

**ENHANCING SECOND
LANGUAGE LEARNING:
EXPLORING A VISUAL
APPROACH TO WORKING WITH
THE BEDROOM CULTURE OF
PRE-ADOLESCENT GIRLS**

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ABSTRACT

This research project explored how modern media and the theme of Bedroom Culture could be used to enhance second language learning of preadolescent girls. Most of the girls who participated in this project are first language English speakers. Therefore it is a challenge for them to learn isiZulu. Thus, to kindle an interest an obvious entry point to working with these pre-adolescent girls in a participatory way in terms of language learning, was to capitalize on their interest and expertise. The theme 'My Bedroom' was used because girls spend much of their out-of-school time in their bedroom and this is considered a critical interest space for them.

This approach focused on using photographs taken by the girls themselves, on digital cameras, of various aspects and spaces in their bedroom. Thereafter a Power Point presentation was created by each girl, using these photographs. The presentations were then carried out by the girls in front of the class and the teacher. Making use of modern technologies and media, and what is familiar to them allowed the girls to work with different modes from the purely written/verbal linguistic mode which has dominated language learning and teaching for some time. These modes of meaning included the visual, audio and gestural. Incorporated into the research were the Multimodal approach together with the idea of Multiliteracies. These Multiliteracies include the understanding and control of meaning-making forms, which are becoming increasingly important in the communications environment, and which lead to a new direction in language learning during the second language lessons. The approach of this work builds on the popular Communicative/Task-Based Approach in language learning.

This research showed that allowing the girls to use photographs of their bedrooms, empowered them to take ownership of their project, enabling them to confidently carry out the presentation using modern technology with which they are familiar as well as, using a subject with which they are familiar. At the same time they were able to extend their own knowledge to learn isiZulu. It also revealed much about their Bedroom Culture, Girlhood Studies, Children as Cultural Producers and Children and Visual Studies.

DECLARATION

I hereby declare that this whole dissertation, unless specifically indicated to the contrary, is my original work

M. St John-Ward
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10 December 2007

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RE: Ethical Clearance Certificate

To whom it may concern,

This letter certifies that an Ethical Clearance Certificate was issued to St-John Ward (Student no: 203401491) for the Master of Education.

Title of Dissertation: "Enhancing second language learning: An exploration of visual approached to working with bedroom culture of pre-adolescent girls"

This EC certificate is on file with the Faculty of Education, Edgewood Campus and should anyone require a copy they can contact my office on the numbers provided.

Yours truly,9

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CHAPTER 1

INTRODUCTION

If you feel strongly about something, I think you should go for it and try to find out about it, and do things to help and do what you believe in (Mia, cited in Goldman-Segall, 1998, p.201).

Several years ago, for Christmas, I received from a pupil, a fridge magnet which read, 'Teachers who love to teach, create kids that love to learn'. Recently when I read this again, I began to wonder what exactly the landscape of teaching and learning is now in the 21st Century.

David Buckingham (2003) maintains that the classroom of today would be easily recognizable to the pioneers of public education of the mid- nineteenth century despite the dramatic transformation of the social and cultural experiences of children over the last fifty years. He feels that the ways in which teaching and learning are structured, the kinds of skills and knowledge that are assessed, and a great deal of actual curriculum content, have changed only ostensibly since then. In the same vein Grace and Tobin state that:

Schooling has traditionally been defined largely in instrumental terms. Along with the explicit mandated knowledge, skills and information, the school has also been implicitly mandated to transmit norms, language, styles and values of the dominant culture. School has typically been a place to learn, work hard and develop such traits as punctuality, perseverance, conscientiousness, self-discipline and initiative. In early times, fun in school was incidental. Play was considered frivolous, non-productive and indulgent (1998, p.53)

Grace and Tobin (1998, p.45) further maintain that, "Progressive educators speak of giving children choice, building on their interests, background knowledge and experiences, and making learning fun" and, "Although child-centred curricula emphasize connecting the world of school to the lives of the children, many of everyday pleasures and interests lie untouched and untapped in the classroom".

Kenway in Luke (2000, p.72) states that, "At classroom level as well, teaching students about new technologies in their social and cultural work and leisure contexts has not been a high priority in curriculum development".

Goldman-Segall (1998, p.ix) observes, “Reading how young people talk about what they do in schools, you may come to believe that we need to change some of our beliefs, about how children learn”. Further, Goldman-Segall also suggests that:

...teachers may want to learn how to juggle diverse roles rather than function as gatekeepers of knowledge. A new generation of teachers is emerging; a generation with teachers who are able to be both navigators and artists, and who look forward to the process of enabling the next generation of learners to work with them as knowledge partners (1998, p.xi).

I ask myself where I fit in as an educator teaching isiZulu as an additional language in an independent school for girls in Pietermaritzburg, in the 21st Century. I would like to think of myself as a progressive educator as I am constantly trying to discover and use innovative approaches to teaching the language so that the learners can actively participate in the process of learning. For many of the girls in my classes, who are first language English speakers, learning a language such as isiZulu is a challenge. As a result they very often lack interest in learning isiZulu but show more interest in many of the various aspects of girlhood culture. Interestingly one of the themes that is covered during the Grade 7 year is “The Home” which includes a sub theme, “My Bedroom”. As a number of researchers working on the study of girlhood have found, ‘bedroom culture’ is regarded as a critical ‘interest space’ for preadolescent and adolescent girls. Indeed much of their ‘out-of school time’, as McRobbie and Garber (1976) and other popular culture theorists have noted, is located within bedroom culture. Thus an obvious entry point to working with preadolescent girls in a participatory way in terms of language learning would be to capitalize on their interest and expertise in bedroom culture.

GIRLHOOD STUDIES AND BEDROOM CULTURE

Markus and Nurius, in Steele and Brown (1995, p.554) state that the bedroom is an important place for most adolescents, a personal space in which they can experiment with “possible selves”. Aitken (1998) points out that bedroom space lends itself to exploring spatially as a social construction. Mitchell and Reid-Walsh (2002) maintain that domestic spaces such as bedrooms, rather than public spaces or playgrounds, prove to be more advantageous sites to studying children’s popular culture, particularly for young children and tweens. They also believe that bedrooms as playrooms have greater possibilities for researching popular culture

artefacts in ways that are 'less socially governed'. (It is acceptable to have particular toys on the shelf in the bedroom, even if that particular toy is not spoken about on the playground).

Mitchell and Reid-Walsh (2002, p.104) have involved children in visually documenting their own popular culture in relation to bedroom culture and they state that studying bedrooms "builds on the idea of the insider, inviting children to document visually their bedrooms..." They also point out that since the bedroom is a space for play and creativity, the child's bedroom, at least in much of North American culture, is also the centre of children's popular culture. This they highlight in their work with photographs taken by a six year old boy, and the video work of a twelve year old girl. Mitchell and Reid-Walsh (2002, p.104) point out that the little boy's room "is a haven for a multi-genred collection of popular culture artefacts..." and the girl's bedroom contains images of the Back Street Boys and the Spice Girls. However, they also point out that beyond collection of popular culture, there is also the idea of referring to 'favourite objects' such as in the case of the young girl who during her documentary shows her box in which she keeps her Spice Girls stickers and also shows off a trophy which was awarded to her for playing soccer for the first time.

The approach above is embedded in the work of McRobbie and Garber (1976) who coined the phrase, "culture of the bedroom," and in so doing they investigated the subculture of adolescent girls within media and youth culture studies. They used this term to express a view on the 'presence of absence' of girls in the youth subcultures in Britain, in the 1960's and 1970's. Following from this work, various authors have been researching adolescent bedroom culture in order to investigate further teens' personal and private space, which Steele and Brown (1995, p.551) say, "often reflect teens' emerging sense of themselves and where they fit into a larger culture".

A number of other researchers have also looked at bedroom culture. Salinger (1995), for example, took photographs of teens in their bedrooms to capture the distinctive and creative ways adolescents tap into the media to 'express and define themselves'. Feminist researchers Griffiths (1995) and Dwyer (1998) have explored adolescent girls' bedroom culture, but they focused on class, race / ethnicity and age. They found that girls use different ways to deal with conventional, societal expectations of femininity while establishing their own identity.

Brown, Dykes, Steele and White (1994) interviewed adolescents in their bedrooms for five years, and found that they spent almost 13% of their awake time in their bedrooms. More than 40% of their time was spent in 'leisure activities' which included listening to music, and

watching television. They maintain that an adolescent's bedroom plays a significant role in the development of self definition. Brown et al., (1994, p.813) called their project 'room culture' as it implies for them a specific theoretical and methodological approach to studying how individuals 'work and play' with a range of available signs, myths and objects in the course of developing a 'sense of themselves'. They found that mass media was an important 'cultural tool kit' from which adolescents select as they wrestle with the process of growing up. They also found that as young people go through adolescence they become more and more occupied in identity work. They also claim that mass media as well as their cultural views are important elements of potential identities. Messages portrayed by the media are adapted to fit 'emerging' lives as adolescents have wants and needs that influence what they choose and use from the media. They discovered that many teens feel that their bedroom is a private and safe space in which they can experiment with 'possible selves'. Teens (especially girls) also feel that the bedroom is a place where the individual can establish their identities and culture. However, most teens felt that their room was their haven, a personal place, theirs and theirs alone, where they can be themselves without being judged by their parents. They found that the walls of these adolescents' bedrooms were decorated with things that they loved and desired to have. Some girls had objects in their bedrooms so that they could impress their friends. In many of the girls' bedrooms there were dolls, stuffed animals and drawings done by friends, but there was very little sign of media. The stuffed animals seemed to represent their childhood and were lying in a corner. They found that bedrooms are a rich site for finding out about the values, desires, behaviour and identities of teens.

Mitchell and Reid-Walsh (2002) point out that many of the bedrooms studied by various researchers reveal the mixture of childhood toys and adolescent posters. This gives the notion of the shift from childhood to adolescence. They draw attention, for example (2002, p.116) to the work of Karin Geiger, a photographer, who notes this 'in-betweenness' at a photo exhibition entitled 'Plush Toys and Poster Boys'. Similarly, Steele and Brown (1995), whilst researching the bedroom culture of adolescents, investigated the relationship between teens and the media, as teens listen to music, watch television, do homework and read magazines in their bedrooms. Many girls claimed that magazines gave them guidance about clothing, make-up and hairstyles. Most girls preferred listening to music rather than to watch television despite their having one in their bedroom.

Mitchell and Reid-Walsh (2005) point out that a popular teen girl's magazine in North America known as *Seventeen*, which writes about music, fashion and hair, is now being read by younger readers than those for whom it was originally intended. McRobbie (1991) says the

same about teen magazines in Britain such as *Jackie*. McRobbie's research further points out that a clear message regarding heterosexual romance, personal and domestic life, fashion and beauty, and popular music is being propagated to the teens.

O'Reilly-Scanlon and Dwyer (2005, p.92) found that 'tween' magazines which resonate, through advertisements, that certain hairstyles could, like clothing make a girl look older, is a way of 'defining the self socially'. Mitchell and Reid-Walsh (2005) point out that the word 'tween' refers to girls who are in the younger pre-adolescent and young adolescent age group. They together with Driscoll (2005) claim it the period of "transition between a girl's childhood and her adolescence" (2005, p.13). Additionally, Harris (2005) and Driscoll (2005) maintain that in the construction of this 'tween' world, space is an important aspect.

O'Reilly-Scanlon and Dwyer (2005, p.81) mention that girls are more self-conscious about their physical appearance than boys because being physically attractive is very significant to them. Thus female identity includes "how girls are shaped by hair and hair is shaped by girls". Thus they argue, it may seem that 'tween' girls' association with hair may be insignificant but it plays an important role in identity development.

Harris (2005, p.12) states that in this 'heterogenic tween world' another factor is important and that is the 'space of consumption'. Harris (2005, p.212) also claims that tween sites such as magazines, shops, music, and video clips are signified "through the colour pink; fluffy, glittery, sparkly, and shimmery objects and fashion and the use of words like 'princess,' 'fairy' and 'girl'." She also maintains that in the creation of this 'generic tween world', local differences are removed as girls are persuaded to connect 'in a fantasy community with its own lingo ruled by 'pink power'. Thus according to Harris (2005, p.213), 'adult-eration' occurs at an 'ever-younger cohort,' reducing play, learning, fun, leisure time and friendships.

Steele and Brown (1995) also have looked closely at how teens use media to build their identities and personal worlds. An example of this is on the wall of the bedroom of a fourteen year old girl, where there are advertisements which have been torn out of magazines depicting muscular men and thin women showing off the most up to date fashion. In several girls' rooms too it was evident that their emotional bond to males was shown by the combination of flowers, animals or country scenes with pictures of a handsome young man.

Lastly, Mitchell and Reid-Walsh (2002) point out that many of the bedrooms studied by various researchers reveal the mixture of childhood toys and adolescent posters. This gives the notion of the shift from childhood to adolescence. Likewise, Mitchell and Reid-Walsh

(2002, p.116), draw attention to Karin Geiger, a photographer, who homes in on this 'in-betweenness' at a photo exhibition entitled 'Plush Toys and Poster Boys'.

BEDROOM CULTURE: A NEW DIRECTION IN LANGUAGE LEARNING

As rich as the site of girls' bedrooms is according to the researchers noted above, prior to this study I have taught the sub theme 'My Bedroom,' in what might be regarded as an old-fashioned way during isiZulu lessons in the Grade 7 class. While the girls used pictures from magazines and posters to improve their vocabulary and to carry out their oral work, I was of the opinion that the girls were in some way detached from the task and began to pose questions about engaging the girls more meaningfully.

One critical area of media engagement draws on meaning-making through working with visual images. Mitchell and Weber (1999, p.101) maintain that, "The value of a single photograph lies in the potential to help uncover layers of meaning". Further, Gerry Bloustien (1999, p.115) maintains that, "In the late 90's, the camera, and related technologies, have proved a particularly powerful tool for young people in their search for, and creation of that elusive 'real me'. She also notes that while working with an Aboriginal all-female teenage band in Adelaide, in the mid-90's, introducing a camera during fieldwork "offered a symbolic space to play, to experiment ...". In addition he claims that "play has a very serious function indeed". Grace and Tobin (1998, p.53) also maintain that "...discourses surrounding children in schools have changed. Today there is emphasis on making learning fun through child-centred play-like activities".

Taking photographs of their bedrooms could empower them to take ownership of their project allowing them to confidently carry out a Power Point presentation on a subject with which they are familiar, and at the same time use their own knowledge to learn isiZulu. Murray, cited in Cope and Kalantzis (1993, p.53) says that it 'is the responsibility of the student to explore his own world with his own language, to discover his own meaning. The teacher supports but does not direct this expedition to the student's own truth'.

CHILDREN AND VISUAL STUDIES

Ann Oakley, feminist sociologist, (1994) poses an important question: What would it mean to study the world from the position of children both as knowers and actors? With this question in mind, Mitchell and Reid-Walsh (2002, p.79) used an interesting child-centered, insider approach to study children's popular culture entitled, "What can a child do with a camera?"

The idea focused not only on the child as a photographer but also the child working with photographs and adult photographers to 'explore the visual in relation to understanding culture'. As Mitchell and Reid-Walsh go on to note:

...much of children's popular culture is highly visual ranging from artifacts of popular culture themselves in all their larger than life forms of plastic, frequently brightly coloured and so on...formulated to attract a child (2002, p.81).

Interestingly, when the French visual artist Christian Boltanski, renowned as a recycler artist, asked 264 students from a school in Chicago, to select a favourite object of a lifetime to be photographed for a large piece of work, many of the students brought in an item of popular culture. The result of this piece of work was not only to position everyday play toys as visual art but also to 'capture an artistic viewpoint as if experienced by the gaze of the child' most important the artist portrayed 'something of the personal and intimate all-forgiving relationship between the child and the favourite object' (Mitchell and Reid-Walsh, 2002, p.81).

Mitchell and Reid-Walsh also point out that:

What is interesting is that even the packaging of children's toys is suggestive of installation. Like record album covers, the packaging of children's popular culture is highly visual- usually very colourful and often offering visual narratives depicting children at play with the object, or artifact itself presented in a narrative style - ... Packaging is supposed to give a sense of the anticipated fun that is promised when the child plays with the toy contained within the package (2002, p.84).

The two researchers go on to state that:

Children's popular culture also includes highly visual artistic representations in the forms of trading cards that accompany many popular culture texts: Barbie, Pokemon, Spice Girls. Websites too, both those commercially produced and those produced by children themselves (2002, p.86).

Ann Higonnet (1998) points out that photographs that are taken by children themselves, may convey a very 'knowing' quality. Mitchell and Reid Walsh (2002, p.94) further point out that "... their creations disrupt notions of childhood innocence".

Mitchell and Reid-Walsh (2002) maintain that they view the visual space of childhood as not

merely about pressing the button of a camera to take a photograph or selecting the objects to be photographed and positioning them in a certain way, but rather to work with them in a particular way. They claim that children's photo albums or picture displays in their bedrooms could be 'read' for what they have to say about their popular culture. In so doing children could be considered as researchers and informants in connection with their popular culture.

Adult-organized photography projects involving children have been carried out by Wendy Ewald (2000) for over thirty years. Working in rural and poverty stricken areas in Gujarat, India, in the Appalachians of rural United States of America, in northern Canada as well as in South Africa, she found that the camera was a simple method of allowing self-expression or 'voice' in children. Another researcher, Walton (1995) worked on a photo project with Primary School girls in which eight to ten year old girls looked at the issues of physical and verbal harassment in their school environment. The photographs which were displayed in their school library in the form of posters, clearly articulated some of the frustration and anger these girls had encountered at school. Thus these photographs enabled the children to visually convey their feelings to others and to engage in a type of 'activism'.

Similarly, Spence (1995) draws attention to the Photography Workshop project which she together with Terry Denet carried out in London schools. Their idea was to use photography as a way of working with student resistance within a cultural studies structure.

The project of researcher, Hubbard (1994) called 'Shooting Back' involving young homeless children in Washington DC, taking photos of their own struggle, which resulted in these photographers showing that they did not lack hope and promise. Hubbard maintains that these children's identities were created and affirmed, by posing for the camera.

However, there were other projects that were influenced by Ewald's work and others. The one project, known as 'Shootback' was carried out by a team led by Wong (1999) and took place in the slums of Nairobi. Thirty-one children between the ages of twelve and seventeen, who had never held a camera before, were given cheap ones to document their lives - their extreme conditions of poverty as well as themes such as play, sports, families, illness, drugs and death. Another project called "Project Untitled", took place at a girls' school in Montreal, where the issue of gender and identity was explored. The young photographers selected the images, and worked with the visual text and set up a display, from black and white photographs they had taken themselves. Democracy was at the hub of this project (Mitchell and Reid-Walsh, 2002).

Adult-organized projects have taken place in South Africa. One such project was headed by Claudia Mitchell. This project was known as project 'Off-shoot.' During this project young people were also used. They were from rural areas and were engaged in 'visually documenting the idea of transformation and social change' (Mitchell and Reid-Walsh, 2002, p.100). Their photographs captured descriptions of the township where their schools are situated. Photographs were also taken of their highly esteemed principal and of local adult leaders as well as the new fence around their school. HIV/AIDS also featured in this project.

As Mitchell and Reid-Walsh state:

It is not easy for an outsider to say what makes "transformation." It's not easy for an adult – even an insider in their schools who only "works in the school" but does not "go to the school" – to say that it is a particular curriculum or structural change that makes a difference in terms of transformation. Through the gaze of the learners, however, we are invited to see how they view transformation' (2002, p.101).

Lastly, lecturers at the University of KwaZulu Natal, Edgewood campus, Mitchell et al., (2005) involved children in the taking photographs to represent their worlds'. Two photo projects took place in KwaZulu Natal and one in Swaziland. These projects drew attention to the fact that using the photo voice techniques with young people and children can combine 'doing research' and 'having fun'. These projects have implications as they allow for a sense of ownership –giving voice to the participants.

Thus adult-organised photography projects involving children, support at least two points in researching children's popular culture. One is the 'recognition of the significance of the visual in self-expression' and the other is the 'commitment to democratization of perspective or voice' (Mitchell and Reid-Walsh, 2002, p.98). Thus, in a nutshell, it is the 'contribution of the child's gaze to an understanding of the world as children experience it' (Mitchell and Reid-Walsh 2002, p.98). Buckingham and Sefton-Green (1994) in their book *Cultural Studies goes to School* point out that they are researching their own teaching practice to encourage others to reflect on theirs, and as a result improving on what is done. Thus they take into consideration their learners' uses of a wide variety of media, including television, films or video, popular fiction, newspapers, magazines, photography, advertising, popular music and computer games and at the same time their use of the English language. Buckingham and Sefton-Green (1994, p.18) maintain that the media mentioned above are 'all worthy of more sustained attention than they typically receive'.

According to Buckingham and Sefton-Green (1994, p.84) photography is a popular medium, in which ordinary people are not simply 'consumers', but also producers. In a survey carried out by them they discovered that all learners either owned or had access to a camera, and all had the opportunity of taking their own photographs. They maintain that the use of photography in education in the early days seemed to be a way of allowing the 'oppressed' to speak for themselves, and in so doing 'empowering' themselves. This they felt was questionable, however, in spite of the fact that it was indeed a good way of moving away from the theoretical 'deconstructionalist' method, to media work in schools at the time. However, Buckingham and Sefton-Green (1994, p.85) agree that it was a way of linking 'material experiences' and 'structures of feeling'. On this note they tried to design a practical project that would 'reflect' on both their home and personal use of photography and at the same time allow the learners a chance to construct their own photostory, without the exercise of bringing popular culture into the classroom becoming a structure for yet another academic field.

During their photographic project, two choices were given to the learners. They could either produce a photostory which required the learners taking twenty-four photographs, making believe that it would be published in a teenage magazine. The other activity of Buckingham and Sefton-Green (1994, p.85) was more individualistic being an 'identity portrait,' which was to be made into a collage presenting 'different aspects of yourself'. Here the learners were to think about ways in which individuals display an array of identities or images in various contexts, communicated by using different clothing, poses and gestures. Written work as well as a written reflection on the exercise also formed part of the exercise. Buckingham and Sefton-Green (1994, p.92) pointed out that the design of the photostories was 'childish', with colourful scribbles around the photographs which reminded them of younger learner's work, ranging from one group using different shapes for the images such as hearts, ovals or jagged edges, to another in which the actual photographs were all framed in a similar way.

The creative use of photography allowed the learners to insert pictures of themselves into popular narratives and as a result they have been able to influence the meaning of the 'self' and of the narratives in which the 'self' is positioned. This exercise emphasized the 'social' construction of identity and showed the various ways in which culture forms can communicate and express characteristics of 'ourselves'. The exercise also showed the 'control' the readers of popular genre can have over their written work as well as the manner in which this writing process can reflect back and alter the reading process. The photostories were found to be a more valuable way of communication than others as far as the learners 'literate' capabilities were concerned. 'Writing photography', they argued, is a highly reflexive and 'self-aware' process as opposed to the traditional approaches to English

teaching which was inclined to stress the 'invisible and internalized nature of the writing procedure. Buckingham and Sefton-Green (1994, p.104) also found that photography allows for a kind of dialogue between the 'subjective self' and the 'social self', allowing learners to perceive themselves in 'social terms'. They are also of the opinion that these intertextual and multimodal studies and accomplishments become places where learners research and document plot and discover their identity, race, class and gender.

They also outlined two further points which were considered as important in using popular culture in education, especially the type of education they were promoting. They are that this sort of work can offer good opportunities for learners to reflect upon the bond between 'subject' and 'social' by this is meant learning to see themselves in social terms. Learners themselves become researchers reflecting on the research process and in the light of this, reflecting the learners' work against their own work.

Buckingham and Sefton-Green (1994) argue that allowing learners to actively carry out research can have direct pedagogic objectives. They maintain that the framing of any research enquiry poses questions of epistemology because learners are able to make their own decisions as to what will hold (count) as evidence and how that evidence will be used in reaching conclusions. They are of the opinion that often the learners start realizing how the knowledge which has been received has been formed and disseminated, and so they may often begin to question it. Allowing learners to have control over their research (activity) can give them equal authority status to the teacher.

The work that Buckingham and Sefton-Green (1994) carry out allows learners to reflect on their own position, not merely as 'consumers' i.e. as part of an 'audience' they wished to explore, but also as researchers. The written 'results' of their work expresses their understanding of the topic itself and of the technique that they have used to explore it. The writing allowed them to reflect on their own feelings and likes and dislikes in a manner which is more direct and 'engaged' than the popular objective approach used in the academic theory. Additionally they argue that Media Education enables learners to 'read' or 'make' sense of media texts, and it also gives them the chance to 'write' their own. Thus to reflect systematically on the procedure of reading and writing themselves, and to understand and analyse their own experiences as readers and writers, is imperative. Therefore they are of the opinion that reflection and self-evaluation are important aspects of learning in Media Education as by means of reflection they are able to make their implicit 'spontaneous' knowledge about the media 'explicit' and with the assistance of the teacher and of their peers

to reformulate it in terms of ‘broader scientific concepts’. Involving media learning, should be seen in three stage; learners make their existing knowledge explicit; they translate that knowledge systematically, and generalize from it. Thus it allows them to question the foundation of that knowledge. In so doing, they are able to extend and go beyond it. Every stage is seen as a shared process.

