the learners are part of at home consists of parents, siblings, friends and peers. The learners explained that power of knowledge shifts from the persons that have seen a particular cartoon or movie that they discuss. This means that the learners both teach and learn from the peers. The MKPs (Vygotsky, 1978) transfer information to the others in a flexible and free environment.

4.7 Conclusion

This chapter provided an analysis of the home activity system while drawing on different experiences of the learners at home. It provided an explanation and exploration of the home visual literacy knowledge that learners bring to school by describing the home activity system, drawing a picture of the availability of resources and the home reading culture, a trace of traditional media sources and the influx of new media, and finally discussing the use of tools in the home activity system.

CHAPTER 5 – THE SCHOOL ACTIVITY SYSTEM

5.1 Introduction

This chapter will analyse how two teachers from different schools drew on Grade 9 learners' home visual literacy to develop their school visual literacy in English FAL classrooms. In order to analyse data, CHAT is used as an analytical base, and I draw on its six elements to both describe and explain the two school activity systems. The following categories (See Section 3.6 of Chapter 3) are also applied to this analysis:

- The availability of resources
- The kind of reading culture
- Traditional media sources and the influx of new media and social media
- The use of physical and physiological tools

Claims are drawn from evidence gathered from focus group discussions with the learners; semi-structured interviews with the teachers, lesson observations, teaching materials (See Section 3.5 of Chapter 3).

5.2 Description of the school activity system

The school activity system (according to CHAT) can be used to provide a description of the interactions between the teachers and the learners in the classroom. The subjects and the community of this activity system include both the learners and the teachers, since they are directly participating in the activity of visual literacy (Kain & Wardle, 2004). Learners discussed their relationships between themselves and their teachers in the visual literacy lessons I observed. The teachers provided an understanding of the strategies and teaching pedagogies that they apply in their visual literacy lessons to enhance understanding and develop critical analysis of texts.

5.3 The availability of resources

It was clear that both schools did not have access to the resources that were at learners' disposal at home (see Chapter 4) as some facilities, like computer laboratories, were not fully functional

(see Figure 5.1 below). There were no computers in the RS school while were there were two at the TS school. These were not connected to the Internet.

Figure 5.1: RS lab and TS computer labs

A quaternary contradiction can be observed between the home activity system and the school activity system. While learners are exposed to various resources at home (such as computers and cell phones), this is not the case in the schools. However, from my personal observations at the rural school, I discovered that learners at the RS were allowed to bring their Internet-enabled cell phones to the classrooms and use them for academic purposes only. This means that teachers acknowledged the advantages of these technological devices. In the absence of computers, this practice provides access to the Internet at school, and is a helpful resource. Even so, while the teachers have many years of experience teaching in the two different schools, their technological knowledge is very limited. The RS teacher remarked in the interview that she cannot keep abreast with new technological advances and the learners have access to more of them at home lately (see Extract 5.1 of an interview with Miss Dali).

> **Researcher:** Okay, so you did not receive specific training. In that case, what challenges do you encounter in your teaching of visual literacy?
>
> **Miss Dali:** The challenge mainly would be the interpretation when we are working together as a class. You see we have to motivate our learners to take part and be concentrated at all times. Because sometimes they end up talking about totally different things for example on their phones and of which at my age I may not know or understand how they work. There are new things our learners learn every day.

Extract 5.1: Miss Dali interview on resources

Importantly, the learners self-teach and assimilate into the new culture of technological communication. The advantage of this is that the home activity system opens up a learning space that triggers learners' curiosity. This is not as easy in the classroom because teachers say these resources are unavailable for use. These are some drawbacks to new forms of teaching and the need for teacher development in the Eastern Cape (Wright, 2012). Teachers need to be developed to practice new forms of teaching that allow interpretation of visual images.

5.4 The kind of reading culture of South African learners

Interestingly, the percentage of learners that preferred print (3, 5%, see Chapter 4.3) in this study was, as I have stated, lower than that of learners in India, and learners in this study did not even have knowledge of the layout of a newspaper. This was brought to light when Miss May questioned the learners' knowledge of a cartoon in a newspaper and they could not respond (See Extract 5.2 of Miss May's interaction with the learners).

> **Miss May:** You do know that these cartoons appear in the newspaper, right?
>
> **Class:** Yes, ma'am
>
> **Miss May:** Who has seen it before? Yes? Do you page a newspaper to the section of cartoons? What is it about that part that you like the most? Yes? What's that? Do you even page a newspaper? What section are the cartoons under? *silence and giggling* So you have never heard of classifieds before?
>
> **Siya:** Ohhh, it is that last part at the back of a newspaper.
>
> **Miss May:** Yes that's right. For all of us, please go home, find a newspaper and show me the different sections of a newspaper and please look under which section cartoons are normally under. Is it clear? Alright, let's continue…

Extract 5.2: Miss May's interaction with learners on placement of a cartoon in a newspaper

It is not at all surprising that South Africa performed poorly in the PIRLS (2011) study compared with other countries (including India). The reading culture of South African learners is very low because they are immersed in new technology and as a result they do not have the desire to read and write (Anwaruddin, 2016). This poor performance can be accounted for by the lack of reading culture at home due to minimal reading resources in South African households (Howie et al., 2012). Such resources would include picture books and storybooks. The lack of such resources is a cause for concern as these learners are in the senior phase of high school and are expected to develop skills for better performance in the FET phase. As a result of these circumstances, there are not enough bases for teachers to develop visual literacy skills in the classroom. Teachers need to find ways to develop formal literacy skills in the classroom so that learners are keen to communicate in formal language, as they do in social media.

Miss Dali and Miss May recognise the importance of a reading culture and they try to encourage reading among the learners. The TS has a reading club that most of the learners who participated in this study are part of. The reading club has prescribed readings, as well as story books of the learners own choice. The learners are encouraged to participate, and it appears to be a popular club at the school, given that the majority of learners in Grade 9 are part of it. The teacher divides labour and encourages the learners to bring and share the books they have read with other learners at school. This means that Miss May is not in control of reading in the club. This club resembles the structure of the home activity system (explained in Chapter 4). Willing participation from all the learners allows/enables development of a reading culture among them. As a result of this endeavour, 7% said they preferred print (see Chapter 4) over other media sources.

This reading culture is also encouraged in the visual literacy lessons that were observed. While learners in the TS were engaged in a reading club, Miss Dali, a RS teacher, employed a participatory strategy in her lesson to promote reading culture. Miss Dali ensured that the learners were engaged with the visual, and she also gave learners an opportunity to be the characters by reading out aloud in the classroom (see Extract 5.3).

> **Miss Dali:** Are we on the same page? Where are other people looking? Please check the front page that I gave you.
>
> **Class:** Yes, ma'am.
>
> **Miss Dali:** We are all going to read out the cartoon together. I need people to volunteer being the characters. We have Rasta, Chiskop, Shoti and Stix. Who wants to be Rasta?
>
>   *silence*
>
> People must volunteer or I will start picking on people. Yes, Mihlali you will be Rasta.
>
> **Siya:** Shoti
>
> **Miss Dali:** Yes we need Chiskop and Stix. Ayanda? It is okay for girls to read as well.
>
> **Thando:** I will be Stix
>
> **Class:** Bukho will be Chiskop
>
> **Miss Dali:** Alright. Let us read, and other people must listen attentively.

Extract 5.3: Miss Dali lesson on characterisation

In Extract 5.3, Miss Dali exhibits an understanding of the importance of reading to develop the language of these learners. This is an outcome in terms of CHAT, as the development of language skills is an end result of reading and interacting with text. Researchers (Bahrani & Soltani, 2011; Habib & Soliman, 2015; Narayan, 2016) have suggested that educational cartoons can be used to improve the reading, vocabulary, problem solving, and critical thinking ability of students (Narayan, 2016). However, Miss Dali's reading exercise was merely practiced by the learners who were confident enough to read out loud. This raises questions around whether the teacher monitors which learners read and which do not. Miss Dali practices "learning to read" in the place of "reading to learn" (Thompson, 2010, p. 75) as there is no engagement with the text beyond reading the words. Significantly, these are second language learners and language development is important beyond understanding of the visual image.

On the other hand, Miss Dali allows learners to take an active part in their own learning. This is crucial as she shifts the power of learning from herself to the learners, thereby encouraging emergence of transformative agency. Transformative agency refers to "participants' capacity to take purposeful actions to change their work activity" (Heikkila, 2014, p.12). This is strength in Miss Dali's approach, as this is an important foundation for the envisaged active and critical

learners or future democratic citizens in CAPS. However, there is a limited period of time spent on this exercise, and this raises questions around how much time learners actually spent learning. In contrast to the undefined rules in the home activity system, Miss Dali spends time giving clear rules and ensuring class organisation by dividing labour. All of this had no bearing to the acquisition of visual literacy.

5.5 The use of physiological and physical tools

Tools (as elements of CHAT) are analysed in this section as a critical part of the school activity systems. Certain tools are implemented by teachers in the classroom for formal critical visual literacy. There are different ways to understand how the concept of tools is realised in the school activity system. This section has three sub-sections: the use of cartoons for language and literacy development, textual analysis, teacher agency and translanguaging for epistemic access.

5.5.1 The use of cartoons for language and literacy development

The physical tools used in the school activity system are mostly cartoons because they are a favourite among the learners (refer to Graph 4.1) and teachers taught them at the two schools (Extract 5.4).

> **Researcher**: Which kind of visual texts do you find easy to make sense of and interesting to teach?
> **Miss Dali**: I like cartoons a lot. Mostly the language they use and using mostly pun to convey meaning. They are full of hidden humour and are not just a shadow of what meets the eye.
> Extract 5.4: Visual exposure

The learners said that the visual images that are presented at school would not be totally foreign to them as the chances are very high that they have seen them on the television, in a newspaper, or even around town (See Extract 5.5 from a group discussion on visuals). The learners have also expressed that they understand that there are multiple modes involved in one image. The way that some learners explained to others who do not grasp a particular visual text portrayed socially organised semiotic resources that they use to make sense of visual images.

When learners in both sites were questioned on what kind of visual images they were taught at school, about 88% said cartoons, while the remaining 12% said advertisements. The teachers corroborated that they use cartoons in their visual literacy lessons in the one-on-one interviews. They both claimed to prefer the use of cartoons when teaching visual literacy.

When the learners were questioned on the usefulness of visual literacy, there were no major differences to the reasons between both sites (refer to Graph 5.1).
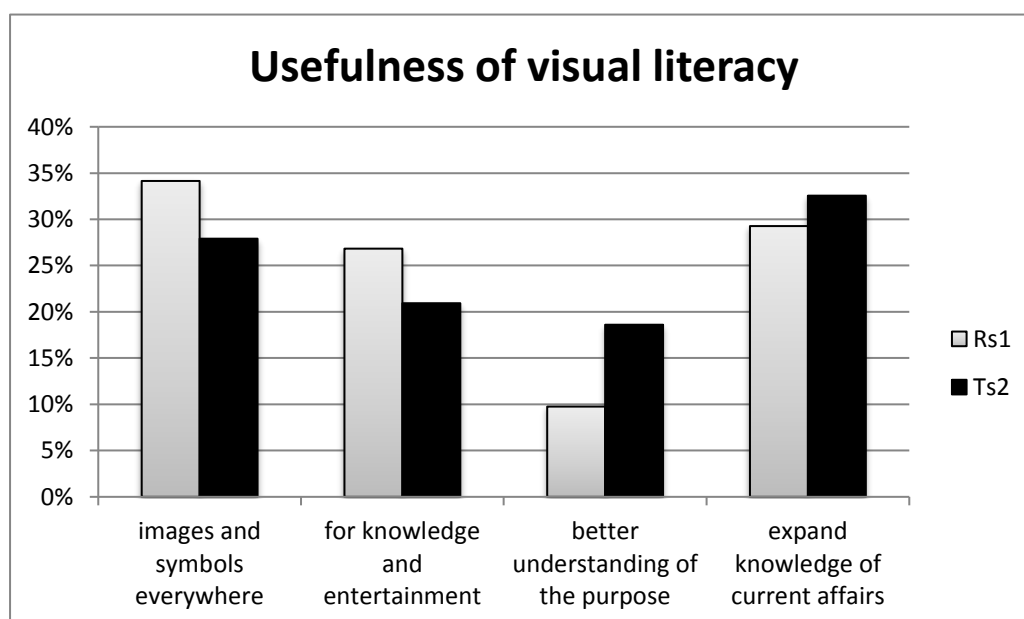
Graph 5.1: usefulness of visual literacy

In summary, the most popular reason given by the learners was that images and symbols are everywhere and that they form a great part of their lives. While learners in TS used the formal visual literacy word "image", the learners in the RS referred more loosely to "pictures". Using the term "pictures" in visual literacy reveals the most basic level of understanding which would actually mean that these learners' skills and knowledge of visual literacy terms have not yet

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been developed adequately. This means that the teacher is starting from scratch and still need to build the basic school vocabulary of visual literacy in their teaching of the subject.

In contrast to this, learners in TS expressed the view that it is important for them to understand visual images in order to expand their knowledge of current affairs. Quite interestingly, these TS learners used the terms "images" and "symbols" in their responses as opposed to the learners in RS. This signals that these learners' visual literacy knowledge base is more developed than that of the RS learners. The teacher appears to have a base here and is not required to start from scratch. This also means that the teacher had to strive for a shift from visual literacy to critical visual literacy as these learners needed to go further and develop the skills for analysis and to be critical readers of images.

Meaning is negotiated on a similar platform in the TS and the RS because both sets of subjects (teachers and learners) prefer, enjoy and view cartoons every day. However, there are differences between what learners view at home and the kinds of visuals that teachers present at school. The teachers recognise that learners struggle to make connections between the materials that are presented at school and the information they bring from home (see Extract 5.6).

Researcher): Okay, so you did not receive specific training. In that case, what challenges do you encounter in your teaching of visual literacy?

Miss Dali: Sometimes it is the interpretation of the picture. Learners may not understand. For example you'd get the Garfield cartoon. While other learners would think it is a cat others would say it is a dog. And it is in those cases where the learners do not have background knowledge of the cartoon itself. The main challenge is not interpreting the picture the way it is but do totally the opposite.

Extract 5.6: Miss Dali on interpretation

The teachers find it challenging to teach visual literacy as they have not received formal training in this regard. These two teachers used their own semiotic resources in presenting a particular kind of visual text. Teachers go through the redesign cycle (Janks, 2010) using their existing schemas in presenting their own lessons on visual literacy. Teachers receive a design (a cartoon image designed from the perspective of the cartoonist), deconstruct the cartoon

(unpack meaning), and redesign the cartoon (specifically to suit the needs of the classroom, or the object of the lesson according to CHAT). This means that the cartoon that the teacher presents ends up being a design that the teacher creates for the classroom. This redesigning process can also be disadvantageous and present itself as a contradiction between the tools and objects within the elements of CHAT. The redesigned cartoon may cause conflict to the objective of meaning making.

The processes of design and redesign directly impact the difference in interpretation. The reproduced texts that the teachers present to the learners can compromise their originality. This leads to a range of interpretations. A person can only understand from their own point of view and through their existing schema and past experiences unique to them (Baker, 2015). Graph 5.2 was constructed to reflect the learners' comments that their visual literacy understanding seems lower at school than in the home activity system.

Graph 5.2: visual understanding at school
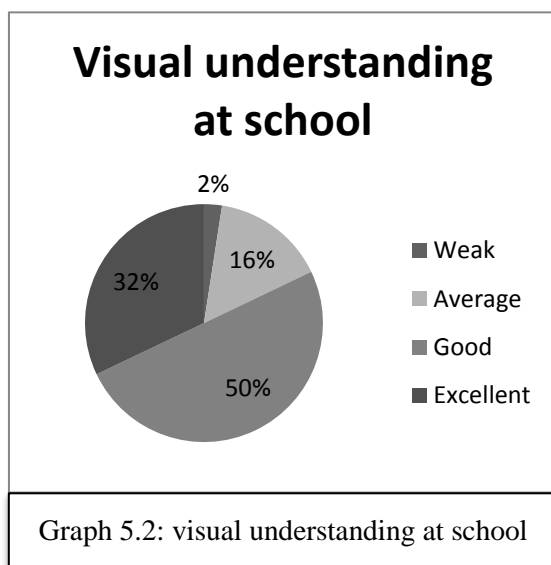
While 82% were between good and excellent, 18% were either average or weak. There is a primary contradiction in the levels of understanding within the subjects in the home and the school activity system.

