

**MAPPING THE PEDAGOGIC PRACTICE OF GRADE
TEN ENGLISH TEACHERS:
A QUALITATIVE MULTI-LENSED STUDY**

by

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DECLARATION

I, Fiona Margaret Jackson, declare that,

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LANGUAGE EDITING CERTIFICATION

We, the undersigned, do solemnly declare that we have abided by the University of KwaZulu-Natal policy on language editing. The thesis was professionally edited for proper English language, grammar, punctuation, spelling, and overall academic style. All original electronic forms of the text have been retained should they be required.



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DEDICATION

This thesis is dedicated, with heartfelt love and gratitude, to Billy and the kids.

ABSTRACT AND KEY TERMS

This study addresses the issue of how to track the classroom talk of subject English teachers in Grade Ten classrooms in KwaZulu-Natal. Subject English, as a horizontal knowledge structure, presents particular challenges of content and methodological specification: what may be included, and the means of teaching and assessment, are contested, wide-ranging, and frequently opaque. English teachers are central to the construal of the subject in the classroom and their classroom talk is central to their construal of the subject to their learners. Classroom observations were conducted in four purposively selected KwaZulu-Natal state high schools, spanning the socio-economic spectrum, across the period 2005-2009.

Twenty-six lessons were analysed using code theory's concepts of classification and framing. This analysis presented broadly similar categorisations of strong classification and framing for most of the lessons, apart from some framing differences with respect to evaluation. However, my field observations had identified differences between the teachers' classroom talk that were not captured. This led to the quest of finding pedagogically well theorised languages of description of teacher talk capable of capturing the range of variation and flow with greater nuance. Application of the lenses of systemic functional linguistics (SFL), Jacklin's tripartite typology extending code theory (2004), Brodie's expansion of classic classroom discourse analysis (2008, 2010), Legitimation Code Theory (LCT) (2014), and conceptual integration theory (2015), were successful in describing and discriminating more fully the range of pedagogy. Detailed analysis of four literature lessons (two teaching novels, two teaching poetry) from the two schools at opposite ends of the socio-economic spectrum, are presented as exemplars of these lenses' capacity as languages of description for subject English teacher classroom talk. The multi-lensed descriptions highlighted variations such as:

- the degree of use of nominalised discourse (SFL);
- more dominantly discursive pedagogy or more dominantly conventional pedagogy (Jacklin);

- more overt or more implicit evaluations, greater use of insert moves versus greater use of elicit moves (Brodie); and
- cultivation of a cognitively associative literary gaze versus cultivation of a decoding of the text gaze and intricate movements by the teachers between relatively stronger and weaker epistemic and social relations; more frequent and deeper versus less frequent and flatter semantic waving (LCT).

A fifth lesson, focused on learner oral performances of infomercials, is analysed using conceptual integration theory, as the sole example in the data set, of pedagogic conceptual integration. These analyses highlight the potential of these lenses as tools for the unpacking and specification of teachers' pedagogic practice, particularly their pedagogic content knowledge, an undertaking which has been protractedly difficult to achieve beyond localised, intuitive description. They also illuminated the intricate complexity of pedagogy, and the propensity for pedagogic meaning to disintegrate when the level of analysis shifts down to too small a micro-focus. This highlights the ongoing need for research to pinpoint the 'sweet spot' of the optimally smallest unit of a pedagogic act. Key components of the pedagogic process emerged that we need more refined understanding of in relation to what teachers do and the impact of this on the epistemic access of learners: teacher pedagogic mobility, pedagogic coherence and pedagogic flow. The study points to the Jacklinian and LCT lenses as offering the most potential for the ongoing investigation of these dimensions.

Key Terms: *Classroom discourse analysis; Code theory; Literature teaching; Pedagogy; Secondary school; Subject English; Teacher talk; Classroom discourse analysis; Legitimation Code Theory; Conceptual integration theory.*

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LIST OF ABBREVIATIONS AND ACRONYMS

ANC	African National Congress
BICS	Basic Interpersonal Conversation Skills
C2005	Curriculum 2005
CALP	Cognitive Academic Language Proficiency
CAPS	Curriculum Assessment Policy Statements
CDA	Classroom Discourse Analysis
EAL	English Additional Language
EFAL	English First Additional Language
EHL	English Home Language
EPD	Epistemic Pedagogic Device
ER	Epistemic Relations
FP	Field of Production
FRC	Field of Recontextualization
FRP	Field of Reproduction
HIV&AIDS	Human Immunodeficiency Virus & Acquired Immunodeficiency Syndrome
IRE/F	Initiation Response Evaluation/Feedback
IQMS	Integrated Quality Management System

KZN	KwaZulu-Natal
LCT	Legitimation Code Theory
LD	Legitimation Device
NCS	National Curriculum Statement
NRF	National Research Foundation
OBE	Outcomes Based Education
PANSALB	Pan South African Language Board
PCK	Pedagogic Content Knowledge
PIRLS	Progress in International Reading and Literacy Studies
POETs	Point of Entry Texts
SACMEQII	Southern and Eastern African Consortium for Monitoring Educational Quality II
SD	Semantic Density
SFL	Systemic Functional Linguistics
SG	Semantic Gravity
SR	Social Relations
UK	United Kingdom
USA	United States of America
UKZN	University of KwaZulu-Natal

CHAPTER ONE

INTRODUCTION AND CONTEXTUALISATION OF THE STUDY

In the field of second language education, most teachers enter into the realm of professional knowledge by and large through a 'methods' package. That is, they learn that the supposedly objective knowledge of language learning and teaching has been inextricably linked to a particular method, which in turn, is linked to a particular school of thought in psychology, linguistics and other related disciplines (Kumaravadivelu, 2001: 548).

A single 'one size fits all' vision of quality pedagogy cannot be separated from the social and resource contexts in which it exists—different countries and communities are at different starting points.... (Livingstone, Schweisfurth, Brace, & Nash, 2017: 11).

The phenomenon of unspeakable knowledge is widespread in pedagogy: we understand and guess much but cannot explain this knowledge at the level of intuitive experience (Sidorkin & Kulakov, 2015).

Delineating the personal-professional context of the study

This study tracks my struggle engaging with the challenge of building cumulative knowledge about subject English teachers' pedagogy in the vexed, complex, challenging and often exhilarating context of South African state secondary schooling. The roots of my interest in this task reach decades back, spanning two Honours degrees, the first in English Literature, where I could not believe my luck that bursars would sponsor me to spend an entire year reading, thinking and writing about glorious books. The second degree, undertaken a few years later, was in Applied Linguistics, and stimulated by the realisation that four years' study of English literature was a woefully partial base from which to embark upon a career in language education. Real girls in the rough and tough suburb of the Bluff found few points of connection with my aesthetically-refined wonderlands. Applied linguistic Honours filled me with zeal for experiential learning, constructivist knowledge building and communicative language teaching. Consequently, I scored a significant but belated success with some

Bluff girls, role-playing Madonna as a sanctions-busting entertainer in 1990s South Africa, while they interviewed me as ‘young journalists,’ as our way of revising reported speech. Subsequently, I entered tertiary teaching via ‘bridging’ academic literacy courses for small groups of black South African students, pioneers cautiously piercing the previously all-white bastions. My recently acquired knowledge of ‘methods’ helped establish connecting paths, between myself and the young students, between them and the writing demands of the university. Our dialogue reading journals taught me much I did not know about their South Africa, and offered them a sanctuary in which they could flex new writing muscles. However, communicative methods training left me floundering when working with mature black teachers embarking on part-time degree studies and completing a custom-designed course, English Language Development Studies. They sat impassive and pretty silent in their small groups, staring in seeming bewilderment at my carefully communicative tasks surrounding the blank verse of Oswald Mtshali’s poem, *A Newly Born Calf*. Local poet modernistically capturing an archetypal rural moment notwithstanding, they much preferred John Donne’s *Batter My Heart, Three Person’d God*, first read and explicated by me, properly up front and centre. They were also appalled at my expectation that they call me ‘Fiona,’ which I idealistically saw as a strategy for reducing unequal power relations. I ruefully realised my youthful liberal zeal should not unthinkingly trounce their norms or hard-won professional experience. My path towards more nuanced enlightenment was eased by Prabhu’s “There’s No Best Method –Why?” (1990) and Kumaravadivelu’s, “The Postmethod Condition: (E)merging Strategies for Second/Foreign Language Teaching” (1994). They also raised long-term flags regarding the complexity and contestation of the role of English, English teaching, and language teaching ‘methods’ in post-colonial societies. Subject English is fascinating due to the tension between the power and opportunities conferred with its mastery, courtesy of its role as a regional and global *lingua franca*, the identity dilemmas it poses for many, and the multiplicity of ways its content as a subject can be configured and contested.

Situating the study in relation to issues of theorising pedagogy

My initial focus for this project was thus centred on how subject English teachers construct 'English' in their pedagogy, during a significant time of curriculum reform in South African basic education. However, as I sat and observed many lessons in four very diversely located schools, and began to grapple with the process of transcription and coding of audio-visual recordings, a more fundamental challenge emerged. How was I to track, describe and analyse the pedagogy of these lessons, so as to capture both their similarities and their differences, in forms that could potentially contribute towards cumulative knowledge building of the pedagogy of subject English teachers? Existing local studies of secondary school Subject English teachers and their pedagogy were scarce (Reid, 1982; Paton & Janks, 1995; Naidoo, 1997; Dyer, 2007). Those that existed were conducted ethnographically with inductive categories largely unique to each study. They sensitively highlighted valuable insights about the contextually specific nature of the pedagogies and challenges of those teachers. But how do we develop methodologies that can contribute to extension of those insights beyond their very specific locales? What well-pedagogically theorised languages of description can be developed and productively applied with the requisite nuance, and with analytic categories that can be transferred to other similar contexts? One useful 'place' for starting my thinking around these questions was with Shulman's 1986/1987 model of teacher knowledge.

In working to delineate the range of knowledge teachers need to have Shulman indirectly sets out a way of beginning to specify what makes up pedagogy. Working outwards from his model we can argue that effective pedagogy is necessarily rooted in deep content knowledge. (However, exactly what the content of a discipline such as subject English is, is a contested and complex issue, which is raised further in Chapter Ten). This then indexes the need to understand how English teachers construe the content of English. Pedagogy also has to arise from teachers' knowledge of their learners, of how they learn and what practices and strategies facilitate their learning. It is also the product of particular educational goals and values and how these are related to the

curriculum, which specifies the sequencing and organisation of the content to be mastered. Quality pedagogy is also very sensitive to the context within which teaching and learning is located, working with what it is acceptable to teach and using available resources optimally. Good pedagogy includes knowing how to teach and how to manage learners. Finally, it is rooted in effective pedagogic content knowledge—the ability to find the optimal ways to render content accessible and meaningful for particular learners.