Buckingham and Sefton–Green (1994, p.163) view teaching and learning about popular culture as a continuous movement between ‘action and reflection, between practice and theory, between language use and language study’. As a result of this exchange between different experiences and modes of language, that is, speaking, imitation, practical work, writing, that the most important learning takes place. Their aim in teaching about popular culture allows learners to clarify, to rework and to question the knowledge which they already have. Therefore reflection and self-evaluation are vital aspects of the learning process. Finally, they point out that their work invigorated and inspired the working class learners but they felt that in the end their work may be a dismal reflection on how ineffective schools have been in connecting with learner’s viewpoints.

CHILDREN AS CULTURAL PRODUCERS

In a related way to the idea of children’s engagement with visual culture, a number of researchers have looked at the nature of childhood itself and children’s roles as cultural producers.

Buchli and Lucus (2000), for example, maintain that it is only in recent years that childhood has been viewed as an important aspect of social organization and present-day childhood has only now begun to attract the attention of sociologists. Ariès (1962), one of the first historians to critically examine childhood as a subject, states that prior to the 17th century in Western Europe, there was no such thing as a child but rather they were seen as immature humans, and that only a few years later, would they enter the world of humans (adults), occupying adult spaces. (The word ‘adults’ has been placed in brackets as Ariès points out that prior to the 17th century the notion of ‘adult’ had no meaning).

During the Middle Ages there was a move towards what today would be comprehended as ‘children’. As Valentine, Skelton and Chambers (1998, p.3) point out, “It was not until the 15th century that children began to be represented in icons as having a distinct nature and needs, and as separate from the adult world”. This was as the result of the beginning of formal education where children could spend time apart from the world of adults before they could

take on adult roles and responsibilities. By the nineteenth century this time apart from adults became more extended and young people became even more separated from the world of the adult.

McRobbie (cited in Valentine, Skelton and Chambers,1998, p.9) maintains that, “youth remains a major point of symbolic investment for society as a whole’ whilst Berry Mayall, (1994, p.2) claims that children are seen by adults as ‘developing people and as objects of socialization ... as lesser than adults in that they are progressing towards the goal of mature adulthood”.

Buchli and Lucus (2000, p.132) maintain that, “In the broadest sense, children are invariably implicated in the reproduction of society” and as a result they “have increasingly become the object of social scrutiny...”

Fritzsche, cited in Hackmann (2005, p.72), associates the term ‘culture’ with the notion of ‘popular culture’. Since the end of the 1950’s, early 1960’s, the meaning of the word ‘culture’ has no longer been perceived as that of great classical artifacts of art, or well written literature but rather it was seen as a ‘whole way of life’ or ‘lived experience’ (Buckingham 2003, p.7). This more inclusive approach led to younger teachers aspiring to recognize and to build on their learners’ everyday cultural experiences. Films were even being shown in the classroom, which was unheard of before. By the 1970’s pupils were being encouraged to write about their everyday experiences, to discuss the poetry of popular songs of the time and to discuss current social issues. Buckingham (2003, p.9) maintains that, “Such strategies attempt to validate students’ cultures and to build connections between the cultures of the school and those of the home and peer group.”

David Buckingham (2003, p.21) notes that research in the UK has shown that as a result of a gradual move from extended families to nuclear families and often single-parent families, children are much more restricted to their homes and have less freedom to move about independently, than they did twenty years ago and since parents now do not spend as much time with their children, “they are attempting to compensate for this by devoting increasing economic resources to child-rearing”. Moreover, he claims that this, together with the gradual increase in years of compulsory schooling, as well as changes in peer group culture, has altered the position of the children’s social group.

Buckingham (2003, p.18) points out that the role of media needs to be understood as a “dynamic and multifaceted process, a matter of the interaction between technologies,

economics and audiences". He claims that these 'audiences' include children. He is also of the opinion that children are spending far more time watching television than they spend in school. They also watch films, read magazines, play computer games and listen to popular music so it is obvious that media forms a part of most of their leisure time.

McRobbie states that there is the following notion about adolescent girls and their reading of magazines such as *Jackie* for example:

Cheap, superficial exploitive and debasing, mass culture reduces its audiences to a mass of mindless morons: the open sagging mouths and glazed eyes, the hands mindlessly drumming in time to the music, the broken stiletto heels, the shoddy stereotyped "with it" clothes: here apparently, is a collective portrait of a generation enslaved by a commercial machine (1991, p.84).

But, as McRobbie (1991) says, these adolescent girls in reading their fashion magazines are actively making meaning. Similarly, Buckingham (1996) states, that when he analyzed the responses of children to television, they are active in their use of popular culture. He believes that, the media are certainly the most important means of cultural expression and communication and in order to become an active participant in public life, in this modern world, involves making use of modern media. Additionally, Silverstone, cited in Buckingham (2003, p.5) argues that, "the media are now at the core of experience, at the heart of our capacity or incapacity to make sense of the world in which we live".

Buckingham (2003, p.19) draws the attention to two opposing views of the correlation between children and media. On one side of the coin there is the belief that childhood is vanishing as a result of media. Both Buckingham (2003) and Sibley, cited in Valentine, Skelton and Chambers (1998) point out that the boundaries between children and adults are fuzzy. On the other side, and the one supported by McRobbie and others is that there is the notion that media are now a 'force of liberation for children' and that a new 'electronic generation' is being produced.

Buckingham is of the opinion that:

There is a widening gap between children's worlds outside school and the emphases of many education systems. While the social and cultural experiences of children have been dramatically transformed over the past fifty years, schools have signally failed to keep pace with change (2003, p.32).

With the above in mind, Buckingham (2003) further states that there are considerable limitations on children's 'autonomy' as users of media, and on the diversity of their experiences, and so if media education can narrow 'the widening gap' between out of school experiences and school, then it should begin with the knowledge the children already have.

Since in our modern day many children are very involved in all aspects of new media which surrounds them, such as using cell phones; working around web sites and Power Point presentations on computers; text messaging, as well as using the digital camera when the opportunity arises. This new media has become part of their culture. As Buckingham (2003, p.14) points out, "...this new approach (using media in the classroom) seeks to begin with what students already know and with their existing tastes and pleasures in the media, rather than assuming these are merely invalid or ideological".

THE PURPOSE OF THIS STUDY

My study attempts to understand how preadolescent girls construct and present their bedroom culture in a second language within a modern media environment. As Goldman-Segall states:

Emerging technologies not only enhance learning and extend our abilities to hear, and speak; they propose alternative ways for us to explore the world around us – ways that are not bound by conversations designed for pencil –and –paper classroom headed by a solitary teacher (2002, p.7).

Therefore the purpose of this study is to explore how modern media and the theme of bedroom culture can be used to enhance second language learning of preadolescent girls. This work reflects several media studies modules, taken as part of my Honours program; my participation in several media-related projects as a result of these modules; and my course work at Honours level in second language learning.

Spender maintains that:

No aspect of education will remain untouched by electronic information. The emphasis will move (and has already moved) from the teachers and what they are teaching, to the students and what they are doing... computer mediated education will be a whole new world to teachers; one where teaching is subordinated to learning (1995, p.115).

Additionally, Kress, (2000, p.183) points out that information technologies lean towards the 'visualization', thus the 'written form' is 'translated' into 'visual form' since it seems that transferring information is seen as more effective in the visual rather than the verbal mode.

The New London Group, (2000) maintains the basic purpose of education is to ensure that all learners gain from learning in ways that allow them to be involved fully in public, their community and in life. Further, they are of the opinion that pedagogy is a teaching and learning association that brings about the possibility for constructing learning conditions leading to a full and fair social involvement. Literacy pedagogy is important in accomplishing this mission. In the past, teaching and learning to read and write was restricted to written text only. However, the understanding of literacy and literacy teaching now includes many discourses. In this culturally and linguistically diverse world the environment communicates in a variety of text forms connected with information and multimedia technologies which include visual images and their relation to the written word, or visual designs in desktop publishing, and linguistic meaning in multimedia.

However, more than anything this study is meant to explore ways of creating less regulated curriculum spaces, particularly when people are working in contexts where people who are operating in additional language context. While this is something that has been taken up elsewhere by people working in Higher Education (see for instance the work of Archer, 2006) it remains a relatively unexplored area in primary and secondary education in South Africa.

My study starts from very broad questions that reflect the emerging body of work that uses participatory methodologies with children and young people. These are: What would it mean to study the world from the position of children, both as knowers and actors? (Ann Oakley, 1994); What can a child do with a camera in the context of language learning? (Mitchell and Reid –Walsh, 2002, p.80); How can a computer rich 'digital girlhood' – culture like the one at our school give these girls physical, social and intellectual space to understand their own thinking about the things they imagine and create? (Goldman-Segall 1998, p.55)

The following is my specific research question:

How do girls construct and present their bedroom culture in a second language and modern media environment?

Two sub-questions arising from this overarching question include:

a. How does their engagement with bedroom culture link to their interest in, (and expertise in), second language learning?

b. What are some of the pedagogical implications of this descriptive analysis?

The significance of this study will be that it will contribute to a number of research areas. First and foremost, I expect that it will contribute to my understanding of innovative practices in second language learning. While my focus will be on a relatively affluent group of girls, my goal will be also to deepen an understanding of participatory approaches to language learning, particularly in the context of media and child-centered pedagogy. Studying and using girls' interest in bedroom culture reflects such an approach. At the same time I hope that my study will contribute to Girlhood Studies more broadly. While Girlhood Studies in North America, Australia and the United Kingdom is quite well established (see for example, the work of Mitchell and Reid-Walsh 2005; McRobbie 1991; and Jiwani, Steenbergen and Mitchell, 2006), there have been to date relatively few studies conducted in South Africa.

Goldman-Segall (1998, p.68) claims that, "A good teacher makes an art form out of something that is already an art form. She builds on what exists for her, through her eyes, and presents it to us as a precious gift, - something to learn about, to turn over in our minds, and to reshape for new construction".

OVERVIEW OF THESIS

This introductory chapter has sought to provide an overview of the reasons why I, as a teacher in the 21st Century, had the desire to carry out this research. The views of several authors, on schooling in this century, were also discussed. The purpose of the study and the significance thereof were also stated and the key research question was noted. Girlhood studies and Bedroom Culture, Children and Visual Studies and Children as Cultural Producers were key areas discussed at length.

In chapter two I will discuss the theoretical view of various authors on children and child participation and authentic uses of language in language learning: the Communicative Approach to language teaching; Task-Based language teaching; the Multimodal Approach, and here I draw heavily on the work of Kress and van Leeuwen (2001); and Multiliteracies, the work of the New London Group. These discussions are critical to this research project.

In Chapter three the methodology and methods of the research project will be taken into account. The research setting will be described. Data collection and working with data and the limitations will be discussed. An important aspect of the data collection is in the form of a Power Point presentation which I consider to be a type of 'photo voice'. This presentation

also produces data for children and visual studies, bedroom culture and new media all of which are crucial to my research project.

In Chapter four the data of the seven case studies is analysed and the findings are discussed. The Power Point presentation of each of the seven girls' bedrooms is also shown. These Power Point presentations closely link between visual studies, and girls as cultural producers as well as that of learning isiZulu.

Finally in Chapter five, I summarize my research project and offer some concluding and pedagogical ideas resulting from my study. These include an attempt to offer new knowledge and implications for teaching isiZulu as a second language as well as for education in general and to point out that in order to keep in 'pace' with developments in our world today, media, popular culture and technology which all form part of the children's lives should be taken into consideration within schools. I also endeavour to offer new knowledge on the bedroom culture of pre-adolescent girls. Outcomes Based education will also be discussed.

CHAPTER 2

LITERATURE REVIEW

As learners, we want to see how closely what we understand is related to what another person understands. We stretch our own knowledges by finding out what others see and know. Each of us do it in our own way, selecting different stars to put into our constellations. We look for different points of viewing... (Goldman- Segall (1998, p.7).

The purpose of this chapter is to map out a framework/ literature review for bringing together four key bodies of research: child participation and authentic uses of language in language learning; the study of the Multimodality; Multiliteracies and assessment in Multimodalities and Multiliteracies. While each area has its own set of studies, what I try to do here is position them in relation to each other for the purposes of mapping out and supporting my analysis of the bedroom culture work with the girls in my class who are learning isiZulu as a second language.

CHILD PARTICIPATION AND AUTHENTIC USES OF LANGUAGE IN LANGUAGE LEARNING

Language Learning

Kilfoil and van der Walt (1989) draw attention to the fact that learning a language is recognised as one of the most innate processes on earth and that without language communication life would not be the same. They also maintain that when learning a first language the motivation to speak the language is great as there is no other way to communicate. However, Brumfit (1984) says that acquiring a second language differs from that of a first-language in that second-language does not develop at the same time, the flair of the language as well as the structure in a natural and instinctive way to socialise with adults. It is developed in an ‘institutionalised’ manner and that most second-language learning takes place in classrooms.

Kilfoil and van der Walt (1989) point out that when learning an additional language in a school environment, the motivation is low as there is no real need to communicate since there is always the first language to fall back on.

Factors Influencing Learning and Acquisition of an Additional Language

The following are factors which influence the learning of and acquisition of a second language:

Motivation: Kilfoil and van der Walt (1989) as well as Krashen (1982) maintain that all learners whether they are intellectually able or unable, need to be motivated. Various methods of motivation will result in the language being both learnt and acquired differently. These could range from 'integrative motivation' which means that the learner wants to learn the language to become part of a particular language community, to 'instrumental motivation' where a language is learnt for the purpose of job opportunities rather than for social reasons. However, Brumfit (1984) maintains that learners will work in a second language whenever the opportunity arises but most language teaching gives little opportunity for such situations.

Personality: Kilfoil and van der Walt (1989) are of the opinion that learners who are relaxed with outgoing personalities seem to learn and acquire another language more easily as they are willing to actively participate in various group or class activities without feeling intimidated, whereas shy, self-conscious, anxious personalities tend to feel threatened when faced with second language learning activities.

Intellectual ability: Kilfoil and van der Walt (1989) maintain that within a classroom situation where the focus is on communication in the target language, an outgoing, motivated learner will be successful despite average intellectual ability. Brumfit (1984) points out that failure to learn an additional language may be as a result of not being able to or unwilling to interrelate.

Learning styles: Kilfoil and van der Walt (1989) state that together, intelligence and personality can be linked to a particular learning style. Learners learn in different ways. Some may prefer to learn independently whilst others favour working in groups or other ways which they find comfortable. Kilfoil and van der Walt (1989) and Wills (1996) state that it is best for the teacher to allow the space for the learners to engage in their own style of learning.

Age: According to Kilfoil and van der Walt (1989) it seems that younger children learn another language more easily than adults. However, Brumfit (1984) claims that the process of acquiring a second language is difficult at all ages, but motivation plays an important role.

Distance: It is believed that it is easier for learners to learn a language where the vocabulary

and structure and culture are similar to the first language. Tasks may be easier if knowledge can be transferred from the first language to the target language (Kilfoil and van der Walt 1989).

Attitude: Brumfit (1984) draws attention to the fact that attitude also plays a role in language learning. Moreover, Krashen's (1982) affective filter hypothesis states that affective factors such as attitude directly affect the second language acquisition. These are:

- a) learners who are highly motivated, and especially inherently motivated, acquire a second language more proficiently and faster than those who are not.
- b) low levels of anxiety assist in second language learning acquisition.
- c) self- confident learners progress better in a second language than those who lack confidence.

Other factors: If forced to learn a language, many learners loathe the language and the speakers. As a result of this, teachers will need to make the classroom situation warm and pleasant and in so doing, break down the barrier (Kilfoil and van der Walt 1989). However, Brumfit (1984) maintains that 'public performance' within the classroom leads to stress and this should be avoided.

The Communicative Approach to Language Teaching

Teaching an additional language has become essential in modern times as more and more people travel. Teaching methods have changed as time has progressed but at the same time they have narrowed as teachers have tried various methods of teaching an additional language. Teachers and linguists have regarded 'method' of language teaching as ineffective as it is seen to be an inflexible process and that 'approach' to language teaching seems to be more flexible altering the circumstances around the teaching process (Brumfit and Johnson, 1979).

Harris (in Widdowson,1979, p.54) states that, "Language does not occur in stray words or sentences, but in connected discourse...Arbitrary conglomerations of sentences are indeed of no interest except as a check on grammatical descriptions". He also maintains that communication does not take place by creating sentences but by using sentences to make statements of different kinds either to describe or to record and so on. Widdowson also points out the following:

Knowing what is involved in putting sentences together correctly is only one part of what we mean by knowing a language, and it is of very little value on its own: it has to be supplemented by a knowledge of what sentences count as in their normal use as a means of communication (1979, p.118).

As far as the difference between accuracy and fluency is concerned, Brumfit (1984) claims that if the activity places weight on accuracy then the emphasis is on correct language use, and correcting errors. Thus an authoritarian, threatening environment, where accuracy plays an important role, will result in the learners being too terrified to speak even if they know that they will not be corrected by the teacher. However if the emphasis is on fluency, a teacher should generate a warm, accepting atmosphere where mistakes are best corrected indirectly, if at all.

Brumfit (1984) says rethinking is needed in language teaching if the stress is on fluency and relaxed atmosphere. Traditionally teaching a language has been based on four skills namely listening, speaking, reading and writing, all divided into separate lessons. Theoretically this is acceptable. However, Brumfit (1984) is of the opinion that in practice much of language learning is a coalescence of skills working together, or a separate activity called 'integrated skills'. Thus the definition of language inferred here does not take into consideration the function of language. The four categories of skills describe things which happen, but only as separate, external, unmotivated activities. However he maintains that fluency activities should allow learners to develop their capacities. In so doing, different goals should be sought which would acknowledge the interrelation between the activities of the four traditional skills and also be linked closely to function and purpose. He also claims that in language work there appear to be three activities for most learners: these are conversation, comprehension, (either in writing or speech) and extended writing. However, extended speaking may be included under suitable circumstances. This reclassification of four skills incorporates each activity with communication.

Discussions of language teaching have responded to many demands and at a symposium on 'Facts and Feelings in the Classroom' Rubin (1973) drew attention to the following important changes in education which affect current teaching (including language teaching). Firstly that the core of a curriculum should be altered, from a random selection of subject matter to that which is directly important to the child's development. Secondly, according to him, learners' inner strengths should be built on, in an attempt to increase their response to the world. Thirdly, content which has greater meaning for learning experiences and which also has a strong link to the learners outside world and for educational purposes incorporating

knowledge, feeling and behaviour should be used. Finally, the environment of the school should become a more satisfying place to be in. It should allow learners to deal with facts and sentiment styling a curriculum that brings about a better balance between cognition and affect.

The Communicative Approach is the process by which constant contact with the target language gradually improves the system until it is in line with the target system. Widdowson, (1979) maintains that with the Communicative Approach it is necessary to change the focus from sentences as the basic unit in language teaching to the use of sentences in combination. This approach also claims that grammar should not be taught 'explicitly' but that the learner should be given the freedom to formulate his/ her own rules as he/ she is exposed to real, everyday, language use. Research (Krashen 1982) has shown there is very little value to correcting grammatical errors and that learners do not necessarily improve because their errors have been pointed out to them.

Richards, Platt and Platt, cited in Kilfoil and van der Walt observe that:

a learner can be regarded as communicatively competent when she has the ability not only to apply the grammatical rules of a language in order to form grammatically correct sentences, but also know when and where to use these sentences and to whom (1989, p.12).

Kilfoil and van der Walt (1989) point out that the learners should be exposed to and have practice in using the language to be able to communicate effectively. Thus they maintain that classroom activities that force learners to focus on the way in which they say things (form) rather than what they are saying (meaning) would hamper acquisition. Additionally they are of the opinion that immediately when the learner focuses on transmitting meaning in an authentic communication situation, he/she will subconsciously make use of the rules that have been internalized (probably only the internalized rules will be used) –even if he/ she consciously has knowledge of other rules. Therefore they maintain, it is important that the teacher introduces authentic language and communication situations into the program so that the learners can interact in meaningful and realistic settings to internalize rules.

They also stress that communication within the classroom is best only if it resembles real communication, in which it prepares the learner for the real situation encountered outside the classroom. Thus work should be constructed around 'real' problems and issues which are learner-centred. Willis (1996), Skehan (1996) and Nunan (2001) maintain that task-based

activities are a good way of meeting these needs. Task-based teaching will be discussed further on in this chapter. Sympathy to the learner's needs is of utmost importance. Therefore, they believe, the outcome of an approach such as a learner-centred approach motivates the learner, as he/she is being taken into consideration regarding the content to be covered, and moreover, the work is directly relevant to his/her learning. The learner too is compelled to take responsibility for his/her own learning and has to recognize future needs in the target language and co-operate to bring about those needs (Kilfoil and van der Walt, 1989).

Allowing the learners space to work unaided means that competence needs to be taught by the teacher, which Kilfoil and van der Walt (1989, p.16) point out 'is fluid and flexible'. With this approach, they maintain that no drills, tables etc need to be mastered but practicing takes place in context. At the same time the teacher should be seen as their partner in language learning, by setting up opportunities for exposure to the language and formulating activities that will interest learners. The teacher should also guide them through these activities and take a genuine interest in what they say, by listening to meaning and not to form only.

Brumfit (1984) maintains that the teacher's role in the communicative approach should always be to offer guidance, support and explanations, to encourage active participation avoiding divergence. He also claims that a teacher should always contribute to the content as an equal contributor and monitor strengths and weaknesses and facilitate feedback or remedial activities. Krashen (1982) states that an environment which creates a non-threatening, safe, atmosphere which draws on pertinent and meaningful as well as authentic language situations and use, will encourage second language acquisition more effectively than the one that is not depicted by these qualities. Additionally, Krashen also states that:

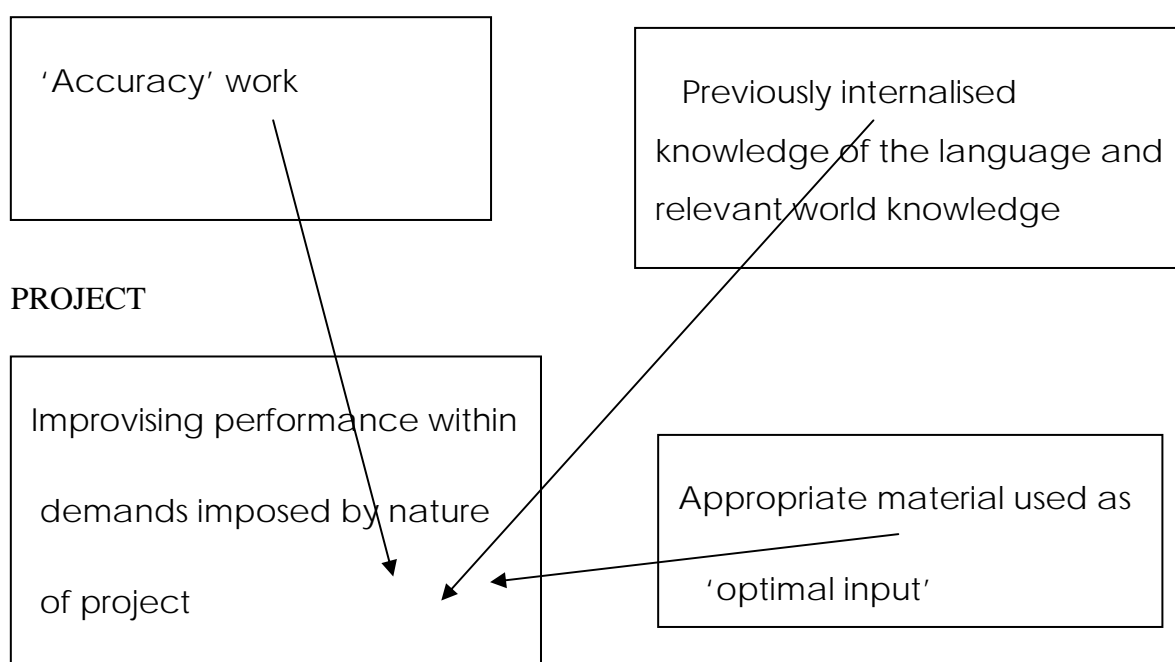
The classroom is of benefit when it is the major source of comprehensible input...If we fill our second language classrooms with input (comprehensible input and a bit more) than is optimal for acquisition, it is quite possible that we can actually do better than the informal environment... (1982, p.59).

It should be borne in mind that language is not received passively. It is created and constructed by people, restricted by their need to make sense of the world themselves, and by the need to communicate effectively with those around them. There are endless uses of language. As Brumfit (1984, p.129) points out, "We are not learning to use a specific tool, like a saw, but the principles of tool construction, ready for any purpose we may eventually decide upon – but tool construction constrained by the need to interact with other people who are engaged in the same task".

For learners to use language in a communicative fashion, activities should be pegged at a higher level (Brumfit 1984);(Skehan 1996). Brumfit (1984) maintains that integrated innate fluency activities will depend on access to the target language, which is taught through various processes and reinforced by the method of correction in normal teaching circumstances as well as providing the necessary materials as part of the project. This material works on what Krashen (1982) has called ‘optimal input’, and will need to be applicable, interesting, clear and suitable.

Learner activity on a project as viewed by Krashen as shown in Brumfit (1984, p.121), helps to illustrate this.

PAST



Brumfit (1984) states that unless learners are able to have ‘access to rich and continuing project-like activity,’ there will never be a language -using community in the class in which all learners can take part. He also maintains that other forms of class material and organisation will be advantageous to some learners and as past experience indicates, will allow ‘naturally competent language learners’ to develop to a place where they can carry on, on their own or where they will ultimately gain entry to ‘acquisition-rich’ environments. He also argues that only once opportunities for interaction and exploration are supplied by the methodology will a sensitive, learner centred process be likely.