5.5.2 The suitability of texts

The other thing that can account for a struggle to make connections between the home and school is the use of exam papers for teaching purposes. All four lessons in both schools were

based on Grade 12 November past examination papers. Teachers justified this by stating that they are rarely provided with much material to teach visual literacy. It is interesting that the teachers shift the responsibility to someone else, and remove the agency of selecting texts from themselves. However, one would have to question the validity of their excuse as visual literacy content is in abundance and can be adapted for any lesson. The standard that is set in these examination papers is questionable for the minds of Grade 9 teenagers. This analysis investigates whether the visual explores current issues, the quality of the visual for teaching purposes, and the content questions that are asked. The quality of the past question paper has been compromised by repeated copying and the visual is not clear as before. The learners may miss important visual and verbal cues that the designer foregrounded since the image has been poorly reproduced.

a) Miss Dali's first lesson

The first lesson with Miss Dali at the RS was based on a comic strip, namely Garfield by Jim Davis (Figure 5.2). This was a question paper set for Grade 12 in the November 2014 final examination. The question paper is shown on the next page. A closer look, the questions that are set exemplify negative wash backs that Moodley (2013) warns teachers to guard against. This question paper has been designed so that the focus is on low order questions of knowledge and comprehension of the cartoon (Bloom, 1956). Questions 3.1 to 3.4 focus on knowledge (identifying visual information from the cartoon) and comprehension of the cartoon. There is a level of language development to be seen in Questions 3.5 to 3.7, yet this is at the lowest level for Grade 9 learners.

QUESTION 3: VISUAL LITERACY – CARTOON

Study the cartoon below and answer all the questions.

(1)

3.1 Choose the correct answer from the options given. Write only the letter of your choice as your answer. The expression on Garfield's face and his body language tell us that he is …

A worried.
B excited.
C sleepy.
D bored. (1)

3.2 What does the man want to convey with his body language in Frame 1? (1)

3.3 What do you think will be the result of the man not being able to get the weights out of the car? (1)

3.4 What is the difference between the two bubbles in Frame 3? (2)

3.5 Rewrite the man's words in frame 3 in Reported Speech:

The man said, "I can't get these weights out of the car!"

Begin your answer with: The man said that … (3)

3.6 Write out in full: can't (frame 3) (1)

3.7 Write in the future tense: I bought a set of weights. (2)
[11]

Figure 5.2: Grade 12 Garfield cartoon

These questions do not develop the critical skills that the learners should be able to exhibit. They limit learners to being code breakers of the cartoon (Freebody & Luke, 1990). Interacting with the visual and developing higher order questioning would have been strength in analysing the cartoon. Regardless of all the excitement that the man has, the cat just wants the workout to end, which ironically has not even started. The man cannot even get the weights out of the car for the workout to begin. A redesign of the examination question could focus on the implied patriarchal roles or identity of the man based on physical strength/fitness. While being strong

is considered important for men, the teacher may interrogate, explore and disentangle those thoughts, thereby challenging powerful discourses that learners may be bringing form their home activity system.

b) Miss Dali's second lesson

Miss Dali's second lesson was based on a Majimbos cartoon by Temba Siwela (Figure 5.3). The quality of photocopying left this cartoon largely illegible. The cartoon is shown on the following page. As physical tools, these copies appear to be disadvantageous for visual literacy lessons. Learners are not able to identify fine visual details such as facial expressions and body language in the cartoon. They were therefore not be able to identify and comment on the use of symbolism and meaning that is not verbal.

She has therefore used the same item for close to a decade and the issues it addresses may no longer be relevant to the generation she is now addressing. The fact that Majimbos is no longer reproduced should have been a red flag for the teachers not to use out-dated material that the learners may not have knowledge of. It is worth noting that the main idea of addressing crime in the cartoon is still prevalent today and is an important issue that learners need to be made aware of. However, a current cartoon addressing similar issues would have made the lesson more relatable for the learners.

The questions that are asked in the papers are designed to elicit knowledge and comprehension. While 3.1.1 requires the learners to translate the title to English, this question is at a basic level and develops knowledge basis. Question 3.1.2 requires the learners to explain the names of the characters, which is at the comprehension level, and also requires them to give their own opinions. These questions are not designed to develop critical engagement with the text, which requires going beyond these words. Possible higher-order questions might involve extending the meaning of the term 'amajimbos' and assessing how it is employed in the cartoon. While the concept of amajimbos (a clique or group of friends) is often used negatively, this cartoon presents a positive view of social life by engaging on an issue that most teenage boys encounter in their lives. Yet, the teacher has missed this opportunity to prepare learners to be responsible future citizens as envisage in the CAPS.

3.2   ▢   Cartoon: Example 2 (Adapted from Grade 12 National Senior Certificate Exam September 2008)

    ✎   Answer the questions on your own before looking at the memorandum.

QUESTION 3

3.1   Study the cartoon below and answer the questions that follow:
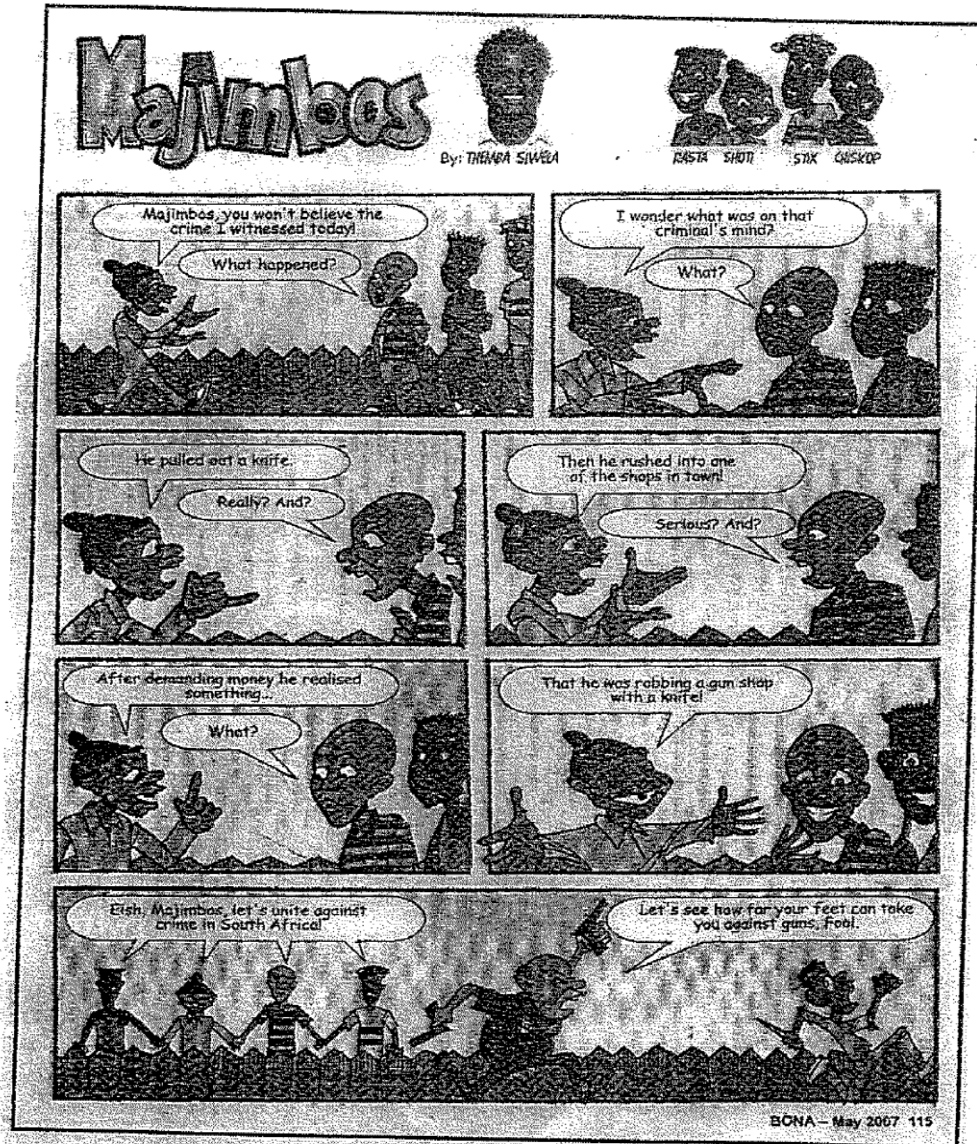
3.1.1   What does the title mean in formal English?   (1)

3.1.2   Explain the meaning of any two names given in relation to the characters.   (2)

3.1.3   In your opinion, who is being chased in frame 6? Support your answer.   (2)

Figure 5.3: Grade 12 Amajimbos exemplar

c) Miss May's first lesson

Miss May's first lesson is based on a comic cartoon strip, namely Hagar the Horrible by Dirk Browne (Figure 5.4). Miss May spent an hour teaching visual literacy cues and gave the learners time to identify and analyse the use of stereotyping. The quality of photocopying also left this cartoon illegible. Visual cues are distorted and this has an effect on viewing the fine details on the cartoon. This can have a negative effect on the learners' understanding of the cartoon as a whole and the meanings that are not verbally communicated. Elements such as characterisation and body language may be difficult to tease out in this reproduction of the cartoon, and this would ultimately have negative results on the learners' understanding of the cartoon.

Read the cartoon (TEXT E) below and answer the set questions.

TEXT E

HÄGAR THE HORRIBLE — BY DIK BROWNE

FRAME 1 | FRAME 2 | FRAME 3
FRAME 4 | FRAME 5 | FRAME 6

[Source: *SMcomics,* 16 November 2014]

NOTE: In this cartoon, Hägar is speaking to his wife Helga. Olga is Helga's friend.

4.1 Refer to frame 1.

What visual clue does the cartoonist use to show that Hägar is emphasising his statement? (1)

4.2 Refer to frame 2.

4.2.1 What TWO visual techniques does the cartoonist use to show the visitor's excitement? (2)

4.2.2 Considering the cartoon as a whole, give a reason for the visitor's excitement. (1)

4.3 What does Helga's body language in frame 5 convey?

Consider the cartoon as a whole and discuss the reason for her mood. (2)

4.4 How do the children in frame 6 contradict the stereotype of children living in an orphanage? (2)

4.5 Considering the cartoon as a whole, discuss whether you sympathise with Hägar's eventual situation. (2)

[10]

The questions asked in relation to the cartoon required learners to display a range of competencies. There are knowledge and comprehension questions (for example Questions 4.1 and 4.2). Learners are then required to display reasoning ability (as in Question 4.3). Higher-order questions are used in this cartoon and require the learners to think abstractly and relate meaning to other social spaces that they are familiar with.

d) Miss May's second lesson

In this lesson, Miss May used two cartoon examples in teaching visual literacy skills such as facial expression, body language and the use of font that learners need in order to critically analyse cartoons.

Again, the quality of photocopying distorts all the nonverbal cues that the cartoonist uses to convey meaning. These are particularly important in this case since this cartoon is about facial expressions and body language. The questions that the learners are expected to interact with only require the learners to display knowledge of the content that was taught of visual literacy. These questions do not deepen the critical understanding of why such pictorial cues are used in the particular example.
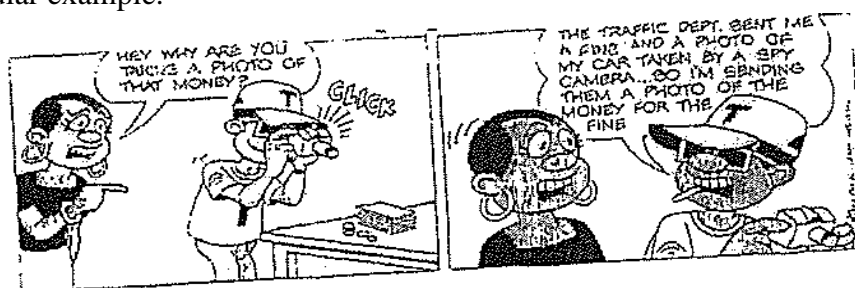
3.1 See how the woman's shock in Frame 2 is conveyed visually.
- Her face is coloured darker to show her shock at the man's response
- Her eyebrows in Frame 1 were in a questioning shape and now they are raised towards her hairline
- Behind her head are movement lines to show she has been jolted in surprise

3.2 In Frame 2, the man's expression conveys his feelings. Choose from the following list the word which best sums up his feelings:
  3.2.1 Anger
  3.2.2 Amusement
  3.2.3 Contempt
  3.2.4 Sorrow

3.3 Explain the visual cues which led you to your answer to the above question.

4. Study the cartoon below.

Make a list of all the verbal and visual / pictorial cues that convey meaning and humour. Explain how each adds meaning.

Figure 5.5: Miss May's cartoon example 1.

The second example consists of two frames by Fred Basset and Six Chix (Figure 5.6).

FRED BASSET   Graham

JUST LOOK AT THAT VIEW—
IT'S BREATHTAKING!

Especially after that climb!

It certainly
is!
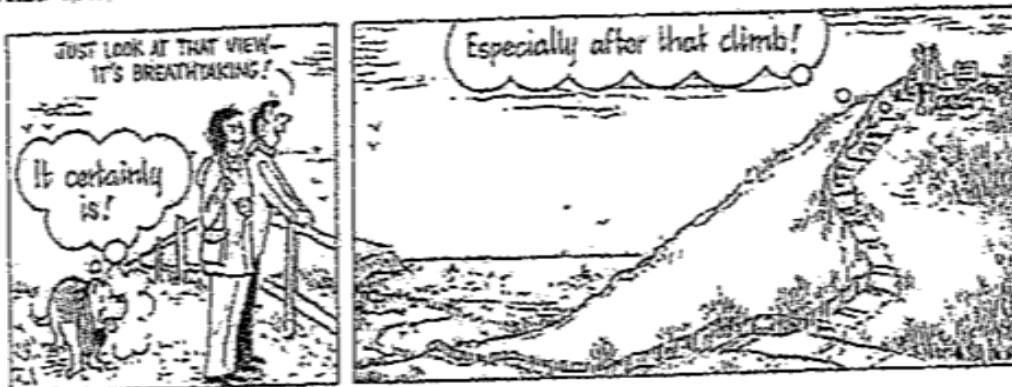
6.1   How do we know the dog is panting in Frame 1?
6.2   Explain the humour in the use of the pun in this cartoon.
6.3   Why are there two different fonts used in the above cartoon?

SIX CHIX   Isabella Bonnerman

Wards off vampires with garlic,
crosses and mirrors.

WARDS OFF WOMEN WITH
BEER, TV AND LAUNDRY.

6.4   Explain why the fonts in the above comic strip differ.

Figure 5.6: Miss May's cartoon example 2

Poor quality copy can also be observed in the second example (Figure 5.6). The addition and omission of visual cues has an effect on the meaning making of the images.

5.5.3 Teacher agency

a) Miss Dali's first lesson

Miss Dali first instructed the learners to work in pairs and report back to the class, and familiarised all learners with visual literacy basic knowledge (design and character identification) before requiring them to answer the set questions on the examination paper. What is praiseworthy in Miss Dali's lesson is that she gave learners time to discuss the cartoon

strip before they reported to the whole class. This is a perfect illustration of a constructivist classroom design. The class was organised into groups for both class presentation and discussion (Abuzahra et al., 2016). Learners learn from each other and in this way they are each able to teach the others what they know.

Significantly, the learners had been exposed to Garfield in their homes and therefore understood the kind of character that he is. There were primary contradictions at one level within the subject (teachers and learners) because teachers previously stated that learners have no background information. Yet, I witnessed a contradiction of this in the lesson. This signals the teachers' underestimation of the capacity of learners' home backgrounds to expose them to different texts. As such, these teachers do not tap onto this knowledge as they think it does not exist.

At another level, there is also a contradiction with what the teacher presented in the lesson and what the learners understood of the cartoon. Learners struggled to assimilate the information that the teacher gave with what they had brought from home. One of the reasons for the poor understanding of visual literacy in the school context is that the new information is not easily assimilated or accommodated in the lessons, and this causes unresolved disequilibrium in the learners' minds (Piaget, 1954). This is because the learners are unable to fit the new visual content that the teacher presents together with the existing schema brought from home. Miss Dali introduced learners to formal visual literacy in the classroom, which disrupted their equilibrium, and it was observed that both teachers have a problem with scaffolding the learners in order to enable them to be critical observers of visual texts.

In Extract 5.7, Miss Dali spends a lot of time describing the cartoon rather than on a critical analysis of the elements used.