Shulman's concept of pedagogical content knowledge (PCK), in particular, had immediate and strong resonance for many educators and education scholars. It redressed an imbalance where teachers had been seen primarily as bundles of behaviours, drawing attention also to teachers as knowers and as intentional decision makers. Highlighting the importance of pedagogical content knowledge, as a process of combining content and pedagogy in forms of organisation, representation and adaptation that enable learners to understand the content and relate to it meaningfully, flags the role of teacher expertise in bridging disciplinary knowledge and pedagogic practice. This framework prompted new waves of research across a wide spectrum of levels of teaching and disciplinary fields (e.g. Dymont, Chick, Walker & Macqueen, 2018; Guerrerios, n.d; Hubbard, 2018; Loughran, Marshall & Berry, 2004). However, it has also been critiqued. Deng (2007) argues that Shulman's conception of PCK ignores the process of recontextualization from the field of production (disciplinary knowledge) to the field of recontextualization (curriculum knowledge). Shulman's construct of PCK presumes teachers primarily recontextualize directly from disciplinary knowledge, rather than from their knowledge of the curriculum. This point draws attention to the intricacy and layering of sources for teacher pedagogies, and indexes the possible importance of time as a distancing factor between disciplines and teachers once they are no longer direct students of those disciplines. Yandell (2017: 7) sees Shulman's notion of PCK as rooted in a "static-object-conception of subject knowledge, as if it were something that is the possession of the teacher, to be handed on, with the right sort of pedagogic framing, to the learner." Instead, he sees development of teachers' pedagogic competences as deeply

intertwined with their affective and social contexts. He argues for “both a subject-disciplinary focus and an embodied, situational practice [focus]” (2017: 15).

These were more recent insights unavailable to me at the start of this study, in 2005. Precise definition and demarcation of pedagogic content knowledge and its constituent elements and conception of the interconnections between them remained underspecified, particularly with respect to subject English teaching. More recently, studies of pedagogical knowledge in relation to language teaching have emerged. For example, Gatbonton (2008) compared novice and experienced English second language teacher’s pedagogical knowledge, using video stimulated recall. It is noteworthy for establishing detailed categories of teaching acts, thoughts and procedures. Irvine-Niakaris and Kiely (2015) showed that the teachers in their study drew on their pedagogical knowledge of reading and reading instruction according to learners’ needs. Some core similarities in teacher pedagogical knowledge were also identified. Konig et al. (2017) investigated the part played by opportunities-to-learn in building trainee teachers’ PCK. Their measure of PCK, however, assumes inclusion of knowledge for effective language teaching. Yet, this has only been empirically established for mathematics. Additionally, these studies did not track pedagogical processes unfolding over time. They do highlight the depth of the complexity of the dimensions contained within subject English pedagogy, so much that these teacher/learner interactions “resist any attempt to classify what is going on in them, as though they can be frozen in time” (2017: 16). They also indicate why it is impossible to track and analyse all these dimensions in a single, small scale study. Due to reasons particular to my core participants (that are detailed in Chapter Four) the focus of my study settled on the observable classroom practices of the teachers, most specifically, teacher talk. Teacher talk is empirically the most accessible form of teacher behaviour, and constitutes the dominant educational ‘medium’ in which most learners are daily bathed. The notion of pedagogical content knowledge, although so resonant, could not in itself offer me sufficiently pedagogically well theorised concepts with which to capture adequately the myriad dimensions operating in the

classroom talk of subject English teachers. This study thus presents my journey seeking more systematic tools for the task of getting a purchase on the pedagogic practices, and thus, the enacted pedagogic content knowledge, of subject English teachers. I had to look beyond Shulman's outline of PCK, resonant though it was, finally crystallising my interest in the following multi-lensed focus:

Main research question

How can the classroom teacher talk of Grade Ten subject English teachers be pedagogically tracked?

Sub-questions

- i. What insights are derivable through the application of the lenses of code theory, systemic functional linguistics, classroom discourse analysis, Legitimation Code Theory and conceptual integration theory, to the task of pedagogically tracking classroom teacher talk?
- ii. What challenges are presented in the process of tracking classroom teacher talk with these lenses?

The data informing this study was collected from four KwaZulu-Natal schools during the period 2005 to 2009. Accordingly, the next section of this chapter outlines the broader educational, multi-lingual, and curriculum reform context, as the backdrop for the lessons and teacher talk studied, for this period. I then conclude the chapter with an outline of the structure of the study

Delineating the educational context

Contemporary South African education continues to bear deeply etched traces of the apartheid past. Current inequalities within the education system, in terms of resources and outcomes, can be linked back to the persistent imprint of apartheid era practices. The historical patterns established then continue fundamentally unchanged by new post-apartheid policies (Chisholm, 2012).

The apartheid government creation of Bantustan homelands for each African ethnic group, in inferior, remote rural patches of South Africa, conferred pseudo-political rights upon black South Africans. It also led to the creation of 'Bantu' schools, separately funded and staffed from 'South African' schools, yet remaining controlled by Nationalist government functionaries based in Pretoria. These schools, catering for the majority of South Africans, received the least amount of funding, less even than urban schools for black learners. They were staffed by underqualified and poorly trained black teachers, who were often taught little beyond the curriculum they were to teach, and were saturated with the authoritarian pseudo-philosophy of Christian National Education (Slonimsky, 2010). While the goal of Bantu education, to produce a subservient and "acquiescent workforce" (Lajewski, 2010, Land, 2012: 43), was not fully successful, as evidenced, for example, by the 1976 youth uprisings, it constructed a diabolical legacy in starkly differential inequality of educational outcomes. The top-down, heavy handed curriculum prescription to black teachers created school cultures pervaded with defensive, insecure teacher chalk-and-talk presentations and pupil passivity and rote learning. While white teachers were allowed some degree of professionalism, black teachers were forced into being heteronomous subjects, nothing more than bureaucratic technicians (Slonimsky, 2010; Msibi & Mchunu, 2013; Chisholm, 2012; Stoffels in Weber, 2008). In 1994 the Nationalist government was spending four times on each white pupil than it was spending on each black pupil (Land, 2012). The resulting profound inequalities in infrastructure, teaching and learning resources, and learning outcomes, have yet to be eradicated. The majority of teachers currently in the South African system received deeply inadequate apartheid era training, resulting in ongoing struggles adapting to the challenges and needs of the post-1994 curriculum changes (Chisholm, 2012).

The ANC entered the process of the negotiated transition without policy development and implementation experience but with a strong sense of the need for a very visible break with apartheid era forms of curriculum policy and practice. They were also burdened with the sunset clauses of the negotiated settlement, with its emphasis on reconciliation and the initial Government of

National Unity. This required the old Nationalist administrative staff to be retained for five years. Additionally, they faced the task of unifying the highly complex, fragmented national, provincial and homeland systems inherited from the apartheid government (Lajewski, 2010). These factors slowed down the reform pace (Cross, Mungadi & Rouhani, 2002). While the ANC foregrounded desegregation and widening access to education, the initial curriculum design process was also strongly influenced by the labour unions, in alliance with parts of business. Suspicious of academic educational 'experts' who they saw as distanced from on-the-ground practice and needs, the unions were vested in securing an integrated approach to education and training privileging validation of black life experiences and recognition of the prior learning of black workers, along with their reskilling (Fataar, 2006; Land, 2012). This led to the selection of a curriculum designed according to the principles of OBE, prioritising compatibility with a NQF that, in principle, permitted mobility across the different education systems. The unions favoured a focus on competences, which in the school curriculum, were expressed as critical cross-field outcomes that softened the behaviourism implicit in a competency approach (Fataar, 2006). It was also infused with constructivist principles of learning which stressed outcomes, learner centeredness, active learning and teachers as facilitators with high autonomy as to the particularities of what they taught day-by-day (Fataar, 2006; Weber, 2008).

However, the curriculum policy and its implementation were strongly criticised by scholars, educationists and opposition parties (Jansen, 1999; Chisholm, 2003; Zille, 2010). The political imperative underpinning the policy required a curriculum that "constituted the decisive break with all that was limiting and stultifying" in Bantu education (Chisholm, 2003: 3). Yet, a crucial gap yawned between the policy's political idealism and its practical implementation, with the goals of C2005 crashing on the rocks of limited budgets and constrained resources (Cross, Mungadi & Rouhani, 2002; Chisholm, 2003). Critical to effective OBE is the presence of highly educated, pedagogically astute, agentic teachers competent in generating their own learning programmes and support materials, that is, people with an autonomous habitus (Slonimsky, 2010).

However, the majority of South African teachers, systematically and deliberately under-educated for their jobs in the apartheid era, were fundamentally ill-socialised for such demands (Chisholm, 2003, 2012). Training for C2005 was hasty and inadequate (often just one week), deploying an inefficient cascade model. Teachers experienced the curriculum statement itself as overdesigned, with over specification of outcomes in complex, confusing language, yet with acute under specification of content. There was a lack of appropriate, quality teacher support and learner materials, particularly for the very challenging contexts of black schools with very high learner: teacher ratios and rudimentary infrastructure. The high assessment demands eroded actual teaching time. Teachers in formerly white schools (and to some extent, formerly Indian schools) were far better placed to manage the transition to C2005 than most black teachers. The introduction of C2005 thus, ironically, reinforced the racially class-based divisions it was intended to reduce.

There have been two subsequent major revisions of C2005—the first in 2006, producing the Revised National Curriculum Statement (RNCS), and the next in 2012, the Curriculum Assessment Policy Statement (CAPS). The RNCS was the result of the Ministerial Review Committee report instigated in early 2000. The review committee was significant for its individual rather than stakeholder-based membership, resulting in the side-lining of labour unions. Academic education scholars achieved significantly greater input and influence than for C2005, arguing for “inclusive and responsive pedagogies” (Chisholm, 2012) enabling epistemic access for working class learners to knowledge and middle-class registers, coupled with the linking of these with learner knowledge and life-worlds. While the review report was intensely controversial within the ANC due to tension between those who accepted the need for changes and those who saw them as submitting to neo-liberal market demands and severely weakening the redress and social justice agenda, the Cabinet finally accepted the report and authorised its recommendations. These were couched as retaining the core principles and spirit of C2005 but effecting streamlining via reduction of the number of learning areas, clearer expression, and increased conceptual coherence. There was widespread public support but hostility from

teacher unions and education department bureaucrats who saw the revisions heralding a return to the past (Chisholm, 2012).

By 2009, a further, more extensive review was undertaken leading to an official declaration in 2010, by the Minister of Basic Education, of the end of OBE and the introduction of a strongly knowledge-focused and content-specified curriculum from 2012. However, overall, despite intensive post-apartheid education curriculum policy reform, while access to basic education has widened, the gap in learner outcomes between the historically white and black schooling systems has increased. The elitist nature of this fundamentally dual system of basic education has, ironically, been strengthened (Samoff, 2008). This is evidenced in numerous indicators of resources and learner achievements at multiple points through the system, with the top 25% of learners achieving very differently from the bottom 75%. For example, only 7% of South African learners have access to a school library. The Department of Basic Education's own Annual National Assessments of Grade One and Six learners show huge gaps in attainment for learners in more affluent and poorer schools. Overall, they indicated that most learners were not mastering basic literacy and numeracy skills (Chisholm, 2012.) At the other end of the system, only 30% of an entering cohort of Grade Ones eventually receive a Grade Twelve certificate and less than 5% of black learners gain access into any form of tertiary education (Maserow, 2015; Spaul, 2014; Owen-Smith, 2010.) This points to the hugely wasteful cost of South African basic education, with 22%-24% of the national budget being expended for a return of an effective 30% pass rate (Heugh, 2002).

The effects of this history on South African teachers is multiple. Teachers feel pulled in many directions: provincial education departments, parents (in terms of examination results, for examinations they do not develop and set) and learners (Samoff, 2008). They feel burdened with higher administrative and assessment loads, and fatigued with curriculum change. As Fleisch (2015: 8) remarks:

Teachers are struggling in this increasingly complex space between increasing pressure to be curriculum compliant and very clear backlogs that exist in the system very early on.