Kilfoil and van der Walt (1989) point out that the use of technology and teaching media is

closely related to bringing the outside world into the classroom. They also maintain that in addition to the normal collection of recordings, films, pictures, charts and maps, technology has made it possible to bring video tapes of real life interchanges into the classroom to enhance the value of input. They also draw attention to the fact that with the ever increasingly significant role media and technology play in the classroom, teachers are urged to keep in line with the developments which are taking place.

Task-Based Language Teaching

In this section I have drawn a great deal from the work of Willis (1996).

Task-based learning focuses on how tasks can be used to construct a real purpose for language use and to make available a natural context for language study. Willis (1996) argues that task-based learning motivates learners to improve and build on whatever language they already have.

Willis also points out that learning to speak a language in the classroom often involves learners in practicing form or pattern instead of saying what they want to say or what they feel. However, she is of the opinion that task-based learning seeks to provide opportunities for learners to experiment with written and spoken language. Additionally she maintains that learners' cognitive styles differ but the holistic approach is used, which takes into consideration inductive approach where examples are given to the learners and the rules are then induced by the learners themselves.

Willis also is of the opinion that teachers need ways to give learners more opportunities to make use of the target language freely in the classroom and therefore carefully selected tasks will provide the stimuli for active participation. Here Willis (1996, p.23) points out that, "tasks are always activities where the language is used by the learner for a communicative purpose (goal) in order to achieve an outcome". Any topic can be given to the learners which can give results in a variety of tasks. However, Willis (1996, p.23) maintains that, it is the responsibility of the teacher as the designer, "to select topics and tasks that will motivate learners, engage their attention, present a suitable degree of intelligence and linguistic challenge and promote their language development as efficiently as possible".

She also claims that tasks have a specified objective that must be achieved, usually in a given time frame. They are goal-orientated, the goal being understanding and communicating meaning using the target language in a meaningful way. Brumfit (1984), and Kilfoil and van

der Walt (1989) agree. Willis (1996) states that tasked-based learning allows learners freedom to choose the language forms they wish to convey what they mean, to successfully complete the task. The teacher should monitor from a distance whilst the learners should feel free to take risks whilst experimenting with the language. Fluency rather than accuracy is what counts. Errors should be seen as a part of learning and viewed in a positive light. All that matters is that they are understood. The emphasis here is on meaning and communication and not on correct language form. Therefore language is a means of attaining task goals, the emphasis being on meaning and communication and not on producing language forms accurately. Brumfit (1984), and Kilfoil and van der Walt (1989) agree.

Tasks that result in sharing personal experiences give the learners confidence to talk freely about themselves and their experiences. This results in interaction which is close to 'casual social conversation'. Willis (1996) stresses that teachers need ways to give learners more opportunities to make use of the target language freely in the classroom and therefore carefully selected tasks will provide the stimuli for active participation.

Preparing drafts is a way in which learners are given a chance to check what they are not sure about and then to correct or express themselves in a different or better way. It is important for learners to be challenged to be accurate at times (Willis 1996).

Task based learning is divided into three sections (Willis, (1996); Skehan (1996). The three sections are outlined below.

The first section is the Pre-emptive or Pre-task in which the topic and task are introduced. This assists the learners in understanding what is required of them and useful words and phrases may be discussed. The use of the dictionary may also be encouraged. It is important that the teacher gives the learners a sense of security and motivation during this phase. The time taken to carry out this stage should be about 2-20 minutes depending on the type of task and how familiar learners are with the topic. During this phase too the teacher will need to decide whether the task should be performed by the individual learners, in pairs or in groups or the teacher working with the whole class.

The second stage is the task or the Task Cycle and it is in this section that the learners work on the task and the teacher is the facilitator, monitoring from a distance. The learners plan how they are going to carry out their tasks. Thereafter they spend time preparing their task and the manner in which they plan to report to the class i.e. orally or in writing. First draft notes are done here. Willis (1996) points out that during this phase the learners may wish to

rehearse their oral work or organize their written reports. Here a redraft, check, improve, make final check, final draft ready, for 'audience' stage takes place, and it is during this time the teacher may act as a 'language adviser'. Thereafter, the learners report back to the class. The time allocated for this stage will depend on the 'cognitive demands' of the task-the more complex the task the more time should be allocated. Moreover, Willis (1996, p.70) points out that, "One minute of BBC World Service Radio contains around 200 words of running text..." so a short quality text would possibly result in more effective learning.

The third stage is known as Post task or Language Focus and here opportunity is given for explicit language instruction. Analysis of the previous stage may also take place here.

THE MULTIMODAL APPROACH

In this section I will be drawing heavily on the work of Gunther Kress and Theo van Leeuwen (2001) as they are the key people working in the area of multimodality.

Gunther Kress (2000) states that for the past twenty to thirty years a revolution has taken place in the sphere of communication which has moved written language from the limelight in public communications. Kress (2000) maintains that language-based theories of communication which have dominated our understandings of meaning for a great length of time, are no longer sufficient because the text of the epoch of Multiliteracies (which will be discussed further in this chapter) is essentially multimodal as the visual, audio, and gestural are becoming more and more noteworthy, for example in the media and in computer information systems. As a result language in education has taken on a new direction, that being teaching and learning about modes of meaning, other than the lingual-textual mode only, as opposed to the traditional method of language learning which included teaching the systems of rules of grammar.

Kress and van Leeuwen (2001) state that for some time it has been evident that in Western Culture there has been a preference for monomodality. Genres were printed without any form of illustrations. However, monomodality has begun to change as documents of all types now include colour illustrations with urbane layout and typography. Thus now there is a move more towards multimodality in which common semiotic principles function in and across different modes.

According to Kress (2000), multimodality plays an important role in communication as the new information technologies and media environment of the communication reform lends

itself to representation of visual, audio and gestural meanings. These changes in communication lead to a new understanding of language in which we can bring to the fore previously neglected aspects of linguistic meaning (since language is multimodal.) Therefore the focus on language alone has resulted in neglecting all the communicational and representational modes in various cultures thus neglecting the potentials in many areas in human beings.

Kress and Van Leeuwen (2001) maintain that semiotic modes have different potentials allowing for untold possibilities of human expression and connection with the world, bringing about various possibilities of development such as, cognitive or bodily development. Therefore, the focus on written language has suppressed the development of all areas of human potential.

Kress, (2000) states that technologies of information lend themselves to 'visualisation', the 'phenomenon' in which information was previously stored in writing, is 'translated' into visual form since the transfer of information is more efficient in the visual mode rather than the verbal form. Kress and van Leeuwen (2000, p.2) also maintain that different modes have 'technically' become equal at some levels of representation, and they can be used by a multi-skilled person, 'using one interface, one mode of physical manipulation' so that the person might question whether he or she should express him or herself visually, verbally, with music or sound.

They also maintain that there is an element that has been omitted and that is the semiotic factor - the study of signs and symbols and of their meaning and use. They also state that multimodal discourses which exist in a culture make meaning in every sign, at every level and in any mode whereas the traditional linguistics description was one in which 'meaning is made only once'. Multimodal texts make meaning in 'multiple articulations' whereas traditional linguist's 'language system' operated through 'double articulation'. (2001, p 4)

The Four Strata of Practice in Multimodality

According to Kress and van Leeuwen (2001) there are four areas (strata) of practice in which meanings are mainly made, namely Discourse, Design, Production and Distribution. These are outlined below.

1. Discourse: Discourse is the first stratum. Kress and van Leeuwen point out that:

Discourses are socially constructed knowledges of (some aspect of) reality. By

‘ socially constructed’ we mean that they are being developed in specific social contexts, and in ways which are appropriate to the interests of social actors in these contexts, whether these are very broad context or not, explicitly institutionalized contexts or not... (2001, p.4).

Kress and van Leeuwen (2001) state that people often have substitute discourses available as far as a particular facet of reality is concerned and then they use the one which is most suitable to the interests of the situation of communication they are in. They claim that discourses in some way exist separately from their ‘mode of realization’ but that they also appear in the ‘mode of language’ amongst many others. To elaborate on this point Kress and van Leeuwen (2001, p.24) point out that, “All semiotic modes which are available as means of realization in a particular culture are drawn on in that culture as a means of articulation of discourse”. Given examples were magazines such as those of a home or kitchen or bedroom. However, they pointed to the fact that the domain of ‘the house’ and ‘living’ therein for example is expressed textually and ‘discursively’ in everyday practices such as where and how human beings live; the spaces that are occupied by them; the things that are done in them; the way these spaces are furnished; and how these spaces are used in relation to different activities; and how these are arranged and the colours used. Bearing this in mind not only do materials, or modes play a role within this scenario but various senses come into play here too. Moreover, language would not be the most effective mode in this scenario since colour as a mode, for example may achieve greater meaning than speech or writing would because meaning may be more easily received in one mode rather than in another.

They also maintain that in semiosis, the materiality of modes interrelate with those of specific senses. Therefore the question that arises here is what materials, what modes (colour, gesture, taste) will be used and what senses will be involved? Thus it is clear that language is not the most effective mode in all situations as modes such as colour may be able to fulfill discursive meanings which speech and writing could not. Thus meaning may more likely be ‘received’ in one mode instead of another. However, they point out that modes need to be chosen aptly for specific purposes, audiences and instances of text making.

They also claim that colour functions as a formal semiotic device to provide unity and consistency and this works across quite large areas that in functional linguistics is known as ‘colligation’. For colour to be a complete mode, it has to be a resource for making signs, it has to be the ‘signifier- material’ which is used to carry the meanings of ‘sign-makers’. Thus colour can be drawn into discourses around lifestyles. Therefore it is not discourse through

language which gives meaning, but the discourse is made real by using colour. Moreover, colour is not a sign but colours are signifiers. However, besides colour, lexis, grammar, punctuation, layout, logo and paper can all be drawn into the realization of discourse providing a powerful shaping or constraining effect.

They point out that materiality in the semiotic world draws attention to what physical materials of representation a society has used or is able to use, and to what extent it has developed the material into an expressed representational resource. Kress (2000) states that by materiality he means the physical ‘stuff’ which is used by a culture to express its meaning, be it physical (for example the variation of sounds or textures of wood surfaces, of concrete, the lightness or smoothness of silk) also makes discourse real.

2. Design: Design is the second stratum that Kress and van Leeuwen discuss, is that of Design. They state that:

Design stands midway between content and expression. It is the conceptual side of expression, and the expression side of conception. Designs are (uses of) semiotic resources, in all semiotic modes and combinations of semiotic modes. Designs are means to realize discourses in the context of a given communication situation. But designs also add something new; they realise the communication situation which changes socially constructed knowledge into social (inter-) action (2001, p. 5).

They also maintain that Design is detached from the ‘actual’ material production of the semiotic event, and uses (abstract) semiotic modes as its resources. It may entail ‘intermediate’ productions such as musicals, play scripts or blueprints but the form these ‘take on’ is not the design which ultimately reaches the public. They are inclined to be fashioned in as abstract a modality as can be, by making use of stark methods that do not involve any form of colour, texture or detail.

Kress and van Leeuwen (2001, p.50) suggest that, “Design... is the organisation of what is to be articulated into a blueprint for production”. For example a teacher who is teaching a series of lessons will receive the unit of work which is designed by the curriculum but the work may exist in various text books designed by publishers, or may exist in that particular department at school. However, the teacher’s function is that of the ‘producer’. The teacher’s task is to organize that which is to be expressed.

They also note that whether design actually leads to a physical ‘sketch’ or ‘blueprint’ or only

exists as a plan for production in the mind, it works within the context of communicative interaction, by drawing on semiotic resources and by selecting which modes will be used to fulfill that particular communicative interaction, for example an advertisement. Thus, design chooses the modes to fulfill various aspects of that communication.

Kress and van Leeuwen (2001, p.51) maintain that, "... every act of realisation, from design through to production, involves choices". Therefore, the teacher has many choices of how to work with this design. The teacher has to decide which modes will be involved to produce the ultimate production of this lesson. The following modes could be present but not necessarily all the time. They are language as speech; visual, as image; also writing on the board or using the writing in textbooks; gesture the movement of perhaps the teacher's arms when explaining something and the teacher's body in the space of the classroom and perhaps a physical model which is used in the classroom situation. The latter two modes would possibly not have been included in the lesson plan and so it is clear that there is a haziness between the boundaries of design and production.

Additionally they claim that the process of Design reshapes, transforms, both image and writing, both as 'realisational' material and as 'discourses'. The notion of Design also focuses on meaning-making which is taken from resources available in the world and transforming them. They also maintain that there is, equally, transformation of discourse in relation to the modes used: in the multimodal world, the design process involves selection of discourses and selection of modes through which content in discourse will be realized.

Kress and van Leeuwen (2001, p.55) point out that on the boundary of resources and design, only those resources which are formally recognized, those which are seen as communication and representational resources, abstract or 'materially concrete', form part of conscious design whereas semiotic modes which are not, "in the official, public inventory of modes of a culture or a domain of practices" cannot be sketched into the process of design. These include modes such as gestures which are supposedly understood by those to whom they are communicated.

Kress and van Leeuwen (2001, p.46) claim that in the time of monomodality, the idea of design or even choosing a mode was not thought about. There was 'simply language' with the attention to style, to the way in which the resources of language were to be used. Thus the other modes of representation that were seen as supplementary to mode of communication, were also handled in a monomodal manner. Photography was the responsibility of the photographer and music was the responsibility of the composer. However, in this age of the array of semiotic resources, multimodality is moving into the hub of practical communication

and slowly receiving theoretical awareness. Kress and van Leeuwen also (2001, p.46) point out that the question which is now being asked is, “What mode for what purpose?” Therefore semiotic modes besides language are able to serve communication and representation. Thus language may now be seen as supplementary to other semiotic modes such as visual, where language may now be seen as ‘extravisual’.

In our modern day, digital technology has made it possible for one person to manage all modes and to implement the multimodal production on his/her own whereas previously for example, the reporter only reported and likewise all the other people in the organization were responsible for only their particular job. Within teaching too, electronic technologies have led to the teacher having a new role, a facilitator (Kress and van Leeuwen 2001, p.48).

3. Production: This is the third stratum. Kress and van Leeuwen sum up production in the following way:

Production is the articulation in material form of semiotic products or events, whether, in the form of prototype that is still to be ‘transcoded’ into another form for purpose of distribution (e.g. 35mm telemovie) or in its final form (e.g. a video tape packaged for commercial distribution). Production not only gives perceivable form to designs but adds meaning which flows directly from the physical process of articulation and the physical qualities of the materials used, for instance from the articulatory gestures involved in speech production, or from the weight, colour and texture of the material used by a sculptor (2001, p.21).

Kress and van Leeuwen (2001, p.66) state that, “Production is the communicative use of media, of material resources”. Media includes the body and the voice and tools which may expand communication and expression of the body and the tools and materials used in producing objects. They also maintain that production plays an independently ‘variable semiotic role’ in communication and does not simply realize designs. Bodily expression also communicates directly, adding meanings ‘which are not pre-figured by designs’ and difficult to describe in words. Being distinctly perceived, they are responded to cognitively and affectively.

They point out that Production is also physical work done by humans (using their bodies or sensory organs of the body) or machines articulating text. Production media are closely linked to different sensory organs because each medium is distinguished by a certain arrangement of material qualities which is taken in by the various sensory organs. As a result of this

production can also set up ‘correspondences’ between the material qualities recognized by the different senses.

They also claim that multimodality and multimediality are not the same thing and that everyday interaction is both multimodal (as it makes use of speech and non verbal communication) and multimedial (as it makes use of the senses). However, meaning does not only exist in discourse and design but it also exists in production. It is the result of human interaction with the world, and the resources that are used in expressing and interpreting meaning, made up of both semiotic modes and semiotic media. Therefore media are socially formed. Thus the body, the voice and the materials used to produce objects play a role here.

They state that Production has been regarded by linguists and semiotics as a ‘realization of design’ and thus was not adding much meaning, if any at all to ‘bringing the design to life’. For example the handwritten and printed sentences were ‘seen as identical for the purposes of linguistic analysis’ (Kress and van Leeuwen, 2001, p.69). However, they point out that the same design in different material does not mean the same thing. Kress and van Leeuwen (2001, p 70) maintain that by disregarding matter in this manner, linguists and semiotics followed a ‘cultural tendency’ in which the de-contextualised power of design ruled over the specific, the practical and the reality of everyday life. However, they claim that it is difficult to suppress the semiotic potential of production.

They are also of the opinion that meaning can also be changed with economic value or with fashion value or with taste. Meaning is something that is shared. It has often been used in the sense of ‘fixed’ meaning rather than in the sense of ‘reading’ meaning which may be personal despite it being constructed out of resources that have been made socially available. It has also often been seen as cognitive and not as involving affect.

According to Kress and van Leeuwen (2001) taste brings to the fore some elements of contemporary semiosis which in the past has been neglected in semiotics and therefore as far as production is concerned, a kind of ‘synthesis’ of meaning and taste. Additionally, they state that the term fashion differs from taste as it openly includes the idea of conforming, but it is similar as it does not include the idea of meaning.

Kress and van Leeuwen (2001, p.72) point out that in the semiotics of production there is also the concept of provenance which has been born out of Barthes’ idea of ‘myth’ and ‘connotation’. Barthes, cited in Kress and van Leeuwen (2001) states that ‘myth’ and ‘connotation’ are ‘parasitical’ signs, which use an already formulated ‘literal’ or ‘denotative’

sign and charge it with a secondary meaning which then thrusts them into the background, thus the secondary meaning covers the actual meaning with a layer of 'myth'. Further, they maintain that 'mythical signifieds' are 'imported' from domains such as place, time, culture or social group to indicate ideas and values which are linked with that 'other' domain by those who are 'importing'. 'Mythical' signifiers signify whole discourses together with positive or negative values and ideas affixed to this, but these discourses, are never clearly devised. They are 'evoked'. People already know them or people think they know what is vaguely meant by them but they are not able to put the knowledge into words and so no questions are asked. Thus 'myth' is not neutral, it has an effect that brings about a strong sense of positive or negative assessment.

They also maintain that provenance may involve semiotic modes from places, that 'import' the signifier but there is no connection with design, but production and discourse are directly linked. The discourse is thus not the entity of systematic or explicit knowledge, it is implied or aroused. Additionally they point out that if there is no semiotic mode present, meaning that there is no explicitly worked out 'lexicogrammar', provenance is a mode through which discourse can be signified. This means that through connecting a discourse from another place, another culture, another group or time, it is associated with 'key values from that discourse'. A sign that signifies through provenance, triggers a complete discourse communicating a vague set of ideas or values. However, this 'vagueness' is not consciously realized as often the values or themes imported from the other places are often linked with a strong feeling. Lastly, communication through provenance is normally informal and unsystematic and so there will be no general rules for interpretation. Each scenario will be seen as unique. They also point out that material qualities can also depend on the basis of physical, bodily experience. For example 'soft' may take on several meanings depending on the situation in which it is used. We may feel a soft animal or creature, or it may describe a weak character, or a gentle character. It may also take on the quality of colour, sounds, movement or speech.

Finally, they claim that in Production the principles of provenance and experiential meaning potential are always at work, whether production is a 'layer of meaning' in the course of realizing a design, or directly evokes a discourse. They are also the materials of which modes are made. Therefore semiosis begins at the point of production, bearing in mind that the principles of semiosis are at the root of all meaning. Thus feelings and experiences are evoked and these may become so important that society may wish to control and maintain them, and so modes will come into existence. Content and expression will be expanded into more

abstract, more explicit and more systematic structures of knowledge. Technology plays an ever increasing role in transforming media into modes and in so doing, controlling how meaning is made.

4. *Distribution*: The final area which Kress and van Leeuwen outline is that of Distribution. They point out that:

Distribution refers to the technical re-coding' of semiotic products and events, for purpose of recording (e.g. tape recording, digital recording) and /or distribution (e.g. radio and television transmission, telephony). Distribution technologies are generally not intended as production technologies, but as re-production technologies, and therefore not meant to produce meaning themselves (2001, p.21).

However, they further point out that soon these distribution technologies obtain a 'semiotic potential' as unwanted noises and scratches or blurring of old prints may develop. In the age of digital media, the functions of production and distribution become technically incorporated to a larger extent. Transmission allows networking which has become a cultural pre-occupation. This is moving beyond reproduction and is broadening the semiotic resources for the production of interactive meanings in many contexts. Transmission allows networking which has become a cultural pre-occupation. This is moving beyond reproduction and is broadening the semiotic resources for the production of interactive meanings in many contexts. Kress and van Leeuwen (2001, p.90) point out that, "New media are not invented to meet needs already adequately catered for. They are invented to meet new needs".

Multimodal theory of communication: Kress and van Leeuwen

Kress and van Leeuwen (2001, p.111) state that the characteristics of these 'multimodal ensembles' focus on two things. They focus on the semiotic resources of communication, which are the modes and media used; and the communicative practices in which the resources are employed. The communicative practices are seen as multi-layered and include discursive practices, production practices, interpretive practices, design practices and/or distribution practices. Each of these layers adds to meaning in different places within an array of semiotic resources as well as in a range of modes and media.

Kress and van Leeuwen (2001) maintain that semiotic resources exist in different ways for different people and groups of people, taking the form of signs or systems of rules. They have been produced in the line of social, cultural and or political histories, and as new ways of

communicating come about, so do new needs of communication technologies and new communication theories. No semiotic resource is either lexically or grammatically structured. As language loses power, theories of language become less grammatical and more lexical.

Kress and van Leeuwen (2001) point out that with communication comes representation (not only in language but also in all other modes) and interaction (with other people), the two being linked in some way or other. They further point out that communication never just communicates, expresses or represents but it also affects us. All three are linked.

They also maintain that Discourse cannot be achieved by a range of semiotic resources such as pictures, colour, words or music, but it can be included into a variety of communicative practices within a certain context, such as conversations on how to remodel for example a bedroom of a young child. Therefore there will be differences as to how this scenario can be discussed, depending on the interests of the communicative practice into which the discourse is slotted. Things will be changed, included or left out according to the interests. In so doing, discursive practice and interactive practice or design takes place.

They also state that family life discourses are socially created knowledges about who forms part of the family and what the members of the family do either separately or together. Magazines that include children's bedrooms will have details of what young children do in their bedrooms for example, a colourful sofa on which the child may sit and read, colourful hooks on which to hang clothes (are also seen), a board on which to scribble on the wardrobe door, a desk and a bed on which there is a colourful duvet. Bedrooms also refer to gender in that the pictures will illustrate what boys and girls usually do in their bedrooms. As Kress and Van Leeuwen (2001, p.17) point out the children's bedroom is a means of communicating to the child in the multimodal 'language of interior design', the pleasures, the qualities and the duties and the future their parents wish for them. This is 'communicated' to them in a language that is to be 'lived', and in this way constructing an identity and an identity verifying 'experience' in the bedroom.

Discourse in itself can therefore be seen as a 'recontextualisation of social practice'. As Kress and van Leeuwen (2001, p.18) state, "discourse is always grounded in social practice, in what we do, and that, without such grounding, meaning would not be possible".

MULTILITERACIES

In September 1994 a small group of educators, from various parts of the world met in New

London, New Hampshire to discuss the future of literacy teaching and what would be needed to be taught in this rapidly changing ‘near future’ and how it should be taught. They maintain that meaning does not exist in language alone, and language is not the centre of representation and communication (Cope and Kalantzis 2000). The New London Group (2000) (as they became known as), are aware that cultural differences and rapidly shifting communications media has meant that literacy pedagogy is also changing dramatically. On this basis they have had to rethink the basics of literary pedagogy so as to influence practices and thereby allow learners to acquire the skills and knowledge they would need to achieve their ambitions. After much discussion, The New London Group (2000) decided to sum up their deliberations by using the word Multiliteracies, as it describes two significant points that come to the fore in the scenario of cultural, institutional and global systems.

According to Cope and Kalantzis (2000), Multiliteracies connects with the multitude of communications channels and media as well as with the increasing importance of cultural and linguistic diversity. Furthermore, The New London Group highlights two principles of this multitude. These are to expand the thoughts and range of literacy pedagogy, taking into consideration the context of cultural and linguistic diversity, and increasingly globalised societies, and for the rapidly growing variety of text forms connected with information and multimedia technologies. This includes understanding and control of meaning-making forms that are becoming increasingly important in the communications environment, such as visual design or the interaction of visual and linguistic meaning in multimedia.

Cope and Kalantzis (2000) point out that ‘mere literacy’ centred around language is based on rules homing into accurate usage, including the mastering of sound-letter association. However, pedagogy of Multiliteracies focuses on modes of meaning much more than on language alone. As Kress and van Leeuwen (2001, p.111) point out, “meaning is made in many different ways, always in many different modes and media which are co-present in a communicational ensemble”. Cope and Kalantzis (2000) agree. These visual modes of meaning vary according to culture and context and have specific cognitive, cultural and social effects. They argue that with the increasing multiplicity and amalgamation of significant modes of meaning-making, for example the textual is associated with the visual, the audial, the behavioural and the spatial. Examples of these are in mass media, electronic hypermedia and multimedia. Therefore meaning is made in ways which are becoming more and more multimodal and written linguistic modes of meaning form part of visual, audio and spatial configurations of meaning. Cope and Kalantzis (2000, p.6) point out that the above developments, “have the potential to transform both the substance and pedagogy of literacy

teaching not only in English but also in other languages around the world”.

The New London Group (2000) points out that we live in a world where sub-cultural differences, such as those of identity and association are becoming more important. Thus cultural and linguistic diversity is a classroom resource just as strong as is a social resource in the development of new public spaces.