> **Miss Dali:** Let us start with Frame 1. I have given you a chance to discuss with your partner. What do you see? What do you think is happening? L1, let's start with you. Please give your answer in a full sentence. In frame 1 I…
>
> **Siya:** In frame 1 I see a cat
>
> **Miss Dali:** Did you all hear him?
>
> **Class:** No
>
> **Siya:** In frame 1 I see a cat and a man standing in front of him
>
> **Miss Dali:** He said he sees a cat and a man. Uhm?
>
> **Avu:** I also see a cat and a man. I think the man is trying to show the cat that he is fit.
>
> **Miss Dali:** okay, she said that the man is telling the cat that he is fit. Someone else? Come on guys.
>
> **Zusiphe:** I see the cat is sleeping and bored because of what the man is telling him
>
> **Miss Dali:** You see the cat is sleeping and bored? Okay. By what the man said to him.
>
> **Abongwe:** I see a man very excited by his body language.
>
> **Miss Dali:** What is his body language? Okay. Let's move to frame 2. What can you say about frame 2?
>
> **Athandwa:** I see a man in front of the cat.

Extract 5.7: Miss Dali Garfield lesson (a)

According to the first and second stages of the social constructivist model (Abuzahra et al., 2016), teachers need to allow the asking of questions in order to bridge the gap between the home and school context. Miss Dali's preoccupation with description and knowledge means she fails to relate the content that she may have taught in a familiar context, so that learners can relate to it and forge cognitive connections. Contrary to what Bahrani and Soltani (2011) advocate, which is development of critical and higher-order cognitive skills, Miss Dali spends time asking learners 'knowledge' and 'comprehension' questions related to the cartoon (Bloom, 1956). These do not refine critical learning and understanding of the cartoon. Asking learners to evaluate, synthesise and analyse (higher-order questions) would require that the learners explain their responses, and apply criticality in their answers. This also means that these learners continue to be code breakers and text participants only according to Freebody and Luke (1990). Unfortunately, this lesson contains no critical interpretation and understanding, and no application of Bloom's (1956) taxonomy levels (such as evaluating, synthesising and analysing). To employ these levels would be to develop extended responses

and higher-order thinking skills using questions with 'Why' and 'What if' (Habib & Soliman, 2015). This lesson provided a perfect chance for strategic scaffolding (Anghileri, 2006); the teacher could provide questions and strategies for the learners to tackle the meanings of the cartoon themselves.

Miss Dali (see Figure 5.8) practices a scaffolding strategy where she explains the learners' responses and answers her own questions without realising she is doing so. Unfortunately, this means that little critical thought is required from the learners. Interestingly she asked an important question on the identification of one of the characters, but is later distracted and does not return to it. One of the learners say they watch this cartoon on television; however some learners who do not watch the same cartoon may not have the same understanding of the characters. An important higher-order question is delivered when she asks the learners to think about the cartoon that they watch from home alongside the one that is on paper. This allows for interplay between home and school literacy and taps into prior knowledge that the learners bring from home to the classroom. However, this is not fully realised as her focus shifts from her question and she does not return to it later. This means that the teacher had the opportunity to allow the interplay with prior knowledge in her lesson, but does not use that opportunity. It is worth noting that she moves the response of Abongwe from BICS to CALP (Cummins, 1991), that is, from everyday language to academic formal language. This is important as it develops formal skills in the classroom. The interaction between Miss Dali and the learners is displayed on Figure 5.8 on the next page.

Miss Dali: So these two characters are different because the man is smiling but the cat is bored. But how do we tell that the cat is bored?

Bonga: Because the cat is just looking at the man, and is thinking.

Miss Dali: Yes thank you. We see from the bubble next to the cat that the cat is not actually saying this but is thinking it. Great! But who is this cat? Do we know who this cat is?

Class: Yes.

Miss Dali: Who?

Class: Garfield

Miss Dali: Who is the man?

Class: *mumbling*

Miss Dali: Do we not know the man's name? But how do you know that the cat is Garfield? What if Garfield is the man's name?

Class: *laughs* No ma'am the cat is Garfield.

Sam: This is a popeye that plays on tv ma'am. We know this cat.

Miss Dali: So you have seen the cat on tv before?

Class: Yes ma'am

Miss Dali: Okay. Is the cat always like this here is the cartoon as it is on TV?

Thando: Yes, the cat is very lazy and does not listen to the man.

Class: And very fat.

Miss Dali: Okay. So this cartoon is the same as what plays on TV?

Class: Yes.

Miss Dali: What do you think was done differently from the television and what you are seeing on the picture? Think about what we discussed yesterday.

Abongwe: The drawer shows the body language of the cat and shows us how the man feels without them telling us by themselves.

Miss Dali: Very good. What did we say someone who draws cartoons is?

Class: Cartoonist

Miss Dali: Yes, cartoonist. So the cartoonist shows us on paper that now the cat is bored by what this man is telling him. This is visual and we have to be able to see it.

Extract 5.8: Miss Dali Garfield lesson (b)

a) Miss May's first lesson

An important point is that Miss May continues to project her own feelings towards the meaning of the cartoon rather than allowing the learners to come up with their own meanings. Learners are unable to share their feelings as to whether they like or dislike a particular character because the way the teacher asks her questions is leading towards her own understandings and feelings (see Extract 5.9).

Miss May: Now that we all understand, do you still say Hagar is really horrible? Or something bad did really happen? Is it okay that he left the poor woman alone with the kids when he was encouraging for them to come? It would make anyone angry, right?

Extract 5.9: Miss May comment on Hagar lesson

Unconsciously, Miss May is telling the learners what conclusions to draw from the cartoon thereby imposing her own thoughts on the Hagar character. In this case, learner-centred pedagogy would be desirable in order to engage learners' thinking as well as their beliefs. Miss May needs to divide labour in such a way that learners have the option to voice their opinions.

b) Miss May's second lesson

In the Extract 5.10 below, Miss May dominates most of the lesson time and does not allow learners to engage with any of her material. To put it differently, teacher talk dominates most of the lesson time and learners end up chorusing the answers that Miss May gives them. There is essentially no learning happening here, and there is no way for her to ascertain whether the learners are learning.

Miss May: And we talked again about the language and the punctuation. I want you to agree or disagree.

Class: Yes

Miss May: We also talked about punctuation and said besides the normal functions that we know of all the punctuation marks but the punctuation marks that are often used in visual literacy are exclamation marks. And we said they are used for exclamation and command, but besides those things, anyone remembers what they are used for?

Somila: To emphasize something

Miss May: Yes, to emphasize something. There's always an exclamation mark when someone is emphasizing, maybe two or more. And what else did we say exclamation marks are used for? Did I not say that for us to know how the person's voice is? Miyolo?

Akha: For noise.

Miss May: Yes for noise. When the voice gets louder and louder it is shown through the use of exclamation marks. Loud voice or noise. And you will remember for a cartoon or an advert to not be monotonous, different kinds of fonts are used. To show emphasis and different noises again the font will get bigger and bigger. Bigger fonts against smaller fonts show emphasis and the rising of tone or volume.

Okay now let us look at the examples that I gave you. We are not going to look at all the examples altogether. Let us look at that example before you. See how the woman's shock in Frame 2 is conveyed visually. What do people say? Yes?

Vuyo: I can see from the facial expression

Miss May: Thank you sisi. You must remember that in visual literacy that you explain your answer. You cannot just say facial expression or body language. What is it about the facial expression or the body language that you can tell us? You all understand, right?

Class: Yes

Miss May: if you remember from the two poems we did. What were they?

Class: The tiger teacher and the baboon teacher.

Miss May: Body language and facial expression is used a lot there. If you remember the eyes of the children were dilated and we couldn't say they were excited although the tiger said they were. Anyway, thank you sisi for not reading the answers from there.

Extract 5.10: Miss May's second lesson

There is a secondary contradiction between the practices that Miss May is exhibiting and those of Miss Dali. Miss Dali allowed the learners to take an active part in their learning. Different scholars (Bahrani & Soltani, 2011; Narayan, 2016; and Nehiley et al., 1982) concluded that using cartoons breaks monotony and boredom and encourages high levels of involvement from

the learners; this was certainly not the case in this lesson. Miss May spent the whole lesson telling the learners what she needed them to remember/know and this probably did not correspond with what the learners wanted to know. One of the challenges/weaknesses was that Miss May wanted learners to understand and recall abstract information that was without context. The learners were bombarded with visual literacy knowledge (observable in Extract 5.10) that they did not understand. Miss May was certainly telling the learners what to look for in visual literacy, however this is essentially prescriptive teaching as skills of analysis are barely developed.

5.5.4 Translanguaging for epistemic access

As seen in Chapter 4, the physiological tools are used in the school activity system in the form of language (through verbal communication) along with certain cognitive functions. The language used in the school activity system develops from BICS to CALP as learners acquire new visual literacy knowledge. Also, the cognitive functions are expected to be more complex as teachers provide the skills for critical analysis of visual images. Miss May explains that the language becomes more abstract in the classroom as teachers now "need to transfer" visual literacy knowledge to the learners (see Extract 5.11). This is a secondary contradiction as it connotes the outdated understanding of learners as empty vessels that need to be filled up with information.

Researcher: What do you think were the strengths of the lesson? Were there any things that you think did not go well?
Miss May: Maybe I am expecting too much from the learners but I would like to see more engagement from the lessons. Some of the learners were not taking part and I would like to have them more engaged so that I transfer the skills they need for visual literacy
Extract 5.11: Miss May on the role of the teacher

This is unlikely to yield the CAPS-envisaged learner of critical and active participation who employs new approaches to meaning making (discussed in Chapter 2). There is a primary contradiction here with constructivist understanding of meaning making (Abuzahra et al., 2016) since this teacher values a transfer of knowledge rather than socially encouraging meaning making. This belief also contradicts with the home activity system where meaning making is individually or collectively constructed with the help of MKOs. This means that this understanding contradicts with the object of visual literacy lessons, which aim to encourage critical meaning making.

Miss Dali also did not go beyond these questions to develop critical understanding of visual images. In her first lesson on Garfield, it is clearly visible in Extract 5.11 that Miss Dali spends time with the learners answering the questions that are set in the exemplar rather than going beyond what is set. What is praiseworthy is that Miss Dali creates a space that does not restrict the autonomy for learning in the classroom.

Miss Dali: Explain the meaning of any two names given in relation to the characters? Let us start with Chiskop. Why is that character given the name Chiskop?

Class: unenkqayi ma'am (He is bald ma'am)

Miss Dali: What? What is that in English?

*silence

Does anyone know? What is a chiskop in English? Is it not called bald? B A L D

Class: Bold

Miss Dali: No no. Bald. What about Rasta?

Bukho: He is rastafary

Yanga: He had dreads ma'am

Miss Dali: Yes, we can see that he has dreads. But can we always tell whether a person is Rastafarian when he has dreads? Am I also a Rasta just because I have dreads?

Class: No ma'am.

Miss Dali: Exactly. We cannot assume that he is Rastafarian unless it is said so. What about Shoti?

Class: He is short.

Extract 5.11: Miss Dali Majimbos lesson

Similarly to the home activity system, Miss Dali uses this cartoon to promote enjoyment and entertainment and enables code breaking (navigating) and text participation (interpreting). She uses this space as a stepping stone that lays the foundation to advance visual literacy as the learners are engaged in the lesson. The learners exhibit multilingualism and the opportunity for translanguaging in the classroom. In line with Ruiz's (1984) orientation to language, this study views language as a resource. It is a tool from which the learners can draw in visual literacy lessons. This is important because we are dealing with second language speakers of English. These are bilingual learners because they have mastered a home language, isiXhosa, and are being taught in English as a second language. Cummins's (1991) interdependence hypothesis

postulates the relationship of the first language to the learning of another language, and contends that cognitive and literacy skills established in the mother tongue will transfer across languages. Furthermore, according to Cummins (1984), learners take approximately two years to achieve functional social use of a language, and they may take seven years or longer to achieve an academic level of linguistic proficiency in the language. There is, I would argue, a need for teachers to allow learners to use their home language in English language classrooms. Langman (2014) has contended that "teachers [are] key social actors in educational change" and called for research on teacher agency that fosters ways for schools and classrooms to become spaces for innovation and reform (p. 183). Makalela (2015) offers what she terms "translanguaging" as a strategy for teachers in bilingual classrooms. This is because "teachers and learners frequently draw on more than one language for a range of functions; and these practices may be part of a planned bilingual curriculum or may arise fairly spontaneously in response to particular needs" (Probyn, 2014, p. 220). Translanguaging is thus useful to use as it represent "linguistic fluidity", in that one language is used to access the same content (Makalela, 2015, p. 16). Translanguaging is then a "useful strategy to develop a weaker language [English, for example,] through cross-transfer of skills between the linguistic repertoires that students already possess" and this results in the learners developing a deeper understanding of visual images (Makalela, 2015, p. 16).

The characters' names, Chiskop and Rasta, are neither English nor isiXhosa. On the one hand, Chiskop has origins from Afrikaans 'kasskop' (Dictionary unit of South Africa, 2017), which is a word developed to be used as a form of slang. Rasta may be short for Rastafarianism, which is a religion which has origins in Jamaica and individuals who are devotees of this religion are often called Rasta. The word Rasta is applied to people who could be part of the religion or look as though they are because of their manner of dressing. Miss Dali is tapping on this learners' prior knowledge by asking the meaning of Chiskop and Rasta. Miss Dali allows for translanguaging through a 'bridging discourse' (Probyn, 2015) between the different languages to make meaning. The teacher develops the learners' vocabulary by drawing on their knowledge to move them to formal uses of the words.

> **Miss May:** Yes very good. What can you say about the children in the last frame?
>
> **Anele:** Basile abantwana. (The children are very naughty)
>
> **Miss May:** *laughs* Yes the children are very naughty. Look at them jumping up and down looking like monkeys and Hagar is very angry. Can you see in the last frame?
>
> **Class:** Yes, ma'am
>
> **Miss May:** Do you still say Hagar is really horrible? Or something bad did really happen?
>
> **Vuyo:** Yes ma'am because Hagar left Helga alone to look after the naughty children.
>
> **Miss May:** Yes. Hagar encouraged Helga to look after the children but is nowhere to be found to look after the children.

Extract 5.12: Miss May Hagar lesson (a)

This opportunity for language development is further exhibited by Miss May in her lesson. In Extract 5.12, Miss May employs good practice when she provides feedback on the correctness of Anele's response; she repeats her answer in English, which encourages acquisition of first additional language.

In terms of the division of labour, Miss May appears to be the one interpreting the cartoon as she provides the learners with answers, and the learners merely chorus the answers the teacher is voicing. Miss May is involved in a funnel pattern of scaffolding as she provides the learner with leading questions to a predetermined answer (Anghileri, 2006). This empowers the teacher in confirming her beliefs yet disempowers the critical thinking of the learners as they are not encouraged to draw their own conclusions.

> **Miss May:** Yes, very good. We see in the last frame Hagar is very angry with what the children are doing.
>
> **Thandi:** You can also see the body language ma'am between Hagar and Helga.
>
> **Miss May:** What about the body language?
>
> **Thandi:** Helga first does not want to look after the children, and Hagar convinces her that they will need something from her friend one day.

Extract 5.13: Miss May Hagar lesson (b)

However, Miss May uses an interesting scaffolding technique that encourages learners to think and justify their responses (see Extract 5.13). This is the focusing pattern (Anghileri, 2006), and Miss May draws the learners' attention to the critical aspects by posing questions to the learners.

What is most significant in this particular lesson is the power of the second language that learner's exhibit and use in the classroom (see Extract 5.14).

Miss May: Yes, very good. We see in the last frame Hagar is very angry with what the children are doing.

Thandi: You can also see the body language ma'am between Hagar and Helga.

Miss May: What about the body language?

Thandi: Helga first does not want to look after the children, and Hagar convinces her that they will need something from her friend one day.

Soso: Isandla sihlamba esinye. (No man is an island)

Miss May: Yes, very good point. Hagar wants them to help Olga as they might need something from her someday, right?

Class: Yes ma'am, UBUNTU.

Miss May: Yes, very good. Let us look at Frame 5 and Frame 6. What can we say about Hagar's and Olga's body language?

Aphiwe: Olga is very happy to leave the children, she looks like she cannot wait to leave and is running away.
…

Miss May: Let us look at Frame 1 again. What gesture is Hagar doing to show that he is emphasising? You know what emphasising means right? Look at Hagar when he says, "when opportunity knocks on your door, only a fool fails to answer".

Akha: Uyalatha ma'am. (He is pointing ma'am)

Miss May: Yes good. When I use my finger to point means that I am emphasising something and making my point across, that is also what Hagar is doing here

Extract 5.14: Miss May Hagar the horrible Lesson 3

Miss May allows for thinking and answering in isiXhosa as this grounds a richer understanding and account of the learners' ideas. Miss Dali's class, on the other hand, did not even want to listen to answers in a language that is not English in the lesson. Although it appears that the learners understand the isiXhosa idiom that was used, the English idiom "when opportunity knocks on your door, only a fool fails to answer" uttered by the main character was not explored and explained in the lesson. This was a missed opportunity to develop the language and literacy of the learners, which would have allowed for interplay between English and isiXhosa. Another critical point is that Miss May does not follow up on the learner's reason for pointing, but provides the answer. This was not the first time she provided the answers to the learners without critically engaging them. This indicates a rush in her lessons to finish everything she intended.