They are battling to implement the curriculum effectively even after its revision and simplification. Many are demoralised to the point of dereliction of duty. For example, a 2012 study in the Northwest Province found only 40% of lessons were being taught. Teachers avoided their classrooms when they felt incompetent to teach their subjects. They also distrust each other and avoid sharing their teaching and issues surrounding it due to their feelings of acute insecurity and inferiority with respect to their work. Their low morale is reflected in an HSRC study's findings that 55% of those sampled would leave the profession if they could (Sacks, 2010; Fleisch, 2014; Lajewski, 2010; Steyn & Kamper, 2006).

Studies and reports have highlighted the problematic nature of many South African teachers' practices and knowledge, from sexual exploitation of learners, through lateness and absenteeism to their poor conceptual knowledge—the common thread running through the studies comprising the Getting Learning Right report (Msibi & Mchunu, 2013, Taylor & Vinjevold, 1999.) Yet, as Spaul (2014: 137) argues:

Demonising teachers is popular and unhelpful... We cannot demand a demonstration of performance without providing a prior, or continuous, meaningful learning opportunity.

The post-apartheid state has over focused on curriculum reform at the expense of attention to the teachers who have to implement it.

Msibi & Mchunu (2013) argue that the removal of the highly controlling Bantu education system and the white inspectors who policed black teachers' working lives has produced a lacuna with many morbid symptoms. They feel current efforts to 'teacher-proof' the curriculum via intensive specification of content, closely scripted lessons and compulsory learner workbooks simply accommodates continuing dysfunction. These, on their own, will not improve learner achievement. More effective teaching is still necessary. The problem is

that teachers deliberately subjected to decades of heteronomic socialisation cannot simply be legislated by curriculum fiat into autonomous pedagogic citizens, even if they embrace the new political imperative and compliantly try to follow new curriculum 'rules' (Slonimsky, 2016; Alexander, 2001). While there is no 'quick-fix' remedy to this paradox it highlights the acute need for systematic attention to existing teacher practices as a starting point for the design of interventions to support teachers in building fresh, autonomous professional identities. Spaul (2014: 142) highlights the need to "isolate and stigmatize 'bad practices' rather than stigmatise 'teachers in general.'" He also advocates the search for substance and the eradication of form in teacher education, along with the un-politicised identification of expert teachers as role models. A critical ongoing challenge is to identify and understand how to promote effective pedagogic practice at scale, rather than in isolated cases working with exceptional teachers and resources. The other critical need is for widespread and official acknowledgement of, and effective response to, the pernicious effects of denial over the *de facto* post-apartheid language-in-education policy.

Contextualising subject English in a multi-lingual society

South Africa is a richly multilingual country in which language was very effectively used by the apartheid government as a divide and rule tool (Granville et al., 1998). Ironically, however, the early apartheid language-in-education policy, in some respects, served the majority of South Africans better than the current situation. Pre-1976 black South Africans received eight years of mother tongue education, after which the medium of instruction was a combination of English and Afrikaans. The 1976 youth uprising, triggered by the Nationalist Government's intention to enforce Afrikaans as a key medium of instruction for black learners, and deterioration in the quality of subject English teachers, led to the reduction of mother-tongue education to four years, after which schools could then choose their medium of instruction. Given the effects of long-time colonial validation of only English and Afrikaans, and the fairly arbitrary selection of the variety of indigenous languages for transcription by Western

missionaries, very negative consequences for the perceived use value of indigenous languages and their speakers' attitudes towards them ensued. The political stigmatisation of Afrikaans, along with Bantu Education and its initial use of mother tongue education, meant most black schools opted for English medium of instruction, despite its imperial legacy. For many black communities English connoted liberation and economic aspiration in spite of its colonial functions (Probyn, 2009; Sacks, 2010; Plüddemann, 2015). Their relationship to English is thus complex, as Muthwa-Kuehn eloquently expresses:

Over time blacks have wrestled with the appropriate role for English, and the threat that English posed in eroding the dignity, role of and pride in indigenous languages. However, blacks have ended up realising that the language used as a chain around their necks had to be their weapon in trying to come to terms with a new life and challenges (1996: 27).

This is also evident in subsequent studies in which young black South Africans express a love-hate relationship with English where they recognise its instrumental value for further education and job opportunities but resent its power (Rudwick, 2004, 2008; Kapp, 2004; De Klerk & Gough, 2002).

Post the 1994 negotiated settlement, a key problem for South African education overall was the separate treatment of the processes of curriculum and language-in-education policy review. This led to only superficial mention of issues of language beyond learning areas in Curriculum 2005, meaning neglect of consideration of South Africa's multilingual reality in terms of conditions for educational success. A new language-in-education policy was presented in 1997, underpinned with a very different logic from C2005, officially promoting initial mother-tongue education and additive bilingualism, but in which the status and role of English was not questioned (Heugh, 2002). The policy stipulates learners must study two languages from Grade Three: one official language and one language of learning and teaching. Control of each school's language-in-education policy was handed to school governing bodies. In practice however, most schools have opted for English as the medium of instruction from Grade Four. This has occurred despite there being a tradition of robust local scholarly research demonstrating the value of bilingual education for

learner achievement, from that of Malherbe in the 1930's to Macdonald's extensive 1990 threshold project. The latter showed very clearly that South African learners who switch their mother tongue medium of instruction before reaching a high enough level in the target language cannot succeed educationally (Heugh, 2002: 178). The effects of this situation are starkly evident in differential Grade Twelve matriculation pass rates between the 83.7% for 1976 Soweto students, and the national 1998 pass rate of 48%. Most black learners achieve 20- 40% in the bulk of their Grade Twelve subjects due to poor cognitive academic language proficiency in their home language and in English (Owen-Smith, 2010). Currently, the 1997 language-in-education policy has *de facto* been displaced by CAPS's tacit endorsement of an early exit mother tongue education model for most black learners. CAPS also proposed the earlier introduction of English as a subject in Grade One. Out of 12 million learners, 83% are African language speakers. Nationally, in 2000, 68,4% of state schools enrolled only African language speakers. In KwaZulu-Natal, this rose to 86% of state schools. Some 80% of these learners started school with African home languages as their medium of instruction. However, by Grade Four, almost 80% of African language learners were, officially, instructed through the medium of English.

Yet, surveys over a number of decades indicate that numerous black parents ideally do not want reductionist straight-for-English options. In 1992, the Department of Education and Training was surprised to discover from its survey that only 22% of black parents wanted a straight-for-English policy, while 54% selected the gradual transfer to English option (Heugh, 2002). In 2000, a PANSALB survey found 39% of black respondents wanted English taught beside their home language, and 37% wanted sustained mother tongue instruction (Brook Napier, 2011). However, despite such evidence, political will from the government to promote and strengthen mother tongue instruction has been lacking. Plüddemann asserts this "indexes an assimilationist, anglocentric agenda that serves to undermine mother tongue education" in a context of "high multilinguality dominated by a single language of aspiration and public discourse" (2015: 190, 187). English is clearly linked to institutional power,

functioning as a “class-based language with tension between local, multiple vernacular languages and the monolingualism of the language of power (Pennycook, 2005: 2 in Shelton, 2007.) This is consistent with Bamgbose’s findings in other contexts where elite sectors of African countries lack interest in promoting wider use of indigenous languages in powerful social domains due to their benefitting from maintenance of the *status quo* (2000, in Heugh, 2002). Heugh (2002) goes so far as to characterise the situation in South Africa as the third phase of Bantu Education given that the very high proportion of South Africa’s national budget spent on education delivers a dismal return of an effective 30% pass rate for Grade Twelve. Only children of the elite sectors of South African society are beneficiaries of the current situation.

However, despite the official dominance of English as the medium of instruction in most primary schools and many high schools, many black teachers are not proficient enough to use English fully as the language of learning and teaching. They code switch and code mix extensively, often with ambivalent feelings, including guilt and self-doubt. Such practices are pervasive among teachers who use the vernacular to provide explanations to learners who are battling to understand with English (Brook Napier, 2011; Sacks, 2011; Mgqwashu, 2009; Probyn, 2009). This is particularly so for rural and more distant peri-urban contexts where learners have minimal exposure to English outside the classroom. In many such situations, learners are alienated from most learning by the use of English as medium of instruction. In other contexts, such as some urban Gauteng schools, school principals insist on an English-only rule for English additional language learners and some parents repress their children’s use of their home language. Such practices can have profoundly alienating consequences for learner identities and promote forms of semi-lingualism (Brook Napier, 2011; Owen-Smith, 2010).

It is clearly important to locate this study within debates surrounding the contested role of English within South Africa. English in South Africa is inextricably historically implicated in the British colonial and imperial project (Cele, 2001) and continues to be a significant, complex constituent of the processes of economic and cultural globalisation (Pennycook, 2001; Phillipson,

2001). It is not an 'innocent,' value free phenomenon. The teaching of English in South Africa is neither an ideologically neutral nor uncomplicatedly beneficent endeavour. The meanings and values of 'mastery' of English are diverse, value laden, contested and often contradictory for different members of South African society (Cele, 2001; Balfour, 2002; Makoni, 2002).

Contextualising English as a subject in South Africa

The formal teaching of English in the province of KwaZulu-Natal has taken place since 1849. Initially, instruction was for the children of white colonial settlers only, and was not conceived as an autonomous discipline, but the means whereby instruction in areas as diverse as arithmetic and Christian scripture occurred. Instruction in reading and writing was included for purely functional, instrumental purposes. A gradual shift took place across the first part of the twentieth century, reflecting greater influence of learner-centred approaches and the role of the study of literature. By the 1950s, the study of English for mother tongue speakers was associated with encouragement of learner self-expression, and something that must be approached as a unified whole, rather than as discrete components such as grammar, reading and speaking. Harley's account of the appearance of English as a distinct subject in the former province of Natal concludes with the still relevant view that "[t]here is simply no coherent, time-honoured tradition of a 'true' or 'pure' form of English that could be invoked by purists intent on defending the current paradigm" (1991). This perspective acquires heightened resonance given increased contestation over what constitutes 'standard English' in a world populated with new varieties of English emerging from the language's widespread use as regional and global *lingua franca*. Canagarajah contests the defence of standard English purity, arguing instead for inclusive tolerance and respect for multilingualism and global varieties of English (in Shelton, 2007).

Up until the early 1970s, subject English in South Africa was offered on a Higher Grade, taken by mother tongue speakers, and a Lower Grade, taken by African language speakers. The Higher-Grade syllabus was modelled on British forms, with a strong emphasis on literature study underpinned with Leavisian concepts

of moral development via the growing of children's imaginations and aesthetic lives. Such study aimed to build learners' capacity to engage in practical criticism via the close reading of set texts (Murray & van der Mescht, 1996).