Kalantzis and Cope (2000, p.121) state that learners bring different ‘life experiences’ with them into the classroom and “as different life worlds engage in education the process is one of transformation”. They also point out that schools now have a different outlook as they now start “where the student is at’. Bearing this in mind, the learners need to be motivated and facilitated around “student centred enquiry or discovery learning”. The New London Group (2000, p.16) maintains that as subcultures become more important “so is there an increasing invasion of private spaces by mass media culture’. Thus childhood cultures are made up of intertwined narratives and items such as T-shirts, shoes, pencil bags, bed linen, and teachers are not sure how to deal with these ‘invasive global texts’. They also claim that space should be made available so that different life worlds can blossom. Thus language, discourse and ‘register’ differences are indicators of lifeworld differences. Therefore they feel teachers have to be adept as they deal with the many life worlds.

Designs of meanings

The New London Group developed a core concept which was that of Design which Cope and Kalantzis (2000, p.7) claim, “are both inheritors of patterns and conventions of meaning while at the same time active designers of meaning...” since people are all designers of social, public, workplace, and community futures. Thus they developed a theory which consists of six design elements in the meaning-making process which they maintain are now becoming increasingly important modes of meaning. They are linguistic, visual, audio, gestural, spatial and multimodal meaning, the latter being the most significant as it relates to all the other modes to each other, and converts the ‘what’ into ‘how’ period. Design has become the centre of school reform and teachers are seen to be the designers of the learning process, but not in charge of what the learners should be thinking or doing. The idea of design is that it links strongly to the kind of intelligence the ‘practitioner’ requires to be able to redesign his/her activities in the best way. Thus learning and productivity are the outcome of designs or structures of the organization of people, environments, technology, texts and beliefs. Therefore Design is a good idea on which a language curriculum and pedagogy can be founded. Thus meaning-making implies Design in the sense of structure and function, for

example the design of a car or the process in which we as humans make and remake the conditions of our life. Cope and Kalantzis (2000) see the process of design being such that the individual and culture cannot be separated.

Cope and Kalantzis point out that:

The representational resources available to the individual are the stuff of culture; the ways of making meaning that the individual has learnt and used perennially over the course of their life; as well as those new ways of making meaning that they know are there and that they could pick up with more or less effort if and when they were needed (2000, p.203).

The New London Group (2000) states that Design involves three elements which are:

1. Available Design: These are the resources for Design, and include the grammars of languages, and semiotic modes, such as photography or film or gesture. Available Design includes 'orders of discourse', the structured set of rules linked to semiotic activity, which includes language usage in a particular social space or society, or school, or spaces in ordinary life or lifeworlds. An order of discourse is a socially produced collection of discourses interacting and interlinking. It may include a variety of semiotic systems such as visual and aural semiotic modes together with language which make up the order of discourse or television. Order of discourse aims to capture the way in which different discourses connect with, (speak to) each other.

Available Design takes the shape of variables such as discourses (which is a structured set of conventions linked to semiotic action in a given space, society or institution (such as a school or ordinary life); genres (forms of text that come out of particular social organization or relationships of participants in communication); styles (patterns of all semiotic characteristics in a text where language, for example makes links to layouts and visual images); dialects (linked to region or age) and voices (voice being individual and personal). Identity, experiences and the many discourses that represent the Available Designs of meaning can be created and recreated in such a way that all expressions are reconstructed. As Cope and Kalantzis (2000, p.205) state, "There is just so much to draw from in the breadth and subtlety of Available Designs that every Designing re-creates the world afresh". Therefore Available designs are changed in the process of Designing.

2. Designing: This is the work carried out with or on Available Designs in the semiotic

process. The New London Group (2000, p.22) points out that, “There is never simply a repetition of Available Designs”. Designing changes knowledge by constructing new constructions and interpretations of reality, resulting in people changing their relations with each other, and changing themselves too. The New London Group (2000, p.22) maintains that, “Designing always involves the transformation of Available designs: it always involves making new use of old materials”. Listening, speaking, reading and writing, play an important role in forms of Designing.

3. *The Redesigning:* This is the result of Designing is a new meaning through which meaning-makers remake themselves as well as recreate their identities. The Redesigned may be reproductive or creative depending on the resources for meaning-making present in Available Designs. The redesigned is based on historically and culturally received ‘patterns’ of meaning (Cope and Kalantzis, 2000).

The Four Principles of Pedagogy

There are four principles of pedagogy that The New London Group consider to be important. These are outlined below.

1. *Situated Practice:* Kalantzis and Cope (2000, p.243) state that Situated Practice is, “Immersion in experiences and the utilization of Available Designs of meaning” and Gee (2000, p.67) points out that Situated Practice is “hands-on, embodied experiences of authentic and meaningful social practices involving talk, tools and technologies of the sort that help one imagine contexts that render what is being taught meaningful”. Therefore, Situated Practice in the learning process involves the recognition that differences are critical in workplaces, public spaces and multilayered lifeworlds. Thus classroom teaching and curriculum have to slot in with learners’ own experiences and discourses, which are increasingly defined by cultural and sub cultural diversity, and the different language backgrounds and practices that come with this diversity.

Situated Practice draws on the experience of meaning-making in life worlds, the public sphere, and the workplace. Learners should include into their learning their experiences and the different roles played in their background. The New London Group (2000) points out that there is much evidence that people learn well when they are motivated to learn and trust that they will be able to use and operate with what they are learning in a way that is interesting to them.

Evaluation should be to guide learners to the experiences and by doing so help them with 'scaffolded assistance' to further develop as members of the community tapping into and adding to the full range of its resources rather than to judge the learners.

Following is an example of Situated Practice which took place at William Ross High School, in Townville, North Queensland, one of the schools which participated in the Multiliteracies Project of The New London Group. The learners were asked to bring from home CD's of their favourite songs. In the classroom they play some of these songs which were associated with their own lives e.g. Rap. Then a survey was completed by the learners which concerned various aspects of their relation to the songs they liked. Lastly the learners were asked to look for music reviews, printed in music magazines.

2. Overt Instruction: The New London Group (2000) maintains that Overt Instruction does not mean rote learning or drill but rather that the teacher is actively involved in scaffolding learning activities which focus the learners on important facets of their personal experiences. Thus the learner builds on what he/she already knows and has done, as well as being encouraged to accomplish tasks that are more involved than what they can perhaps manage on his/her own. Brumfit (1984) and Skehan (1996) agree. In this light, The New London Group (2000, p.33) states that, "the goal here is the conscious awareness and control over what is being learned – over the intra-systematic relations of the domain being practiced". Moreover, The New London Group (2000, p. 34) points out that, "One significant feature of Overt Instruction is the use of 'metalanguages', languages of reflective generalization that describe form, content and function of the discourses of practice".

Gee points out that Overt Instruction means:

...all forms of guidance and scaffolding, within and outside Situated Practice, that focus the learner's attention, in a reflective and meta-aware way, on the important parts of the language and practice being taught. 'Overt Instruction, in this sense, foregrounds the cognitively, socially and historically important patterns and relationships in the language and practices being taught (2000, p.67).

Here is an example of Overt Practice which took place at William Ross High School following the lesson in which Situated Practice was demonstrated. The teacher gave the class the written lyrics of a song and after some discussion with them, they noticed and identified that poetry has verses, repetition of words and in this case a chorus. By looking at the cover of the CD she asked them to foretell the style of music before playing the song to them. Once

they had listened she asked the learners what and how the music adds to the lyrics. Thereafter the teacher asked the learners to predict the imagery they thought could go along with the music. Then the video clip was played and a discussion took place as to how the colours and the setting, the facial expressions and gestures of the singer enhanced the meaning of the song.

3. *Critical Framing:* According to the New London Group (2000) the aim of Critical Framing is to assist learners to become ‘masters in practice’ i.e. from the Situated Practice and Overt Instruction in relationship to the social, cultural, political, ideological, historical and value-centred associations of particular structures of knowledge and social practice. Here the teacher’s job is to assist learners to stand back from what they have learned and view it critically in relation to its context. As the New London Group (2000, p.35) states, “Here crucially, the teacher must help learners to denaturalize and make strange again what they have learned and mastered”

Gee (2000, p.68) maintains that Critical Framing means, “ways of coming to know where in the overall system you stand. How does what you are learning relate to other domains? Where, in the overall system of knowledge and social relations, does the language and the knowledge you are learning stand?”

At William Ross the learners analysed the music survey and worked out which styles e.g. Rap were liked by which learners. They also discussed what the styles chosen by the various learners have to say about who they are (about their identity). Different types of reviews featured in various magazines were also discussed and compared. This included the variation of Visual Design as well as the Linguistic Design of the text. They also discussed what kinds of people read each type of magazine.

4. *Transformed Practice:* The New London Group (2000) is of the opinion that teachers together with their learners need to extend ways in which learners can illustrate how they can design and carry out, in a reflective way, new practices set in their values and goals. They should be able to demonstrate that they can apply understandings obtained through Overt Instruction and Critical Framing in practices that help them at the same time to apply and revise what they have learned. The New London Group (2000, p.36) maintains that the aim in Transformed Practice is to try to “re-create a discourse by engaging in it for real purpose”.

Transformed Practice involves moving from one culture context to another, for example, redesigning meaning strategies so they can be transferred from one cultural situation to

another. As Gee (2000, p.68) points out about children “They have the right to be allowed to produce and transform knowledge, not just consume it”.

Lastly, Cope and Kalantzis (2000, p.7) maintain that “literary educators and students must see themselves as active participants in social change, as learners and students who can be active designers – makers - of social futures”.

During Transformed Practice the learners at William Ross High School wrote their own song, performed the song and made a video clip of it. Music reviews were also written and then they were made up into a class music magazine.

In South Africa, Newfield and Stein (2000) have also participated in the Multiliteracies Project, as a Masters by Coursework in English Education, at the University of the Witwatersrand, taking into consideration the Designs of Meaning, namely: Available Design, Designing and Redesigning as well as the four principles of pedagogy Situated Practice, Overt Instruction, Critical Framing and Transformed Practice. They maintain the project was very rewarding. As Newfield and Stein (2000, p.309) state, “There was a kind of chemistry in the process that ignited, half-realised ideas and aspirations...”

Multimodal pedagogies explored in South African classroom

Pippa Stein (2000) a teacher educator in language and literacy at the University of the Witwatersrand, in Gauteng, South Africa, in her teaching draws primarily on the earlier work of Kress and Kress and van Leeuwen in social semiotics and multimodality. Stein explores pedagogies that work with students’ diverse representational resources in productive ways. Over the past two years she has set a mini-research project for her third year undergraduate English Second Language students completing their arts degree. Each pair of students was asked to take fourteen photographs with a disposable camera of the literacy practices used in the home or work place. Then a display of an exhibition poster had to be designed using the photographs they had taken. The students were tasked to write an academic essay describing and analysing the literacy practices which they had photographed. Thus multimodal textual forms were produced by these students. Stein calls this process ‘re-sourcing resources’, taking the invisible resources which have been taken for granted to a new context or situation to bring about new meaning.

Stein points out that photography is very valuable as an entry point to academic writing.

Using the visual mode as a sensory and cognitive activity allows the students who otherwise

battle, to write logically and coherently.

ASSESSMENT, MULTIMODALITIES AND MULTILITERACIES

Newfield et al. (2003, p.63) who have been involved with ‘Multimodal pedagogies’ in classrooms around Johannesburg, point out that with youth who speak English as an additional language, there should be a shift away from the narrow restrictions of mainstream learning to “...more open, free spaces, what we call ‘unpoliced zones’ to recover their voices, their histories, multiple languages and identities, as well as to develop their ‘capacities to aspire’...” The authors believe that the most ‘fruitful’ way to do this is by using the area of Multiliteracies (Cope and Kalantzis 2000) and Multimodality or what is known as multimodal pedagogies (Kress and van Leeuwen 2001). Bearing this in mind, Newfield et al. (2003) argue that new criteria for assessment need to be developed which take into consideration the complexity of thinking about communication as a multiple semiotic practice and learners as designers of meaning, since humans are at the hub of meaning making.

In one of the projects which took place in a school in Soweto, the learners became actively involved in a multimodal poetry and cloth project designed by their English teacher. After reading and discussing six poems either as a class or in groups, the Multimodal Approach came into play whereby the learners were asked to write stories and do drawings and make sculptures. In this way the learners were motivated, actively engaged and their creativity was released. From this the teacher encouraged learners to write their own poems which the teacher promised to take to a conference in China later that year. As a result of this, the learners worked through several steps to complete the project. At the end of the project there were mixed feelings on the part of the learners as to whether the cloth should be assessed or not. This in itself turned out to be a ‘self assessment’ for the learners.

However, the view of the English teacher Robert Magedzo was that:

Assessment should not be ‘used’, ‘perceived’ or implemented as a kind of intellectual test or an academic rite of some kind but rather as something that unlocks the trapped potential present in all learners. Assessment should be seen as a kind of appreciation by the educator or parent, of what the learner or the child has tried to achieve. (2003, p.69)

Magedzo also argues that it is easier to assess something written or spoken but with the Multimodal Approach, which in principle is liberating, there are problems as far as assessment is concerned and he outlines some guidelines relating to the Tebuwa cloth. The art

educator David Andrew maintains that what is necessary, “is a reclaiming of how learners use multiple experiences and multiple aesthetics and languages to make meaning about their own and other identities as being of equal value and assessment weight” (Newfield, et al. 2003, p.68). Andrew also feels that what is brought by the learner to the point of meaning making (in this case the cloth) is important. Moreover, Andrew also maintains that, “Assessment of multimodal teaching and learning becomes dependant on a commitment to recognizing, flagging, recording, layering, interpreting, and reflecting- and then acting-on the part of both the teacher and learner...” Additionally, the process towards the ‘artifact needs to be taken into consideration as well as the ‘interactions’ and ‘interventions’ that bring about stimulation and to him it seems that multimodal pedagogy is ‘generative’ and this should be seen as an aspect of the assessment process” (Newfield, et al., 2003, p. 68).

Following are some factors which Newfield herself considers are to be taken into account for assessment. The first is ‘the parts and the whole’ since as she argues, “Any assessment procedure should consider...the individual voices and the group voices and the range of modes, and the individual processes and artefacts in relation to that of a whole” (Newfield 2003, p.72). The second part is that of the learning context. Here she maintains that the question to be asked is, What knowledge, skills, abilities and values have been ‘demonstrated’ (Curriculum 2005) by the makers, and has this process helped in their development as learners of English, in this case and how? Newfield points out that the teacher should look for signs of understanding (in this case formats and styles of poetry etc.) and then also the different types of learning would need to be taken into consideration, for example, book learning, research into cultures, as well as the ‘how’ of representation in a range of modes. Thirdly, that from an interdisciplinary point of view, (in this case the geopolitical learning which included maps) and the ‘transformatory’ use of, in this case, indigenous cloth making traditions and poetry should be taken into account as well. The learners ‘voice’ (self- reflection on identity on personal, social and cultural levels) should also be borne in mind as should be the “ability to represent themselves under the gaze of the Other” (Newfield et al., 2003, p.73). Newfield claims that the school context should also be taken into account i.e. the learner’s use of resources available both material and intellectual in the context of the school (Newfield et al., 2003).

Lastly, Newfield stresses that assessment of Multimodal objects and processes is neither facts nor concepts, neither skills nor competencies but rather that the assessment procedure should correspond with the project, taking into consideration “its heteroglossia, multimodality, its creative ongoingness, as well as the way a learner or learners responded to, or instigated, its

development and mutations” (Newfield et al., 2003:73). Both Newfield and Magedzo maintain that the learners should be given credit for what they have done (Newfield et al., 2003).

SUMMARY

This chapter dealt with child participation and authentic uses of language in second language learning. Key areas drawn on included the communicative approach/ task based approach to second language learning, multimodality and multiliteracies. With regards to the communicative approach the work of especially Brumfit (1984), Brumfit and Johnson (1979), Kilfoil and van der Walt (1997) and Krashen (1982) were taken into account. Factors influencing learning and acquisition of an additional language were also outlined. The work of Willis (1996), Skehan (1996) and Nunan (2005) were drawn on for the task based approach in second language learning. In the second instance, the work of Gunther Kress and Theo van Leeuwen (2001) as well as the work of Cope and Kalantzis (2000) pointed to the significance of multimodalities in language and literacy learning which acknowledged both the social context of language use and most critically recognised and made explicit the ways in which participation and engagement are key elements of language use. Multiliteracies (Cope and Kalantzis, 2000) was discussed and within the South African context, the work of researchers Denise Newfield and Pippa Stein (2000) was also outlined. Additionally, Pippa Stein’s (2000) photograph project with her students, in which she made use of Multimodality, was discussed. Lastly, assessment was discussed and the views of Newfield et al., (2003) were pointed out.

CHAPTER 3

METHODOLOGY AND METHODS

I am the decisive element in my classroom. It is my personal approach that creates climate. It is my daily mood that makes the weather. As a teacher I possess the tremendous power to make a child's life miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humble or honour or hurt or heal. In all situations it is my response that decides whether a crisis will be exacerbated or de-escalated –a child dehumanized or humanized (Ginotti, 1972).

This chapter deals with methodology and the methods to be used in this research project. It also describes the research setting, explains data collection and how the data is managed. It also outlines the limitations of the research project.

Henning, van Rensburg and Smit (2004, p.15) points out that the term 'epistemology' is derived from the Greek word 'episteme' which means knowledge. Therefore the epistemology is the philosophy of knowledge or 'how we come to know'. However, methodology is about "how we come to know... by inquiring in certain ways" to understand our world better. Methodology refers to the logical group of methods that supplement each other. On the other hand 'method' indicates a way of doing one thing, or the variety of approaches and techniques used to gather data as the starting point for description, inference, interpretation, explanation and prediction. Therefore this chapter is divided into two parts. The first part covers the methodology and section two is on methods and instruments used in this project.

Methodology

There are three broad paradigms linked to educational research. The first is the Positivist Framework based on the scientific paradigm, and leaning on the theoretical frameworks of experiment control, observation, and refinement. The second approach, the Critical Framework takes into account the political and ideological framework of much of educational research. The third, the Interpretivist/Constructivist paradigm seeks to comprehend and interpret the world in terms of people's intentions, values, beliefs and reasons, self understanding and meaning-making (Henning et al., 2004). My assignment was informed by characteristics of this third paradigm.

A qualitative design was applied. Denzin and Lincoln define qualitative research as:

a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations...qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. (2000, p.3)

The aims and methods of the qualitative research are made clear by three philosophies. These are interpretivism, hermeneutics and social constructivism (Denzin and Lincoln, 2000). Although understanding of meaning is the common aim of all three, hermeneutics and social constructivism differ from interpretivism as to the researcher's role in understanding meaning, and the influence of socio-historical and structural aspects on the process of meaning-making.

Henning et al. (2004, p.20) point out that within the interpretive theory, knowledge is made not only by visible phenomena, but also by depictions of "people's intentions, beliefs, values and reasons, meaning-making and self-understanding". In order to understand a phenomenon, the interpretivist needs to look in various places and at various things and in so doing grasp subjects beliefs, needs and so forth in an objective way. Thus interpretivist researchers analyse data to look for the 'ways' in which meaning is made by people in their lives and 'what' meaning is made by them. Discourses which are 'socially constructed knowledges of (some aspect of) reality' become part of the interpretivist's assignment (Kress and van Leeuwen, 2001).

In the last thirty years there has been a swing towards 'socially constructed' content from 'individually interpreted' content. The discursive viewpoint which is what discourse analysis methodology characterizes, sees the forming of certain modes of representing reality, such as in language, and in pictures as a powerful factor of meaning created by individuals and groups. Data is perceived as a socially formed collection of information that has become useful as a result of the text of the data, because of the wider social and historical perspectives in which the text has been constructed, as well as the manner in which it has been constructed (Henning et al., 2004).

At the same time, they point out that, hermeneutics draws on philosophy, theology and literary analysis. The question to be asked here is "What are the conditions under which a human act took place or a product was produced, that makes it possible to interpret its meaning?" (Henning et al., 2004, p.16).

Visual Studies and Qualitative Research

Qualitative research was appealing to me because my project draws together three key areas. The first area was to explore visual approaches to working with pre-adolescent girls. The second area was to research the bedroom culture of these pre-adolescent girls. The third area was to enhance the learning of isiZulu by working with photographs taken of their bedroom to enhance second language learning. As I have mentioned before, up to now I had taught the sub theme 'My Bedroom,' in an old fashioned way during isiZulu lessons in the Grade 7 class. The girls used pictures from magazines and posters to improve their vocabulary to carry out their oral work. I am of the opinion that the girls were in some way detached from the task, as they were not involved in using their own photographs of their own bedrooms. I believed it was important to actively involve the girls in using their own bedroom photographs taken by themselves. This would empower them to take ownership of their project, allowing them to confidently carry out a Power Point presentation on a subject with which they are familiar, and at the same time use their own knowledge to learn isiZulu. Thus my research attempted to understand and construct the bedroom culture of preadolescent girls through their 'own eyes' using a second language (isiZulu). At the same time it was a way of finding out whether such an activity would enhance the learning of isiZulu as a second language in the classroom. This resonates with the work of researchers such as Mitchell and Reid-Walsh (2002) Buckingham and Sefton-Green (1994) and others as discussed in Chapter One, under the headings of 'Children and Visual Studies' and 'Children and Cultural Producers'. I am of the opinion that this Power Point project could be seen as a type of 'Photo Voice' as well as a way of actively involving the girls in modern media which includes technology, which very much forms a part of their lives in this modern world.

Methods

The unit of analysis which I used was a case study of a group of seven middle upper class preadolescent girls in the junior section of an independent school in Kwa Zulu Natal. Geertz (1973) argues that case studies portray 'what it is like' to be in a specific situation, to capture the close-up reality and 'thick description' of people's lived experiences, and feeling for and thoughts about a situation.

Since my research focused on the qualitative style, it aimed for in-depth inquiry rather than

“quantity of understanding” (Henning et al., 2004, p.3). Further, with qualitative research, multi-methods are used to collect data. Such methods include interviewing, observation, document and artifact studies, interviews and photo voice. Strategies for collecting data were in the form of ‘visual ethnography’ which is data that is collected and is in the form of videos or photographs. In my research study it was in the form of photographs/slides in the Power Point presentation. I also made use of semi-structured interviews and document analysis. The oral and the written information supplied by the girls complemented their visual data. Using triangulation (visual, interviews and documents) was an endeavour to ensure a valid and reliable in-depth understanding of the research problem.

Denzin (2003, p.141) states that our modern world has become an ‘interview society’ and whether interviews are carried out by social researchers, reporters, or any one else, they have become a universal technique of ‘self-construction’. Lastly, I the researcher, tried to do what most ethnographers do, and that is to give the insider’s or emic viewpoint (through the eyes of the girls) as opposed to the outsider’s or ‘etic’ viewpoint (Henning et al., 2004, p.44).

The actual fieldwork, as noted above, was located within what David Buckingham and Julian Sefton-Green (1994) refer to as a framework for looking at children as cultural producers. Following is a description of their research from a group effort which took place over a four year period in a school in Tottenham, North London. The research took place in the form of classroom-based ‘action research’. Buckingham and Sefton-Green (1994, p.9) shared the epistemological and political opinion that educational research should be “responsible to teachers’ own perceptions of their needs and problems, and the rejection of empiricist and instrumentalist approaches”. They were also of the opinion that ‘self-reflexive research’ was important if teaching should be seen as a profession not just a method of ‘delivery’.

Buckingham and Sefton-Green’s (1994) approach was based on the work done in Cultural Studies although they are also arguing for a rethink of English language lessons in the classroom and on the ‘tradition’ of empirical research as far as media audiences and youth culture is concerned. In gathering their data they used observation, interviews (both individual and small groups), surveys, and learners own productions in various media, as well as written reflections on their own work. They also argue that their research has highlighted the various ways in which media is perceived by diverse audiences. Researching youth culture has centred on how popular culture is perceived by them, and in so doing shaping their own identities as well as making meaning of their experiences in their lives. They also looked at

the difference between learners as ‘producers’ of popular culture and ‘consumers’ thereof.

They then attempted to analyse the data by expanding on the ‘self-reflexive’ method of Cultural Studies research. They maintain they “tried to read the data, not as transparent evidence of what students really think or feel but as a form of ‘social action’ that needs to be related to the social contexts in which it is produced” (Buckingham and Sefton-Green 1994, p.11).

Additionally, the objective of their research was that they wanted their arguments to be ‘grounded in the empirical data, not discarding ‘theory’ but rather to question the ‘social functions’ of ‘theory’ and to think about the link between theory and lived experiences (this being the main point of their argument as far as pedagogy is concerned). Buckingham and Sefton-Green (1994, p.11) argue that, “... in this context it is not with theory but with theoreticism” that they are concerned.

They also highlighted the significance of learners themselves becoming researchers and reflecting on the process of research. They also took into account their own role in the work they carried out, (as researchers and teachers), so that others might be encouraged to reflect on their’s and in so doing improve what is done in the classroom. As far as they were concerned they did not want to eliminate the disparities of power and knowledge but rather they maintained it was a crucial point in pedagogy (Buckingham and Sefton-Green, 1994).

However, at the hub of my research study is the concept of multimodality which Kress and van Leeuwen (2001) points out is divided into four stratas. Multimodality involves processes of integration and movement between various modes. Considering the multimodal nature of the communications systems surrounding us in our contemporary world, and in addition that not all of the learners are proficient in isiZulu since they are mainly English language speakers, it seemed to me that a pedagogy based on a multimodal approach would be particularly appropriate. At this point I was reminded of the question which Kress and Van Leeuwen (2001) maintain is constantly being asked and that is, “What mode for what purpose?” I believe that by using colour photographs (a visual mode) besides language, would act as a springboard to communication and representation. Language is supplementary to visual, since the transfer of information is more efficient in the visual mode, instead of just the verbal form.