There is a secondary contradiction here because there is evidence that contradicts teachers' view of learners, in which they separate home and school literacies. The use of isiXhosa concepts such as culturally-embedded idioms and proverbs signal a direct connection with the use of home knowledge to make sense of school literacy. Certainly, the learners forge connections between their school and home contexts, but teachers underestimate this capacity. In particular, the telling teaching practice that Miss May exhibits in this particular lesson underestimates the thinking ability of the learners.

5.6 Conclusion

This chapter has provided both a description and analysis of the school activity system in order to understand the ways in which teachers draw on the home background knowledge that the learners bring to visual literacy lessons. This chapter analysed how teachers deal with the lack of resources in their schools, as well as efforts to promoting a reading culture. It was shown that teachers used cartoons for language and literacy development, choosing suitable texts and their agency in lessons which employed translanguaging for increased epistemological access to visual literacy. Overall, as far as learners are concerned, there is interplay between the home activity system and the school activity system. However, different rules and pedagogies in the classroom do not allow this to be realised optimally.

CHAPTER 6 – SYNTHESIS OF FINDINGS AND CONCLUSION

6.1 Introduction

This chapter offers a synthesis and discussion of findings, and issues that were raised in Chapter 4 and Chapter 5 are analysed and explored. In an effort to address the main research questions, this chapter aims to state what knowledge learners bring from home to the classroom and what teachers do to tap into that knowledge for critical visual literacy development. This chapter offers a critical exploration of the interplay between home visual literacy and school visual literacy development. The chapter will conclude by critically reflecting on what I have learnt during the research process and recommendations, as well give other suggestions for future research.

6.2 Responding to the first research question

A key finding is that learners' digital visual literacy skills are far ahead of those of the teachers who are not able to capitalise on these visual skills, the cultural capital that learners bring to school. One of the findings is that learners displayed a low reading culture – however, use of technology also includes reading and writing, albeit digital; so the research seems to indicate not that there was a low reading culture but that the medium for reading had shifted considerably. Learners developed communication skills through digital technology.

6.2.1 Learners access to technological resources

There were no major differences between the learners in the rural school those in the township school, because both sets of learners had access to the same technology (computers and cell phones), regardless of their socio-economic and geographical position. It was observed that technology played a significant role in the learners' lives. This is clear from the amount of time these learners spend watching television and on their phones.

The availability of technological resources to both rural and urban learners is contrary to the belief that learners in the rural Eastern Cape struggle because they lack access to new developments (Wright, 2012). The interaction with technology means that learners in both

schools are living in a new communication landscape (Kress, 2010). The use of technology and the Internet develops the learners' cognitive/affective cultural engagement and shapes their knowledge (Kress, 2010). These learners develop critical literacy through interaction on the Internet (Hicks & Turner, 2013). As a result, socially-mediated meaning forms (Wray, 2013) which in turn affects the visual literacy knowledge and skills that learners possess and bring to the classroom (Hicks & Turner, 2013).

Learners bring knowledge from the Internet to the classroom since they interact and communicate through text speech and messages online. They tend to have a broad understanding of current affairs and global news. They bring this huge base of knowledge into the classroom, and the teachers can draw on this to advance critical visual literacy. An understanding of context is important in understanding visual images, and these learners have a much broader understanding of varied contexts than may be assumed. Teachers are then at an advantage because they no longer have to explain the context certain visual images draw on in their teaching. Their work load becomes easier and focused on advancing critical visual literacy. The objective of the teacher is moving the learners from the context that they know to critically develop what they do not know through expansive learning (Engeström & Sanino, 2010). This development will allow the learners to transfer the understanding that they acquire in visual literacy lessons to other similar images that they come across without the help of the teacher in the learning space called the ZPD (Martin, 2008).

6.2.2 Learners displayed a low reading culture

Learners displayed a low reading culture at home. Their interaction with technology, it seems, has had an impact on their traditional reading practices. These learners no longer have the desire to read in the conventional sense of which the school is based on but reading happens nonetheless of a different medium of communication. This is problematic since the foundation of formal education is the traditional means of literacy, namely reading. This means that teachers are at a disadvantage because they have to develop basic literacy skills through reading and understanding text. The ability to read is still an important skill to possess and teachers need to motivate interaction with different kinds of books and texts as these are part of formal education that learners need to master. Even though one of the participating teachers had initiated a book club (see Chapter 4), there is a lack of interesting books that incorporate stories based on social media and or tastes of current learners.

6.2.3 Learners developed communication, cooperation and cognitive skills through social media

Another conclusion of this study is that we are highly visual learners and enjoy spending time watching television over other media sources. Among the choices and preferences on television, cartoons were a favourite, which means that teachers and learners started off on common ground and this could act as a useful tool to develop learners' critical knowledge (Habib & Soliman, 2015), moving them from the content that they know to what is yet not there (Engeström & Sanino, 2010).

In addition to this, new media sources are now available on social media. Siya, a RS learner, explains in a group discussion:

> **Siya:** I use my phone when I get home and to play games and send messages on WhatsApp. I send messages to my friends and family, even the girls I meet. It is easy now, you see, to ask for person's number and talk to them on WhatsApp. I can use my phone for as long as I finish my work at home first. That way my mom does not call me and interrupt me a lot. (See Extract 4.1)

Learners display secondary skills of basic literacy (Anwaruddin, 2016) which are socially learned through interaction and socialisation (Shor, p. 199). This interaction on social media develops the learners' cognitive, cooperation and communication skills (Trottier & Fuchs, 2014). Cognitive skills are honed as a result of critically interacting with different images (for example in Figure 4.2) that require the learners to both examine and engage with different information. There is a shared sense that learners are part of a global village and have to abide by rules of Internet etiquette and engaging with different information because social media uses mixed semiotics (Langlois, 2014) which learners have to understand and use correctly as they interact with other people on the cyberspace. Communication skills are particularly important in this study as they give a clear frame of the language skills that learners have. It can be seen that learners possess formal English language skills, yet communication on social media does not focus on English nor isiXhosa, but a combination of the two. While these learners are bilingual, home language is important for cognitive processes (Makalela, 2015). The learners interact with their peers in their home language and this takes up most of their time. While English is the medium of instruction and learners are expected to have an understanding of

English for academic purposes, home language plays an important role in their lives. This is where translanguaging (Makalela, 2015; Probyn, 2014) comes into play. Cognitive processes take place predominantly through the learners' home language and critical understanding is made in the home language. This understanding is then translated to English, the language in which these learners are expected to communicate. Discussion of visual texts with friends, family and peers happens in a language that is common to all of them. The information that these learners share in their home language is important and can have positive effects on understanding the meanings behind visual images presented in English.

6.3 Responding to the second research question

A key finding that also needs to be highlighted here is the prevalence of low level questions in the observed lessons and the absence of any questions focusing learners' attention on the central meaning of the texts; or critical questions to help them to examine the social, cultural and political messages in the texts e.g. the implied sexism in the Hagar comic strip. This is indicative of the teachers' lack of knowledge about visual literacy and critical literacy.

6.3.1 Overcoming contradictions with the home activity system

The resources and learning aids that are available in the learners' homes tend not to be available at school. This is a quaternary contradiction between the learners' home activity system with the school activity system. These visual learners now have to be socialised and assimilated again in traditional forms of literacy. The encouraged development of a reading culture at the schools is a contradiction with the home activity system, where learners do not enjoy reading any books. Furthermore, to challenge this low reading culture, teachers practice interesting ways that allow transformative emergence (Heikkila, 2014) by allowing learners to take ownership of their own learning. This is important because teachers now have a way to improve reading, vocabulary, problem solving, and critical thinking ability of learners (Narayan, 2016).

6.3.2 The use of cartoons for language and literacy development

Both teachers and learners reported that they enjoyed cartoons over other kinds of visual texts. The teachers said that they enjoyed their teachers' cartoons for different reasons.

Researcher: Which kind of visual texts do you find easy to make sense of and interesting to teach?

Miss Dali: I like cartoons a lot. Mostly the language they use and using mostly pun to convey meaning. They are full of hidden humour and are not just a shadow of what meets the eye (See Extract 5.7).

Teachers reported that they did not receive enough training to teach visual literacy. This means that there is a certain level of distrusting their abilities in teaching their learners visual literacy skills.

Miss Dali: The challenge mainly would be the interpretation when we are working together as a class. You see we have to motivate out learners to take part and be concentrated at all times. Because sometimes they end up talking about totally different things for example on their phones and of which at my age I may not know or understand how they work. There are new things our learners learn every day (See Appendix 3b).

The result of teachers' persistent use of past question papers for visual literacy lessons is an underdeveloped critical understanding of visual literacy in learners. It is observable that learners now lack the basic skills that are important for understanding visual images beyond school contexts. Learners need to be moved from the familiar to the unfamiliar and this rarely happens when teachers use the set criteria which inform the questions which test particular skills from the learners in an examination question paper.

6.3.3 The suitability of text

Evidence from data suggests that both teachers rely on past matric examination question papers without confidence to self-select these texts from magazines, newspapers or even downloading them for Internet. The quality of reproduced texts is poor, making it very difficult to observe fine visual and verbal details. Furthermore, some of these question papers were dated with comic strips that have been discontinued. Current events are important in the teaching of cartoons and comic strips because these texts are designed to reference contemporary events (Walker, 2003). The knowledge of a political stage is important as cartoons exaggerate and imply more than an illustrated joke (Seymour-Ure, 2008). Quite importantly, the questions in the examination question paper are designed to look at a particular skill from the learners and this rarely equips them to critically analyse content. The kinds of questions they encounter do

not develop critical visual literate individuals (Freebody & Luke, 1990) who will be able to infer meaning in other contexts.

6.3.4 Teacher agency

While the teachers recognise the usefulness of drawing from background knowledge, this is largely not practised. They fail to draw from the background knowledge that these learners bring from home, and this is detrimental for developing their critical understanding. The teachers teach opaque concepts that are free of context and this is difficult for the learners to both understand and to transfer that meaning to other kinds of visual images. This is the reason that most of the learners reported that their understanding is diminished when they come across an image that they have to understand without the help of the teacher. This is because abstract concepts are free of context which means it is difficult for learners to transfer meaning across contexts.

Quite importantly, teacher talk dominated lesson time and learners did not have enough autonomy for asking questions and engaging with the lessons. This is contrary to the belief that cartoons provide excitement and break monotony in lessons (Narayan, 2016). Both teachers get preoccupied with descriptions and knowledge related to the content of visual literacy, and tend not to relay the content that they teach in a familiar context that learners can relate to. Contrary to Bahrani's & Soltani's (2011) encouragement to develop critical and higher-order cognitive skills, both teachers spend time asking learners 'knowledge' questions as well as those that relate to their 'comprehension' of the cartoon (Blooms, 1956). These questions do not refine critical learning and understanding of the cartoon. Asking learners to evaluate, synthesise and analyse (higher-order questions) would require the learners to explain their responses, for which they would need to apply criticality. This also means that these learners continue to be code breakers and text participants only according to Freebody and Luke (1990) and navigators and interpreters according to Serafini (2012). Unfortunately, the lessons lacked critical interpretation and understanding, as well as an application of Bloom's (1956) taxonomy levels (such as evaluating, synthesising and analysing) aimed at developing extended responses and higher-order thinking skills using questions with 'Why' and 'What if' (Habib & Soliman, 2015). The lessons provided a perfect chance for strategic scaffolding (Anghileri, 2006) where the teachers would provide questions beyond those defined in the question paper and strategies for the learners to tackle the meaning of the cartoon themselves.

6.3.5 Translanguaging for epistemic access

In addition, this study has found that language plays an important role in the lives of the learners. The learners and teachers use language for communication as well as for cognitive processes. The teachers displayed good practice by allowing translanguaging from isiXhosa to English. Learners could communicate in English and further move their answers to the acceptable formal standard of English. Furthermore, the teachers displayed good practice by allowing learners to answer in isiXhosa and then repeating their answers back to them in English. Particularly, in Extract 5.3, one of the teachers allows for thinking and answering in isiXhosa as this enables a richer understanding and account of the learners' ideas. An encouragement of using home language in these language lessons would essentially create deeper understanding from the learners in which their home language plays an important role.

6.4 Critical reflections on my own learning during the research process

Upon reflection, teachers are dealing with highly visual learners who may require more effort from them to improve learners' interest in traditional media forms. The learners interact through technology and this means that they self-teach and assimilate into the new culture of technological communication. The advantage of this is that the home activity system opens up a learning space that triggers learners' curiosity. This is not as easy in the classroom because teachers say these resources are unavailable there. These are some drawbacks to new forms of teaching and illustrate the need for teacher development in the Eastern Cape (Wright, 2012). Teachers need to be developed to practice new forms of teaching that allow interpretation of visual images.

What I have personally learned from the research process is firstly the design of research tools, gathering data and analysis of the data. The design of the questionnaire shows some confusion and no precision in articulating the information and answers that is required. The design of linkert scales is also tricky and has to be precise in questions and scales. Examples to refer to symbols could have been provided to provide more meaning of what I meant.

However, this research proves that there can be a beneficial interplay between the home visual knowledge and school visual literacy. To map out some limitations, on a personal level, the

learners occasionally mistook my identity as a researcher as I looked like a peer to them. While in most cases this was beneficial in enabling me to forge flexible and autonomous spaces, this was disadvantageous as some learners occasionally did not take me seriously. Another critical point is that I had limited time to engage with the learners, and an understanding of the learners' behaviours was an important component of this study.

All in all, the research process has been personally rewarding as I have begun to understand the complexities of teaching visual literacy. This process empowered me with both visual knowledge and skills that can help my own analysis of visual images and the different ways that one needs to take into consideration in teaching English First Additional Language learners.

6.5 Recommendations

Three critical points emerge from this study. First, teachers need to engage with the cognitive functions of the visual images that they teach (Moodley, 2013). This corroborates previous research that has been done on visual literacy and teachers need to be made aware of this. The teachers' justification of their use of past question papers, stating that they are rarely provided with material, holds no ground. Simply, these teachers have not taken agency to initiate ways to provide materials to teach visual literacy. These teachers need to find the abundant teaching material on visual literacy and engage with it before teaching it to their learners. In this way, they will develop a more nuanced understanding of the cognitive and contextual needs of their texts.

Secondly, there is a place for translanguaging in visual literacy lessons. The interplay between the isiXhosa home language and English that is spoken at school is very important. This study discovered the benefits of tapping into home language and the further ways that teachers can use isiXhosa to promote a deeper and meaningful understanding of visual images in their learners.

Thirdly, there is a serious need for in-service training to promote the emergence of transformative agency (in terms of CHAT). The teachers still need to be equipped with skills to teach visual literacy. More teaching and workshops are needed to equip them with new ways of dealing with visual images. Moreover, teachers should be supplied with strategies to deal

with the changing forms of communication, and as a result, learners will be exposed to a wide range of texts. Most importantly, the teachers should be made aware that they too need to engage with cognitive needs of the visual images they teach. They would then have an understanding of the need for critical visual literacy and of how they can formulate strategies based on their own understanding to develop learners' critical skills.

Conclusively, the research has provided a valuable insight into the mismatch between home visual literacy practices and school visual literacy teaching. This indicates important areas for teacher development.

6.6 Suggestions for future research

Moving forward to more critical understanding and learning of visual literacy, I suggest that these questions need to be researched further:

1. How can social media be incorporated in visual literacy lessons to develop critical visual literacy?
2. How can teachers facilitate different and new styles of learning?
3. How best can teachers be provided with in-service professional development so they can improve practice, understanding and implementing new ways of thinking?

6.7 Conclusion

This chapter presented a discussion of the key findings that emerged from the data analysis presented in Chapters 4 and 5 on understanding the interplay between home visual literacy and development of school visual literacy. In an effort to answer the main research questions, this chapter offered a critical exploration of the interplay between home visual literacy and school visual literacy development by discussing the home activity system and contrasting it with the school activity system. It focused on drawing conclusions and providing recommendations as well as providing suggestions for future research.

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APPENDICES

Appendix 1 - Permission letters and Responses

Appendix 1a (Rhodes Ethical clearance)

RU FACULTY OF EDUCATION: ETHICAL APPROVAL APPLICATION

IMPORTANT: The following form needs to be completed by the researcher and submitted with their research proposal to the Education Higher Degrees Committee. The details to which this form relates should also be evident in the text of the proposal.