The nature of the emergence of English as a subject for African language speakers is less clearly mapped, but a glimpse into the arena of mid-twentieth century subject English for black learners is provided by Hartshorne (1967). Teachers for the Lower Grade were almost exclusively non-native speakers of English. A 1963 survey established that 45% of black primary school teachers completed eight years of primary school education and three years of teacher training. Of some 443 Gauteng primary teachers, 81% had completed a Junior Certificate or lower in English (equivalent to Grade Ten) with only 19% having a Senior Certificate or higher. In secondary schools, only 50% of subject English teachers had completed a university course in English. The focus at that time was on reading, grammar and the writing of English, with, in Hartshorne's opinion, "the pupil attempting 'composition' long before he [*sic*] is ready for this sophisticated form of expression" (1967: 2)! By 1962, 123 out of 285 black high schools were using English as medium of instruction, with "[t]he teaching of the language itself continu[ing] along conventional lines, and little or no attention [being] given to the particular problems arising from using it as medium of instruction" (Hartshorne, 1967: 3). The Lower Grade syllabus of the early 1970s focused on communicative competence and utilitarian goals. However, these were exceptionally difficult to meet in the harsh conditions prevalent in black schools. Most teaching methods bore little resemblance to those advocated by the 'communicative approach.' They typically involved teacher-centred dissemination of knowledge about language. The examinations focused on evaluating use in a 'mechanical, often simplistic, multiple choice style' (Murray & van der Mescht, 1996).

Two vignettes from the 1990s suggest approaches consistent with those of the 1970s. Muthwa-Kuehn (1996: 11,12) describes a conscientious, dedicated black English teacher, hamstrung by her mis-education. Her limited English proficiency hampered her pedagogic mobility and her teacher training provided her only with superficial strategies. She directed her learners' attention to "basic

syntactic structures, spelling, verb tenses and limited signifiers of competent language use.” She parroted the books in ways incapable of providing her learners with means of apprehending and personally engaging with the meanings of the texts. Mgqwashu, professor of English in Education, provides similar portraits of his high school English teachers in the 1990s: grappling with acutely restricted resources (often working from the sole copy of the text to be studied), students barely capable of reading in English, and unrealistic syllabus demands (2009). He describes teachers racing through their oral readings of short stories and requiring learners to look up the meanings of new words in the stories in dictionaries on their own. Learners had to listen in total silence without asking any questions. Exercises or model essays were written on the chalk board and completed or engaged with mechanistically. In Grade Twelve, one play and one novel were studied over the entire year with the teacher translating meanings into isiZulu. Learners had no engagement with the text via English. Meaningful English learning only occurred when some students organised themselves into a peer learning group.

1997 saw the introduction of the first post-apartheid school curriculum, C2005, designed according to OBE principles. For subject English, this meant the scrapping of the former first and second language Higher and Lower Grade curricular, replacing them with the English Home Language (EHL) and English First Additional Language (EFAL) curricular. Common to both was a far more open, non-prescriptive approach than before, underpinned with constructivist learning principles and a hybrid approach combining a broadly communicative language teaching methodology emphasising integration of the component elements of language teaching, along with text-based instruction (Grussendorff, Booyse & Burroughs, 2014). Integration with everyday experiences was also emphasised, not least as a way of validating learner voices. The EHL National Curriculum Statement (NCS) conceived English as a “tool for thought and communication” (2014: 22), providing the means to foster learners’ literary, aesthetic and imaginative abilities, and capacities to reform, reconceive and empower learners’ sense making of their worlds. It was also constructed as their means to express their identities, ideas and feelings, and to interact with

others in an increasingly global context. Intellectually, mastery of English was seen as necessary for building knowledge, learning across the curriculum and growing independent, analytical thinking abilities. The NCS provided twenty-three pages of learning outcomes and very particular specification of what learners should be able to do in the assessment standards.

The EFAL curricular stressed goals of language for communication, with understanding of audience, purpose and context in relation to a range of registers and genres. The development of learners' cognitive academic language proficiencies was also seen as key. The NCS also specified the promotion of competence in English for confidence, the expression of creative and critical thinking, their communication and justification of their feelings, aesthetic appreciation of literary texts and reflection on their own life experiences. These goals were nested within principles of socio-linguistic awareness of the multi-lingual nature of South African society and of language as a social construct. The curriculum aim was to foster a socio-cultural approach that acknowledged learner backgrounds and voices and promoted social justice values. Mastery of English was also to enable learners to confidently convey and justify their feelings, to reflect on their experiences, enhance their capacity to consider alternative world views and to creatively explore human experience.

Unsurprisingly, given this very broad set of goals, the NCS documentation was lengthy (201 pages, three documents), unwieldy and un-user friendly. This curriculum also had to serve an unrealistically wide set of needs: to provide cognitive academic language proficiency for all learners; to equip school leavers with suitable English proficiencies for the workplace, and provide preparation for tertiary education studies. It also lacked explicit attention to the spectrum of experiences of English amongst target learners, from those growing up essentially simultaneously bilingual, to those with minimal exposure to English outside the classroom (Grussendorff et al., 2014)

Both curricular have been strongly critiqued for their under-specification of content and implementation. No guidance was provided for aspects such as

distribution, weighting and pacing of the various components over time. Literacy was not overtly specified, and insufficient time was allocated for reading and writing. This led to restricted writing activities such as copying from the chalkboard or fill-in-the-blank workbook exercises, with minimal writing for thinking and meaning making exercises (Sacks, 2010). The curricular also rest upon very high expectations of teachers. The EHL NCS presumes exceptionally “experienced, capable and creative” teachers (Grussendorff et al., 2014: 47) who can select and integrate a wide range of texts, identify key socio-political and language issues within them, and communicate these to learners. Both the EHL and EFAL statements rest on assumptions of deep teacher familiarity with the underpinning principles and methodologies. They also presume teachers with the capacity to create an internal logic, and coherent learning programmes, from the smorgasbord of topics and tasks listed. Criticism from teachers also focused on demand level: they have said the EHL and EFAL curricular are too similar leading to the EFAL standards being too high (Sacks, 2010). They also noted the lack of teacher support to assist them in implementing the unfamiliar approaches of communicative language teaching and text-based approaches. The assessment demands, requiring completion of many tasks was seen as eroding time for class discussion along with having to spend too much time on literature. Teachers felt this led to basic language skills being neglected.

The period 2005-2009 during which data was collected for this study thus comprised a time of continuing curriculum reform and change for teachers. For teachers in formerly all-white or all-Indian state schools, it was also a time of increasing change in the demographic profiles of their classrooms. Formerly white schools became increasingly multi-racial; some formerly Indian schools have shifted to black dominant enrolments, as many Indian learners left for formerly all-white schools. Many white and Indian teachers’ initial teacher training would not have equipped them with specific strategies for optimally engaging these new diversities. For all English teachers, each curriculum reform/change would have brought new policies to process and new administrative requirements, yet within localised school contexts of minimal change in resource provisions. The circumstances of teaching for all the

teachers who generously gave me access to their classrooms would thus constitute varying forms of challenge and demand within a wider society struggling to realise its hard-won democracy in a context of acute inequality. As the locus of the development of learner language and literacy abilities critical for their overall school learning, subject English continues to occupy a keystone, yet contested, role. The nature of subject English teacher's classroom talk is therefore a phenomenon we urgently need better understanding of.

Structure of the study

This study is primarily by publication. However, beyond the usual inclusion of a comprehensive theoretical framework and integrating final chapter, there are a number of additional findings chapters, comprising early data analysis, that have not previously been published. These have been included here since they comprise a significant part of the journey to identify and explore the descriptive potential of a range of lenses in accounting more fully for the range of pedagogic issues evident in the data.

- **Chapter One: Mapping the context of the study.** This chapter sets out my rationale for the study, along with the context of the study, and of the teachers studied, in terms of curriculum reform for South African basic education; language-in-education policy and practice, and a brief history of subject English in South African schools. The research questions for the study are also provided.
- **Chapter Two: Mapping pedagogy—languages of description.** This chapter presents my conceptual journey in questing for analytic frameworks that could do justice to the intricacy of the multi-dimensional nature of the English teachers' pedagogy. It traces my engagement with Bernstein's code theory (2000) and two extensions/modifications of it: Heather Jacklin's (2004a, 2004b) tripartite typology of pedagogic practice and Hoadley's extension to account for the absence of evaluative criteria (2005, 2006). Thereafter, it offers a brief overview of systemic functional linguistics (Halliday, 1961, 1994) and classroom

interaction studies, in particular Brodie's (2010) development of the I-R-F system of classroom discourse analysis. Legitimation Code Theory (Maton, 2014b) is then outlined, as a further lens developed out of code theory, and the key framework underpinning three of the publications of findings. The final lens introduced is that of conceptual integration theory (Hugo 2015c), which informs the final published article.

- **Chapter Three: Knowledge and knowers by Karl Maton: A review essay.** This chapter constitutes an extension of the theoretical framework. It comprises an article published in 2014 in the *Journal of Education*. It sets out the core tenets of Legitimation Code Theory and relates these to the field of educational research, and language education in particular.
- **Chapter Four: Methodology.** The rationale for my exploratory, realist methodological framework is presented here. The origins of my study in a broader study of high school pedagogy across the cusp of the 2005/2006 reform is explained. Details of my sampling, the sites of data collection, and the translation devices used for analysis, are provided.
- **Chapter Five: Findings: Mapping the pedagogy of subject English teachers—code theory-classification and framing values.** The findings arising from the classification and framing analysis of twenty-six lessons collected from across the four schools are presented. The chapter concludes with the reasons requiring the investigation of further analytic lenses.
- **Chapter Six: Findings: Systemic functional linguistics (SFL) as a tool for pedagogical tracing of teacher talk—a micro-level view.** The findings from the application of the SFL tools of participant (particularly nominalisation) and transitivity analysis are presented via detailed analysis of two literature lessons.
- **Chapter Seven: Findings: Jacklin's tripartite typology of pedagogic practice—insights for teacher talk.** The findings from the application of the lenses of discursive Practice, conventional practice and repetition practice, are presented via detailed analysis of two literature lessons.

- **Chapter Eight: Findings: Insights arising from classroom discourse analysis.** The findings from the application of the lenses of Brodie's classroom discourse analysis (2011), with particular focus on the Evaluation move, are presented via detailed analysis of two literature lessons.
- **Chapter Nine: Findings: Unravelling high school English literature pedagogic practices—a Legitimation Code Theory analysis.** This article, published in *Language and Education* (2016), details the translation device developed for Semantic analysis, and the insights generated from a Specialisation and Semantics analysis of two literature lessons focused on the teaching of a novel.
- **Chapter Ten: Findings: Using Legitimation Code Theory to track pedagogic practice in a South African English home language poetry lesson.** This article, published in the *Journal of Education*, (2015), deploys the Specialisation and Semantics dimensions of LCT to describe and analyse the teacher talk of an English home language poetry lesson.
- **Chapter Eleven: Findings: Plotting pedagogy in a rural South African English classroom—a Legitimation Code Theory analysis.** Published in *Per Linguam* (2017), this article examines teacher talk when teacher and learners are forced to engage with an inappropriate choice of poem. The analysis uses the Specialisation and Semantics dimensions of LCT.
- **Chapter Twelve: Findings: Understanding teacher and learner movement between real-world and classroom genres via conceptual integration.** These findings were published in 2015, as chapter five in the (2015) book *Conceptual Integration and Educational Analysis*, edited by Wayne Hugo. The chapter highlights the insights derived from application of a conceptual integration framework to illuminate the work done by the teacher (and later the learners) in drawing from multiple sources in order to effect a viable recontextualization of the real world genre of the infomercial, for a pedagogic purpose. An earlier variation of this chapter was published in

the journal *English Teaching Practice and Critique* (2011) and is included as Appendix 24.

- **Chapter Thirteen: Conclusions.** This chapter summarises my findings and discusses their implications for the task of theorising and describing the pedagogy of English teachers. It presents some implications for the use of such findings for teacher development, and for future areas of research. It also sets out the limitations of the study.