The work of Stein (2000) also influenced me. As mentioned in chapter two, Stein maintains

that photography is very valuable as an entry point to academic writing. Further she states that using the visual mode as a sensory and cognitive activity, allows the learners who otherwise battle, to write logically and coherently. Therefore it seems that language in education has taken a new course, that being teaching and learning about modes of meaning other than the lingual-textual mode only, as opposed to the traditional method of language learning which included the teaching of the systems of rules of grammar.

The process of Design, namely, Available Designs, Designing and Redesigning which were part of the Multiliteracies Project were also incorporated into the project framework. This also included the four principles of pedagogy, Situated Practice, Overt Instruction, Critical Framing and Transformed Practices. (Cope and Kalantzis 2000) As mentioned before in chapter 2, Cope and Kalantzis (2000) maintain that pedagogy of Multiliteracies focuses on modes of meaning much more than on language alone.

Research Setting

I carried out my research in the Junior School of an English Medium independent school in an upper class area in KwZulu Natal. The majority of the parents are professionals, such as doctors or specialist doctors, pharmacists, attorneys or commercial farmers. The girls come from a multicultural home background. Many girls also come from other parts of Africa, such as Botswana, Kenya and Malawi, as well as from other parts of the world.

The school has a large secure campus. The school has a wealth of material resources including state-of-the-art information technology, which is housed mainly in the three computer rooms of the school. Each pupil has access to email and Internet. Thus communication through email and Internet together with the use of technology, relevant equipment is available to each girl. In addition to the general audio and visual teaching aids such as Overhead Projectors, television sets, video machines and DVD players, within the Creative Laboratory of the Junior School there is a Smartboard attached to a computer, which can be used by the teacher as well as the learners. It is on this board that the girls carried out their Power Point presentations, but they had spent the rest of their time working on their Power Point presentations in one of the three computer rooms.

Data Collection

As mentioned before, the paradigm I used was the qualitative design resulting in ‘thick’

descriptive data (Henning et al., 2004, p.6). Initially I worked with fifty-two grade seven girls (11 to 14 years old) who participated in the class project during isiZulu lessons. Thereafter, I selected seven participants as a representative sample of the group. These pre-adolescent girls travelled with me “on the journey towards more knowledge about the topic” (Henning et al., 2004, p.71).

Stage 1: Before the project was carried out during the Grade seven isiZulu lessons, preceding the actual implementation of the project, I briefed the girls on what was required of them to carry out this assignment. Issues that were discussed included the fact that each of the fifty-two girls were to use a camera and take photographs of various aspects of their own bedrooms and then carry out a Power Point presentation on their own bedrooms for the other girls. The girls were asked whether they owned a camera of their own or whether they had access to a camera. Although many girls did not own a camera of their own they all had access to one. However, one of the girls used her cell phone.

At the onset of the project all the girls (fifty-two of them) were made aware that this project should not be seen as a competition to see who had the best bedroom, but rather to share interesting information on their bedrooms with their peers.

To mitigate against possible feelings of envy and resentment on conspicuous differences between the content and style of bedrooms, it was brought to the attention of the learners that this assignment would possibly highlight differences between contents and styles of individual bedrooms, and that these should be treated graciously and respectfully.

This stage was the Pre-task stage which was mentioned by Willis (1996) and Skehan (1996). Since this was the first time the girls were carrying out the theme of ‘My bedroom,’ during this time too they were exposed to phrases and vocabulary pertaining to the theme. The learners were also encouraged to make use of the isiZulu-English dictionary for further assistance.

Here I drew on the first of the four principles of Pedagogy that Cope and Kalantzis’ (2000) consider to be important. That is Situated Practice, whereby they maintain that classroom teaching needs to slot in with learner’s own experiences and discourses which are increasingly defined by cultural and sub-cultural diversity.

Stage 2: Drawing on visual methods, I asked all the participants in the grade to use a camera to focus on the following five objects and spaces pertaining to their bedroom. These were:

1. Their favourite place to rest.
2. Their favourite place to hide themselves
3. Their favourite place to hide their things.
4. Their favourite thing in the bedroom.
5. Any other interesting photo shot of their bedroom.

At this stage I drew on the second of the four principles of Pedagogy of Cope and Kalantzis (2000) which is that of Overt instruction, building on what the learners already know.

Stage 3: During this stage each girl created a Power Point presentation pertaining to their own bedroom. The girls were instructed to either download their photographs from the camera onto the computer at school or to download the photographs at home and then email them to their email address at school, or to bring them on a flash disk. A third option was to have the photographs developed at a photoshop and then to scan them onto the computer.

Thereafter the girls were required to create their own Power Point presentations using the isiZulu language, during the next few lessons. It was made clear to them that their oral presentation was to be only about a minute long when it was being presented to their peers. This was the task cycle (Willis 1996);(Skehan 1996). During this time I acted as a facilitator to the learners. The work was done by them but if they needed assistance or advice I was ready to help. The learners also made key cards from their oral Power Point presentation. These prompted them whilst they were carrying out the presentation. I used these as well as the written work on the presentations to gain data. During this stage a video recording was taken of the seven case studies.

Stage 4: During this stage a short test was set on the computer for the girls. This test was not to establish whether the girls had improved from a previous test before the project took place, but rather it was to ascertain whether the girls were comfortable with reading and understanding, as well as using the vocabulary and writing the language from the information they had gained during the project process. Making use of the computer for a test was also a new method of testing as opposed to the pen on paper method.

See the appendix for a copy of the test.

Stage 5: After the Power Point presentations and the short test had been completed on the computer, they were asked to send an email to a friend (that friend was me) expressing their feeling about the project as a whole. This 'reflection' stage was based on the work of

Buckingham and Sefton-Green (1994).

During the last three stages the third and fourth principles of Pedagogy (Cope and Kalantzis, 2000) were taken into account; namely, Critical Framing (assisting learners to become masters in practice) and Transformed Practice which as The New London Group (2000, p.36) maintain is to try to “re-create a discourse by engaging in it for real purpose”.

Stage 6: As mentioned before, from the fifty-two girls participating in the project, I chose seven girls as a representative sample. I did not necessarily choose the best, but rather I used two black girls, one of which was isiZulu speaking, one coloured, as there was only one in the group, two Indian girls and two white girls. These girls were chosen to represent different cultural backgrounds. The learners were selected from each of the two classes involved in this project, ensuring that all the race groups within the two classes were represented. Three were chosen from one and four from the other. The reason for this, is that I felt it would be interesting, not only to find out more information about their bedrooms, but also the similarities or differences within the different cultures in this upper to middle class group, as well as any other information I might have gleaned from them pertaining to this topic. The technique that I used here was in the form of in-depth interviews using a set up video camera.

Ill-feeling on the part of those not chosen was avoided by making all the learners aware that some interesting facts about their bedrooms may well be included in this thesis to substantiate the findings of the case studies, but that it would have been impossible for practical reasons to use all the information given by each girl. This was re-iterated in the letter of consent each parent and child was to complete.

Working with the Data

In working with visual documentary, interview and written data, the aim was also to improve second language isiZulu. Therefore, I developed ‘case studies’ of these girls as language learners. Here I drew on the work of Goldman-Segall (1998) who in her ‘points of viewing’ approach highlighted different ways that children work within a media environment.

Limitations and Ethical Issues

I envisaged the primary design limitation to be the language factor since most of the girls are English speaking and for them to respond fluently in isiZulu would be very challenging for them.

Ethical constraints were dealt with as follows:

- a) Written consent to carry out this research in the Grade 7 isiZulu classes was sought from the principal of the Junior school and then a letter of consent was written to the parents of the girls as well as to the girls themselves. These letters were printed on the letter head of the school and it was signed by both the principal and myself. (See appendix for copies of the letters.)
- b) Names of the learners were kept confidential. Pseudonyms were used in place of the names of the seven girls who were participating in the case studies, to protect their identity as well as for confidentiality. These pseudonyms were chosen by the learners themselves. Since the girls took their own photographs there should have been no photographs which included the girls themselves. However, any faces that did appear on the presentation were blotted out.
- c) Participants were given an opportunity to review the draft thesis before it was printed in its final form.
- d) The learners had the autonomy to either agree or decline to participate in this project. In fact there was one shy little girl who asked for her data not to be used in the thesis although she did participate in the class project.
- e) The learners and the parents were assured that this project would not in any way jeopardize the learners who were either involved or who were not involved in the project.
- f) All Power Point presentations of the case studies and the oral interviews were saved onto a CD. This information together with the written data, when not in use, was kept safely in a cupboard which is locked at all times. This information will be kept for five years in case there is a query later.

SUMMARY

In this chapter the Methodology and Methods of the research were discussed. The interpretivist/constructivist paradigm was used as it seeks to comprehend and interpret the world in terms of people's intentions, values, beliefs and reasons, self understanding and meaning-making (Henning et al., 2004), Qualitative research was used because the project drew together three key areas: exploring visual approaches to working with pre-adolescent girls; researching the bedroom culture of these pre-adolescent girls; and enhancing the

learning of isiZulu of these girls by working with photographs taken of their bedroom. With qualitative research, multi-methods are used to collect data. Thus, interviewing, document and artifact studies, and photo voice were use for triangulation purposes. The six stages of data collection were outlined, as was the process of working with data. The limitations and the ethical constraints were also highlighted.

CHAPTER 4

DATA ANALYSIS /FINDINGS

There is this Indian story - at least I heard it as an Indian story - about an Englishman who, having been told that the world rested on a platform which rested on the back of an Elephant which rested in turn on the back of a turtle asked, what did turtles rest on? Another turtle. And that turtle? Ah, Sanib, after that it is turtles all the way down”(Geertz cited in Goldman-Segall 1998, p.257).

In this chapter I engage in an analysis of the data. Goldman-Segall (1998, p.257) points out that the above story is used by Geertz when he refers to the “incomplete nature of any form of cultural analysis”. I believe that as with Goldman-Segall’s analysis of digital stories the same applies to my research project. One form is derived from another, and yet another until we reach what we were describing; that is as Goldman -Segall states, “until we realize that this turtle rests on the back of yet another turtle”. When I began working with the data I realized that I was faced with a large amount of potential data, namely the Power Point presentations on which the girls had downloaded the photographs of their bedrooms, as well as the headings or captions which they had typed onto the presentation. I also had in my possession cards which the girls had used to prompt them if they felt they needed a crutch to lean on whilst carrying out their presentations. I also had a video recording of the seven girls that I focus on as case studies, as well as the semi-structured interviews with each of the girls.

I start with a brief description of each of my cases, the seven girls. I then go on to the analysis of their Power Point presentations. In the third section a new way to explore language learning will be discussed. Finally, assessing language learning will be discussed.

THE GIRLS: SEVEN CASE STUDIES

Following is the description of the information obtained from each of the seven girls who participated in the study. Each case study will be followed by her actual Power Point presentation.

Please note that the written work of each of the girls is transcribed verbatim.

Case Study 1, Sanchita

Sanchita is a 12 year old Indian girl. Sanchita took many more than five photographs for her Power Point presentation but she incorporated three to five photographs onto one slide. She used a variety of colourful backgrounds to enhance her pictures. She also added some headings on each slide as well as some sentences in isiZulu. (See Sanchita's Pp)

This is her written account of her bedroom which also formed part of her Power Point presentation.

Ngiyanimugela ekamelweni lami. Ikamelo lami iluhlaza. Izindonga ziphendwe ngombala

onjengepetshisi. Umcamelo nezingubo zokulala ziluhlaza. Ngithanda ukuhlala efasiteleni ngasemakhetini.

Ngifunda amabhuku ami khona.

Ikamelo lami linjengolwandle. Kukhona izinhlanzi ezingangohlanu namagobolondo. Ngithanda I CD player

nebhele owokuqala. Ngithanda amakhetini kakhulu. Umama upende isithombe sami. Ngithanda iHiFi. Kukhona

amafairies nesithombe

(I welcome you to my bedroom. My bedroom is blue. The walls have been painted with peach. My cushion and the duvet are blue. I love to sit at the window near to the curtains. I read my books there. My bedroom is like the sea. There are star fish and seashells. I like my CD player and my bear the most. I like my curtains very much. My mum painted my picture. I like my Hifi. There are fairies and a picture).

During the semi-structured interview Sanchita pointed out that she has her name on the door of her bedroom as well as a dream catcher which she got when she still lived in Durban. She expressed her love for the beach and that is the reason for choosing the seaside theme for her bedroom. Included in her bedroom are shells, some of which she brought back with her from Florida USA. She loves dolphins.

On the wall in her bedroom is a picture with her name and the meaning of it. She also has a photo of herself and her mother. Her father died when she was little so she and her mother live alone. She has a box full of teddy bears and soft toys in her bedroom and she will not get rid of them as she loves them. She says the reason she has so many soft toys is because her mother buys them for her. At this point she recounted how she obtained one of her bears. On a shopping trip she accidentally had her finger slammed in the car door. After this mishap her mother went into the shop and bought her a teddy with Easter eggs for 'being so brave'. However, her favourite toy is a soft toy puppy.

Sanchita reads magazines such as *The Wonder, Summer Cool, Kid's Mag* and sometimes *Reader's Digest*.

She maintains that she is not influenced by the models in the magazines, and does not want to look like them.

She does not like mini-skirts but prefers her skirts to be either just above the knee or below the knee. She loves to wear Indian tops. These are her favourite. Her secret hiding place is in her cupboard.

Here she keeps things such as letters from friends. If she hides away from her mother, to be alone, she

hides herself at the side of her bed. "No one can see you if you lie on the floor," she says. She enjoys

listening to music which includes modern music, rock, and especially she really enjoys Indian music. Her

favourite pop star is Kelly Clarkson. She loves her mirror so she can see what her hair looks like. She is

not interested in make-up or beauty products



Case Study 2, Melissa

Melissa is a 12 year old white English speaking girl with a good sense of humour. As she wrote in her email the background colours she used for her five photographs on the Power Point presentation were pink and orange to match her bedroom. (See Melissa's Pp). In the fourth slide she arranged some of her soft toys in a row before taking the shot (See her Pp slide 4). This is her account in isiZulu about her bedroom as she set it out on her key cards. It is differently set out to the key cards of the other girls.

1. *Ikamelo lami lokulala.* **My bedroom.**
 - *Amakhethini abomvana.* **The curtains are pink.**
 - *Umbhede muhle.* **The bed is beautiful.**
 - *Izingubo zokulala zibomvana.* **The bedclothes are pink.**
 - *Kukhona amalambu ekamelweni.* **There are lamps in my bedroom.**
 - *Kukhona izithombe odongweni.* **There are pictures on the wall.**
 - *Amafasitela makhulu.* **The windows are big.**
2. *amaroses* **The roses.**
 - *Ngithanda isithome samaroses kakhulu.* **I love the picture of the roses very much.**
3. *Indawo yokufihla* **The place to hide things.**
 - *Ngifihla izinto zami ebokisini.* **I hide my things in the box.**
 - *Ngithanda ibala* **I like the colour.**
4. *Ngithanda ukuhlahla esitulweni sami.* **I like to sit on my chair.**
 - *Ngithanda ukufunda ibhuku uma ngiphumula.* **I like to read my book when I rest.**
5. *Ikamelo lami lispesheli ngoba ngihlala lapha ngedwa.* **My bedroom is special because I occupy it alone.**
6. *Kukhona amashalofu le zinto zokuhlobisa.* **There are shelves with ornaments.**
Kukhona amakhandela namabokisi amancane decoparge. **There are candles and boxes which have been decoupaged**
Ngiyabonga. Thank you.

During the interview Melissa said that the ornaments on the shelves in her bedroom, were presents from her granny. On the shelves there are also photographs of her parents. The picture of the roses was a present from her mum. The box at the bottom of her bed was special as it was made by her mum's grandfather. In the box she hides sweets and cards. When she hides herself away from her little brother she hides in her cupboard. She enjoys reading *Sabrina the Witch*, *Salt Water Girl*, *Upstream* (the school magazine) and library books. She does not copy fashions but wears clothes from *Mr Price* or those from *Lizzy* or *Roxy*. She hardly wears make up except for a little mascara and some lip gloss. She does not have a television in her bedroom and watches it in the family room. She does not have a CD player but has an i Pod. She does not listen to much music but if she does, she enjoys the music of **Kelly Clarkson**.



Case Study 3, Sarah.

Sarah is a 12 year old, enthusiastic, confident, white, English speaking girl. Sarah took seven photographs for her presentation. In each of them the items were carefully arranged before the photographs were taken (See Sarah's Pp). This is her account in isiZulu about her bedroom during her oral presentation. She never wrote anything on her slides except for the heading right at the beginning of the presentation.

Lena indlu yami . Indlu yami uyindawo engithanda ukuziphumulela kuyo uma ngibuya esikoleni. (This is my room. It is the place in which I like to rest when I return from school.)

Lena indawo yami eyimfihlo lapho ngifihla khona zonke izinto zami ezibalulekile. Usis nobhuti bami bayazi ukuthi ngifihla izinto zami khona kodwa abazinthinti ngoba ngiyakhiya. (This is the secret place where I hide my important things. My sister and brother know about it but they do not touch it as I lock it.)

Sarah added later in the interview that she does not really hide away from people anymore.

Lezi izikhwama zami ngiyazithanda izikhwama zezandla ungasho ungibize ngentombi yezikhwama, njengomama wami ingibiza ngentombi yezikhwama. (These are my handbags. I love my bags. You could call me the handbag girl. My mum calls me the handbag girl.)

Lelikhona elincancanyana libaluleka ngoba ngizilalela embedeni wami phezulu kwamakhushini kanye nambhele ami. (This little corner is important because I lie on my bed on top of the cushions together with my bears).

Ngiyakuthokozela ukuhlala kubean-bag yami bese ngilalele umculo noma ngibuka amabhayisikobho. (I enjoy sitting on my bean bag and then I listen to music or I watch movies.)

Nginezingubo eziningi kanye nezicathulo. Izicathulo zami ngiyazithanda kanye nezingubo. Umama uyakhononda ukhuth intombi encane njengami eneninyaka eyishumi nambili ibe nezingubo kanye nezicathulo ezinhle kangaka.(I have many clothes and many pairs of shoes. I love my shoes and clothes.

My mum complains that a girl of twelve, like me, should have so much clothing and pairs of shoes).

Ngiyabonga kakhulu ukungilalela njengoba ngi nitshela ngendlu yami. Ngikuthokozelile ukuxoxa nani ngezinye izimfihlo zami. Ngiyabonga. (Thank you very much for listening to me whilst telling you about my room. I enjoyed telling you about some of my secrets. Thank you).

During the interview with Sarah she mentioned that she has a bible and a lamp at her bedside. She has some magazines on her desk which she enjoys reading. These are *Fair Lady, Heat, Essentials, Cosmo* and *Wicked*. She feels that beautiful women are put into magazines to make teenagers want to be like those who have slim figures. These magazines also influence what teens wear and where they shop. However, since her mother is very religious, she plays a role in the type of clothes Sarah wears. She loves her green bean bag, her cell phone and her iPod too. She claims that her mother does not like *Mix It*, so she does not go on to it (but it is her own decision not to). She also maintains that her mother takes the cell phone from her at 20:30 each evening. She enjoys the music of Kelly Clarkson, pop music, rock and Golden Oldies. Sarah also said to me that, "This assignment has taught me more about myself and it made me think about myself".





Case Study 4, Fiona.

Fiona is a quietly spoken 11 year old Muslim girl. She lives in a large home which before 1994 was known as an ‘Indian’ area. On Fiona’s door there is a plaque which reads ‘Fiona’s Room’. The colour of Fiona’s bedroom is pink but more of a dark dusty pink rather than a pale pink. The dressing table and the built in cupboards are a dark pink. On her dressing table she has various ornaments, a jewelry box as well as an arrangement of synthetic flowers. Next to her bed she has a doll dressed as a bride. Her mother chose the colour of her room.

She has made use of a variety of colours on her Power Point slides. She has a rather unusual shaped double bed. It is round. It was a gift from her grandfather. (Refer to Fiona’s Pp)

This is her account of her bedroom in isiZulu.

Ikamelo lami lokulala leli.

Umbala walo ubomvana. Indawo yami engiyithadayo umbhede wami owuround kanti futhi untofontofo.

Isibuko sami ngiyasithanda futhi siseduze kwasembhedeni.

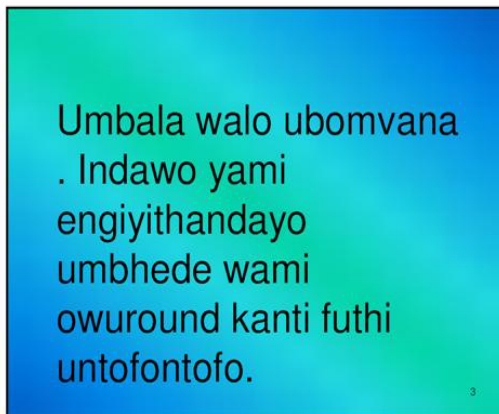
Into engiyithanda kakhulu ibhele lami ngu “Tubby” Ngamqamba leligama ngoba linesisu esikhulu.

Ngiyayuthanda ukucasha uma ngidlala umacashelana nobhuti bami.

(This is my bedroom. Its colour is pink. The place I like is my bed which is round and soft. I like my mirror which is next to the bed. The thing I like the most is my bear named Tubby. I named him this as he has a big stomach. (Tubby was a gift from her parents). I like to hide here when I play hide and seek with my brother).

In Fiona’s religion all girls should wear long sleeves, and a scarf. However Fiona maintains that she does wear designer clothes such as *Billabong*, *Roxy* and *Bad Girl* because these suit her own style. She says she wears these clothes because her mum says she is not a ‘granny’. Here she added that her mum never covers her face but does wrap a scarf around her head. Fiona also wears a small amount of make-up but her religion does not allow this either. She says make up makes her look good. Fiona’s religion does not allow young girls to listen to modern music but she does occasionally listen to music by Kelly Clarkson and Britney Spears. Sometimes she reads magazines such as *Cosmopolitan*, *Heat* and *TV Plus*.

Fiona emailed the following reflection about the project, “I really enjoyed it. It was fun taking pictures”.



Into engiyithanda
kakhulu ibhele lami
igama lalo ngu
"Tubby". Ngaliqamba
leligama ngoba
linesisu esikhulu.

7



8

Ngiyayuthanda
ukucasha uma
ngidlala
umacashelana
nobhuti bami

9

ngiyabonga

10

Case Study 5, Mbali.

Mbali is a confident 13 year old black Zulu speaking girl. She used her cell phone to take her pictures and that is the reason why her photographs were perhaps not as clear as the other girls' photographs. Her bedroom décor resembles that of a typical African theme. It has an ethnic feel to it. This is clear on the second slide which is a photograph of her double bed, which for example, has zebra stripes on the duvet. At the head of her bed the pillows are placed in such a way that they almost resemble two round African huts. Her mum chose the décor. (See Mbali's Pp slide 2) She has made use of a combination of various colours as backgrounds to both her photographs and the written work on her presentation. This is her account of her bedroom, as was noted on her presentation.

Ikhamelo lami. Ikhamelo lami linsundu. Ngiyathanda ukuhlala ekamelweni lami ngoba ziningi izintho enga zenza khona. My Room. My room is brown. I like to sit in my room as there are lots of things that I can do there. Idawo engi thanda ukuchashisa izinto zami. Ngithanda ukuchashisa izinto zami kwikhabethe lami ngoba usisi wami uyathanda ukuthi aziphe khuzona noma enga chelanga. Leli khabethi alaziwa muntu. Umama wami wali bona kodwa akalinakanga kakhulu. This is the place I like to hide my things. I like to hide my things in my cupboard as my sister likes to help herself to them without asking. Nobody knows about this cupboard. My mum once saw it but she did not take notice of it. Nayiity yami This is my TV.

Ngiyathanda ukubukela itv yami ngoba mengiborekile ngiya kwazi ukuthi ngi mane ngionise. I like to watch TV. When I am bored I just turn it on. Ngithanda ukubuka iTV uma ngifuna ukurelax umgqondo wami. I like to watch TV when I want to relax my mind. Lezi izithombe engazidweba kudala ngazibeka. Njalo menidweba esikoleni mese ngiqedile ngibeke izithombe zami ekamelweni lami. These pictures I drew long ago. Every time I have drawn at school I put the pictures in my bedroom. Ngiyawa thanda ama cd ami ngoba ngiyawu thanda umculo kakhulu. Nginama cd awu 239. Ngiwa beka ekabetheni lami engingalisebenzisi. I love my CD's as I love music. I have 239 CD's which I place in this cupboard which I do not use anymore. Icomputer yami. Icomputer yami ngoba mesi nom sebenzi ngiyakwazi ukuwenza ekamelweni. My computer. This is my computer and when I have work I can just do it in my bedroom. Itoileti yami. Leli itoileti lami. Nganchamela ukuba netoileti ngoba ngi nga funi ukuthi mengi leli ngi vuke. This is my toilet. I wanted a toilet so that if I wake up I can just use it. Ngiyathanda ukuku funda lana. (She is referring to the window in her bedroom) I like to learn/read here.