GENERAL PARTICULARS

MEd (Half thesis)		MEd (Full thesis)	X	PhD		Other: Please specify	

TITLE OF RESEARCH: An exploration of teachers and learners' perceptions, understanding and practices of visual literacy in two Grade 9 English FAL classrooms

DEPARTMENT/INSTITUTE: Institute for the Study of English in Africa

DATE: [Submission to EHDC] 19 May 2016

RESEARCHER: Lutho Mnyanda

SUPERVISOR: Madeyandile Mbelani

ETHICS

NB: You must read the Faculty of Education Ethics Guideline *prior* to completing this form. Please indicate below how your research supports the indicated ethical principle:

Respect and dignity

In this research I will adhere to the ethics principles. I will let the participants know they take part in my research willingly and they have the right to withdraw from the research anytime. The participants' rights to remain anonymous will be respected. Pseudonyms will be used to keep the participants' anonymity. Consent will be sought from the participants to video record them (as this will reveal their identities), to use the data in conferences and to share the data with the supervisors. They will respectfully be requested to sign the consent forms and be informed why they need to do so. The collected data will be securely stored. If a need for a transcription arises the transcriber will assure confidentiality and obtain the participants written permission beforehand. The participants' time will be respected; interviews will be conducted at the time that is convenient to the participants and they will be kept to the stipulated time.

Transparency and honesty

I will clearly inform the participants what the research is all about, that they voluntarily agree to take part in it and that they are free to withdraw anytime. I will explain the consent form and the need for them to sign it. These forms will safely be kept in my research archives.

Accountability and responsibility

I am aware of the power relations and I will need to ensure that I am continually mindful of my position.

Integrity, academic professionalism and researcher positionality

Respect for the teachers and learners will be paramount in this research. I will ensure that the findings are true and valid. Triangulation will be used to ensure validity. Member checking will be done. Collected data will be safely kept for five years. I will sure respect of the work of the other authors by citing and using quotation marks. I will put the thesis through Turnitin to ensure that I have not plagiarised in any way. I am aware that ethical issues may arise during the research process, I will work with my supervisors in dealing with them.

Lutho Mnyanda   M.Mbelani

Signature (researcher)   Signature (supervisor)

Date: 19 May 2016   Place: Grahamstown

The Principal
Dear Ms/Mr

Request for permission to conduct research at your school

You are being invited to participate in a research study on Visual Literacy. I write requesting you to grant me permission to conduct my Masters research at your school in partnership with one teacher Grade 9 learners. The research will not interfere with the school programmes or the learners' own learning. In particular, this research aims of this study is to investigate the interplay between Grade 9 learners' home visual literacy knowledge, and how teachers use that knowledge as a resource to develop visual literacy in English First Additional Language classrooms.

This research will be conducted as follows;

1. Two video-taped lessons, with sufficient time in-between to distribute questionnaires and interview.
2. Questionnaires that will be distributed to all the Grade 9 learners.
3. A selection of eight learners to engage in a focus group discussion.
4. A one-on-one interview with the teacher after the end of the two lessons.

The process will probably be spread over two weeks. There are no anticipated risks or discomforts related to this research. I have already negotiated partnership with Ms…………
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!
Lutho Mnyanda

_____ (Printed Name)

_____ (Signature)

_____ (Date)

Dear Mr/s

Request for partnership in research

You are being invited to participate in a research study on Visual Literacy. I write requesting you to grant me permission to conduct my Masters research with your Grade 9 learners. The research will not interfere with the school programmes or the learners' own learning. In particular, this research aims of this study is to investigate the interplay between Grade 9 learners' home visual literacy knowledge, and how teachers use that knowledge as a resource to develop visual literacy in English First Additional Language classrooms. I thought researching with you will not only be beneficial for me, but will help in your personal and professional growth.

This research will be conducted as follows;

1. Two video-taped lessons, with sufficient time in-between to distribute questionnaires and interview.
2. Questionnaires that will be distributed to all the Grade 9 learners
3. A selection of two learners to engage in a focus group discussion.
4. A one-on-one interview with the teacher after the end of the two lessons.

The process will probably be spread over two weeks. There are no anticipated risks or discomforts related to this research. Your written response to this request will acknowledge your partnership in this research.

Looking forward to working with you!
Lutho Mnyanda

I, _____, hereby volunteer to participate in the Masters 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_____

Dear Parent/Guardian

Request for partnership in research

_____ is being invited to participate in a research study on Visual Literacy. I write requesting you to grant me permission to conduct my Masters research with all Grade 9 learners. The research will not interfere with the school programmes or the learners' own learning. In particular, this research aims of this study is to investigate the interplay between Grade 9 learners' home visual literacy knowledge, and how teachers use that knowledge as a resource to develop visual literacy in English First Additional Language classrooms. This research will not only benefit me, but will enrich the learning of your child in the time overtaken by the mass media.

This research will be conducted as follows;

1. Two video-taped lessons in the Grade 9 classroom,

2. Questionnaires that will be distributed to all the Grade 9 learners,

3. A selection of eight learners to engage in a focus group discussion.

4. A one-on-one interview with the teacher after the end of the two lessons.

The process will probably be spread over two weeks. There are no anticipated risks or discomforts related to this research. Your written response to this request will acknowledge your partnership in this research.

Looking forward to working with your child!

Lutho Mnyanda

I, _____ (Parent/Guardian), hereby give my consent for my child to take part in the research. I agree that the data can be collected, photocopied and used in analysis.

Signed_____Date_____

Questionnaire on visual image knowledge

*CONSENT FORM

I, _____, hereby volunteer to participate in the Masters 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_____

Please answer all questions truthfully.

1. **Personal details**

1.1 Surname:			1.2 Name:
1.3 Gender:	Male	Female	1.4 Age:
1.5 Home language:			1.6 School:

1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television ☐

Radio ☐

Print (magazines, newspapers, etc.) ☐

1.8 How often do watch or view this media source?

Everyday	Few times a week	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes	1 hour	Please specify:

1.10 Why do you enjoy the media source chosen above?

_____

_____

2. Home background

2.1 Which of these do you own at home? Cell-phone ☐   Computer ☐

2.1.1 Is it internet enabled? Yes ☐   No ☐

2.1.2 How often do you use the internet at home?

Everyday	Few times a week	Once a week	Once a month	Other times	Never

2.1.3 What are the reasons for using the internet?

_____

_____

2.2 Are you on social media? Yes ☐   No ☐

2.2.1 Which platform do you use? (WhatsApp, Facebook, Twitter, Instagram, Snapchat, 2go, Mxit, etc.)

_____

2.2.2 How often are you logged on social media?

Everyday	Few times a week	Once a week	Once a month	Other times	Never

2.2.3 For what reasons do you use your social media?

_____

_____

2.3 Which visual images do you view the most every day? In the spaces provided, please tick the frequency of the images you view next to each type of visual text.

	Everyday	Few times a week	Once a week	Once a month	Other times	Never
Advertisements						
Cartoons						
Film						
Postcards						
Web pages						
Posters						
Picture books						
Brochures						
Photographs						
Paintings						
Symbols						

3. Learner information

3.1 Do you get taught visual images at school? Yes ☐   No ☐

3.1.1 If yes, what kind of visual images do you get taught at school? _____

3.2 How would you rate your understanding of visual images at home?			
Week	Average	Good	Excellent

3.2.1 What are the reasons for your choice above?

_____

_____

3.3 How would you rate your understanding of visual images at school?			
Weak	Average	Good	Excellent

3.3.1 What are your reasons for your choice above?

_____

_____

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

_____

_____

_____

_____

_____

_____

Many thanks for your time! ☺

*CONSENT FORM

I, _____, hereby give consent for my personal private messages to be used in the presentation of this research. I acknowledge and aware that my information will remain private as it will not be used for purposes either than research. I agree that data of my learning and teaching of visual literacy can be collected, photocopied and used in analysis.

Signed_____Date_____

1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television   [✓]

Radio   [ ]

Print (magazines, newspapers, etc.)   [ ]

1.8 How often do watch or view this media source?

Everyday	Few times a week ✓	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes ✓	1 hour	Please specify:

1.10 Why do you enjoy the media source chosen above?

It is because I spent most of the time alone or with my lil cousins so i do not have anything else to do than to watch televisi

2. Home background

2.1 Which of these do you own at home? Cell-phone   [✓]   Computer   [ ]

2.1.1 Is it internet enabled? Yes [✓] No [ ]

2.1.2 How often do you use the internet at home?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

2.1.3 What are the reasons for using the internet?

the reason I use internet is to view more information.

To know more than I do and it has a lot of information.

2.2 Are you on social media? Yes ☑ No ☐

2.2.1 Which platform do you use? (WhatsApp, Facebook, Twitter, Instagram, Snapchat, 2go, Mxit, etc.)

WhatsApp, facebook, twitter and Instagram.

2.2.2 How often are you logged on social media?

Everyday	Few times a week ✓	Once a week	Once a month	Other times	Never

2.2.3 For what reasons do you use your social media?

To connect with my friends example some are far from me. So we connect via Social media

2.3 Which visual images do you view the most every day? In the spaces provided, please tick the frequency of the images you view next to each type of visual text.

	Everyday	Few times a week	Once a week	Once a month	Other times	Never
Advertisements	✓					
Cartoons	✓					
Film			✓			
Postcards		✓				
Web pages	✓					
Posters	✓					
Picture books		✓				
Brochures	✓					
Photographs	✓					
Paintings	✓					
Symbols	✓					

3. Learner information

3.1 Do you get taught visual images at school? Yes ☑ No ☑

3.1.1 If yes, what kind of visual images do you get taught at school? _Cartoons_

3.2 How would you rate your understanding of visual images at home?			
Week	Average	Good	Excellent ✓

3.2.1 What are the reasons for your choice above?

I understand a lot because I get to know and understand most of the invisual image by myself because most names that are used there are form familier.

3.3 How would you rate your understanding of visual images at school?			
Weak	Average ✓	Good	Excellent

3.3.1 What are your reasons for your choice above?

It is because I do not get to see the cartoon close and sometimes it may not be specified clearly.

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

It is very important to know how I and I understand visual image because it help or either teaches me a lot to know better and sometimes know what some symbols means and do I understand

Many thanks for your time! ☺

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1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television   ☑

Radio

Print (magazines, newspapers, etc.)

1.8 How often do watch or view this media source?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes	1 hour ✓	Please specify:

1.10 Why do you enjoy the media source chosen above?

Because, most of the time in television, there's something that you learn

2. Home background

2.1 Which of these do you own at home? Cell-phone   ☑   Computer   ☐

2.1.1 Is it internet enabled? Yes ☑   No ☐

2.1.2 How often do you use the internet at home?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

2.1.3 What are the reasons for using the internet?

Internet's are there to help us in school work, when you have to research, and also in an emergency like whatsapp, it can help you when you are in trouble.

2.2 Are you on social media? Yes ☑ No ☐

2.2.1 Which platform do you use? (WhatsApp, Facebook, Twitter, Instagram, Snapchat, 2go, Mxit, etc.)

WhatsApp and Facebook.

2.2.2 How often are you logged on social media?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

2.2.3 For what reasons do you use your social media?

To communicate with my friends and also my sibblings.

2.3 Which visual images do you view the most every day? In the spaces provided, please tick the frequency of the images you view next to each type of visual text.

	Everyday	Few times a week	Once a week	Once a month	Other times	Never
Advertisements		✓				
Cartoons				✓		
Film					✓	
Postcards			✓			
Web pages		✓				
Posters		✓				
Picture books					✓	
Brochures				✓		
Photographs			✓			
Paintings				✓		
Symbols					✓	

3. Learner information

3.1 Do you get taught visual images at school? Yes ☑ No ☐

3.1.1 If yes, what kind of visual images do you get taught at school? Cartoons

3.2 How would you rate your understanding of visual images at home?			
Week	Average ✓	Good	Excellent

3.2.1 What are the reasons for your choice above?

Well I Kinda struggle with the visual image but when I think about it, it comes into my Understanding.

3.3 How would you rate your understanding of visual images at school?			
Weak	Average	Good ✓	Excellent

3.3.1 What are your reasons for your choice above?

Because my English teacher, when she teaches something she makes sure that every single learner must understand.

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

It is useful in life because visual images can teach you something, like when you are reading a magazine and they show a picture, and let you gues and answer some questions. It is also useful because when you understand Visual images, you can also explain to your Kids so that they can also have a better understanding in Visual images.

Many thanks for your time! ☺

1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television

Radio

Print (magazines, newspapers, etc.) ✓

1.8 How often do watch or view this media source?

Everyday	Few times a week ✓	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes ✓	1 hour	Please specify:

1.10 Why do you enjoy the media source chosen above?

Because in the Newspapers you ....

.... news that explains ..... the truth

2. Home background

2.1 Which of these do you own at home? Cell-phone ☑ Computer ☑

2.1.1 Is it internet enabled? Yes ☐ No ☐

2.1.2 How often do you use the internet at home?

Everyday	Few times a week ✓	Once a week	Once a month	Other times	Never

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2.1.3 What are the reasons for using the internet?

To search for school work and for
downloading songs, music, things that you need

2.2 Are you on social media? Yes ☑ No ☐

2.2.1 Which platform do you use? (WhatsApp, Facebook, Twitter, Instagram, Snapchat, 2go, Mxit, etc.)

Facebook Instagram and WhatsApp

2.2.2 How often are you logged on social media?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

2.2.3 For what reasons do you use your social media?

To connect with your family and friends

2.3 Which visual images do you view the most every day? In the spaces provided, please tick the frequency of the images you view next to each type of visual text.

	Everyday	Few times a week	Once a week	Once a month	Other times	Never
Advertisements	✓					
Cartoons		✓				
Film			✓			
Postcards		✓				
Web pages		✓				
Posters		✓		·		
Picture books	✓					
Brochures					✓	
Photographs	✓					
Paintings				✓		
Symbols	✓					

3. Learner information

3.1 Do you get taught visual images at school? Yes ☑ No ☐

3.1.1 If yes, what kind of visual images do you get taught at school? Advertisements

3.2 How would you rate your understanding of visual images at home?			
Week ＼	Average	Good	Excellent ✓

3.2.1 What are the reasons for your choice above?

The reason is that i understand what is
meant in that advertisement

3.3 How would you rate your understanding of visual images at school?			
Weak	Average	Good	Excellent ✓

3.3.1 What are your reasons for your choice above?

The reason is that I understand what
is meant in the advertisement

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

Visual images are useful in my life because
i see the images and the body language
of the people in the pictures.

Many thanks for your time! ☺

1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television ✓

Radio

Print (magazines, newspapers, etc.)

1.8 How often do watch or view this media source?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes	1 hour	Please specify: 4 hours a day

1.10 Why do you enjoy the media source chosen above?

Because it teaches me how life can be to
other people

2. Home background

2.1 Which of these do you own at home? Cell-phone [X] Computer ☐

2.1.1 Is it internet enabled? Yes [X] No ☐

2.1.2 How often do you use the internet at home?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

2.1.3 What are the reasons for using the internet?

I talk with people through it also get information that I need to know.

2.2 Are you on social media? Yes [X] No [ ]

2.2.1 Which platform do you use? (WhatsApp, Facebook, Twitter, Instagram, Snapchat, 2go, Mxit, etc.)

WhatsApp, Facebook, 2go. and Bbm

2.2.2 How often are you logged on social media?

Everyday	Few times a week	Once a week	Once a month	Other times ✓	Never

2.2.3 For what reasons do you use your social media?

Because I talk with my friends, family etc.

2.3 Which visual images do you view the most every day? In the spaces provided, please tick the frequency of the images you view next to each type of visual text.

	Everyday	Few times a week	Once a week	Once a month	Other times	Never
Advertisements	✓					
Cartoons		✓				
Film	✓					
Postcards						✓
Web pages		✓				
Posters					✓	
Picture books				✓		
Brochures					✓	
Photographs	✓					
Paintings	✓					
Symbols	✓					

3. Learner information

3.1 Do you get taught visual images at school? Yes [X] No [ ]

3.1.1 If yes, what kind of visual images do you get taught at school? posters.

3.2 How would you rate your understanding of visual images at home?			
Week	Average	Good	Excellent ✓

3.2.1 What are the reasons for your choice above?

Because Im old and I know life have challenges so I need to learn about life

3.3 How would you rate your understanding of visual images at school?			
Weak	Average	Good	Excellent ✓

3.3.1 What are your reasons for your choice above?

Because Im old and I know that life have challenges so I need to learn for my self and pass

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

It teaches me a lot give me information and I also get to know what it is about so that next time seeing I must not be suprised just be greatful and know it better

Many thanks for your time! ☺

1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television ✓

Radio

Print (magazines, newspapers, etc.)