CHAPTER TWO

MAPPING PEDAGOGY: LANGUAGES OF DESCRIPTION

For all the research and talk about schools, getting people to learn remains something of a mystery. It is an extraordinarily complex business, an interplay of intellectual, emotional and social processes so intricate that it virtually defies analysis (Connell, 1985: 26 in Honan, 2004).

Introduction

This study engages the challenge of building a coherently theorised mapping of the pedagogy of English teachers, focusing specifically upon their observable classroom practices. In this task it draws strongly from Bernstein's concept of a language of description as a system of conceptual lexis and structure and the means by which these are woven together, so as to facilitate the generation and interpretation of empirical data. Bernstein explained a language of description as a translation device enabling one language (theoretical) to be changed into another (for the analysis of data). It encompasses internal and external forms, with the internal language of description comprising the theoretical structures for the creation of a conceptual language. The external language of description refers to descriptive structures derived from the internal language of description and applied to the process of describing elements beyond itself. Such external languages of description develop through interactive engagement between the conceptual language of the internal language of description and empirical data, promoting the refinement and development of the original theory (Ensor & Hoadley, 2004). The question this study explores is how to generate "trustworthy claims about [the] pedagogy" of English teachers, from an acknowledgement of the discursive gap between the internal workings of pedagogic theory and the actual practice of teachers. My task here is to account for my conceptual journey in seeking theoretical lenses fit for the purpose of constructing a theorised description of subject English pedagogy and the need to work with a multi-lensed framework in order to

embark on the journey of systematic capturing of the intricate complexity of subject English pedagogy.

The issue of how pedagogy is implemented in practice, particularly within developing countries, including South Africa, is under-researched (Westbrook et al., 2013; Ensor & Hoadley, 2004; Hallam & Ireson, 1999). There is particular need for South African classroom-based research rooted in strong pedagogic theory and focused upon instructional discourse rather than regulative discourse. Without such a rootedness in theory, the external languages of description tend to work with assumed normative views of pedagogic best practice, leading to analytic schedules that are, “unarticulated assemblies of classroom features with little or no in-depth description of any particular aspect of classroom activities” (Ensor & Hoadley, 2004: 86). What is needed are analytic schemes that:

- a) are launched from explicit theories of pedagogy,
- b) work with ‘visible’ categorising criteria that are open to critical questioning,
- c) provide non-evaluative means of investigating classroom life, and
- d) can be used to define dominant types of pedagogy more precisely in the terms of the pedagogic theory.

In addition, pedagogic languages of description need to account for multiple dimensions of human activity implicated in the teaching/learning process, including the cognitive, performative, communicative, linguistic, instructional and disciplinary. Pedagogic theorising was largely initially focused on developing insight into models of teaching and learning, often from a process-product perspective (Rex, Steadman & Graciano, 2006); the impact of learning environments, types of learners and learner traits, and task demands on the teaching- learning process (Hallam & Ireson, 1999). While early research sought to identify styles of pedagogy across teachers, later research focused on classrooms as activity systems which teachers initiate, regulate and maintain. This research also identified the persistence of traditional pedagogic practices, even when change was promoted (Mortimore, 1999). Such realities

pointed to the need for micro-analytic research processes that ‘zoom in’ to focus on how learning, that is, knowledge building, occurs within teachers’ and learners’ discursive practices and interactions within classroom processes (Markee, 2015). Such research needs to complement macro analytic processes that ‘zoom out’ to unravel the impact of macro-level sociological, political and cultural factors on the processes and outcomes of educational systems and practices. Qualitative research into classroom interactions facilitates insight into education and learning as processes that occur “both in the moment and over time” (Markee, 2015: 24). For example, Mehan’s application of ethnomethodological approaches to the study of classroom talk (1979) produced fine-grained studies of language in classrooms that highlight the pervasive presence of very stable teacher-learner exchange patterns.¹ However, they did not engage wider questions regarding the impact of talk external factors on the reproduction of social inequality through the educational system and classroom processes. That is, while “this work provided a detailed description of everyday language use” it “struggled to reconnect these systematically to larger ideological issues” (Luke, 1997: 53). This highlights the on-going challenge for research into pedagogical practices and processes of generating analytical frameworks that can creatively acknowledge both macro and micro levels, and work towards more systematic accounting of the intricate interaction of these multiple levels.

Subsequent research has argued the need to see teaching as ‘problematic’ in that it is a dynamic process involving teachers in constant, active decision making in relation to varying learning demands from different classes and learners. It has also brought into focus the need to understand how pedagogy is shaped by the disciplinary structures of content, and what sense teachers make of it (Shulman, 1986; Rex et al., 2006; Loughran 2013). This led firstly to interest in understanding teachers’ pedagogic content knowledge in terms of how their subject matter knowledge is processed for, and within, pedagogical situations in order that the content being taught is comprehensible for learners

¹ See pages 47-48 for elaboration on these.

(Shulman, 1986: 9; Loughran, 2013: 124). More recently, increased attention has been given to understanding the nature of the disciplinary knowledge structures that pedagogic content derives from, and how these impact on pedagogic practice (Maton, 2014b). Currently, no single theoretical lens can fully capture this complexity. This necessitates working with multiple lenses, grappling to bring them into a coherent, fruitful dialogue with each other.

In this chapter, I chart my conceptual journey in seeking analytic frameworks that can capture the complexity of the multi-faceted dimensions of English teachers' pedagogy, beginning with the macro-level sociological lenses of code theory, as developed by Bernstein and extended by Jacklin. My search for frameworks with more finely-grained and nuanced capacity to track pedagogy at more micro levels led to systemic functional grammar, and Brodie's extension of Sinclair and Coulthard (1975) and Mehan's (1979) classic classroom discourse patterns. These provide insightful tools for opening up the interactional processes of pedagogy, but do not shed light on the diverse ways English teachers work with knowledge and content. To this end, I explore the potential of Legitimation Code Theory (Maton, 2014b), a sociology of knowledge lens, for opening up the 'black box' of subject knowledge formations in ways that productively describe and unravel pedagogic variations within the intricate, elusive swamplands of subject English pedagogy. Finally, I consider the ways conceptual integration theory, drawn from the conceptual blending theories of Fauconnier and Turner (2002), offers a framework for penetrating the complex ways teachers' pedagogic practices and tasks combine diverse sources and schematic frames in order to recontextualize subject and real-world knowledge and discourses so as to facilitate learner engagement and growth.

Code theory

Bernstein's theory of the pedagogic device provides an ambitious account of the social mechanisms that reformulate knowledge into pedagogic communication. It sets out the role and structure of education systems in

distributing symbolic (and ultimately) material goods differentially through society. It is a large and complex theoretical project, working to account for:

- the relationships between differences in kinds of work in the field of production;
- the transformation of different social class experiences into different types of consciousness in the home;
- how ways of communicating align with different types of consciousness producing differential placement of people within the symbolic field, and
- how symbolic goods are differentially shared out, particularly via formal educational systems (Bernstein, 1990, 2000; Jacklin, 2004a).

Pedagogic discourse is thus a key component of socialisation and social differentiation, comprising types of knowledge reconfigured within pedagogic contexts. Bernstein's thinking highlights the importance of attending to how messages of power are communicated through the organisation of pedagogic discourse and the nature of pedagogic practices. That is, while the content of education comprises the message relayed, the structure of pedagogic discourse constitutes the relay, the nature of which also carries significant social messages (Wheelahan, 2010). The pedagogic device effects control over the connections between power, social groups, types of consciousness and practice via differential dissemination of types of knowledge and consciousness (Bernstein, 1996: 42). It is a mechanism for moving power and control from the macro to the micro level, accomplishing this in forms that are contextually and spatially particular. It operates across a variety of levels including education departments (official recontextualising field) and the school and classrooms (pedagogic recontextualising field). It controls who learns what, at what age, when, where and through what means and what will be accepted as fitting outcomes of learner achievement.

The shape of pedagogic discourse is achieved through processes of classification and framing that regulate power and control relations within classrooms. Classification acts as "the principle of a social division of labour" at the macro social level, generative of the critical relations between discourses

that produce the specialisation of discourses (Bernstein, 1990: 99, 2000). That is, it controls the degree of insulation between categories whereby ‘fences’ are erected around pedagogic content, generating the discursive structure that gives rise to communicative acts (Bernstein, 1996). Processes of classification can also be distinguished and tracked at the micro level within classroom practice. Classification is thus the conceptualisation used to explore the nature and extent of the permeability/sealing off between categories, and what the nature of the categories is. The presence of boundaries is essential to any ‘unit’ in sustaining its identity, and power is needed to keep insulation operating. With respect to knowledge, classification establishes the what, the voice of the communication of relations of power because it is linked to the power to demarcate what counts, and how to differentiate what counts (Wheelahan, 2010.) Within the classroom, strongly classified pedagogy maintains a marked distinction between every day and specialised knowledge, and between different sub-sections of a discipline. Weak classification blurs boundaries and brings the commonplace and the specialised together (Bernstein, 2000). Altering a classificatory principle requires change in the insulation between categories. This then uncovers and challenges the extant power relations, and will trigger efforts to put back the original boundaries and classificatory principle (Bernstein, 1990).

Framing acts as the means of socialisation into the classificatory principle, or the mechanism of transmitting the acceptable message within classified categories (Bernstein, 1990, 2000). Where the principle of classification gives us the far reaches of any discourse, framing gives us how that discourse is realised—how meanings are cohered, the structures used to render them visible and the form of accompanying social relationships (Bernstein, 2000). It focuses on the nature of the control that manages and validates communication in pedagogic situations, the mechanism of transmitting the acceptable message. Framing accounts for the internal rationale of pedagogic practice. This encompasses focus on who controls what, including the form of regulation of choices of communication in terms of sequencing, pacing, selection, and evaluation criteria. In pedagogic contexts with strong framing, the sender has

overt control over these elements. Where framing is weak, the sender seems to hand control over to the receivers. Framing controls both rules of social order (the regulatory discourse) and the rules of discursive order (the instructional discourse). Classification thus controls what can be expressed while framing controls how that 'what' is expressed (Bernstein, 1996, 2000). It is important to note that these relations can co-vary in strength. Variation in how the message is spoken contains the potential to alter the voice. This means that although the relations of power are set through the classification of boundaries, how social relations function inside these boundaries has the capacity to change the relations of power. Thus, power and control are embedded in each other and are co-dependent for their realisation (Wheelahan, 2010).

However, at a broader sociological level, it is important not to see the workings of the pedagogic device in simple, mechanistic terms, ignoring historical and spatial particularities of how it plays out in different times and settings (Lamnias, 2002 in Jacklin, 2004). There is contestation for control of the pedagogic device, and thus scope for 'play' at every point of recontextualization. Thus, how the device works at the macro level is not stably predictable. Lefebvre also cautions against presuming too easily that movements of power and control work in the same way in developing as in developed countries, due to lessened state control into institutional structures (2002: 39 in Jacklin, 2004a: 29).