It seems that even although she has a desk at which she can sit and study she prefers the space at the window. She loves designer clothes such as *Guess* tops, *Levi* Jeans, *Soviet* Jackets and jeans as well as *Billabong*. Although she is not into magazines she glances through the *TV Plus*, *Cosmopolitan* and the *Drum*, and it is in this magazine that she sees what the African models are wearing. She loves to follow African fashions but also likes Western fashion. As a result she follows both. Mbali loves music such as Hip Hop, RnB, Rap and a bit of Kwaito (which is African music) but not a lot. She also enjoys the music of Usher and Boyance. Although Mbali is a isiZulu speaker it is interesting to note that she uses slang isiZulu words which have been derived from English e.g. ukurelaxa.



ikhamele lami

- Ikhamelo lami linsundu ngiyathanda ukuhlala ekamelweni lami ngoba ziningi izintho enga zenza khona

dawa engi thanda ukuchashisa izinto zam

Ngiyathanda ukuchashisa izinto zami kwikabethe lami ngoba usisi wami uyayathanda ukuthi aziphe khuzona noma enga chelanga. Leli kabethi alaziwa muntu umama wani wali bona kodwa akalinakanga kakhulu.

Nayiitv yami

- Ngiyathanda ukubukela itv yami ngoba mengiborekile ngiya kwazi ukuthi ngi mane ngionise.

Izitombe zami

- Lezi izitombe engazidweba kudala ngazibeka. Njalo menidweba esikoleni mese ngiqedile ngibeka izithombe zami ekamelweni lami.

Into engithandayo

- Ngiyawa thanda ama cd ami ngoba ngiyawu thanda umculo kakulu. Nginama cd awu 239.ngiwa beka ekabeteni lami engingalisebenzisi.

Icomputer yami

- Iyangi siza kakulu icomputer yami ngoba mesi nom sebenzi ngiyakwazi ukuwenza ekamelweni.



7

Itoileti yami

- Leli itoileti lami. Nganchamela ukuba netoileti ngoba nga ngi nga funi ukuthi mengi leli ngi vuke.



8

- Ngiyathanda ukuku funda lana



9

Case Study 6, Erica.

Erica is a very shy 13 year old coloured girl. This is her written account of her bedroom, which appeared on her key cards. She only used headings in the isiZulu language on her Power Point presentation and she only had three photographs. The other two she incorporated from Clip Art. She also made use of different colour backgrounds.

Ikamelo lami. **My room.**

Ikamelo lami liphuzi. **My room is yellow.**

Ngizotshintsha imhlobiso. **I am going to change the décor.**

Nansi indawo emgiphumula khona. **This is the place I rest on. (Referring to her bed)**

Kukhona ababhele anobhoya antofontofo. **There are furry soft bears on it.**

Ngijihla izinto zami phansi kombhede wami.

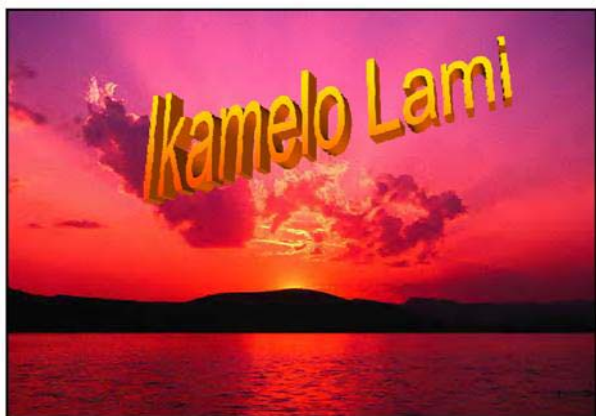
I hide my things under my bed. (Cards, letters, diaries and special things).

Ibokisi lihlala phansi kombhede. **This box stays under my bed.**

Ngichasha ekhoneneni. **I hide in the corner.**

During the interview, as well as during the presentation and in the email, Erica made mention that she was going to change the décor of her bedroom. She prefers pink now to the Walt Disney cartoons. She also spoke about her teddies, some of which she has had since Grade 1. If she changes her room she would still like to keep the teddies on her bed (See Erica's Pp slides 2 and 3). The 'special' shelf in her room is not only for her special fairy ornament (which she got from someone who has passed away), but there are photographs displayed on it too. One is of a friend Desray who died of an illness and another of her great granny who was dear to her. She also has a plant on the shelf. Erica says that of the photographs she took of her bedroom, she likes the first one the most, as it shows her bed, blanket, and her light shining at the corner of the bed.

Erica loves clothes and is influenced by models whom she sees wearing fashionable styles in magazines such as *Glamour*, *Heat* and *Fair Lady* and sometimes she tries these styles. Her older half-sister of 23 years also influences her taste, as they often go shopping together. The clothes she wears are those from *YDE*, *Guess* and *Mr Price*. She also wears "Funky me" an overseas brand of clothing which her mother sells in her small business. Reading magazines she says, has also enlightened her "about everything that needs to be known about a woman so that I can have a good skin etc". Erica loves listening to music such as RnB and Boyance a female singer.



Case Study 7, Zandi.

Zandi is an 11 year old, outgoing black girl from Botswana. She has only been learning isiZulu for about a year. She is a boarder and so this is not an account of her very own bedroom at home, but one of her bedroom in the boarding establishment. Therefore this is a 'home from home' situation. She used the school camera to take her photos. Zandi used a combination of colourful backgrounds in her presentation and wrote a great deal on the Power Point presentation (See her PpP). Following is her account of her bedroom.

Umbhede Wami Lo ngumbhede wami. Ingubo yami icwele izimbali. Ngithanda izimbali. Omcamelo bami banezimbali. Ngine bordi elicane eduze kombhede wami. Ibordi yami icwele amapoem amahle nazithombe. Awekho amabhele. Amashadi ami aluhlaza kodwa ngithanda amhlophe kakhulu. Ngithanda ukugxuma embhedini wami. Ngilala kumnandi embhedeni wami.

(This is my bed. My cover has lots of flowers. I like flowers. My pillows have flowers. I have a small board next to my bed. My board (which her grandma got for her) is full of nice poems and pictures. There are no bears. My sheets are green/blue but I prefer very white ones. I like to jump on my bed. I sleep nicely on my bed. (Bed linen is supplied by the school but the pillow is her own from home).

Indawo engifihla izimpahla khona. **The place I hide my things.**

Indawo engifihla izimpahla khona isedroweni lami lokugcina akekho owaziyo ngaphandle kwani. Musani ukusho. **The place where I hide my things is in last drawer. Nobody knows but you. Don't tell.**

Into engithanda kakhulu. **The thing I like the most.**

Into engithanda kakulu ibordi yami. Inamaversi nezithombe zabangani bami. Kukhona abangane abaseBE.

The thing I like a lot is my board. It has verses on it and photographs of my friends from the BE.

Indawo engithandayo emkamelweni lami. **The place I like in my room.**

Indawo engithandayo ekamelweni lami isekhabetheni lami kodwa kumahlikihliki njalo. Namuhla ngiqoqile ngoba ngenza lokhu. **The place I like in my room is in my cupboard but it is always untidy. Today I tidied up because I am doing this (the project).**

This is what she shared with me during her interview.

She said she shares the room with five other girls. In the boarding establishment they are only allowed to listen to music on the weekend and then she listens to Kelly Clarkson and dances to Hip Hop. She does not have much opportunity to read magazines at school but at home she reads *Heat* and *Salt Water Girl*. She loves fashion and would love to look like "those people". She loves wearing *Billabong*, *Hang Ten* and *Bad Girl* clothes but does not like wearing make-up. She loves her cell phone but they are only allowed to have it for one and a half hours per day. It is her own choice not to have Mix It. This is her account of the project "We just has a zulu oral and it was the best oral that I hav eva had in my hole life. It was on my room and it was da bomb anyhu it taught me a lot of Zulu".



**Into engithanda
kakhulu**
Into engithanda kakhulu
ibordī yami. Inama-
versi nezithombe
zabangani bami.
Kukhona abangane
abase BE

7

indawo engithandayo ekamelweni lami



8

*Indawo engithandayo
ekamelwini lami*
*Indawo engithandayo
ekamelweni lami
isekhabetheni kodwa
kumahlikihliki khona
njalo. Namuhla
ngiqoqile ngoba
ngenza lokhu.*

9

NGIYABONGA KAKHULU!!!

10

In this section I draw together the two types of data, the bedroom images and girls' use of isiZulu as a second language.

An Overall Reading of the Bedroom Images

When I began working with the case study material, I realized that I was faced with a large amount of potential data, namely the Power Point presentations on which the girls had downloaded the photographs of their bedrooms, as well as the headings or captions which they had typed onto the presentation. I also had in my possession cards which the girls had used to prompt them if they felt they needed a crutch to lean on whilst carrying out their presentations. Further, I also had a video recording of the seven case studies I had chosen, as well as the semi-structured interviews.

I was immediately struck by the fact that the images that the girls presented of their bedrooms (mostly taken in their own homes, although a few girls were forced to take pictures of the bedroom which they occupy in the boarding establishment since they lived too far away from home) were all very different. I found, as did Mitchell and Reid-Walsh (2002), that some photographs were 'consciously staged' using on the one hand a collection of soft, stuffed toys and dolls (see Sanchita's Power Point presentation (PPp) slide 4, Melissa's PPp slide 4, and Sarah's PPp slides 3 and 6) or on the other a combination of various forms of modern technologies all of which pre-adolescent girls are all too familiar. These include a CD player, a cell phone, computer and an iPod (See Sanchita's PPp slide 4, Sarah's PPp slide 4 and Mbali's PPp slide 7).

There was very little overlap as far as the actual favourite toy was concerned. This ranged from fairies, to an Anne Geddes porcelain doll (Sarah's PPp slide 6), to a picture of two red roses (Melissa's PPp slide 2), to a fluffy toy (Fiona's PPp slide 8), to a white board (Zandi's PPp slide 6) to a CD player (Sanchita's PPp slide 4). Thus the range of objects chosen was typical of girls' 'stuff'. However, beyond the case studies, it was clear that the favourite objects chosen by the other girls included various forms of technology such as DVD players, computers, televisions, iPods and last but not least, cell phones. Here Weber and Mitchell (2007) draw attention to the recent idea of Buckingham and Sefton-Green (1994) in which they explore the "digital bedroom" as this they claim is where much of their time is spent on the computer, typing out and sending SMS on their cell phones or using Mix It. However, even if there were a few objects that were similar, each object had personal meaning to the individual girl (Mitchell and Reid-Walsh 2002).

The following findings brought me to realise that a girl's bedroom is her own private space.

Two of the girls had their names written on a plaque, which was stuck to their bedroom door (Sanchita's Pp slide 2 and Fiona's Pp slide 5). This suggested that the bedroom was the 'private space' of the girls. Melissa also commented that, "Ikamelo lami lispesheli ngoba ngihlala lapha ngedwa". (My bedroom is special as I occupy it alone.)

The girls also took photographs of 'girl spaces', which are spaces in their bedrooms where they could hide themselves if they wanted to be left alone – away from their brothers or sisters or even Mum (see Sarah's Pp slide 2 and Zandi's Pp slide 4). These were either in the wardrobe, under the bed, or next to the bed. They also took photographs of special places for hiding things. These places included on top of the wardrobe, in the wardrobe, in a drawer, under the bed in a 'pretty' box (Erica's Pp slide 4) or in a box at the bottom of the bed (Melissa's Pp slide 3). The things hidden included letters from friends, cards, their diaries or favourite stickers as was the case with Mitchell and Reid-Walsh (2002) where during her documentary a young girl showed them her 'favourite object' which was a case in which she kept her Spice Girl Stickers. One of the girls who participated in the project refused to tell what she hid in her box, exclaiming, "It is a secret!" Another shared her secret with her peers during her Power Point presentation saying, "The place where I hide my things is in the last drawer. Nobody knows but you. Shh ! Don't tell". This gave me the impression that she was allowing her peers and her teacher to have a peek into her 'private space'.

The favourite place where girls chose to rest was on their beds. It was interesting to note that some of the girls had double beds in their rooms. One even had a bed that was shaped round at the foot end. It was custom made for her by her grandfather (See Fiona's Pp slides 2 and 4). Finding that preadolescent girls have double beds in their bedroom reminded me of the 'in-betweenness' of childhood and adulthood that researchers such as Mitchell and Reid-Walsh (2002) have drawn attention to.

Salinger's (1995) project, 'In My room: Teenagers in their Bedrooms', where she visited young people in their bedrooms found that the way they speak about their bedrooms tells stories about themselves. During their Power Point presentations the girls demonstrated to me the 'tween' stage, being on the cusp of childhood and adulthood in their own lives. Erica mentioned several times that she was planning to change her Walt Disney décor in her bedroom (see Erica's Pp slides 2 and 3). She wanted a pink bedroom now. Sanchita told me that she had many soft toys but these were now kept in a box and she had no plans to get rid

of them as they were still special to her. In some of Sarah's images, it is clear that as Weber and Mitchell (2007) state, "big girl" clothing accessories such as handbags and belts are now part of her life (see Sarah's Pp slides 2 and 5). Sarah says, "I love my handbags. You could call me the handbag girl". Further she adds, "My mom complains that a girl of twelve, like me, should have so many clothes". Sarah also pointed out to me that she does not really have a place to hide as she does not really hide away from people anymore. On the other hand, when referring to the corner of her room, she says, "This little corner is important because I lie on my bed on top of the cushions together with my bears". Lastly Mbali has a poster on which she still has pictures which she drew when she was little (see Mbali's Pp slide 5). The above also reflects the work of the photographer, Karin Geiger, whose photo exhibition focuses on this 'in-between'- a shift from childhood to adolescence (Mitchell and Reid-Walsh, 2002).

I believe that this project on the bedroom has expanded, and at the same time complemented the work of McRobbie and Garber (1976), who as I pointed out in Chapter 1, felt there was a need to take up the 'presence of absence' of girls in the youth subcultures in Britain almost a half a century ago. In their work they also found that girls' bedrooms were spaces where they read magazine, or listened to music. Thus they point out that this space should be seen as personal and private space, which Steele and Brown (1995, p.551) argue, "often reflect teens' emerging sense of themselves and where they fit into a larger culture.

Markus and Nurius, cited in Steele and Browne (1995) state that, "the bedroom is an important place for most adolescents, a personal space in which they can experiment with possible selves". Brown et al. (1994) also found that the bedroom is a rich site for the development of desires, behaviours and identities and the development of self definition of teens. I found that this is also true for preadolescent girls, as this is the place where they read magazines or listen to their type of music or watch their type of movies.

Most of girls in this study enjoy reading magazines such as *Heat*, *Salt Water Girl*, *Seventeen*, *TV Plus*, *The Wonder*, *Summer Cool*, *Kid's Mag* and one even enjoys reading the *Reader's Digest*. Two girls enjoyed reading *Fairlady* and *Cosmopolitan* which are magazines geared for women and this reminded me of the fact that Mitchell and Reid-Walsh (2005) and McRobbie (1991) have found that popular teen magazines are read by children younger than those for whom they are intended. Sarah's Power Point presentation, slide 7 clearly illustrates what she enjoys reading and listening to in her bedroom.

Reading magazines affected the girls I studied differently. Some said that the images of

models in the magazines affected the way they themselves wanted to look, whilst others enjoyed looking at the models, but were not influenced by them. Sanchita says she personally does not like mini skirts but prefers longer skirts and Indian style tops which are her favourites, so models wearing mini skirts do not have a personal effect on her. Mbali, although she says she only glances through magazines, is influenced by both Western and African models, and enjoys wearing the type of clothing modeled in both types of magazines even though she is of typical African build. Fiona on the other hand is very aware of the type of clothing her religion spells out she should wear, but she does not want to look like “a granny” and so wears designer clothes such as *Roxy*, *Billabong* and *Bad Girls*. Erica loves clothes and finds she is influenced by the models she sees in magazines. Clearly the magazines that are read by Erica are magazines which are primarily geared at adult women. As I have mentioned before, she says that reading magazines has informed her “about everything that needs to be known about a woman so that I can have a good skin etc”. Zandi being in the boarding establishment has limited access to magazines during term time. However, she loves fashion and would love to look like the models she sees in them, but does not like wearing make-up. All the girls enjoy wearing designer clothing such as *Lizzy*, *Roxy* and *Bad Girl*.

All the girls listen to music in their bedrooms, some more than others, and it seems that the female singer Kelly Clarkson is top of the pops for them. Some say music affects their moods and some like Zandi love dancing to music. Sanchita expressed her love for Indian music, whilst Mbali sometimes enjoys listening to Kwaito (a type of African music).

Sanchita loves to use her mirror to see what her hair looks like, and Fiona also mentioned her mirror during her presentation. Melissa says she did not like looking in the mirror as she felt she was too fat. I agree with O'Reilly Scanlon and Dwyer (2005) who maintain that female identity includes how hair (and facial looks) plays an important role in developing the identity of girls. Further, as far as Sanchita is concerned it seems that O'Reilly-Scanlon and Dwyer (2005, p. 92) are correct when they point out that ‘tween’ girls’ association with hair may be insignificant but that it plays an important role in identity development. They point out that hair, “...continues to be a site of possibilities for ‘twens’ searching for their sense of envisioned idealised self”.

As I analysed the data I was struck by the fact that Melissa had pink as the colour scheme in her bedroom. Fiona also had pink but hers was a dark pink. Much of Sarah’s ‘stuff’ was also pink and Erica was hoping to change the colour of her bedroom to pink. Harris (2005) argues

that through the colour pink, the girls are persuaded to connect in a fantasy community of its own ruled by 'pink power'.

Whilst analysing the data, I realised as did Mitchell and Reid-Walsh (2002) that in most cases parents had an influence over the décor of these girls' bedrooms. It also became clear to me whilst analysing the data that there are cultural differences too. For example, in the case of Mbali, the décor of this Zulu girl's bedroom had an ethnic touch to it, whilst Fiona's with its bright pink had an oriental flair to it. Sanchita's love for Indian music, as opposed to Mbali's for Kwaito, was also clear. I also noticed that although Fiona's religion places demands on the way girls dress, her own personality and identity, desires and values, were being developed within the walls of her own bedroom. This re-iterated the findings of Griffiths (1995) and Dwyer (1998) who found that girls use different ways to deal with conventional, societal expectations of femininity whilst establishing their own identity.

Thus I believe that digital images of their bedrooms do reveal much about their identity and self image. However, an important question which Weber and Mitchell (2007) pose is whether using Power Point technology adds another dimension to the presentation of self? It became clear to me as the girls were presenting their actual Power Point productions that they were doing so artistically and creatively and each one was unique. Even Melissa's way of setting out her key cards was different from the others and thus portraying a uniqueness.

The girls made full use of the various features which Power Point has to offer. These included the backdrops and colour co-ordinations, some of which were all one colour, as was the case with Melissa's (See Melissa's Pp). In her email Melissa reflected the following, "... I decided to do my colour code on my presentation pink and orange so it matches with my room". Others were a combination of various colours such as blues, greens, pinks, yellows and orange (note Sanchita's Pp, Fiona's Pp, Erica's Pp and Zandi's Pp).

At the same time, Sanchita incorporated into one slide several photographs all of different shapes and sizes (note Sanchita's Pp). Erica made use of a yellow face holding a white daisy in one of her slides, as well as a slide of the sun setting over water in another (See Erica's Pp slide 5). Sarah's first slide has a pink background with the heading, 'Ikamelo Lami lokulala' (My bedroom) with a smiley white face to the left and a dark pink heart to the right of the slide (See Sarah's Pp slide1). To me it seems that she was depicting her love for her room in this manner. Being a confident girl, she has not made use of any writing on her slides, whereas Zandi, who is less confident has written something on every slide. Some slides were detailed. Particular animation features such as bounces and ellipses were also used, so too

were title arcs and boomerangs, as well as personalised features which enhanced their presentations. Here I was reminded of Luke (2000, p.87) who states that “The ability to import, download, drop drag text and imagery, creates new skills... that encourages interdisciplinarity, creativity and imagination...”

This is an extract of the email in which Sarah reflected about the creative aspect of the project:

Although it was quite hard 2 complete it in time I enjoyed bein creative wit custom animations & colour co-ordination. I hope dat I will be able to do an assignment like dis I da future.

This is an extract taken from Melissa’s reflection “... *I decided to do my colour code on my presentation pink and orange so it matches with my room*”.

Whilst analysing the data I was reminded of the photostory project which was carried out by Buckingham and Sefton-Green (1994) in which the learners had also added squiggles around their photographs as well as presenting them in various shapes, such as hearts or ovals. This added a personal creative touch to them. I agree. They also say, and I agree, that an adult-organised project such as this “...offers the girls an opportunity to project themselves in particular and personal ways”. I also agree with Weber and Mitchell (2007) who state that “The girl’s choices of images raise fascinating questions about their personal-public identities”.

In view of the above findings, I agree with Ann Higonnet (1998) that photographs taken by children themselves convey a very ‘knowing’ quality in that, with the findings above, the notion of innocence is disrupted. Mitchell and Reid-Walsh (2002) and Buckingham and Sefton-Green (1994) point out, the photographs that the children take, give us (teachers /researchers) the opportunity to ‘read’ what they have to say about themselves, and in so doing, convey their own feelings as well as that of their culture. However, not only do they express their understanding of the topic but also the technique they have used to explore it (Buckingham and Sefton-Green, 1994). In this case it was the use of modern technology such as Power Point on computers and digital cameras. Following are some extracts of the reflection of some of the fifty-two girls who took part in the project.

“I don’t know what u thought of the zulu oral ... but I thought it was such fun and I learnt a lot more about technology and using computers which we don’t do often...”

“I really enjoyed the project and it was very nice to take pictures of my bedroom and put it on the computer then on powerpoint and show the class what my bedroom looks like”.

“Today we had a really cool zulu oral and we did it on power point on the smart board because we did them as a slide shows...”

“I had to do a zulu oral at school. It was really fun and exciting. We had to do our presentations on the smart board because we did slide shows which was really enjoyable...”

“... I thought it was such fun and I learnt a lot more about technology and using computers which we don't often do”.

“It was really nice and it was fun and I learnt to use power point”.

Buckingham and Sefton-Green (1994) observe that children could be considered as researchers and informants giving us an understanding of how children experience the world. They also maintain that by using photography with children they become ‘producers’ rather than ‘consumers’. Additionally, and I concur that allowing learners to participate in the creative use of photography, influences the meaning of the ‘self’ as well as where the ‘self’ is positioned within the ‘social construction’. As Weber and Mitchell (2007) point out, a project such as this Power Point project can “...offer us a glimpse into the world of girls that links the construction of identity, space and digital technology”. Following is an extract of Sarah’s reflection to substantiate the above.

It gave us a chance to look deeper into our bedrooms and it also taught us how to work computers and current technology more efficiently. We also got to look at da diffent tastes dat other girls have and wat they r interested in & how it differs from u

One of the other girls reflected this, “...well I found it interesting to see everyones bedrooms and how different peoples tastes are. I enjoyed taking pictures of my room. I didn't really enjoy the oral that much but I didn't mind”.

Buckingham and Sefton-Green (1994) point out that allowing children to actively carry out research, has a number of implications. It allows the learners to make their own decisions as to what information they should, or should not, reveal to others. I am quite sure that during my Power Point project, not all was revealed to us, as I remember one girl saying, “My mother is so glad that we are doing this presentation, as I have had to tidy my bedroom before I could take the photos.” Two girls, who were part of the whole project, also made reference

to tidying up their rooms before they took photos. During her presentation Zandi also acknowledged that she tidied up before taking the photo of her cupboard. This is what she said. “Indawo engithandayo ekamelweni lami isekhabetheni lami kodwa kumahlikihliki njalo. Namuhla ngiqoqile ngoba ngenza lokhu”. (*The place I like in my room is in my cupboard but it is always untidy. Today I tidied up because I am doing this (the project)*).

Buckingham and Sefton-Green (1994, p.23) state that they recorded some interviews with their learners so that they could observe them at first hand. However, they maintain that removing learners from lessons, and taking them to a room somewhere else in the school and asking them questions, is “bound to set up an ‘artificial’ situation,” no matter how informal one tries to make it. I agree. I too called the girls out one at a time to interview them in what we call the Creative Laboratory where the video camera was set up. Despite the fact that I have taught most of these girls for more than eight years, I sensed they were nervous and uneasy, although as the interview progressed the girls became more relaxed. They also point out that during interviews it “would be unwise to take what is said at face value,” although as in their situation, much of what was said during interviews was a replica of what was seen during the Power Point presentation project with my girls.

They also argue that the work they carry out with the learners allows them to reflect on their own position, as researchers. They maintain that the written ‘results’ of their work expresses the understanding of the topic itself, and in so doing it also reflects their likes and dislikes. In her reflection to me via email, Erica said:

We did this Zulu project on our room and it was fun. First we had to take photos of our room that was hard for me because I had a lot of ideas on my mind and had to choose one. I took a photo of my stylish clothes (clearly not on her presentation but perhaps this is one of the problems she refers to later in this email), one of my secret box and my Disney world room that is going to change. Then the hardest part and confusing part was putting it on my disk. We had a few problems but we got through. I got everything sorted out and presented it good but am always shy.

I learnt how to work with the computer and doing things on my own.

Additionally, the following is an extract of the reflection of one of the other girls who was not a case study:

I just wanted to tell you about our zulu project we had to do. I really enjoyed it! It was extremely challenging and hard at times to compile. Getting the pictures for the power

point presentation was also a difficulty! Taking the pictures was fun but getting them to school was another matter. I was apprehensive to say my oral but after some practice I felt fine about it. I really enjoyed using the smart board for my oral and I think of!

Then there was the actual presentation. It was extremely interesting to see other girls bedrooms that I would not otherwise have seen. It was extremely fun to use the smart board for my presentation. Although I was apprehensive I managed to enjoy every moment.

Buckingham and Sefton-Green (1994) believe that reflection and self-evaluation are vital aspects of the learning process. Goldman-Seagall (1998) also states that as teachers we need to listen to how children view their learning. I agree on both these points.