1.8 How often do watch or view this media source?

Everyday	Few times a week ✓	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes	I hour ✓	Please specify:

1.10 Why do you enjoy the media source chosen above?

Because when I watch TV I see different pictures telling different stories. Because it have many films and acting is one of my best hobby.

2. Home background

2.1 Which of these do you own at home? Cell-phone ✓ Computer ☐

2.1.1 Is it internet enabled? Yes ✓ No ☐

2.1.2 How often do you use the internet at home?

Everyday	Few times a week ✓	Once a week	Once a month	Other times	Never

3. Learner information

3.1 Do you get taught visual images at school? Yes ☑   No ☐

3.1.1 If yes, what kind of visual images do you get taught at school? _Cartoons_

3.2 How would you rate your understanding of visual images at home?			
Week	Average ✓	Good	Excellent

3.2.1 What are the reasons for your choice above?

Because sometimes I just don't understand. Sometimes advert are not very clear to understand. Sometimes they are not the same as what we are taught at school. Sometimes advert cartoons just show up without telling what is happening.

3.3 How would you rate your understanding of visual images at school?			
Weak	Average ✗	Good	Excellent ✓

3.3.1 What are your reasons for your choice above?

Because teacher explain it to us before asking the question so its easy to understand.

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

Because advert are everywhere. Sometimes its easy to understand because some advert are not written are shown as pictures. If I see advert and understand it its useful to myself because I understand it.

Many thanks for your time! ☺

1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television ✓

Radio

Print (magazines, newspapers, etc.)

1.8 How often do watch or view this media source?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes	1 hour ✓	Please specify:

1.10 Why do you enjoy the media source chosen above?

I enjoy it because there, I watch news with always give us information about curtain things that always happen in our country.

2. Home background

2.1 Which of these do you own at home? Cell-phone ✓ Computer ☐

2.1.1 Is it internet enabled? Yes ✓ No ☐

2.1.2 How often do you use the internet at home?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

3. Learner information

3.1 Do you get taught visual images at school? Yes ☑ No ☐

3.1.1 If yes, what kind of visual images do you get taught at school? _Cartoons_

3.2 How would you rate your understanding of visual images at home?			
Week	Average	Good	Excellent ✓

3.2.1 What are the reasons for your choice above?

It is excellent because I enjoy watching cartoons I make sure I watch cartoons that are my age rated. It is clear because at School we are taught cartoons Sometimes one and my friend debate about Such thing.

3.3 How would you rate your understanding of visual images at school?			
Weak	Average	Good ✓	Excellent

3.3.1 What are your reasons for your choice above?

It is good because the teacher explains it to us.

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

It helps us understand the picture's and advertisement they make it seem clear want to buy what they are understa advertising and picture make us want picture as what we see in the picture.

Many thanks for your time! ☺

1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television ✓

Radio

Print (magazines, newspapers, etc.)

1.8 How often do watch or view this media source?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes	1 hour ✓	Please specify:

1.10 Why do you enjoy the media source chosen above?

I like watching television because television it have beautiful people. that make me wish I would be like them in the future. I like television because other soapies gives us knowledge about how to be aware.

2. Home background

2.1 Which of these do you own at home? Cell-phone ✓ Computer ☐

2.1.1 Is it internet enabled? Yes ✓ No ☐

2.1.2 How often do you use the internet at home?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

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3. Learner information

3.1 Do you get taught visual images at school? Yes ☑ No ☐

3.1.1 If yes, what kind of visual images do you get taught at school? _Cartoon and adverts_

3.2 How would you rate your understanding of visual images at home?			
Week	Average	Good ✔	Excellent

3.2.1 What are the reasons for your choice above?

The advert will be very clear or I have seen it before or we have been teached at school and my friend told me about it and for me its easy to aknowledge and easy to be clear understanding it.

3.3 How would you rate your understanding of visual images at school?			
Weak	Average	Good	Excellent ✔

3.3.1 What are your reasons for your choice above?

Its excellent because our teacher explains every thing properly and its easy to understand.

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

Because the visual images are every where like in the town ship, school and urbans. I understand very clear because it help us to know how to advertise and analyse pictures as we look to them.

Many thanks for your time! ☺

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1.7 Which media source do you enjoy the most? (Please tick one of the following)

Television   [✓]

Radio

Print (magazines, newspapers, etc.) [ ]

1.8 How often do watch or view this media source?

Everyday ✓	Few times a week	Once a week	Once a month	Other times	Never

1.9 How long do you view or watch this media source?

15minutes	30 minutes	1 hour	Please specify: Shows

1.10 Why do you enjoy the media source chosen above?

I enjoy watching Television because I see celebrites on the TV and people I look up to that I want to be like when I am old.

2. Home background

2.1 Which of these do you own at home? Cell-phone   [✓]   Computer [ ]

2.1.1 Is it internet enabled? Yes [✓] No [ ]

2.1.2 How often do you use the internet at home?

Everyday	Few times a week	Once a week	Once a month	Other times	Never
		✓			

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3. Learner information

3.1 Do you get taught visual images at school? Yes ☑   No ☐

3.1.1 If yes, what kind of visual images do you get taught at school? posts and advertisements

3.2 How would you rate your understanding of visual images at home?			
Week	Average	Good	Excellent ✓

3.2.1 What are the reasons for your choice above?

Because I am understand it better bec than at School with a company of my family that we can chat about it while we watch to make each other understand it better

3.3 How would you rate your understanding of visual images at school?			
Weak	Average ✓	Good	Excellent

3.3.1 What are your reasons for your choice above?

Because the teacher now at school ask a lot of question that I could not understand very well.

4. Write a short explanation on how you think your understanding of visual images is useful in your life?

Visual images are useful in my life because they help me to understand the purpose of an certain advertisement To know road signs and prohibited areas.

Many thanks for your time! ☺

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General information

1. Home Language?
2. Years in service?
3. Subject trained/ specialised in?

In your teaching of the English language, do you incorporate visual literacy?

In your view, is understanding of visual images useful in everyday life?

Did you receive any teacher training on understanding of visual images?

What challenges do you encounter in your teaching of visual literacy?

What visual texts do you teach mostly at your school?

What informs your teaching of these kinds of texts?

Which kind of visual texts do you find easy to make sense of and interesting to teach?

Which kinds of visual texts do you find difficult to make sense of and teach?

After the lesson,

What visual literacy lesson went on before and what is planned for after this lesson?

Please describe to me what you wanted to achieve in the lesson(s)?

How, if at all, do you relate understanding of visual images to other areas of the language curriculum?

What do you think were the strengths of the lesson? Were there any things that you think did not go well?

In your lessons, do you consider the influence of the learners' background? How do you ensure that all learners have the same access to the visual text regardless of their background?

Looking at the learner profile together with availability of resources at your school, how in your opinion can understanding of visual images be taught better?

In preparing for a similar lesson for the future, what will you do differently to improve the quality of teaching and learning?

Appendix 2b (Focus group questions)

What do the learners do when they get home, and/or even weekends?

Which media source do the learners enjoy viewing and how much time is spent viewing this particular media source?

What are the specific reasons for viewing the media source?

How much is social media used? What platforms are Retrieved?

What about books? What kind of books are the learners interested in? How much time is spent reading?

What kind of visual images are they exposed to at home, and/or in the different places they travel to?

How much do the learners understand these visual images on their own?

How much is this understanding at school?

How important is visual literacy knowledge?

How useful is visual literacy in their everyday lives, impacting on out of school experiences?

Rural school Teacher interview transcription

(2016/08/24)

RESEARCHER: the interviewer

Miss Dali: the teacher

Miss Dali, Female,

King Williams Town District, Eastern Cape.

RESEARCHER: Home Language?

Miss Dali: isiXhosa

RESEARCHER: Years in service?

Miss Dali: 27 years of unbroken service in the same school.

RESEARCHER: Subject trained/ specialised in?

Miss Dali: English

RESEARCHER: So in your teaching of the English language, do you incorporate visual literacy?

Miss Dali: Yes, I do

RESEARCHER: In your view, is understanding of visual images useful in everyday life?

Miss Dali: Yes it is useful in everyday life because we are dealing with the world of marketing. We use visual literacy like advertisements. We buy clothes; we buy food so every day we are dealing with those aspects. That is why I say it is useful in everyday life

RESEARCHER: Did you receive any teacher training on understanding of visual images?

Miss Dali: No, we were just taught in a class and no other formal training. I started in ETD majoring in English as well as my BA at Fort Hare and majored in English as well.

RESEARCHER: Okay so you did not receive specific training. In that case, what challenges do you encounter in your teaching of visual literacy?

Miss Dali: Sometimes it is the interpretation of the picture. Learners may not understand. For example you'd get the Garfield cartoon. While other learners would think it is a cat others would say it is a dog. And it is in those cases where the learners do not have background

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knowledge of the cartoon itself. The main challenge is not interpreting the picture the way it is but do totally the opposite.

RESEARCHER: So as the teacher you have a much greater responsibility?

Miss Dali: Yes far greater. You have to move from the known to the unknown and reverse, which is quite difficult when they don't even know sometimes. The challenge mainly would be the interpretation when we are working together as a class. You see we have to motivate out learners to take part and be concentrated at all times. Because sometimes they end up talking about totally different things for example on their phones and of which at my age I may not know or understand how they work. There are new things our learners learn every day.

RESEARCHER: Could it be that they have never come across the images that they have to now deal with in a formal school setting?

Miss Dali: The way I see it is that they divide things. There is absolutely no interrelation. If they are outside they are outside. If they are at school they are at school. They cannot associate with what they already know.

RESEARCHER: What visual texts do you teach mostly at your school?

Miss Dali: Mostly advertisements

RESEARCHER: What informs your teaching of these kinds of texts?

Miss Dali: It is on the syllabus and enjoyable to teach it. It broadens the minds of the learners. And they develop their thinking as well.

RESEARCHER: Which kind of visual texts do you find easy to make sense of and interesting to teach?

Miss Dali: I like cartoons a lot. Mostly the language they use and using mostly pun to convey meaning. They are full of hidden humour and are not just a shadow of what meets the eye.

RESEARCHER: Which kinds of visual texts do you find difficult to make sense of and teach?

Miss Dali: I would say film study. CAPS says it's for enjoyment and it is very difficult as a teacher because it is a complicated study.

RESEARCHER: Let us talk specifically about the previous lesson. *Watching the lesson*
What visual literacy lesson went on before and what is planned for after this lesson?

Miss Dali: We have not done much on visual literacy since there is limited information to teach it. But, I try to teach the learners the basic techniques of studying cartoons. I try to make them understand how the cartoons are used and what they have to look for in different cartoons.

RESEARCHER: Please describe to me what you wanted to achieve in the lesson(s)?

Miss Dali: I wanted the learners to understand how to study and make meaning of the cartoon.

RESEARCHER: How, if at all, do you relate understanding of visual images to other areas of the language curriculum?

Miss Dali: I always try to relate content to the learning of grammar in the English language. If there is a specific word that is difficult to understand, I always try to trace is origin and meaning in the context that it is used in.

RESEARCHER: What do you think were the strengths of the lesson? Were there any things that you think did not go well?

Miss Dali: I think allowing time for the learners to work in groups was a good strategy to use because you saw how that they were able to teach each other and seemed to understand better.

RESEARCHER: In your lessons, do you consider the influence of the learners' background? How do you ensure that all learners have the same access to the visual text regardless of their background?

Miss Dali: The background certainly has a negative influence on the learning. And you would find that learners end up not paying attention at all. And when learners come from a poor background there is nothing motivating them to learn. If s/he does not know, then they have no desire to find out. And in most cases their peers help out a lot.

RESEARCHER: Looking at the learner profile together with availability of resources at your school, how in your opinion can understanding of visual images be taught better?

Miss Dali: The visual is very important. And it is very difficult to erase something you would have seen before. So I think providing the learners with more visual content will make it easier for them to understand.

RESEARCHER: In preparing for a similar lesson for the future, what will you do differently to improve the quality of teaching and learning?

Miss Dali: I think maybe trying to link with what the learners already know. Maybe allow them to make their own conclusions.

Researcher: Alright. Thank you very much ma'am for your time. That is the end of our interview.

Township School Teacher interview transcription

RESEARCHER: the interviewer

MISS MAY: the teacher

Miss May, Female,

King Williams Town District, Eastern Cape.

RESEARCHER: Home Language?

MISS MAY: isiXhosa

RESEARCHER: Years in service?

MISS MAY: From 1984 to now, so now 32 years. About 6 years left and that worries me because I feel like I haven't done much because there is still much left to do. I don't know what I can cover in the short space of time as I am now interested in visual literacy as well. There is still too much I want to do before I retire.

RESEARCHER: Subject trained/ specialised in?

MISS MAY: You'd laugh because I never majored in English. I majored in Biblical Studies and isiXhosa. Although along the way I picked up a love for English as a teaching method and I did other certificates and of course in my teaching Diploma at Fort Hare I majored in English. I also did Honours in Stellenbosch University.

RESEARCHER: So in your teaching of the English language, do you incorporate visual literacy?

MISS MAY: Yes, even though it may not be as often. But to make sure learners understand, I try to make them have a picture of what I am teaching about.

RESEARCHER: In your view, is understanding of visual images useful in everyday life?

MISS MAY: It's very important. Uhm… it's important because it encourages alertness and the understanding that words do not go alone. There is also a lot of non-verbal communication that we miss. This is why I really like it and feel that if I can get more guidance or training rather, it would be really beneficial, not only for me but for my learners as well.

RESEARCHER: Did you receive any teacher training on understanding of visual images?

MISS MAY: No. *laughs* It is interesting because it was introduced in the curriculum long after I had been teaching. It was a case of here is what needs to be taught, and make sure learners understand.

RESEARCHER: Wow. In that case, what challenges do you encounter in your teaching of visual literacy?

MISS MAY: The most obvious one and I'm sure you saw it as well, is that learners do not understand visual literacy. Maybe because they do not understand it is because of my approach to it. As I am saying I love visual literacy and maybe the way I approach it makes them to not understand my point of view. And you always get those who understand and they REALLY get the gist of it. And those that do not understand it, who will always tell you about body language *laughs*

RESEARCHER: What visual texts do you teach mostly at your school?

MISS MAY: I would say advertisements and cartoons. You know I was so eager to teach fiResearcher study as well. *laughs* If I could show you the notes I had on fiResearcher study. You know back then it came as though it was going to be tested as an oral in an examination. It was really interesting. As a result I always refer to it when I am teaching advertisements and cartoons. You know all those things like angle, lighting, background. So now I don't teach it as a formal part but just to refer to it as the learners are exposed to it a lot.

RESEARCHER: What informs your teaching of these kinds of texts?

MISS MAY: Well, because they are part of the curriculum and I enjoy teaching them.

RESEARCHER: Which kind of visual texts do you find easy to make sense of and interesting to teach?

MISS MAY: As I was saying before, that you would find something interesting and enjoy it but you get to the learners and find that it is a totally different case. But I really enjoy advertisements and cartoons to a certain point as well.

RESEARCHER: Which kinds of visual texts do you find difficult to make sense of and teach?

MISS MAY: I find Researcher to still be the most challenging as there is not enough material to teach on this area. It is even difficult for me to understand all those techniques used.

RESEARCHER: Let us talk specifically about the previous lesson. *Watching the lesson*
What visual literacy lesson went on before and what is planned for after this lesson?

MISS MAY: I always try and to a bit of visual literacy in my lessons. I mean, I always teach them the visual literacy skills, although we have not yet covered much right now. I plan to give them more visuals to study though.

RESEARCHER: Please describe to me what you wanted to achieve in the lesson?

MISS MAY: I wanted them to know and understand the skills of visual literacy and have them as a base so that they can view and understand a cartoon when they see it

RESEARCHER: How, if at all, do you relate understanding of visual images to other areas of the language curriculum?

MISS MAY: I always make sure they are aware of the language even in visual literacy

RESEARCHER: What do you think were the strengths of the lesson? Were there any things that you think did not go well?

MISS MAY: Maybe I am expecting too much from the learners but I would like to see more engagement from the lessons. Some of the learners were not taking part and I would like to have them more engaged so that I transfer the skills they need for visual literacy.

RESEARCHER: In your lessons, do you consider the influence of the learners' background? How do you ensure that all learners have the same access to the visual text regardless of their background?

MISS MAY: Yes as I was saying that I need to provide the learners with newspapers everyday so that they can view the visual images every day.

Researcher: Alright. Thank you very much ma'am for your time. That is the end of our interview.