At a micro-level, a classificatory and framing analysis of pedagogic practice within classrooms can provide a nuanced picture of the broader structural shape of the forms of pedagogy at play, indexing variable access to a spectrum of orientations to meaning. However, such analysis is limited in what insights it can provide on the internal shaping of pedagogy by teachers, both in terms of the disciplinary specificities of the vertical discourse of a discipline, and the unfolding forms of teachers' instructional discourses. Bernstein's focus was not on interaction in the classroom in terms of what people do: he was unconcerned with "the arabesques of classroom interaction" (Bernstein, 1977: 7). His prime concern was the nature of the relay of the pedagogic message, and the implications of this for social reproduction, particularly with respect to social inequalities. Research in contexts such as Portuguese science education

showed clear differences in the orientations to meanings of learners along social class lines, and that the pedagogic practice of teachers was amenable to trained development to facilitate working class learner access to the elaborated coding orientation (Morais & Neeves, 2001; Neves, Morais & Afonso, 2004). However, research in South African classrooms presents scenarios for which classic code theory categories are insufficient, requiring reference to factors outside of the pedagogic code itself and means of categorising situations such as collapses or ruptures in the pedagogic code. Bernstein developed his theory in contexts where a pedagogic message was generally consistently delivered, and thus attention fell on variations in the form of the relay of the message. South African classroom studies have however identified instances of absence of any pedagogic message, requiring modifications of code theory.

Hybrid discourse and Jacklin's critique of Bernstein

Jacklin (2004a, 2004b) found Bernstein a good launching point for her quest to account for the types and variations of pedagogic practices in the Grade Nine lessons she studied in two working class Cape Town schools. Bernstein offers a demarcation between vertical and horizontal discourses with their linked transmission practices, as 'ideal types' not necessarily evident in pure form in the empirical world. Despite this, a necessary alignment between the knowledge structure and the form of transmission remains. Without entry into the grammar of a vertical discourse, a vertical discourse cannot be mastered. Vertical discourse can be transmitted solely by means of vertically oriented practice. Where pedagogic practice plays out in terms of disconnected pieces, a vertical discourse can be horizontalized. Bernstein argued that a process of linking vertical discourses to common sense experiences of learners, ostensibly to render them more accessible, simply segments the knowledge and obstructs access to the grammar of the vertical discourse. Bernstein saw this process as included within the recontextualization process, not as the collapse of it. That is, while Bernstein argues that "the regulative discourse reconfigures the instructional discourse in a way that has the effect of horizontalizing it" (2004a: 37), Jacklin differs on this, drawing on Ensor's (2002) notion of hybrid discourse

to do so. Hybrid discourses contain tacit elements, meaning the modulation of a discourse occurs by means of contextual elements, not predominantly via the pedagogic discourse. In other words, it can be shaped by factors beyond itself and there could be situational referents for teachers' practices. Such elements would produce components of practice drawn from "adaptation to contextual affordances or constraints or circulated as segmental models of practice" (Jacklin, 2004a: 37). These insights facilitate consideration of the transmission of content as distinct from their form of transmission. This permits a process of querying the extent to which the grammar of a pedagogic discourse controls pedagogic practice and to explore what the controlling effects of contextual referents are on the practice. Hybrid pedagogic practice includes aspects of the logic of vertical discourse transmission and of the logic of horizontal discourse transmission. Jacklin (2004a: 38) thus argues for a modification of Bernstein's position as follows:

Pedagogic practice can successfully transmit a vertical pedagogic discourse to the extent that the discourse is the *dominant* organising referent for the practice, and to the degree that learners are given access to the grammar of generative principles for the discourse (Jacklin's emphasis).

This perspective establishes a line of investigation into the relation of pedagogic factors as distinct from pedagogic code. The way pedagogic practice relates to contextual factors, such as the institutional culture of schools, and those characteristics not arising from the pedagogic device and the types of discourse it recontextualizes, are not given much attention by Bernstein. In his last work he started to address these issues, implying that teacher practice must be accounted for with some reference to the pedagogic culture in the school. In his early work he placed the patterning of spaces, objects and bodies as part of internal classification. Framing processes accounted for the active re-arrangement of such patternings. So pedagogic practice controlled how bodies are part of this interaction and this then shaped their location (Bernstein, 1990). In his later work he extended his insight regarding framing into interactional elements. However, overall there is little evidence of much interest on Bernstein's part in the locational dimension of framing. He simply said that any

alteration of pedagogic discourse into practice rests on the specialisation of space, time and text. Jacklin critiques code theory's separation of space from time, its disregard of movement and of the unique logic of spatial practices (2004b: 384). Bernstein's view also rests upon an understanding of pedagogic practice as fundamentally linked to vertical discourse, and as discursively governed, as opposed to conceiving it as a hybrid practice. That is, he argues that the grammar of a pedagogic discourse, autonomous of context, would only be controlling of pedagogic practice when the knowledge being recontextualized takes a vertical discourse structure form. By contrast, he sees the acquisition of horizontal discourses as strongly reactive to context, in terms of interaction inside a community of practice.

In order to conceptualise the contextual and spatial dimensions of the lessons she studied Jacklin recruited frameworks from social activity theorists such as Vygotsky (1971), Lave (1996) and Wenger (1998), and Lefebvre's rhythmanalysis of the banally every day (2004). Shaped by Durkheim's views, Bernstein draws a boundary between every day and specialist knowledge, seeing mastery of scientific knowledge as contingent on this boundary. By contrast, Vygotskian perspectives foreground links between the two types of knowledge, with theoretical knowledge, though understood as different from common-sense knowledge, seen as drawn from everyday knowledge. Vygotsky focused on children's acquisition processes within pedagogic relations with adults, not on transmission processes of knowledge. Situated activity theorists working in a Vygotskian tradition view the contextual components of pedagogic practice, such as interactional and spatial dimensions, as constituting social practice, and generative of practice knowledge. Bernstein, however, sees these elements as controlled by the form of the knowledge base. Bernstein's prime focus was on the teacher as the transmitter in relation to wider processes of recontextualization. Many situated activity theorists focus on the teacher as a perpetual acquirer of a practice. Furthermore, this ongoing acquiring happens inside a community of practice in a specific site of practice. This indexes the potential for change in the extent to which teacher practice is controlled by the grammar of instructional discourses,

contingent on the degree to which teachers have had access to that grammar as novices (Ensor, 2002). It is also suggestive of variation in the strength of discursive reference points amongst teachers, once they enter communities of practice. The significance of these issues is in alerting us to the potential impact of factors other than pedagogic discourses on teachers' pedagogic practices. Ensor (2002) implies that all pedagogic practice inevitably has some tacit elements that are contextually produced and not discursively controlled. Such elements are embodied in co-ordinations arising from physical, mental, social and technological alignments. They are also distributed within networks of relationships.

In engaging these three theoretical perspectives in a critical dialogue, Jacklin (2004a: 20), sought a non-dualistic approach that avoids privileging 'A' versus 'not-A' binaries. She aimed for "an account that positions different modes of pedagogic practice as contingent upon the play of the vertical and horizontal elements within the process" (2004a: 62). In setting out her tripartite typology she noted that this represented conceptual categorisations for the purpose of analytic clarity. Empirical realisations are very likely to fall in many places along a continuum of variations in practice. Through her iterative engagement of these multiple lenses in relation to her data, she formulated three 'ideal types': discursive, convention and repetition led practice. From this analysis, she identified three elements to pedagogic practice comprising (i) a discursive (knowledge) component, (ii) an interpersonal (social) component and (iii) a tangible (spatial) component that includes space/time and technology use. She relates these to Lefebvre's three ways of knowing space in terms of mental space, social space and physical/natural space. What is key is the variability in the relations between these three elements, with the dominance of one aspect over others producing different forms of practice. Pedagogic practice can be described with reference to these three aspects at "an internal practice performance level and at an external level of practice development" (Jacklin, 2004a: 123). The first two approaches give dominance to discourse and interaction, while the third foregrounds space/time and technology use rhythms inside a hybrid practice. Thus, she argues that pedagogic practice is, at some

times, discursively regulated. However, at other times, it is convention led; that is, formed by evolved practice repertoires that have arisen from a practice community pool, and at still others, dominated by repetitive, habituated routines that have arisen from social/spatial/technological alignments and disjunctions.

Discursively-led practice

Discursive practice is characterised through Bernsteinian terms (Bernstein, 1996: 31, 106) (and points 'forward,' to Maton and Legitimation Code Theory). A discursively regulated pedagogy is controlled via a context independent symbolic system, that is, a vertical pedagogic discourse. Such a pedagogic discourse is typified by pedagogic communication with the goal of affording learners' admission to the recognition and realisation rules for a particular 'text' inside a particular pedagogic discourse. At the internal level of practice performance, a discourse led pedagogic practice recruits framing techniques to a particular goal of conveying a specific text to learners, within the sphere of a specific pedagogic discourse. Framing relations alter the pedagogic discourse into framing practices so that within the restrictions of external framing and control, pedagogic events are organised in ways adjusted to the communication of the grammar of a specific vertical discourse (Jacklin, 2004a: 141).

The specific characteristics of discursive pedagogic practice that Jacklin identified in the few such lessons she observed involved procedural complexity, explication of evaluative criteria and harnessing of regulatory and procedural elements in service to the discursive goal. Such lessons comprised multi-step structures with fairly complex internal organisation. Teachers were occupied in ongoing communication with learners, at many levels, including attending to how and why questions from learners. The teachers offered explicit links between a specific piece of content and the wider content and principles of the instructional discourse. Specialisation was also marked by the teachers modelling or demanding use of discipline specific terminology. The provision of formative feedback and evaluative comments in the terms of the grammar of the pedagogic discourse was key to this form of practice. The regulation of social interaction, movement and technology use was strongly utilised in the

service of the teaching goals of the lesson. While teachers demanded procedural uniformity and social cohesion, classroom regulation was subordinated to the discursive purpose of lessons (Jacklin, 2004a, 2004b).

Convention-led practice

In convention-led practice, the interactional community of practice dimension dominates as the chief referent for organisation of pedagogic practice. Situation activity theorists argue that groups of people can generate pools of practices created via exchanges inside a community of practice. Jacklin argues these can serve as the key external referent for pedagogic practice. Teacher communication is positioned so as to produce pedagogic activities particular to transmission of specific texts within specific pedagogic discourses. However, this communication is not primed towards providing entry into the recognition and realisation rules of specific pedagogic discourses. Although the selected text is drawn from a pedagogic discourse, other components of pedagogic practice orient the communication more strongly towards the procedural nature of activity norms, and not towards specialisation of pedagogic discourse. That is, the predominant reference point for practice is “segmental practice strategies, models, or conventions emerging through experience or interaction in a community of practice” (Jacklin, 2004b: 382). In other words, at an internal level of practice teachers build up a range of practice techniques in relation to the shared pool. The teacher’s communication draws more strongly on everyday knowledge and terminology. Evaluative criteria are either drawn from the procedural nature of the activity, or are absent. Such categorisation has to describe how, and how much, normative procedural types are taken as ends in themselves and not as mechanisms of affording access to the grammar of the discourse.

This category of practice prioritised conformity to the demands of a particular pedagogic task autonomously of its relation to the grammar of the pedagogic discourse from which it had been extracted. That is, the lesson/task was offered as though it was an end point in itself, not as a means of access to the generative principles of the pedagogic discourse. The internal structure of

lessons displayed reduced variety in comparison to discursive lessons, with activity typically directed towards one specific procedure (such as group discussion, or instruction for collective writing of a sequence of paragraphs on a prescribed topic). Learners were supplied with a text/task along with a lesson-particular approach to interacting with it, without focus upon why questions with potential to open up the principles of the pedagogic discourse. The nature and mechanisms of the task itself, not the grammar of the pedagogic discourse, provide the anchoring point for framing strategies. Any evaluation criteria proffered by the teacher focus on right/wrong learner behaviour in relation to procedural conformity and not recognition and realisation of the grammar of the pedagogic discourse. Control of the social and physical activities of the learners is aimed at the lesson task and not to social conformity as an end goal with teachers communicating with learners to regulate their interaction and physical behaviour in relation to the task. Thus too, if the task was completed before lesson time was up, teachers frequently made no further pedagogic use of the remaining time.