I agree with Buckingham and Sefton-Green (1994), who claim that the process of learning during media projects such as those which they carried out, can be divided into three stages, each being a shared process. As with the learners in their project, these learners were firstly also able to make their existing knowledge of their bedroom explicit and secondly, by using photographs to explain their knowledge systematically, and thirdly in so doing, it allowed the learners to question the foundation of their knowledge and generalise from it. Thus they were able to extend and go beyond their knowledge. Although this was the first time they had done such a project, I firmly believe that with time and with the assistance of the teacher and perhaps their peers, the learners should gain greater control over their thought processes.

Towards a New View of Language Learning

After carrying out this project I have found that teaching isiZulu to first language English speakers in this contemporary world requires one to move away from the training received as a second language teacher some thirty years ago, and to venture into a new way of teaching a second language. I was eager to involve the learners in a project whereby they were able to bring into the classroom their personal experience, and in so doing their enhance language learning. The reason behind creating visual images and using these in a Power Point presentation reflects their use of modern technology as well as recognising the visual world of girls.

The foundation of the project was laid by the Communicative/ Task based Approach which was the approach with which I was familiar. However, I found that the work of Kress and van Leeuwen (2001), based on the Multimodal Approach, as well as the work of Cope and

Kalantzis (2000), which dealt with Multiliteracies, complemented the former to a large extent, and I therefore decided to blend the two together.

Brumfit (1984, p.121) argues that learners need to have ‘access to rich and continuing project-like activity’ in a non threatening situation. Kilfoil and van der Walt (1989) claim that tasks should be constructed around real issues which are learner-centred taking him/her into consideration regarding the content to be covered. Willis (1996) maintains that tasks which result in learners sharing personal experiences give the learners confidence to talk freely about their experiences and about themselves. She also points out that task based activities provide opportunities for learners to experiment with written and spoken language. All three of the above schools of thought concur that fluency counts, not accuracy. However, pedagogy of Multiliteracies goes a step further; they also maintain that accuracy is not important, but that modes of meaning, other than language only, are important.

The Power Point presentation that was carried out with the learners did indeed involve them in a project that took into account their interests and experiences. As a result, this learner centred project involved sharing with their peers and the teacher, their personal knowledge, experiences and feelings. I believe the use of photographs in the project added to the meaning more than language alone could have done. Visual modes of meaning in this project varied according to context and had specific cognitive, cultural and social effects. (Cope and Kalantzis (2000);(Kress van Leeuwen (2001)).

I found too that making use of the four principles of pedagogy which Cope and Kalantzis (2000) consider to be important, was very beneficial to my project. I believe that the Pre-task cycle which Willis (1996) and Skehan (1996) maintain is the first important stage of task-based learning could be likened/linked to the Situated Practice stage of Cope and Kalantzis (2000). During this stage I, as the ‘Designer,’ introduced to the learners the project or the ‘design’ (Kress and van Leeuwen, 2000). I found that by allowing the learners to take photographs of their very own bedrooms using a camera, or even as one learner did, a cell phone, and then work on the language vocabulary and sentences of their own choice, was as Cope and Kalantzis argue an, “Immersion in experiences and the utilization of Available Designs of meaning” (2000, p.243), as well as what Gee (2000. p.67) sees as, “hands-on, embodied experiences of authentic and meaningful social practices involving talk, tools and technologies of the sort that help one imagine contexts that render what is being taught as meaningful”. I found this certainly was a way of using the learners’ own experiences and discourses, which as Cope and Kalantzis (2000) maintain are increasingly defined by cultural

and sub cultural diversity and the different language backgrounds and practices. Here the differences, which I explained above in connection with Mbali, the Zulu girl, Sanchita, the Indian girl, and Fiona the Muslim girl, come to mind.

The second principle of pedagogy which Cope and Kalantzis (2000) consider to be important is that of Overt Instruction. I believe it can be likened to the Task Cycle of Willis (1996) and Skehan (1996) who state that during this phase the learners work independently, the teacher acting as a facilitator. During this stage I found that I was 'scaffolding' (Gee, 2000) the learning activity, which focused the learners on important facets of their personal experiences, thus building on what they already knew and had done. This also served to encourage the learners to accomplish a task that was more involved than what they could perhaps manage on their own, which Brumfit (1984) also maintains is important. Further, I believe that most of the learners had never worked on Power Point before and many of them had not scanned or downloaded photographs from a camera before. They were also expected to cope with all the language work being left in their hands, except if they asked for assistance on how something should be worded. As Cope and Kalantzis (2000) point out an activity such as this should not involve rote learning or drill, which it certainly did not. I also noticed by focusing on transmitting meaning in this authentic communication situation, the learners did subconsciously make use of the rules that had been internalized (Kilfoil and van der Walt, 1989), as can be seen by the written information produced by the girls who were used as case studies. There were language errors but as I mentioned in chapter 2, Willis (1996) points out that that the emphasis is not on accuracy but rather on communication.

I found that the third important principle of pedagogy of Cope and Kalantzis (2000) known as Critical Framing, was also imperative in my project. This I believe can in some way be likened to Willis' (1996) and Skehan's (1996) Post Task, which they point out is the stage where analysis of the project also takes place. However, according to Cope and Kalantzis (2000) this is the stage where the learners are assisted to become the master of their own practice, and the teacher assists the learner to stand back and view what they have learnt, viewing it critically in relation to context. As Buckingham and Sefton-Greene (1994) point out, analysing their own experiences is crucial for learners, and reflection and self evaluation are also vital aspects of learning (in Media Education). By means of reflection they are able to make their implicit 'spontaneous' knowledge (about the media in their case) 'explicit' and with the assistance of the teacher and of their peers. I agree. Following is a part of Melissa's reflection to substantiate:

The day came to do our presentations in front of the class and our teacher, and I was very excited to get started so I volunteered to go second, I eventually got up there with my key cards and did my presentation it went very well. I really enjoyed every minute of it, even when I had a few problems with my photos. It was something nice and different to do and I enjoyed seeing my classmates bedrooms and it was much better than doing worksheets and would not mind doing a few more. I really loved doing it and our zulu teacher made it even more fun for us. I learnt many words about the bedroom in zulu and how to use powerpoint as I wasn't too clued up. And to be more clever with taking photos.

The fourth and final principle of pedagogy of Cope and Kalantzis (2000) that I found to be valuable is the idea of Transformed Practice. I found that the learners produced and transformed knowledge, and did not just consume it via the teacher (Gee, 2000). I believe that learners were given equal authority status to myself, their teacher, which is argued by Buckingham and Sefton-Green (1994). This I believe to be important.

Language learning in this way had much more meaning, as it allowed learners to show how they could carry out a task, which was set in their own values with their own goals, in a reflective way during isiZulu lessons through the principles of Overt Instruction and Critical Framing. Learners had to find out for themselves the vocabulary and constructing their own sentences to disseminate information they deemed necessary, useful and important in explaining the photographs which they had taken of their own bedrooms and then to critically reflect on the whole project. Buckingham and Sefton-Green (1994) claim, and I agree, that "Writing photography is a 'highly reflexive' and 'self aware process', as it allows for a dialogue between the 'subjective self' and the 'social self', allowing learners to perceive themselves in social terms. Sanchita's reflection outlines her feeling about producing and transforming knowledge. She says:

Last week we did our zulu oral about my room. It was very hard but it was fun at the same time. I had a few problems with the words but Mrs Sinji helped us all. I learnt a lot about the zulu words and translating into zulu also the colours. The most fun part was taking pictures of my room and making a powerpoint slide show. I learnt how to use the video camera and a few new and interesting things about power point. I enjoyed this project and learnt so much about Zulu. I am definitely taking Zulu in the high school and I am sure that I will enjoy it. Sala Kahle (Thank you Mrs Sinji!)

Additionally, the following extract is the reflection of one of the girls who was not a case study. Here the dialogue of the ‘subjective self’ and the ‘social self’ is noticed. (Buckingham and Sefton-Green, 1994).

The project was so much fun. It made me appreciate my room more. Before I thought that it was just some place that I sleep in and I spend time in but it actually means more. If we actually think about it we are very privileged to actually have a room of our own...

I believe the findings above also substantiate the fact that the three Designs of meaning of Cope and Kalantzis (2000) played an important role during this project. I believe that I was the Designer of the project in which learning and productivity were the outcome. This project certainly did require me to redesign the form of my isiZulu lessons in such a way that the learners were able to make use of the representational resources of their culture which were available to them, in order to make and remake the conditions of their own lives (Cope and Kalantzis 2000). This took place through Available Design which includes the grammars of the isiZulu language and the semiotic mode of photography. In this way identity, experiences, as well as other discourses that represent the Available Design of meaning were created and re-created (Cope and Kalantzis, 2000). Transformation of Available Designs took place. The New London Group (2000, p.22) points out transformation of Available Design, “always involves making new use of old materials”. This project most certainly achieved this through objects (for example Sanchita’s fluffy toys stored in a box and Mbali’s pictures which she drew when she was in the lower grades at school) as well as through spaces to hide things or to hide themselves, and that were photographed and then written about in isiZulu on Power Point and then talked about in isiZulu by the girls. This resulted in the objects and spaces having new meaning for the girls themselves.

Designing (Cope and Kalantzis 2000) also took place during this stage as the learners themselves altered knowledge by constructing new constructions and interpretations of reality resulting in their changing their relations with each other, and changing themselves too. This is substantiated by what Mbali wrote in her reflection:

Just a few days ago we did an oral for school on our rooms. I enjoyed it a lot because we got to take pictures of things we liked and stuff and I enjoyed the photography. It was nice to see other peoples favourite things and to know them better. By just looking at their room and their belongings now it will be much easier to but someone a

birthday gift, seeing as we know the personalities.

Redesigning also featured during the project, as the learners could remake themselves, and in the process recreate their own identities because of the representational resources (the photographs) which were present in Available design (Cope and Kalantzis, 2000).

However, over and above all, I found that there are several important factors which are needed to encourage the learning of a second language, and I believe, as do Krashen (1982), Brumfit (1984) and Kilfoil and van der Walt (1987), that motivation is of utmost importance. I believe that this project did motivate all the learners, since they worked enthusiastically during each lesson from the beginning to the end. Krashen (1982) and Brumfit (1984) point out that attitude also plays an important role in learning a second language. Each girl displayed a positive attitude towards the project. However, I disagree with Kilfoil and van der Walt (1989) who claim that competence needs to be taught by the teacher if learners are allowed space to work unaided. My experience during this project proved otherwise. Since their interest level was high, owing to the fact that an activity was designed which focused on their own knowledge and experiences, as well as using their own material, which represented the 'self' and 'social self' (Buckingham and Sefton-Greene 1994), the girls worked competently and confidently throughout. The following are extracts of some of the girls' reflections about how they thought they fared with learning the Zulu language during the project.

"Although I couldn't really pronounce my words properly I thought I did quite well for me cause I'm not that good at Zulu".

"Doing the Zulu project was a learning experience for us all! It was a great way to learn some more zulu and I think we all benefited from the experience!"

"I also learnt a little Zulu but I found it a little difficult".

"I enjoyed this project and learnt so much about zulu".

"I also learnt more zulu words that I had never heard of before".

"...it taught me a lot of zulu".

"I loved doing the oral, and the project it was soooo fun!

It is clear that during this assignment, multimodality played an important role in communication, as all modes of meaning were definitely present i.e. visual, audio, gestural, which includes the semiotic element, which as Kress and van Leeuwen (2001) point out, has untold possibilities of human expression. These ‘multiple articulations’ complemented each other and certainly in this project have aroused human potential and developed the learner cognitively. The traditional language system operated through monomodality, where it was language only, and attention was given to style (Kress and van Leeuwen, 2001). Multimodal discourses, which exist in the cultures and sub cultures of the learners, were also made explicit through ‘multiple articulation’. These are Bedroom Culture and Social Culture.

Kress and van Leeuwen (2001) claim that there are four strata of practice in which meaning is made, and Discourse is the first. As I mentioned in chapter 2 Kress and Van Leeuwen (2001, p. 4) maintain that “Discourses are socially constructed knowledge of (some aspects of) reality”. Semiotic modes were available as a means of realization as they carried out their Power Point presentations. These were expressed, for example, textually or discursively. They shared with me, their teacher, and their peers where and how they live, the things that are done in their living space and the ways in which their space (bedrooms) are furnished and how these spaces are used in relation to different activities eg. the bed is a place they rest, read, or lie and listen to music or “chill”, as Mbali said.

Colour played a vital role here too. Kress and van Leeuwen (2001) correctly point out that colour works effectively across large areas and is drawn around lifestyles. Here I am reminded of Harris (2005) who maintains that the colour pink signifies, through ‘fluffy, glittery, sparkly and shimmery objects’, the idea/meaning of that of a princess or fairy or girl. The author refers to this as ‘pink power’. Thus it is obvious that language alone would not be as powerful a signifier as is colour. Melissa, Fiona and Sarah all have pink as the colour scheme of their bedroom. As Sarah says, “Pink is girly, feminine and pretty”.

The physical ‘stuff’ (the physical materials) that are used by a society or culture to express meaning were clearly present as the girls carried out their Power Point presentations (Kress and van Leeuwen, 2001). These were in the form of, for example, stuffed fluffy toys, porcelain dolls, leather beanbags, handbags or belts. Sarah actually said that her Anne Geddes porcelain doll looked cute, petite and cuddly. Thus once again meaning was expressed in a more powerful way than if it were through language alone.

Kress and van Leeuwen (2001) point out that the second strata of practice in which meaning is made is that of Design. Here I wish to reiterate what the authors have written about Design.

They claim that:

Design stands midway between content and expression. It is the conceptual side of expression, and the expression side of conception. Designs are (uses of) semiotic resources, in all semiotic modes and combinations of semiotic modes. Designs are means to realize discourses in the context of a given communication situation. But designs also add something new; they realise the communication situation which changes socially constructed knowledge into social (inter-) action (2001, p. 5).

I agree with Kress and van Leeuwen (2001) that Design is the plan for production for which the teacher is responsible. It uses abstract semiotic modes as its resources. As I mentioned earlier in this chapter, I saw myself in the position of the designer. I found that I was planner of the task, and took into consideration digital technology, which would ultimately allow the learners to manage all modes and to implement their multimodal production during isiZulu lessons (Power Point presentation), on their own. As I have said often before I found that I was the facilitator and I organised what was to be “articulated into the blue print for production” (Kress and van Leeuwen, 2001, p.50). I believe that in designing this project, I did add something new (not using pictures from magazines to form a poster) allowing for a communication situation which altered socially constructed knowledge into social (inter)ation between the girls as they viewed each other’s Power Point presentations. One of the girls in the group reflected the following about the project, “...we had a oral earlier and it was really cool, it was on my bedroom I found it exciting and very interesting, it was a little irritating because it took a long time, it was good to see every ones bedrooms and how they are decorated I liked using the computer it is much neater...”

According to Kress and Van Leeuwen (2001) the third stratum of practice in which meaning is made, is Production. The authors maintain that through Production and Interpretation, meaning is added to Design, and it communicates through the body, the voice and tools, which may expand communication and expression, bringing Design to life. I agree, as for example, the enthusiasm and confidence displayed by Mbali, whilst she carried out her Power Point presentation, was clearly noticeable. Her whole presentation was brought to life by body movements, bubbly voice and happy smiles. Sarah too displayed confidence. One could sense that these two girls were very keen and proud to present slides of their own bedroom to their peers and me. Melissa kept interlocking her hands during her presentation, as she had placed her key cards on a shelf next to the Smartboard, and Sanchita kept rocking from one foot to the other. However, Erica displayed a shyness to present and held tightly onto her key cards,

which gave me the idea she needed some security. She had very little expression in her voice, which almost sounded like that of a little child. She was aware of her shyness as she made mention of it in her reflection. This part of her reflection substantiates that she is shy. “...*I got everything sorted out and presented it good but am always shy*”.

Kress and van Leeuwen (2001) claim that Design can be realized through Production. The authors also claim that the same design in different material has a different meaning. This brought to mind the fact that in the past I would have asked the girls to write snippets on to their poster, or type snippets on the computer, and then stick these on to a poster, which they would decorate themselves with colourful pictures of bedrooms cut out magazines. However, by using Power Point the girls could type, using any of the fonts available on the computer. They were able to, for example, shade the backgrounds of their slides, or use different colours for the background of each slide, or make use of effects such as where the words or sentences weave or roll on the screen or using a little dog, bees or fairies as a ‘commentator’. Erica even let her daisy do a complete spin on the slide which could not have been achieved if this daisy were stuck on to a cardboard poster.

They maintain that meaning can be changed with economic value, or with fashion value, or with taste. All the girls come from an affluent background, and by looking at their slides it was clear that their bedrooms contained expensive items, items which are typical of girls from an affluent background, although this point was not actually mentioned by any of the girls. Melissa and Sarah’s photographs are a good example of this. One of Sarah’s slides portrays different items of modern technology as well as an expensive “Guess” watch. Thus the meaning behind this could have been seen to be that these are girls with rich parents. Moreover, the authors point out that there is a difference between fashion and taste, as fashion clearly includes the idea of ‘conforming’ but the idea of ‘meaning’ is not included. (Kress and van Leeuwen (2001) point out that fashion is expressed textually in magazines). When I interviewed the girls as to what meaning fashion and beauty held for them, Erica expressed strong ‘taste’ towards fashion and beauty as displayed in magazines, and tries them. Sarah too was influenced by the fashion that was expressed in magazines. This was quite clear in the slides which she took of her handbags (See Sarah’s Pp, slide 5). She also said, “I often aspire to look like the models in the magazines but I am not sure if I ever can look like that but I suppose attitude is what determines this”. Sanchita maintains that her dress ‘taste’ is not influenced by the fashion which is ‘expressed’ in magazines. Melissa also shared these sentiments. Fiona on the other hand, certainly does not conform to the ‘meaning’ behind the clothing that Muslim girls should wear. She prefers to go with the flow of fashion rather than

to conform to that of Muslim attire, which she says is a short or long top or caftan with long pants and a scarf.

Thus, as Kress and van Leeuwen (2001) correctly point out, meaning is always present during production and feelings and experiences are evoked. The last stratum that Kress and Van Leeuwen (2001) include is that of Distribution, which in the case of this project was the Power Point presentation made this possible. Whilst each girl carried out her Power Point presentation experiences and feeling about her bedroom were shared with the other girls in the class as well as with the teacher. It was great to see the expression of excitement and interest on the faces of those who watched the presentation.

Finally, Kress and van Leeuwen (2001) correctly argue that Discourse itself can be seen as a 'recontextualisation of social practice' and that Discourse is always grounded, in social practise, in what we do and without such grounding meaning would not be possible. This was clearly visible when the girls were presenting their bedrooms to their classmates.

Assessing Language Learning

As far as assessment is concerned, I found that the main purpose of assessment, as set out by the New Revised National Curriculum 2005 was attained, as I believe that in the light of the information supplied above, (2005, p.113) individual growth and development of each learner was enhanced. Moreover, their progress was monitored and their learning was adequately facilitated throughout the project.

Since the learning and teaching of isiZulu as a second language has only been taken seriously since Democracy in 1994, resources to learn and teach are gradually being generated and therefore I am not aware of any sets of tests that can be used as a yardstick to gauge learners' ability or knowledge. However, I formulated my own short test as the summative task. It was carried out on the computer by the learners and involved reading and understanding the questions which were set in isiZulu. These questions, as well as their answers required that the learners understand and use vocabulary which they had learnt during the task. It should be borne in mind that the girls had never covered the theme of 'My Bedroom' during isiZulu lessons before so most of the vocabulary which they had learnt was new to them. Thus if they had not learnt any isiZulu during this project they would not have been able to complete the test as successfully as they did, since they were not able to look back at any form of notes. The results were very pleasing. For the test which was completed on the computer Sanchita obtained 85%. Melissa obtained 92%, Sarah obtained 98%, Fiona obtained 92% Mbali

obtained 100%. Erica obtained 90% and Zandi 98%. As can be noted all the learners received over 85% for their test. Moreover, the learners enjoyed carrying out a test on the computer, as this was the first time they had ever been required to fill in answers to a test on the computer itself. Fiona reflected the following about the test. “Did you find the zulu test easy? I did really enjoy it”. Melissa says, “I did quite well in this test but I didn’t deserve to as I did not really learn for it”. The following are some of the reflections of the other girls in the class.

“The zulu test was oook!”

“We have just done the best most wonderful test. Although I did not know everything but it was fun”.

“I am fine with the mark that I got and I think I did quite well, considering that I have only started Zulu this year”.

“Today we did our test it was cool on the computer”.

“Talking about projects I have just finished another zulu test. I think i did well. I think it was pretty easy ...”

However, I found it rather difficult to assess the whole project of each of the learners and was reminded of the response of one of the learners, who participated in the Cloth Project which was discussed in chapter 2, who stated that, “there is no number which can describe how good it was!” (Newfield et al., 2003, p.77). Newfield et al., (2003) point out that multimodal assessment should move beyond assessing each mode independently. Thus, as the authors argue, and I found too, the idea of ‘the relational’ needs to be built into assessment (Newfield et al., 2003). I found too that the view of the English teacher, Robert Magedzo had meaning for me in this situation, namely, that “Assessment should be seen as a kind of appreciation by the educator or parent, of what the learner or the child has tried to achieve” (2000, p.69). I agree too with David Andrew, the Art educator who argues that what is necessary “is a reclaiming of how learners use multiple experiences and multiple aesthetics and languages to make meaning about their own and other identities as being of equal value and assessment weight” (2000, p.68).

Taking into consideration my whole Power Point project I agree too with the following factors which Newfield claims are a necessary aspect of assessment. These are that, “the individual voices need to be taken into consideration as well as the group voices and the variety of modes, and the individual processes and artefacts in relation to that of a whole”

(Newfield 2003, p.72). Following are the reflections of some of the girls about the project.

“I really enjoyed it...It was so much fun”.

“We have just had a zulu project which was soooo coool. I enjoyed it so much”.

“I found the zulu project fun...I spent al day n night doing this project”.

“I really enjoyed it”.

“The project was soooo much fun”.

“I so enjoyed the project...”

“Thank you for letting us have such a fun time doing this (project)”.

The second factor that Newfield claims is necessary for assessment is that of the learning context. Here Newfield is of the opinion that the question to be asked is, What knowledge, skills, abilities and values have been ‘demonstrated’ (Curriculum 2005) by the maker, and has this process helped in their development as a learner of, in my case isiZulu as a second language, and how? Newfield states that the teacher should look for signs of understanding, (in this case using isiZulu) the vocabulary they discovered whilst working on the project. In so doing were they able to construct their own sentences pertaining to the photographs taken of their bedrooms, both orally and in writing and ‘how’ the bedrooms were represented, thus researching into their cultures, in a range of modes? The third factor, which I also believe is important in assessment, is that of an interdisciplinary point of view, (in my case the use of a camera to take photographs, the downloading of these photographs on to Power Point or scanning the photographs and working on Power Point). That which has been ‘transformed’ (Cope and Kalantzis 2000) through this exercise, should also be taken into account. The learners ‘voice’ (which Buckingham and Sefton-Green 1994 also agree) on self- reflection, on identity, on personal, social and cultural levels should also be borne in mind as should be the “ability to represent themselves under the gaze of the Other” (Newfield et al., 2003, p. 73). Newfield claims that the school context should also be taken into account i.e. the learner’s use of resources available, both material and intellectual in context of the school. I agree.

Newfield stresses, that assessment of Multimodal objects and processes is not facts nor concepts, skills nor competencies but rather that assessment procedure should correspond with the project, taking into consideration “its heteroglossia, multimodality, its creative

ongoingness, as well as the way a learner or learners responded to, or instigated, its development and mutations” (2003, p.73). Both Newfield and Magedzo maintain that the learners should be given credit for what they have done (Newfield et al., 2003). I also believe this is an important point to take into account.

Test scores of the seven case study girls were high as they all obtained over 85% for the test on carried out on the computer. I believe as Newfield maintains that this could be taken as one of several ‘signs’ of understanding the isiZulu vocabulary they discovered whilst working on the project. Thus according to these test results it is clear that their knowledge had been expanded (Newfield et al., 2003).

DISCUSSION

In this chapter the findings of the Power Point project were discussed in detail in the following key areas namely: Children as Cultural Producers; Children and Visual Studies; Girlhood Studies and Bedroom Culture; and Child participation in authentic uses of language in second language learning. Assessment of this project which was based on multimodality, was also discussed. Here the work of Newfield et al., (2003) was taken into account. The following chapter will deal with the conclusion and the pedagogical implications of this project.

In closing this chapter, I would like to pick up for a moment on the Indian story of Geertz cited in Goldman-Segall (1998) which I quoted at the beginning of this chapter. Although I feel that I have discovered much and learnt much from the information obtained from the learners, I am of the opinion that “this turtle rests on the back of yet another turtle” as there is still a great deal more potential data which has not been uncovered.

CHAPTER 5

SUMMARY, CONCLUSIONS AND IMPLICATIONS FOR FURTHER RESEARCH

Learning is the human activity which least needs manipulation by others. Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting (Ivan Illich cited in Goldman-Segall 1998).

In attempting to reach a conclusion regarding this project I believe it is essential to return to my research question which is as follows: How do girls construct and present their Bedroom Culture in a second language and modern media environment? Two sub-questions arising from this overarching question include: a). How does their engagement with Bedroom Culture link to their interest in, (and expertise in), second language learning? b. What are some of the pedagogical implications of this descriptive analysis?