Rural School Focus group discussion

(2016/08/24)

Eight learners – 4 girls and 4 boys

Pseudonyms (Siya, Lulu, Anda, Sipho, Thando, Thandi, Ayanda, Aya)

LM (Researcher): Okay guys, just a few things we need to touch on. It is your choice to take part in this discussion. You can only voice your opinions. There is no wrong or right answer. I have just a few questions that I need for us to discuss. These will just drive discussion so be free to speak out of turn. Oh, and importantly, would you rather we using Xhosa or English?

Sipho: Ndicela sithethe ngesiXhosa mna.

Researcher: Abanye abantu bayavuma nabo?

Group: Ewe, isiXhosa si-right.

Researcher: Okay. Masincokole ngezinto abantu abafika bazenze xa bebuya esikolweni, okanye nge-weekend.

cwaka

Researcher: Lonto umntu afika ayenze nokuba yintoni na.

Sipho: Okay, mna ndibuya esikolweni late so xa ndifika nditye ndiye egymin, ndibuye pha late ndibukele iTV.

Thandi: Mna ndibuya ndisebenze ndincedise umama endlini, nditye ndivase izinto zesikolo okwagqiba ndibukele iTV xa kuqala iskeem saam.

Lulu: Uyaphosisa bhuti uThandi uhlala efama ayikho iTV pha kowabo. *ehleka*

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Thandi: Nasefama zikhona iiTV shame uba bungayazi.

Researcher: Wena ubuya wenze ntoni Lulu?

Lulu: Mna ndibuya ndibuya ndibukele iTV ndivase nezinto zesikolo.

Researcher: Okay so singatsho uba abantu babuya esikolweni babukele iTV kwaye zikhona iiTV emakhaya sonke andithi?
Group: Ewe.

Researcher: Abakho abanye abantu abafika bamamele iradio okanye bafunde noba ngamaphepha? Ayanda bungathanga uthanda iradio/

Ayanda: Ewe bhuti mna ndifika ndimamele iradio kakhulu iForte FM.

Researcher: Awuzithandi iinkqubo zaseTVin?

Ayanda: Ndiyazithanda. Ndiyazibukela ebusuku qha ndithanda umamela kakhulu kunobukela. Iyadika iTV sometimes.

Researcher: Okay. Zintoni ebazibukelayo abanye abantu pha eTVin?
Aya: Ndibukela oopopayi mna late xa ndibuya esikolweni, Naruto yaqala ngo17:30.

Thando: Nam ndiyambukela uNaruto qha ke zisuke ziqale indaba funeka sibukele SABC 1 ekhaya.

Researcher: Yintoni uNaruto yena?

Aya: Ngabanye oopopayi abamandi kanjani abadlala kuSABC 2

Sipho: Hay uyagqithwa ziDragonballZ

Thandi: Hay uyaphosisa. Umnandi uNaruto ngaphezu kweGragonballz

Researcher: Khanindicacisele. Yintoni emandi kangaka ngoNaruto? Ndiyazazi iDragonballz zona, kodwa andimazi uNaruto.

Sipho: Hayke zimandi bhuti iDragonballz kunoNaruto wabo subanexhala. Kukho nje enye superhero edikayo pha.

Aya: Hay awumazi uNaruto wena Psyfo, funeka uphinde uyombukela.

Researcher: Alright. Hayi masigqithe. Abanye abantu bathini ngeli xesha like 5:30?

Lulu: Nasekhaya kubukelwa iindaba ngeloxesha. Ndiyalinda kodwa ndibukele iskeem saam, Rythm City, my perfect family, generations, uzalo, muvhango ndiyolala uphela kwakhe.

Researcher: Lixesha elide mos elo umntu ebukele iTV?

Lulu: Kudlala izinto ezimandi pha late so umntu uyahlala eTVin kakhulu. Kuba worse ke ngeweekend. TV min yonke kum.

Researcher: Ubenalo nexesha likaWhatsApp efownini?

Thando: Kulula udlala ngefown ngoku ubukele iTV. Mna phofu ndiyakwazi ukuzisebenzisa ngexesha elinye.

Researcher: Nabanye abantu bayamsebenzisa uWhatsApp?

Aya: Ewe mna xa ndincokola nabantu. Incoko ibashushu kakhulu someimes.

Thandi: Yhuu akayekeki kaloku friend uWhatsApp sometimes.

Researcher: Alright. Ngeziphi iivisual images enizibona kakhulu xa nisekhaya okanye ningekho sesikolweni?

Sipho: Mna ndiyazibona iiadverts kunye neecartoons.

Thando: Enyinto xa ndiya etown ziyabonakala iiposter, isigns endleleni nezanto zikubonisa ukuba akutshaywa ezindaweni.

Anda: Zintoni ezo?

Ayanda: heeh azange waya etown? Isigns ezinye zibonisa ispeed okanye izilwanyana.

Anda: Okay ezinye zezi zoba akungenwa apha?

Ayanda: Ewe.

Researcher: Ningatsho ukuba kulula ukuzifunda nizazi ezi signs ukuba zithetha ntoni?

Thandi: Ezinye kubanzima ukuziqonda ukuba zithetha ntoni xa ndihamba ndedwa kodwa xa ndihamba neetshomi zam kuba lula kuba xa ndingayazi ndivela ndibuze kubo ukuba isign ithetha ntoni

Ayanda: Kubalula kum kuba uninzi lwazi siziqhelile siyazibona ezincwadini esizifundayo.

Thando: Ezinye zibanombhalo ngaphantsi. Xa ingabhalwanga uvele ucinge ithetha lonto kanti ithetha enye into.

Researcher: Ezonto uzicingela ukuba ziyayithetha kanti sukuba zingathethi yona?

Thando: Sometimes. But iba close so umntu uyifunda ngendla yakhe xa ingabhalwanga.

Sipho: Enyinto ndicinga mna ukuba apha entloko ikhona into efanayo oyicingayo xa uyibona lonto ovele uyifanise nayo even if ayinamagama.

Researcher: Ucinga ukuba yenziwa yintoni lonto?

Sipho: Andiqinisekanga. Mhlambi yenziwa kuba uyazi lonto okanye sekhe wayibona. Akululanga uyilibala ino xa wakhe wayibona. So xa ubona efana naleya kengoku uvele ucinge le ubuyibone eTVin okanye endlelen uvele uyazi.

Researcher: Nabanye abantu bacinga njalo?

Ayanda: Ewe bhuti naxa uyibona encwadini apha esikolweni ube uyiqhelile uyibukela kowenu kuye kubelula ukuyazi. Ingxaki kuphendula imibuzo ebuzwayo sometimes.

Thandi: Yho uyothi ucinga uyayazi icartoon akubuze imibuzo uma'am ungayazi noyaziyo.

Researcher: Nicinga yenziwa yintoni lonto?

Ayanda: Andiyazi ncam kuba kubalula xa uncokola nomnye umntu kodwa xa kufikwa eclassin sifundiswe ngayo kubanzinyana kancinci. Maybe kuba kufundiswa ngeENGLISH. Maybe uba ibincokolwa ngesiXhosa bekuzaba lula.

Rural School Focus group discussion

(2016/08/24)

Eight learners – 4 girls and 4 boys

Pseudonyms (Siya, Lulu, Anda, Sipho, Thando, Thandi, Ayanda, Aya)

LM (Researcher): Okay guys, just a few things we need to touch on. It is your choice to take part in this discussion. You can only voice your opinions. There is no wrong or right answer. I have just a few questions that I need for us to discuss. These will just drive discussion so be free to speak out of turn. Oh, and importantly, would you rather we using Xhosa or English?

Sipho: May we please use isiXhosa?

Researcher: Do other people agree?

Group: Yes, isiXhosa is alright.

Researcher: Okay. Masincokole ngezinto abantu abafika bazenze xa bebuya esikolweni, okanye nge-weekend.

cwaka

Researcher: Lonto umntu afika ayenze nokuba yintoni na.

Sipho: Okay, mna ndibuya esikolweni late so xa ndifika nditye ndiye egymin, ndibuye pha late ndibukele iTV.

Thandi: Mna ndibuya ndisebenze ndincedise umama endlini, nditye ndivase izinto zesikolo okwagqiba ndibukele iTV xa kuqala iskeem saam.

Lulu: Uyaphosisa bhuti uThandi uhlala efama ayikho iTV pha kowabo. *ehleka*

Thandi: Nasefama zikhona iiTV shame uba bungayazi.

Researcher: Wena ubuya wenze ntoni Lulu?

Lulu: Mna ndibuya ndibuya ndibukele iTV ndivase nezinto zesikolo.

Researcher: Okay so singatsho uba abantu babuya esikolweni babukele iTV kwaye zikhona iiTV emakhaya sonke andithi?
Group: Ewe.

Researcher: Abakho abanye abantu abafika bamamele iradio okanye bafunde noba ngamaphepha? Ayanda bungathanga uthanda iradio/

Ayanda: Ewe bhuti mna ndifika ndimamele iradio kakhulu iForte FM.

Researcher: Awuzithandi iinkqubo zaseTVin?

Ayanda: Ndiyazithanda. Ndiyazibukela ebusuku qha ndithanda umamela kakhulu kunobukela. Iyadika iTV sometimes.

Researcher: Okay. Zintoni ebazibukelayo abanye abantu pha eTVin?
Aya: Ndibukela oopopayi mna late xa ndibuya esikolweni, Naruto yaqala ngo17:30.

Thando: Nam ndiyambukela uNaruto qha ke zisuke ziqale indaba funeka sibukele SABC 1 ekhaya.

Researcher: Yintoni uNaruto yena?

Aya: Ngabanye oopopayi abamandi kanjani abadlala kuSABC 2

Sipho: Hay uyagqithwa ziDragonballZ

Thandi: Hay uyaphosisa. Umnandi uNaruto ngaphezu kweGragonballz

Researcher: Khanindicacisele. Yintoni emandi kangaka ngoNaruto? Ndiyazazi iDragonballz zona, kodwa andimazi uNaruto.

Sipho: Hayke zimandi bhuti iDragonballz kunoNaruto wabo subanexhala. Kukho nje enye superhero edikayo pha.

Aya: Hay awumazi uNaruto wena Psyfo, funeka uphinde uyombukela.

Researcher: Alright. Hayi masigqithe. Abanye abantu bathini ngeli xesha like 5:30?

Lulu: Nasekhaya kubukelwa iindaba ngeloxesha. Ndiyalinda kodwa ndibukele iskeem saam, Rythm City, my perfect family, generations, uzalo, muvhango ndiyolala uphela kwakhe.

Researcher: Lixesha elide mos elo umntu ebukele iTV?

Lulu: Kudlala izinto ezimandi pha late so umntu uyahlala eTVin kakhulu. Kuba worse ke ngeweekend. TV min yonke kum.

Researcher: Ubenalo nexesha likaWhatsApp efownini?

Thando: Kulula udlala ngefown ngoku ubukele iTV. Mna phofu ndiyakwazi ukuzisebenzisa ngexesha elinye.

Researcher: Nabanye abantu bayamsebenzisa uWhatsApp?

Aya: Ewe mna xa ndincokola nabantu. Incoko ibashushu kakhulu someimes.

Thandi: Yhuu akayekeki kaloku friend uWhatsApp sometimes.

Researcher: Alright. Ngeziphi iivisual images enizibona kakhulu xa nisekhaya okanye ningekho sesikolweni?

Sipho: Mna ndiyazibona iiadverts kunye neecartoons.

Thando: Enyinto xa ndiya etown ziyabonakala iiposter, isigns endleleni nezanto zikubonisa ukuba akutshaywa ezindaweni.

Anda: Zintoni ezo?

Ayanda: heeh azange waya etown? Isigns ezinye zibonisa ispeed okanye izilwanyana.

Anda: Okay ezinye zezi zoba akungenwa apha?

Ayanda: Ewe.

Researcher: Ningatsho ukuba kulula ukuzifunda nizazi ezi signs ukuba zithetha ntoni?

Thandi: Ezinye kubanzima ukuziqonda ukuba zithetha ntoni xa ndihamba ndedwa kodwa xa ndihamba neetshomi zam kuba lula kuba xa ndingayazi ndivela ndibuze kubo ukuba isign ithetha ntoni

Ayanda: Kubalula kum kuba uninzi lwazi siziqhelile siyazibona ezincwadini esizifundayo.

Thando: Ezinye zibanombhalo ngaphantsi. Xa ingabhalwanga uvele ucinge ithetha lonto kanti ithetha enye into.

Researcher: Ezonto uzicingela ukuba ziyayithetha kanti sukuba zingathethi yona?

Thando: Sometimes. But iba close so umntu uyifunda ngendla yakhe xa ingabhalwanga.

Sipho: Enyinto ndicinga mna ukuba apha entloko ikhona into efanayo oyicingayo xa uyibona lonto ovele uyifanise nayo even if ayinamagama.

Researcher: Ucinga ukuba yenziwa yintoni lonto?

Sipho: Andiqinisekanga. Mhlambi yenziwa kuba uyazi lonto okanye sekhe wayibona. Akululanga uyilibala ino xa wakhe wayibona. So xa ubona efana naleya kengoku uvele ucinge le ubuyibone eTVin okanye endlelen uvele uyazi.

Researcher: Nabanye abantu bacinga njalo?

Ayanda: Ewe bhuti naxa uyibona encwadini apha esikolweni ube uyiqhelile uyibukela kowenu kuye kubelula ukuyazi. Ingxaki kuphendula imibuzo ebuzwayo sometimes.

Thandi: Yho uyothi ucinga uyayazi icartoon akubuze imibuzo uma'am ungayazi noyaziyo.

Researcher: Nicinga yenziwa yintoni lonto?

Ayanda: Andiyazi ncam kuba kubalula xa uncokola nomnye umntu kodwa xa kufikwa eclassin sifundiswe ngayo kubanzinyana kancinci. Maybe kuba kufundiswa ngeENGLISH. Maybe uba ibincokolwa ngesiXhosa bekuzaba lula.

Focus group interview

(2016/09/16)

Eight learners – 4 girls and 4 boys

 Pseudonyms (Siya, Lwando, Anda, Abo, Thando, Liya, Ayanda, Lutho)

(Researcher): Okay guys, just a few things we need to touch on. It is your choice to take part in this discussion. You can only voice your opinions. There is no wrong or right answer. I have just a few questions that I need for us to discuss. These will just drive discussion so be free to speak out of turn. Oh, and importantly, would you rather we using Xhosa or English?

Liya: Masikhumsheni guys. English is fine.

Researcher: So English is okay for everyone?

Group: Yes, English is fine.

Researcher: Okay then, let us first talk about all the things that people do when they arrive at home from school and/or even on the weekends.

Siya: I watch cartoons every day when I get home from school and the adverts on TV. I can even recognise an advert I'd have seen on TV when I walk in town.

Anda: Oh me too, and I can even see some posters about the things that play on TV which is very interesting when I think to myself. I think signs are important as well because I get to see and have to understand even road signs in town, even like those signs like no smoking areas.

Siya: I use my phone when I get home and to play games and send messages on WhatsApp. I send messages to my friends and family, even the girls I meet. It is easy now, you see, to ask for person's number and talk to them on WhatsApp. I can use my phone for as long as I finish my work at home first. That way my mom does not call me and interrupt me a lot.

Thando: I mean, we come to school in the morning and you hear people telling each other about something that played on television.

Researcher: What if some of the people did not watch it or do not have the television at home?

Thando: *laughing* Then sorry for them. But sometimes they listen to other people when they talk to their friends.

Anda: But sometimes people think you are lying.

Researcher: What happens then?

Anda: We end up arguing about something they don't even know.

Rural School Lesson observation 1

(2016/08/22)

Duration: 50minutes

The teacher distributes the papers in the classroom

Miss Dali: Good morning Grade 9s.

Class: Good morning Ma'am

Miss Dali: We are continuing the lesson from visual literacy that I did not finish with you guys last week. We are going to find out whether people still remember what we were discussing and what I told them to read. Do you still remember?

Class: Yes ma'am

Miss Dali: Did everyone receive a paper? Please look at the visual and discuss with your partner. The gestures, including the colours, everything you see about the picture. Are you looking at the picture?

You are discussing with your partner about what you see in the picture. This is a cartoon. This is visual literacy. Visual – something that you see. I hope everybody is discussing what s/he is seeing in the picture. Each and every pair is going to tell us (the class) what they see in the picture.

After some time

 Are you ready?

Class: Yes

Miss Dali: Because this is a cartoon, we do not have one picture. Instead we have those different blocks. How many blocks do you see?

Class: 3 blocks

Miss Dali: 3 blocks. And we do not call these blocks. What do we call them?