Repetition-led practice

All social practice is rhythmic in some forms, comprising both difference and recurrence within rhythm. Practices arising from discursive regulation or circulating community practices can inject intensional difference into recurring frames of pedagogic practice. Recurrence can support and inhibit difference. This means orienting to the productive principles of a pedagogic discourse or to a pool of practice strategies can produce difference in relation to rhythmically rooted sequences of recurrence. From the perspective of rhythmanalysis, pedagogic practice that affords learner admission to recognition and realisation rules of a vertical discourse has to claim and inject externally modulated difference into situationally located recurrence. Teachers build practice performance in juxtaposition to the structure of a discourse or community of practice norms, as an external referent and in relationship to habitual patternings of space/time and technology routines inside their context of practice. However, where recurrence encompasses difference, repetition led

practice results. Recurrence is not a support of the activity—it is the activity. For example, a specific pedagogic practice strategy may have arisen as a reformulation of pedagogic discourse but has fossilised and thinned via recurrence. Consequently, such pedagogic practice does not change in response to specific texts and discourses. Rather, texts are injected into 'normalised' pedagogic routines that generate increasingly implicit communication through their predictability to learners. Tasks are controlled more by historic patterns than immediate and overt guidance (Jacklin, 2004a). The juxtaposition of difference and repetition foregrounds connections between the available organising referents for pedagogic practice. Difference is produced by the subordination of situational need to discursive/social control. Repetition is created by the requirement for sustained aligning of response to such needs.

Analytically, the category of repetition led practice has to describe how, and how much, practice is built in terms of repetition and expedient articulation of time/space and technology use inside schools and classrooms. Jacklin identified repetition led practice in the majority of the lessons she observed, on the basis of the characteristics identified below. Learners were typically supplied with a usually short text, on the blackboard, and were tacitly expected to adopt a routine approach to engaging with it without teacher mediation. Tasks usually involved writing a few sentences or completing fairly brief cloze-type sentences. Occasionally teachers announced a task, but mostly tasks were simply 'found' by learners on the blackboard. Related tasks were seldom constructed in order to convey insight about that specific text or lesson. Teachers did not work to establish lessons, or organise classroom spaces for particular activities. Rather they simply slotted the texts into familiar, unchanging patterns of routinised learner activity and allowed lessons to run their course. Tasks seldom needed the full lesson time to complete. Once learners had finished exercises, they either caught up work from other subjects, chatted with each other or slept. Minimal communication occurred between teacher and learners; what there was focused on bodily regulation of learners and some technical-procedural behaviour when learners were perceived as

violating routine. No attention was paid to the cognitive activity of learners. That is, most teacher-learner interaction focused on social regulation as an end in itself. Teachers often effected control by walking around, monitoring that texts were being put in books. However, some sat at desks, sometimes simply observing or waiting, at other times teachers did marking. In numerous lessons teachers were absent but learners followed the established routine.

Jacklin's typology facilitates pedagogic description in terms of clarifying the hybrid nature of pedagogic practice, and the varying elements that may comprise dominant referents for the teacher, along with teasing out some of the elements within each of the three major referents she focuses upon. However, these categories still lack fine-grained categories of analysis and means to track the unfolding nature of pedagogy through time. Additionally, despite Jacklin's specification that the 'types' were created for conceptual clarity and her flagging that actual empirical realisations of pedagogic practice were most likely to fall complexly along a continuum, working with a tripartite typology presents some danger of 'tri'-furcating the practice of teachers, of simplistically over-pigeonholing them within one mode of practice.²

Hoadley's extension of code theory: Absence of evaluative criteria

Hoadley (2005, 2006) identified a horizontal modality in the pedagogy of the teachers (themselves working class) she studied in working class primary schools in Cape Town. This was in contrast to the vertical modality in the pedagogy of teachers working in middle class Cape Town primary schools. She contextualised these differences in relation to the stark differentials in apartheid era schooling and professional education that these teachers would have experienced. The black working-class teachers were schooled in substandard Department of Education and Training administered schools, which received far less government funding than those serving the white community schools attended by the white middle class teachers. Additionally, the teachers in the

² This is an issue that gets picked-up by Molefe and Brodie's work (2010), to be discussed on pages 52-53.

black working-class schools would have experienced their own schooling and teacher education within institutions philosophically saturated with Christian National Education and fundamental pedagogic values. These transmitted authoritarian views conceiving children as innately wilful and needing firm moral guidance from teachers working with godly authority (Hoadley & Ensor, 2009). Apartheid era black teacher training colleges recruited student teachers with low school leaving results. The colleges themselves were understaffed, with lecturers poorly qualified. These circumstances were very different from those of the schooling and professional education of the white middle class teachers. The result was that while all the teachers had “undergone a programme of specialisation for the teaching profession and were formally, fully qualified to teach” (2009: 879) the forms of knowledge and socialisation into pedagogic practice that they had experienced, were very different. Hoadley identified the horizontal modality of the working-class teachers as comprising relatively weak classification in terms of views of learning and the instructional potential of tasks. For example, they tended to express generalised statements about learning, focusing more on outer, non-cognitive aspects of enliteration processes than the middle-class teachers. In relation to selection of learner tasks, they focused more on dimensions such as the potential familiarity and enjoyment possibilities of the tasks to the learners, and less on the discursive instructional potential. In summary, they blurred the boundary between specialised school knowledge and every day knowledge. These dimensions of their pedagogic practice were readily amenable to description and analysis within the concepts and categorisations of Bernstein’s framework.

However, while Hoadley could code the selection, sequencing and pacing of their pedagogy in terms of variable strengths of framing, she encountered problems in relation to the transmission of evaluation criteria. That is, she found lessons in which there was no transmission of evaluative criteria. These could not be coded as very weak framing, since this would suggest the learners controlled the criteria for what comprised legitimate texts. Hoadley’s solution was to establish an F° category “to capture such instances of transmission which appear devoid of evaluative criteria relating to the instructional discourse,

or where these are obscured by regulative criteria” (2006: 27-28). She emphasised that this category lies off the established framing continuum, representing a “rupture” and “inability to observe the code” (2006: 28).

These studies highlight the salience of Bernstein’s insights that pedagogically robustly theorised internal languages of description require careful translation into study specific external languages of description that are sensitively responsive to the particularities of the empirical data generated. The interaction between the theory and the data thus creates the potential for the growth of the theory. However, despite the extensions and additions to code theory provided by Jacklin and Hoadley’s research, conceptual tools for the full mapping of the internal dynamics of the pedagogy of subject English teachers remained elusive. I thus then turned to systemic functional grammar (SFL), given its productive relationship with code theory.

Systemic functional linguistics

Systemic functional linguistics (SFL), originated by Halliday (1961, 1995), can provide a further perspective in unravelling the nature of disciplinary structures and the pedagogical recruitment of these by teachers. The strongly functional orientation of Hallidayan derived discourse analysis enables the meaning orientations (in a social sense) of teachers’ classroom discourse to be identified through consideration of the structures deployed. SFL is a system of linguistic analysis associated with the broad approach of critical discourse analysis which sees discourse as “socially constitutive as well as socially conditioned” (Blommaert & Bulcaen, 2000: 448).

Halliday sees what people do with language as its most important aspect and this focus aligns productively with Bernsteinian sociology of education which prioritises focus on sociological inter-organisms (Halliday, 1978). SFL actively considers meaning and function along with structure:

A language is a resource for making meaning and meaning resides in the systemic patterns of choice (Halliday, 2014).

It thus permits an 'untidiness' that formalist linguistic traditions reject. It also incorporates a deep sense of the social into explanations of language (Christie & Martin, 2007), seeing meaning making as not primarily a mental activity but a 'social practice in a community' (Lemke, 1995: 9 in Christie, 2002). That is, key to its claims is that linguistic structure fundamentally springs from the functions that language performs in context (Rampton, Roberts, Leung & Harris, 2002). SFL is, like Bernstein's code theory, an ambitious theory—it has been called an 'extravagant theory' (Martin & Rose, 2007: 3); a response to the complexity of its object of study. It makes unique contributions through its claims with respect to:

- a) the meta-functional organisation of all natural languages,
- b) the specific value and uses it gives to the idea of 'system', and
- c) the specific claims made regarding the links between language (text) and context (Halliday, 2014; Christie, 2002).

Its strength lies particularly in its depictions of how world perspectives are institutionalised in the lexico-grammar of dominant discourses, but it offers far less insight into how people absorb or repel such ideologies (Rampton et al., 2002).

The foundational claim of SFL is the foregrounding of function, in asserting that the grammatical structures of all languages express the functions served by the evolution of language in humans. That is, "[a]ny language use serves simultaneously to construct some aspect of experience, to negotiate relationship and to organize the language successfully so that it realises a successful message" (Christie, 2002: 11). This is further developed into a theory of metafunctions, operant across all natural languages: the ideational, interpersonal and textual. In terms of the ideational metafunction language construes human experience through processes such as the labelling, categorising and taxonomizing of things. The ideational metafunction thus focuses on language as a means of reflection and generating a theory of human existence. Simultaneously language is enacting personal and social relationships—addressing someone while being about 'X.' That is, the

interpersonal metafunction foregrounds language as social action. Finally, the textual metafunction attends to how people construct sequences of text (Halliday, 2014).

Halliday's model of language is systemic in seeing human experience, activity and language capacity as presenting groups of options for generating meaning. These constitute a vast network of systems of choices. When people form clauses, they work (simultaneously, and mostly unconsciously) through sets of choices with respect to theme, mood, transitivity; so, choices regarding a clause activate choices regarding transitivity and mood. That is, the systemic focus of SFL seeks understanding of the regularities governing what elements can be substituted for other elements in terms of paradigmatic ordering. Accordingly:

Systemic theory gets its name from the fact that the grammar of a language is represented in the form of system networks, not as an inventory of structures (Halliday, 2014: 23).

While structure is seen as very important, it is understood as the external form expressed by systemic choices. That is, SFL enables investigation of meaning in context via a wide-ranging text-based grammar that permits analysts to identify the choices communicators make from linguistic systems and to discover how those choices are functional for establishing and interpreting a range of meanings (Schleppergrell, 2004).

SFL also provides an ecological theory of language through its recognition that language choices are strongly shaped by communicators' understandings of their contexts of culture and situation and that these choices also contribute to the construction and maintenance of particular situations and aspects of culture. Context is seen as extending along a cline of instantiation from the overarching potential of a community to the contextual instances where specific humans interact and exchange meanings within specific events. The context of culture within which communicative texts occur is understood as the social site of cultural meaning making. While complete descriptions of contexts of culture do not yet exist, the broad categories of context are known. These are investigated via the concepts of field, tenor and mode. Under 'field' attention is

focused upon what is happening inside a situation; on what the topic of the text is. Attention to ‘tenor’ foregrounds components such as the communicative participants, their roles, status and the values they introject. ‘Mode’ provides resources to analyse the roles played by the spectrum of semiotic systems operant within a context, and how a text is oriented towards the field in which it is located. Hence, according to Halliday:

Field, tenor and mode are thus sets of related variables with ranges of contrasting values. Together they define a multi-dimensional semiotic space—the environment of meanings in which language, other semiotic systems and social systems operate (2014: 34).