I realized that I needed to use an innovative approach in the classroom to kindle enthusiasm in the learners who find learning the isiZulu language challenging. Since the theme was 'My Bedroom' I found it was a 'critical interest space' for these preadolescent girls, as popular culture theorists point out. Thus this was an excellent entry point to working with these girls in terms of language learning. By engaging the girls in a modern media environment which involved their taking photographs of their bedrooms with digital cameras (or a cell phone which was used by one of the case studies) and downloading or scanning them onto Power Point in order to construct and present their bedrooms, was very successful. In Chapter 4 there is much evidence that rich data was produced in a variety of interesting ways, by the girls, when they carried out their Power Point presentations. The written work which accompanied their presentations and the semi structured interviews also successfully assisted in the construction and presentation of their bedrooms. By linking a topic such as bedroom culture to learning of (and expertise in) isiZulu as a second language aroused the girls' interest. This resulted in the girls engaging with much enthusiasm and in so doing successfully learning a great deal of vocabulary as well as sentences relating to the topic.

This project was based on the 'task-based' approach and constructed around a 'real issue', thus language was not taught in a vacuum as a set of skills, which some theorists warn against, nor was it a case of using stray words or sentences, but rather it took place in connected discourse. The stress too was on fluency not accuracy.

Moreover, creating a learner-centred task with the teacher as a facilitator, allowed for a warm, pleasant relaxed, atmosphere, resulting in learning that was beneficial. By using content which had greater meaning for learning experiences and which had a strong link to the outside world in the classroom context, broke down barriers of inhibitions as it gave the learners the feeling that they were in control of the learning activity. This learner-centred approach allowed space for the development of individual styles.

However, although there was a short period (1-2 minutes, which Willis suggested was sufficient) of 'public performance' whilst the learners carried out their 'oral' part of the Power Point presentation, I do not concur with Brumfit (1984) who states that situations like this lead to stress, and should be avoided. I believe since they were talking on a topic which was centred around themselves, i.e. 'My Bedroom', they were more confident to speak than if they were speaking on an unknown topic. Thus stress levels were reduced. The use of photographs, as well as allowing the use of custom animation in the Power Point presentation, removed the spotlight from the actual speaker who might have been nervous to speak. The 'audience' seemed more focused on the 'visual' of the presentation rather than on the speaker (learner) herself. Thus, the method of information technology which they made use of i.e. Power Point, lent itself well to visualization, allowing the visual form to transfers information more efficiently than the verbal form alone.

The multimodal approach of Kress and van Leeuwen (2001) which includes visual, audio, gestural meaning, as well as semiotic modes of meaning, was very advantageous to this project. The use of these modes allowed for the learners to express themselves in countless ways as well as connecting with their peers and the teacher. In this way the communicational and representational modes which were previously neglected in the classroom, were all taken into account. This further demonstrates that the traditional language based theories are no longer sufficient, because our present-day world has become multimodal.

The four strata of practice, in which Kress and van Leeuwen (2001) maintain meanings are mainly made, namely Discourse (which is socially constructed knowledge), Design (which links content and expression, leading to the blue print for production), Production (that which is articulated in the form of semiotic products) and Distribution (the technical re-coding of semiotic modes) were a good foundation on which this project was laid.

In addition to multimodality, incorporating the pedagogy of multiliteracies of The New London Group (Cope and Kalantzis, 2000) namely Designs of meaning, i.e. Available Design, Designing and the Redesigning, assisted the learners in making meaning of their task much

more than language alone could have done. The four principles of pedagogy, namely Situated Practice, Overt Instruction, Critical Framing and Transformed Practice, were also invaluable. I experienced that these stages complemented the ‘communicative/tasked-based’ approach which had meaning for me before this project was carried out. Madeleine Grumet (cited in Goldman-Segall, 1998, p.ix) correctly states that “Experience is outside and inside, and the skills that are required to know it are as diverse as experience itself: language, logic, the use of tools to scan the skies, the earth, the eye”.

OUTCOMES BASED EDUCATION

In terms of the South African Revised National Curriculum, Outcomes Based Education is meant to be learner centred as opposed to teacher centred. It involves an outcomes-based approach as opposed to that of a content based approach. Learners achieve an ‘outcome’ when they can demonstrate and apply what they have learnt. The outcome can be cognitive, practical or a combination of both. Thus the child is at the hub of learning and therefore needs to actively participate in all aspects of learning within the classroom. The approach involves eight learning areas with isiZulu falling into the language area. Learning outcomes include those of Listening, Speaking, and Writing. There are critical outcomes common in all Learning areas and two of the Critical Outcomes which I believe add meaning to this grade seven project are to: *organize and manage themselves and their activities responsibly and effectively;* and to *communicate effectively using verbal, symbolic and/or language skills in various modes* (DoE, 2002, p.1).

Assessment in Outcomes Based Education

As far as assessment is concerned, The New Revised National Curriculum of the Department of Education (2002, p.113) states that, “The main purpose of assessing learners should be to enhance individual growth and development, to monitor the progress of learners and to facilitate their learning”. Newfield et al., (2003, p.62) point out that, “A learning outcome is a description of the knowledge, information, skills, attitudes and values learners should know and be able to apply at the end of a grade”. Additionally, the authors state that gathering of evidence to show what learners have achieved also determines an outcome which are made explicit to learners at the beginning of a set task. Additionally learners are asked whether they can ‘demonstrate’ that the stipulated outcome is achieved. Ferreira (2006, p.184) correctly points out that “Multiliteracies is a socially relevant pedagogy. It compels educators to situate literacy in the real world and to make every effort to align classroom literacies with out-of-school literacies.

In terms of Outcomes Based Education, it is clear that the project was not teacher-centred, but as I have mentioned before, learner-centred. The learners were at the hub of the learning situation and as a result were able to demonstrate and apply what they had learnt. The Multimodal and Multiliteracies approach were certainly in keeping with Curriculum 2005 as they assisted in realizing the variety of important purposes.

The first one that springs to mind is that learners should be able to: *reflect on and explore a variety of strategies to learn more effectively* (DoE, 2002, p.1). Moreover, the assessment standard for the second additional language is to *ensure that learners are able to use the language for general communicative purposes* (DoE, 2002 p. 4). Additionally, I believe that Multimodal pedagogy and Multiliteracies pedagogy will assist in realizing a variety of important purposes which language should serve, according to the National Revised Curriculum (DoE, 2002, p. 5). These are:

- *Personal - to sustain, develop and transform identities ...*
- *Communicative - to communicate appropriately and effectively in a variety of social contexts.*
- *Educational - to develop tools for thinking and reasoning, and to provide access to information.*
- *Aesthetic - to create, interpret and play imaginatively with oral, visual and written texts.*
- *Cultural - to understand and appreciate languages and cultures, and the heritage they carry.*
- *Political - to assert oneself and challenge others; to persuade others of a particular point of view; to position oneself and others; and to sustain, develop and transform identities.*
- *Critical - to understand the relationships between language, power and identity, and to challenge uses of these where necessary; to understand the dynamic nature of culture; and to resist persuasion and positioning where necessary.*

In addition, I believe that Mutlimodal pedagogy and Multiliteracies pedagogy should assist in realizing the following ways in which the Language Learning area contributes to the curriculum. Namely:

- *it develops reading and writing...*

- *it encourages intercultural understanding, access to other views, and a critical understanding of the concept of culture.*
- *it stimulates imaginative and creative activity...*
- *it provides a way of communicating information and promotes many of the goals... including technology* (DoE, 2002, p.5).

Lastly, I believe that one of the Constitution's most important aims is to: - *improve the quality of life of all citizens and free the potential of each person* (2002, p.1). The latter part of the sentence has great meaning to me as a teacher, and thus I believe the use of Multimodal and Multiliteracies approaches will realize this aim.

Moreover, it was very valuable to use modern technologies and media in the classroom situation as it gave the learners the opportunity incorporate into their learning something which forms a part of their everyday lives. After carrying out, whereby learners constructed and presented their bedroom culture in a second language (isiZulu) in a modern media environment, I agree with Goldman-Segall (1998, p. 7) who maintains that using computer technologies as 'cultural partners' in our learning not only enhances learning and extends learning abilities to see, hear and speak, but brings about other ways to explore our world which are not pencil and paper orientated classrooms activities with a single teacher. I agree too with Silverstone, cited in Buckingham (2003, p. 5) who states, 'the media are now at the core of experience, at the heart of our capacity and incapacity to make sense of the world in which we live'. Thus, the study confirmed what other researchers believe and that is that media and technology play an important role in the modern classroom as it brings the outside world into the classroom.

By allowing the girls to take photographs of certain objects and spaces, they were empowered, giving them ownership of their Power Point project. Goldman-Segall (1998, p. 76) states that the many successes that they have had were not only because of computers but, "They were linked to how teachers humanized the work children did on the computer. How they supported the young people to follow inner thoughts and feelings whilst they worked on the computer".

I learnt a great deal about Girlhood Studies and Bedroom Culture of South African pre-adolescent girls through their photographs, as well as their written work. Much of what I found complemented the works of earlier researchers. By using photographs in the project, it resulted in the learners doing research while at the same time having fun. Additionally, as other researchers point out, incorporating popular culture in the classroom enables learners to

clarify, to rework and to question the knowledge which they already have. Here I am reminded of Goldman-Segall (1998, p.11) who points out that, “Culture is not merely the sum total of what we inherit from our parents and social groups; it is what we create with others in context of our lives, with or without various technologies”.

The photographs taken by the girls represented a range of “girl stuff” (Mitchell and Weber, in press) and included fluffy toys, porcelain dolls and various forms of technology. However, these digitized images of bedrooms which were located within an adult-organized project, gave us a peek into the world of girls that links the construction of identity, space and digital technology. Using the digital camera and Power Point gave the girls the opportunity to project themselves in a certain way and in a personal way. They worked autonomously and although they were asked to photograph 5 objects and places, they still had the power to decide what they wished to share in a public space, with their peers and the teacher.

Although this project took over twenty hours of class time to complete, I feel that it was worth the time spent. However, I am aware of time constraints as far as second language teaching is concerned, but believe it would certainly be beneficial to carry out such projects from time to time.

Thus in conclusion, this study did contribute to a number of research areas. It contributed to the study of innovative practices in second language learning, it deepened my understanding of participatory approaches to language learning, particularly in the context of media and child-centred pedagogy; it also contributed to Girlhood Studies more broadly, in that much of the information obtained from the girls, built on the work of previous researchers. It also highlighted the differences between South African girls and girls in other parts of the world. (Here I think particularly of Mbali whose bedroom décor had an ethnic touch to it). In so doing it contributed to Girlhood studies in South Africa where I believe, to date few studies have been conducted; and lastly, I believe that designing a project in which girls could construct and present their Bedroom Culture in a second language, in a modern media environment, resulted in interesting findings. Allowing the girls to engage with Bedroom Culture whilst learning isiZulu as a second language, greatly inspired them, which therefore enhanced their learning of isiZulu.

Pedagogical Implications

Old paint on canvas, as it ages, sometimes becomes transparent.

When that happens it is possible, in some pictures, to see the original lines: a tree will show through the woman's dress, a child makes way for a dog, a large boat is no longer on an open sea. That is called pentimento because the painter has "repented," changed his mind. Perhaps it would be as well to say that the old conception, replaced by the later choice, is a way of seeing and then seeing again... The paint has aged now and I want to see what was there for me once, and what is there for me now. (Lillian Hellman cited in Goldman-Segall (1998, p.1)

As I reflect on this project I realize that the above quote holds a great deal of meaning for me as a teacher in the 21st Century. As a result of this project, I believe 'pentimento' has taken place within my teaching. I have changed my approach as far as teaching isiZulu is concerned. Thus in view of the above I would like to share some of the pedagogical implications of this descriptive analysis.

I believe that current methods of teaching language should be reviewed. The core of the curriculum should be changed, from a random selection of subject matter, to that which is directly significant to the child's development, building on their inner strengths, and in so doing attempting to increase their response to the world. The content that is used should have greater meaning for learning. Here the teacher as the designer should design activities in which there is a strong link to the learners' knowledge and experiences of the outside world taking into consideration their feelings and behaviour too. Children should not be receiving knowledge from the teachers, but rather they should be constructing it. This will lead to more satisfying learning environment as the content which is covered is directly relevant to his/her learning. In this way the learner will be at the centre of language learning and motivated. Goldman-Segall (1998) correctly points out that knowledge is no longer a 'substance' that is poured into children's heads.

The learners and the teacher should be seen as partners in the learning process. The learners should be allowed to learn independently but know that the teacher is always at hand to facilitate, if the need arises. Therefore learners should share equal status to the teacher.

Goldman-Segall states that:

teachers [should] give up trying to keep the barn door closed and that they take a look at what is on the outside of the barn first. Then they need to find ways to explore, with those children with whom they live throughout the day. They need to navigate new territories, learning how to construct larger groupings of human experience from the plethora of possibilities and points of viewing (1998, p. 81).

Since media, popular culture and technology are all very much part of the learners' life in this contemporary world, I consider the use of these in the language learning classroom vital as this will keep in step with the developments which are taking place in the world today. The use of all aspects of media, not only printed media, in the classroom is imperative. I challenge teachers to move out of their 'comfort zones' and work with media with which they are unfamiliar. I concur with Buckingham (2003) who points out that in the past "The media were seen as a corrupting influence offering superficial pleasure in the place of authentic values of great art and literature" (2003, p. 3). As a result of negativity implanted in my brain, that is exactly what I experienced, prior to this project. I now believe that there is value in Media Education incorporating themes such as 'My Bedroom' within the language classroom.

Using the technique of Buckingham and Sefton-Green (1994) is of great pedagogical value in that, in addition to using media and popular culture in the classroom it also allows for 'reflection' on the part of the learners and in this way they are able to externalize their feelings. This technique can be used very successfully by the teacher as a 'yardstick' to measure the successes of their own teaching, against the learning of the child.

Few teachers are initially trained in media education and therefore it would be of great value to teachers if more courses were made available to them. After all, as Goldman-Segall (1998, p. 75) aptly points out that we as teachers, "provide the tools, the expertise, and ideas about how to get pieces to work well in wholes. And we provide a context, an environment in which these projects could develop".

Language based theory is no longer sufficient in our modern world, where visual, audio and gestural modes, as well as semiotic modes play such a vital role. Thus Multimodality (Kress and van Leeuwen 2001) and Multiliteracies (Cope and Kalantzis 2000) should have a place in language learning and teaching. However, assessing these type of projects should be further considered.

It is important to look at themes that are prescribed for children such as "My Bedroom' and create and adapt innovative ways of engaging children in authentic language use. Too often authentic language learning is taken to mean using worksheets to reinforce grammar, full sentences or merely filling in the missing words. In the case of Bedroom Culture this goes to the very heart of what culture theorists such as McRobbie (1991) and Buckingham (2003) and so many others, have been advocating for years.

The importance of the links between second language learning and multimodality pedagogies is not always fully mined. Hilary Janks (2006) demonstrates the value of this work in her account of a project involving children in South Africa and Australia. In that project the children in Australia created a book for South African children who responded through multimodal form where they shared their games (this involving performance, drawings and words). As Janks (2006, p.135) offers: “In this project we wanted students to see themselves as knowledge makers, who could produce artefacts (a book, a video, wire cars) rooted in their own lives that would be valued beyond their own local context”. Here I recognize that in my study the girls, operating in a second language context, similarly benefited from multimodality through the use of visual, rooted in their own local context- their bedrooms.

Implications for Further Research

There are two main areas for further research. As the fieldwork suggests, the bedroom (as a relatively private space) offers a rich source of data on issues of identity formation. Further work on Bedroom further work on Bedroom Culture should be carried out in South Africa since few studies have been conducted here thus far. South Africa is made up of a diversity of cultures from which interesting data could be gleaned on this topic.

A second area relates to teachers’ use of technology in relation to students’ identities in the classroom. Goldman-Segall (1998, p.68) correctly states that teachers are not perfect, but being committed to teaching “extends far beyond the use of any given technology... teachers can address the human issues of taking care of the intellectual, social and emotional lives of young people. How as teachers can we act on this work in meaningful ways with our students?

CONCLUDING WORDS

Now that I have gained a great deal of knowledge on how to teach the contemporary child, it is an exciting challenge for me to carry out similar projects within all the classes of the school in which I teach isiZulu as a second language. I am very aware that there should be a partnership between the girls and myself regarding what is to be learned in class. It is imperative that they make use of their personal knowledge and interests as far as learning is concerned, using different forms of modern media and technology all of which form a part of their lives. In closing, the quote below sums up how I feel as an educator since I have carried out this research project. I am enthusiastic to continue teaching along similar lines to those

carried out in my research project. I believe that for me as a teacher of isiZulu the words of the poet, Robert Frost, are very important, “The woods are lovely, dark and deep but I have miles to go and promises to keep before I sleep (t Frost, 1923).

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APPENDICES:

On the following pages are the letters of consent to the principal of the school, the parents and the girls. The short test which the girls completed in isiZulu is also attached.

3 Windsor Ave
Pietermaritzburg
3201
17 October 2007

The Wykeham Collegiate
Private Bag 9094
Pietermaritzburg
3200

Dear Mrs Wright

I am presently enrolled as a part time student for a Master's of Education degree at the University of KwaZulu Natal. The requirements for this degree are to undertake a research project. Thus the topic of my thesis is 'Visual approaches to working with pre-adolescent girls participating in second language learning: Researching Bedroom culture'. This topic was identified after I had told my supervisors, Professor Claudia Mitchell and Mrs Jean Stuart that the Grade 7 girls had carried out a Power Point project on bedrooms during their isiZulu lessons at the beginning of the year. Since this topic has not been researched previously in South Africa, I thought it would be a good idea to use it for my thesis as I realise that by engaging pupils in a project which has personal relevance, a keen interest in learning isiZulu is kindled. Engaging in similar projects has, I believe, distinct benefits with regard to both the teaching and learning of isiZulu in the future.

In view of the above I hereby request your permission to allow me to use the written, photographic or oral data received from the girls, should the need arise. Should a girl be chosen to be interviewed, the process should not last more than ten minutes. As there is a huge volume of gathered data from all the girls, I would certainly not be able to use all of it. Please be assured that instead of the girl's name a pseudonym will be used in my thesis to ensure confidentiality and anonymity at all times. Obviously any financial expenses will be incurred by me. Please also be assured that a decision not to participate will not result in any form of disadvantage to the girls.

Once my thesis has been completed, it will be kept safely at the UKZN School of Languages, Edgewood for five years. Thereafter, it will be disposed of.


Should you have any further queries about this project, please feel free to contact me or my supervisors. The following are the email addresses at which we can be contacted.

Professor Claudia Mitchell at Claudia.mitchell@mcgill.ca.za
Doctor Jean Stuart at stuard@ukzn.ukzn.ac.za
Maureen St John-Ward at maureens@twc.org.za
I can also be contacted at the school.

Should you be happy to grant permission, kindly complete the declaration below.

Thank you in anticipation for your help.

Yours sincerely


MAUREEN ST JOHN-WARD
ZULU TEACHER

Declaration

I, **Mrs Flick Wright** hereby confirm that I understand the contents of the letter/document and the nature of the research project, and give consent for Mrs Maureen St John-Ward to use the written, photographic and oral data of the Grade 7 girls at The Wykeham Collegiate should the need arise.

Signature: _____



Date: _____

17/10/07

THE WYKEHAM COLLEGIATE
PRIVATE BAG 9094
PIETERMARITZBURG 3200

The Wykeham Collegiate



Association Not for Gain - Registration Number 19294000902/08
Registered as a Non-Profit Organisation (019-710-NPO) and as a Public Benefit Organisation

Private Bag 9094 Pietermaritzburg 3200 • Phone: +27(0)33 342 0752 • Fax: +27(0)33 394 5589 • E-mail: admin@twc.org.za • Website: www.twc.org.za

Dear Grade 7s

October 2007

I am presently enrolled as a part time student for a Master's of Education degree at the University of KwaZulu Natal. The topic of my thesis is 'Visual approaches to working with pre-adolescent girls participating in second language learning: Researching Bedroom culture'. This topic was identified after I had told my supervisors, Professor Claudia Mitchell and Mrs Jean Stuart that you, the Grade 7 girl, had carried out a Power Point project on bedrooms during your isiZulu lessons at the beginning of this year. Since this topic has not been researched previously in South Africa, I thought it would be a good idea to use it for my thesis as I realise that by engaging pupils in a project which has personal relevance, a keen interest in learning isiZulu is kindled. Engaging in similar projects has, I believe, distinct benefits with regard to both the teaching and learning of isiZulu in the future.

In view of the above I hereby request your permission to allow me to use the written, photographic or oral data received from you should the need arise. Should you be chosen to be interviewed, the process should not last for more than ten minutes. As there is a huge volume of gathered data from all the girls, I would certainly not be able to use all of it. Please be assured that instead of your name a pseudonym will be used in my thesis to ensure confidentiality and anonymity at all times. Obviously any financial expenses will be incurred by me. Please also be assured that a decision not to participate will not result in any form of disadvantage to you.

Once my thesis has been completed, it will be kept safely at the UKZN School of Languages for five years. Thereafter, it will be disposed of.

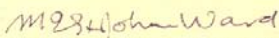
Should you have any further queries about this project, please feel free to contact me or my supervisors. The following are the email addresses at which we can be contacted.

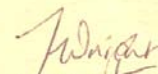
Professor Claudia Mitchell at Claudia.mitchell@mcgill.ca.za
Doctor Jean Stuart at stuardt@ukzn.ukzn.ac.za
Maureen St John-Ward at maureens@twc.org.za
I can also be contacted at the school.

Should you be happy to grant permission, kindly complete the declaration below by Friday 27 October 2007.

Thank you in anticipation for your help.

Yours sincerely


MAUREEN ST JOHN-WARD
ZULU TEACHER


FLICK WRIGHT
HEADMISTRESS

Educating Women for the Real World
Member of the Independent Schools Association of Southern Africa

Declaration

I _____ (full names)hereby confirm that I understand the contents of the letter/document and the nature of the research project, and give consent for Mrs St John-Ward to use my written, photographic and oral data of should the need arise.

Signature

Date:

The Wykeham Collegiate



Association Not for Gain - Registration Number 1929/000002/08
Registered as a Non-Profit Organisation (019-710-NPO) and as a Public Benefit Organisation

Private Bag 9094 Pietermaritzburg 3200 • Phone: +27(0)33 342 0752 • Fax: +27(0)33 394 5589 • E-mail: admin@twc.org.za • Website: www.twc.org.za

October 2007

Dear Grade 7 Parents

I am presently enrolled as a part time student for a Master's of Education degree at the University of KwaZulu Natal. The topic of my thesis is 'Visual approaches to working with pre-adolescent girls participating in second language learning: Researching Bedroom culture'. This topic was identified after I had told my supervisors, Professor Claudia Mitchell and Mrs Jean Stuart that the Grade 7 girls had carried out a Power Point project on their bedrooms during their isiZulu lessons at the beginning of this year. As this topic has not been researched previously in South Africa, I thought it would be a good idea for my thesis as I realise that by engaging the pupils in a project which has personal relevance, a keen interest in learning isiZulu is kindled. Engaging in similar projects has, I believe, distinct benefits with regard to both the teaching and learning of isiZulu in the future.

In view of the above I hereby request your permission to allow me to use the written, photographic or oral data received from your daughter should the need arise. Should your daughter be chosen to be interviewed, the process should not last for more than ten minutes. As there is a huge volume of gathered data from all the girls, I would certainly not be able to use all of it. Please be assured that instead of your daughter's name a pseudonym will be used in my thesis to ensure confidentiality and anonymity at all times. Obviously any financial expenses will be incurred by me. Please also be assured that a decision not to participate will not result in any form of disadvantage to your daughter.

Once my thesis has been completed, it will be kept safely at the UKZN School of Languages for five years. Thereafter, it will be disposed of.


Should you have any further queries about this project, please feel free to contact me or my supervisors. The following are the email addresses at which we can be contacted.

Professor Claudia Mitchell at Claudia_mitchell@mcgill.ca.za
Doctor Jean Stuart at stuard@ukzn.ukzn.ac.za
Maureen St John-Ward at maureens@twc.org.za
I can also be contacted at the school.

Should you be happy to grant permission, kindly complete the declaration below by Friday 27 October 2007.

Thank you in anticipation for your help.

Yours sincerely


MAUREEN ST JOHN-WARD
ZULU TEACHER


FLICK WRIGHT
HEADMISTRESS

Educating Women for the Real World
Member of the Independent Schools Association of Southern Africa

Declaration

I _____ (full names of parent/guardian) hereby confirm that I understand the contents of the letter/document and the nature of the research project, and give consent for Mrs Maureen St John-Ward to use the written, photographic and oral data of _____ (daughter's name) should the need arise.

Signature of Parent

Date:

Igama nesibongo: _____

Usuku: _____

Iminyaka yakho: _____

uGrade: _____

Ikamelo lami

- 1. Unazo izithombe ekamelweni lakho?*
- 2. Unezihlobo ezinjani zezingubo ekhabetheni lakho?*
- 3. Uyazifunda izincwadi ekamelweni lakho?*
- 4. Yisho ukuthi uthanda yiphi into kakhulu ekamelweni lakho?*
- 5. Uyathanda ukulalela imiculo ekamelweni lakho?*
- 6. Yisho ukuthi ikamelo lakho luwumbala onjani?*
- 7. Anombala onjani amakhetini?*
- 8. Kukhona isibuko ekamelweni lakho?*
- 9. Uma unesibuko wenzani khona?*
- 10. Ulala nodadewenu na?*

Amamaki: 25