Class: Frames

Miss Dali: Good you still remember. And we number the frames right?

Class: Yes

Miss Dali: We have frame 1, frame 2, frame 3, etc. It will depend on the cartoon on how many frames it has. It may be 5 or 6 or 8. It will depend. In this case how many frames do we have?

Class: 3 frames

Miss Dali: Let us start with Frame 1. I have given you a chance to discuss with your partner. What do you see? What do you think is happening? L1, let's start with you. Please give your answer in a full sentence. In frame 1 I…

Siya: In frame 1 I see a cat

Miss Dali: Did you all hear him?

Class: No

Siya: In frame 1 I see a cat and a man standing in front of him

Miss Dali: He said he sees a cat and a man. Uhm?

Avu: I also see a cat and a man. I think the man is trying to show the cat that he is fit.

Miss Dali: okay, she said that the man is telling the cat that he is fit. Someone else? Come on guys.

Zusiphe: I see the cat is sleeping and bored because of what the man is telling him

Miss Dali: You see the cat is sleeping and bored? Okay. By what the man said to him.

Abongwe: I see a man very excited by his body language.

Miss Dali: What is his body language? Okay. Let's move to frame 2. What can you say about frame 2?

Athandwa: I see a man in front of the cat.

Miss Dali: He says in frame 2 he sees a man in front of the cat. This is not a dialogue. Where are other people?

SIPHO: The cat is just sitting bored

Miss Dali: The cat is?

SIPHO: Bored.

SIPHO: The man is smiling in front of the cat. I think the man is telling the cat to leave.

Miss Dali: Who can comment now about the body language of both the cat and the man?

Thabo: The man is trying to show the cat something.

Miss Dali: I wonder what is that something. People must talk. We all have copies right?

Abo: I think the man shows excitement about what he is going to get.

Miss Dali: Again, I wonder what he is going to get. But how do you see he is excited?

Thembi: The man has a huge smile.

Miss Dali: Okay good.

Thembi: The man has put his arms up like he is jumping

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Miss Dali: yes, that is also how we can tell that he is excited. But what about the cat? Is the cat also excited? What are the similarities and the differences between the body language of the cat and the man? Similarities mean?

Class: the same

Miss Dali: yes, similar.

Bonga: The man is smiling while the cat is sad and bored.

Miss Dali: So these two characters are different because the man is smiling but the cat is bored. But how do we tell that the cat is bored?

Bonga: Because the cat is just looking at the man, and is thinking.

Miss Dali: Yes thank you. We see from the bubble next to the cat that the cat is not actually saying this but is thinking it. Great! But who is this cat? Do we know who this cat is?

Class: Yes.

Miss Dali: Who?

Class: Garfield

Miss Dali: Who is the man?

Class: *mumbling*

Miss Dali: Do we not know the man's name? But how do you know that the cat is Garfield? What if Garfield is the man's name?

Class: *laughs* No ma'am the cat is Garfield.

Sam: This is a popeye that plays on tv ma'am. We know this cat.

Miss Dali: So you have seen the cat on tv before?

Class: Yes ma'am

Miss Dali: Okay. Is the cat always like this here is the cartoon as it is on tv?

Thando: Yes, the cat is very lazy and does not listen to the man.

Class: And very fat.

Miss Dali: Okay. So this cartoon is the same as what plays on tv?

Class: Yes.

Miss Dali: What do you think was done differently from the television and what you are seeing on the picture? Think about what we discussed yesterday.

Abongwe: The drawer shows the body language of the cat and shows us how the man feels without them telling us by themselves.

Miss Dali: Very good. What did we say someone who draws cartoons is?

Class: Cartoonist

Miss Dali: Yes, cartoonist. So the cartoonist shows us on paper that now the cat is bored by what this man is telling him. This is visual and we have to be able to see it.

bell rings

Now as your homework I want you to go and watch Garfield on tv at home. Have your cartoon on hand. Come back tomorrow and tell me what you saw as similar and different from what is on paper. I want that tomorrow

Zusiphe: But ma'am some of us don't have DSTV

Miss Dali: Garfield plays on DSTV?

Class: Yes

Miss Dali: Well please go and watch tv and your friend's house that has a DSTV.

class dismissed

Rural School Lesson observation 2

(2016/08/23)

Duration: 30minutes

Miss Dali: Good morning Grade 9s.

Class: Good morning Ma'am

Miss Dali: Did you all watch the cartoon that we were talking about yesterday?

Class: Yes ma'am.

Thando: Ayikho DSTV kuloAsemahle, akakhange ayibukele. (There is no DSTV in Asemahle's home, he did not watch Garfield. *Class laughs*

Miss Dali: Did other people watch it them? Can they tell the other learners what episode was playing yesterday? We are going to talk about it tomorrow, but I want you to talk about it with each other. Is it clear?

Class: Yes ma'am.

Miss Dali: For today's lesson we are going to look at this cartoon called Majimbos. You kids were very young to remember the cartoon that used to play on TV right? But Majimbos was a fun cartoon that used to play on TV. I am not sure if it is still available now or what. What do you think it is about?

Class: About friends

Miss Dali: Okay. What gave you that idea? Buhle?

Buhle: Amajimbos zitshomi ma'am

Miss Dali: Now, now what is the rule in this class?

Class: English

Miss Dali: Yes. Please say that again Buhle in English.

Buhle: Amajimbos means friends ma'am

Miss Dali: Yes that was good. Now looking at the cartoon I in front of you. Are we on the same page? Where are other people looking? Please check the front page that I gave you.

Class: Yes, ma'am.

Miss Dali: We are all going to read out the cartoon together. I need people to volunteer being the characters. We have Rasta, Chiskop, Shoti and Stix. Who wants to be Rasta?

silence

People must volunteer or I will start picking on people. Yes, Mihlali you will be Rasta.

Siya: Shoti

Miss Dali: Yes we need Chiskop and Stix. Ayanda? It is okay for girls to read as well.

Thando: I will be Stix

Class: Bukho will be Chiskop

Miss Dali: Alright. Let us read and other people must listen attentively.

*Reading for five minutes

Miss Dali: Explain the meaning of any two names given in relation to the characters? Let us start with Chiskop. Why is that character given the name Chiskop?

Class: unenkqayi ma'am

Miss Dali: What? What is that in English?

*silence

Does anyone know? What is a chiskop in English? Is it not called bald? B A L D

Class: Bold

Miss Dali: No no. Bald. What about Rasta?

Bukho: He is rastafary

Yanga: He had dreads ma'am

Miss Dali: Yes, we can see that he has dreads. But can we always tell whether a person is Rastafarian when he has dreads? Am I also a Rasta just because I have dreads?

Class: No ma'am.

Miss Dali: Exactly. We cannot assume that he is Rastafarian unless it is said so. What about Shoti?

Class: He is short.

Miss Dali: Yes he is hort. And Stix?

Siya: Slender

Miss Dali: What do you mean Siya?

Class: He is thin.

Miss Dali: Yes he is thin.

*the class gets interrupted

Continue reading among yourselves and we will discuss the characters when we come back.

Township School Lesson observation 1

(2016/09/10)

Duration: 50minutes

Miss May: Good morning Grade 9s.

Class: Good morning ma'am. Today we are going to have a lesson on visual literacy. It would be nice if people participated. Please be aware that we have a visitor and you know that you respect a visitor, right?

Class: Yes ma'am

Miss May: Okay so as I said we are learning cartoons today. Take one paper before you sit down. We are going to be looking at this new cartoon called Hagar the Horrible. Everyone must get a copy. I will give you five minutes to read the cartoon by yourselves. This does not mean people must make a noise, right?

Class: Yes ma'am

After five minutes

Miss May: I have given you enough time to read among yourselves. We will discuss together as a class. Let us start with the title.

Why do you think about Hagar the Horrible? What does the name suggest to you?

Anda: There is something bad that will happen.

Miss May: Something bad? Why do you think that? Does everyone think that?

Class: Yes ma'am

Miss May: We are going to find out together if that is true. Because this is a cartoon, we do not have one picture. Instead we have?

Class: Frames

Miss May: Yes frames. Good, you remember. In the cartoon there are how many characters?

Class: 2.

Miss May: Are you sure? Can you identify them?

Class: Yes. Hagar and Helga

Miss May: What about Helga's friend, Olga?

Class: Yes ma'am. There are three characters.

Miss May: We are going to read it together in class again. Khanyisa you will be Hagar. Athule you will be Helga. And Khanyiswa you will be Olga. Let us start reading.

*The chosen learners read the cartoon while the rest of the class listens.

*After five minutes

Miss May: You do know that these cartoons appear in the newspaper, right?

Class: Yes, ma'am

Miss May: Who has seen it before? Yes? Do you page a newspaper to the section of cartoons? What is it about that part that you like the most? Yes? What's that? Do you even page a newspaper? What section are the cartoons under? *silence and giggling* So you have never heard of classifieds before?

Siya: Ohhh, it is that last part at the back of a newspaper.

Miss May: Yes that's right. For all of us, please go home, find a newspaper and show me the different sections of a newspaper and please look under which section cartoons are normally under. Is it clear? Alright, let's continue…

Miss May: I see people are laughing, the cartoon is funny right?

Class: Yes.

Miss May: What is funny about the cartoon?

Masibonge: Because Helga is now angry at Hagar for agreeing to look after the children.

Miss May: Yes, very good. We see in the last frame Hagar is very angry with what the children are doing.

Miss May: Yes, very good. We see in the last frame Hagar is very angry with what the children are doing.

Thandi: You can also see the body language ma'am between Hagar and Helga.

Miss May: What about the body language?

Thandi: Helga first does not want to look after the children, and Hagar convinces her that they will need something from her friend one day.

Soso: Isandla sihlamba esinye. (No man is an island)

Miss May: Yes, very good point. Hagar wants them to help Olga as they might need something from her someday, right?

Class: Yes ma'am, UBUNTU.

Miss May: Yes, very good. Let us look at Frame 5 and Frame 6. What can we say about Hagar's and Olga's body language?

Aphiwe: Olga is very happy to leave the children, she looks like she cannot wait to leave and is running away.

Miss May: This must not be a dialogue. Other people must talk. What frame is that?

Anele: Frame 6

Miss May: Yes very good. What can you say about the children in the last frame?

Anele: Basile abantwana. (The children are very naughty)

Miss May: *laughs* Yes the children are very naughty. Look at them jumping up and down looking like monkeys and Hagar is very angry. Can you see in the last frame?

Class: Yes ma'am

Miss May: Let us look at frame 1 again. What gestures is Hagar doing to show that he is emphasising? You know what emphasising mean right? Look at Hagar when he says, "when opportunity knocks on your door, only a fool fails to answer".

Akha: Uyalatha ma'am. (She is pointing ma'am)

Miss May: Yes good. When I use my finger to point means that I am emphasising something and making my point across, that is also what Hagar is doing here.

Class: yes ma'am

Miss May: Miss May: Do you still say Hagar is really horrible? Or something bad did really happen?

Vuyo: Yes ma'am because Hagar left Helga alone to look after the naughty children.

Miss May: Yes. Hagar encouraged Helga to look after the children but is nowhere to be found to look after the children.

Miss May: Yes, very good. We see in the last frame Hagar is very angry with what the children are doing. What is the normal stereotype of children who live in an orphanage? What do we think of children who live in an orphanage? Does this contradict the stereotype? Are these children not happy and playing?

Class: They are.

Miss May: Yes and this contradicts the stereotype of children who live in an orphanage that are normally unhappy? Do you agree? I was you to agree or disagree. Take out your work books and answer those questions for tomorrow. We will discuss together as a class tomorrow. I want you to answer the questions 4.2 to 4.5 as an exercise we are going to discuss tomorrow individually.

*class dismissed

Township School Lesson observation 2

(2016/09/19)

Duration: 50minutes

Miss May: Good morning Grade 9s.

Class: Good morning Ma'am

Miss May: Last week we started visual literacy. I gave you the notes on visual literacy. We actually said visual literacy is two terms. I am going to hear them from you today. Anything that has got to with a prefix of these – visual, vision, I said it has got something to do with what? Visual has got to with what?

Vuyo: What you see.

Miss May: Yes, everything that you see. Literacy? What is it about?

Soso: the ability to read and understand

Miss May: Yes. Literacy is the ability NOT ONLY to read but to understand NOT ONLY to understand but to interpret. So we said everything that you can see with your eyes falls under visual literacy and we gave examples of cartoons, adverts, what you see on TV. And we said all those things fall under visual literacy. So now we talked specifically about cartoons. What are the things that we look at? Not necessarily a specific cartoon, any cartoon?

Soso: Costumes.

Miss May: Where are the costumes? Or we can say the attire. It doesn't necessarily mean that everything is a costume. Let us call it attire. What does the attire portray?

Thando: Age.

Miss May: Where is age?

Class: Character.

Miss May: So you look at the character. What about the character? Age, Attire…

Class: Gender, occupation.

Miss May: Yes. And we said that since this something drawn we cannot immediately see how old the character is. But we said that in a cartoon that the age will be shown through height. Like someone will be shown to be distinctively tall that it is not doubtable who is older. Even

gender will be made distinct that you don't say I thought she is a male because she is wearing trousers. If the emphasis is on the occupation, that will also be made distinctively clear like a police officer in a uniform or a teacher with a blackboard and some kind of a pointer. These are all the little details that we have to look at to give us information on what is cartooned.

And we talked again about the language and the punctuation. I want you to agree or disagree.

Class: Yes

Miss May: And we talked again about the language and the punctuation. I want you to agree or disagree.

Class: Yes

Miss May: We also talked about punctuation and said besides the normal functions that we know of all the punctuation marks but the punctuation marks that are often used in visual literacy are exclamation marks. And we said they are used for exclamation and command, but besides those things, anyone remembers what they are used for?

Somila: To emphasize something

Miss May: Yes, to emphasize something. There's always an exclamation mark when someone is emphasizing, maybe two or more. And what else did we say exclamation marks are used for? Did I not say that for us to know how the person's voice is? Miyolo?

Akha: For noise.

Miss May: Yes for noise. When the voice gets louder and louder it is shown through the use of exclamation marks. Loud voice or noise. And you will remember for a cartoon or an advert to not be monotonous, different kinds of fonts are used. To show emphasis and different noises again the font will get bigger and bigger. Bigger fonts against smaller fonts show emphasis and the rising of tone or volume.

Okay now let us look at the examples that I gave you. We are not going to look at all the examples altogether. Let us look at that example before you. See how the woman's shock in Frame 2 is conveyed visually. What do people say? Yes?

Vuyo: I can see from the facial expression

Miss May: Thank you sisi. You must remember that in visual literacy that you explain your answer. You cannot just say facial expression or body language. What is it about the facial expression or the body language that you can tell us? You all understand, right?

Class: Yes

Miss May: if you remember from the two poems we did. What were they?

Class: The tiger teacher and the baboon teacher.

Miss May: Body language and facial expression is used a lot there. If you remember the eyes of the children were dilated and we couldn't say they were excited although the tiger said they were. Anyway, thank you sisi for not reading the answers from there.

Her face is coloured darker to show her shock at the man's response. Look at Frame 1, her face is lighter and darker in Frame 2 to show her shock. Her eyebrows in Frame 1 were in a questioning shape and now they are raised towards her hairline. Look at the eyebrows it looks like she doesn't understand. Okay?

Class: Yes.

Miss May: if you remember from the two poems we did. What were they?

Class: The tiger teacher and the baboon teacher.

Miss May: Body language and facial expression is used a lot there. If you remember the eyes of the children were dilated and we couldn't say they were excited although the tiger said they were. Anyway, thank you sisi for not reading the answers from there.

Her face is coloured darker to show her shock at the man's response. Look at Frame 1, her face is lighter and darker in Frame 2 to show her shock. Her eyebrows in Frame 1 were in a questioning shape and now they are raised towards her hairline. Look at the eyebrows it looks like she doesn't understand. Okay?

Class: Yes.

Miss May: Behind her head are movement lines to show she has been jolted in surprise. Because pictures are still, lines are used to show movement, right?

Class: Yes ma'am

Miss May: What about the man in Frame 2? What can we say about the body language of the man in Frame 2? In your work books, write about the body language of the man in relation to the way that the female is portrayed. Answer 3.2, 3.3 and number 4, okay?

Class: Now?

Miss May: It is going to be the end of the lesson now so you will do it when you get home. You must also answer the other two cartoons that I gave you. Look at the two cartoons on the second paper that I gave you. The one with the two cartoons, Fred Basset and the other one is Six Chix? Yes that one. In your answer books include answers to 6.1 up to 6.4. we discussed the use of fonts right?

Class: Yes ma'am.

*class dismissed