The use of an SFL framework for the analysis of the pedagogy of English teachers in this study offers tools for a potentially far more finely-grained description of the meanings and moves being made by the teacher than a classification and framing analysis alone can achieve. However, the danger in moving into this mode of analysis is that SFL’s chief commitment is to lexico-grammar. While the components of field, tenor and mode are highlighted, other extra-linguistic contextual elements are backgrounded, since field, tenor and mode “represent functions of language as incorporated into the *linguistic system*” (Halliday, 1978: 50, original emphasis). So, although SFL foregrounds the situated use of language, it gives primacy to lexico-grammar in driving how language in context is perceived. Rampton et al. (2002) argue that in many actual studies, the empirical analysis of the “ecology of communicative action” tends to be rather superficial, dependent either on pre-existing social theory or on the researchers’ personal insights, thus resulting in an overtly linguistic rather than a sociological focus. Furthermore, given that the overarching theory is linguistically, not pedagogically driven, there is the risk, even with a strongly pedagogically driven goal, of losing focus on the key pedagogic issues being tracked within a welter of micro-linguistic details. When the prime research goal is the mapping of pedagogy SFL is thus a tool to be used selectively and intermittently, once more strongly pedagogic lenses have pointed to specific areas that warrant fine-grained attention as to how particular pedagogic happenings are being realised through linguistic choices.

Consequently, I turned to 'classic' classroom discourse analysis, via a South African application and refinement of the findings of Sinclair and Coulthard (1975) and Mehan (1979). Classroom discourse analysis has the potential for providing the means of linking broader sociological variables with the detailed particularities of unfolding teaching-learning processes within classrooms. Discourse analysis can help make explicit the actions through which learning is accomplished (Adger, 2001). Before proceeding with Molefe and Brodie's application of this work (2010), it is necessary to locate it within the broader field of classroom interaction studies.

Classroom interaction studies

International research

Mirroring the trajectory of broader pedagogical studies, earlier research into the interactional processes of classrooms were mostly quantitative investigations measuring relationships between teacher variables and learner outcomes. Such studies applied etic observational instruments such as the Flanders coding scheme where teachers' verbal behaviour was captured every three minutes and coded by means of a matrix. In the United Kingdom (UK), the ORACLE study extended the Flanders system (Hoadley, 2012). Analysis of results from these instruments produced percentage profiles and highlighted dominant forms of teacher interaction. Findings identified links between "time-on-task" and "opportunities to learn" and learner academic achievement. However, such studies could not clearly measure learner change as a clear consequence of the effects of certain types of teaching (Rex et al., 2006: 730-732; Skukauskaite, Rangel, Garcia Rodriguez & Krohn Ramon, 2015). Within the UK, early classroom interaction research mostly focused upon unravelling causes of school failure. The eventual move away from experimental, behavioural quantitative studies stemmed partly from the need for more equitable outcomes for a diverse learner population (Adger, 2001). Within the United States of America (USA) emphasis fell upon seeking understanding of opportunities to learn for linguistically diverse learners. Subsequent development in USA qualitative research into the nature of classroom

discourses (such as Hymes' ethnography of communication framework) shifted the focus from deficit to difference explanations of the educational challenges of minority learners. The 1970s cultural and contextual turn led to holistic studies of communication processes as the conveyers of content (Adger, 2001). At the same time, the work of Barnes, Britton and Rosen in the UK (1969) stressed the link between language and society, and seeing classrooms as "microcosms of society" (Skukauskaite et al., 2015: 51).

Such research approaches, while focusing on the details of classroom talk, stressed an understanding of such talk as language in context, with 'context' understood as reaching past the horizon of specific interactions (Markee, 2015). As with SFL research, primacy is given to the functional dimensions of language—that is, of seeing language primarily as a means of achieving social goals, rather than as an inventory of structures. From this perspective classroom talk is the means by which teachers and learners build readings of 'texts,' in the process reformulating "text structures, features and knowledge" into legitimated interpretations (Luke, 1997: 54). Texts are understood to be, "social actions, meaningful and coherent instances of spoken and written language use" (1997: 54) that are shaped by their social purposes and uses. Specific types of texts work to accomplish goals within social institutions with stable ideational and material effects. Such text types form genres, which while they do change over time, stay aligned to specific conventionalised discourses. Talk within schools thus occurs within classrooms comprising cultural settings with socially constructed norms (Skukauskaite et al., 2015).

Early significant findings initiated by the research of Sinclair and Coulthard (1975) and Mehan (1979) revealed the widespread existence of teacher-learner interactions characterised as Initiation-Response-Evaluation/Feedback. Griffin and Shuy (1978) found that such elicitation turns require explanation, beyond just their formal linguistic traits, as topically relevant sets of talk, focused on identifying connections to components beyond the discourse. Such studies on elicitation sequences "[provided] the apparatus for a functional analysis of classroom talk [that] allowed description of talk as social interaction" (Adger, 2001: 504). While Griffin and Shuy (1978) found that the evaluation move in the

IRE sequence was compulsory, so not optional as initially believed, and the IRE sequence is still a research focus of explanations of academic talk, further research has shown that communication in classrooms does not have to always unfold according to the IRE pattern.

Subsequent qualitative studies of classroom interaction have identified “poorly matched cultural and social norms that contribute to inequity” (Adger, 2001: 507). For example, Philips (1983) demonstrated how Warm Springs Native American learners’ participation styles expressed community values that preferred collective talk over individualised responses and how training teachers to recognise and work with these patterns facilitated Native American students’ learning. Au and Jordan’s investigation of discourse patterns in Hawaiian classrooms identified the value of learning through collaborative activity for those learners, with teachers and learners co-building meaning. These insights were applied through the Kamehameha Early Education Programme (KEEP). Establishing the approach meant teachers had to learn to limit their Evaluation moves and give space to the learners to talk directly to each other in their zones of proximal development (1981). The significance of such studies was in highlighting problematic aspects of the taken-for-grantedness of middle class, Western norms and values in classroom interaction, and identifying additional communicative practices that could be valuably employed in educational contexts.

Lindwall, Lymer and Greiffenhagen (2015) report that further research into the third component of the IRE pattern reveals that what teachers must deal with, and the ways that they respond, are far more varied than the terms ‘evaluation,’ ‘feedback’ or ‘comment’ (which are commonly applied to that move) suggest. Teachers have to engage with, and resolve, far more locally contingent issues than may be suggested by blanket use of such terms. For example, Lee (2007: 181) identified varied uses of the third turn. These included breaking a question into smaller elements, channelling learners in specific directions, guiding learners towards the types of answers desired and effecting group control. As will be discussed shortly, Brodie’s research in South Africa also identified a range of uses of the third turn.

South African research: Contextualising Brodie and Molefe's research (2010)

Hoadley's 2012 review of primary school classroom-based studies in South Africa identified a paucity of such local research, particularly prior to the mid-1990s. She argues this is a legacy of the apartheid era due to black educators' hostility towards researchers (who would mostly have been white). What knowledge there was of classroom practices was thus scraped together from ad hoc sources such as inspector's reports and in-service teacher education projects. This generated an outline of the teaching styles and forms of interaction in black classrooms. A key early study was Macdonald's Threshold Project (1990) which addressed the challenges faced by Grade Five learners shifting from mother tongue instruction to English as the language of learning and teaching. This study highlighted the woefully inadequate preparation of black learners in terms of their command of English vocabulary and syntax for this shift. Chick's sociolinguistic Safetalk study (1996) highlighted the prevalence of collective chorusing and rhythmic chanting, and absence of individual learner performances in black classrooms. He argued these were face saving techniques evolved to obscure weak English proficiency and content comprehension on the part of both teachers and learners. These findings aligned with Muller's earlier insights (1989) in relation to science classrooms. He argued that the rote and drill methods he observed stemmed from the poor teacher education of black teachers. He also connected the evidently strong teacher authority relations to apartheid derived stances towards knowledge, which could be linked to the philosophy of Christian National Education (van Heyningen, 1960). Walker (1989) also connected this type of teacher pedagogy to teachers' own school experiences and education—that is, to how they were pedagogically socialised. This resulted in the persistence of transmission pedagogies, strong dominance of teacher talk, drilling and rote learning.

The post-apartheid era has seen a gradual growth in larger scale school effectiveness studies (Anderson, Case & Lam, 2001; Crouch & Magoaboane, 2001; van der Berg and Burger, 2003). While these confirmed the importance

of home background of learners in relation to educational success, they could not discriminate between school and classroom level factors. Methodologically, such studies are difficult to effect as time series data linking particular teachers and their pedagogy to any learning improvement of their learners are needed. Reeves and Muller (2006) identified “opportunity-to-learn” as a construct linked significantly to achievement in Grade Six mathematics learning, while finding no such relationship with teaching style when contrasting learner-versus teacher-centred approaches. However, presence of teacher feedback on learner responses revealed a significant positive correlation with increased learner scores, thus pointing again to the importance of the Evaluation move. Hoadley’s summary of the main descriptive features medium and large-scale primary school classroom studies identified included the following interactional features of the majority of classrooms:

- dominance of oral discourses with limited occasions for literate practices;
- within the oral discourses, dominance of collective, chorusing patterns;
- paucity of feedback on learner responses (thus restriction in the Evaluation move); and
- slow pacing.

The classroom factors linked with learner gains in learning were:

- teacher capacity to alter instructional pace in response to learner competences;
- teacher ability to effect greater curriculum coverage, and
- teacher ability to effect more content coverage by cognitive demand.

A range of small-scale studies have reinforced aspects of the above findings. Slow, undifferentiated pacing in working class classrooms featured in a number of studies (Hoadley, 2003; Ensor et al., 2002; Ensor et al., 2009; Schollar, 2008). Such pacing undermines curriculum coverage, eroding the instructional time of both official and unofficial school activities. An acute example of this emerged from the Educator Workload Project (Chisholm et al., 2005) which found engaged instructional time varied from 6% to 56% of total official school

time available. Thus, while the key issue in many overseas contexts is understanding the nature of the effects of varying forms of teacher interaction with learners, in the South African context the more fundamental issue is the extent to which South African learners experience any form of pedagogic interaction, and the reasons for the chronic erosion of instructional time. This does not, however, obviate the need to better capture and understand the nature and effects of the pedagogic interactions that do occur.

Classroom-based studies seeking understanding of the links between school language practices and academic achievements have yielded inconclusive results. While Fleisch (2008) concluded that the use of English as a medium of instruction probably has variable effects across different social and geographical groups, a fundamental issue that emerged is the generally poor level of all literacy teaching. This is expressed in the low home language literacy achievement levels of learners, with evidence of the existence of learners without basic literacy competence in any language. For example, Reeves et al. (2008) in a study of 20 primary schools in Limpopo Province, looking at 77 classrooms, found scant evidence of reading and little use of texts. In 12% of foundation phase classrooms no reading was taught at all. Where reading instruction did occur it mainly comprised teachers reading aloud to whole classes without any overt modelling of literate behaviours. Little reading for meaning occurred, with learners mostly reading discrete words (also found by Pretorius & Machet, 2004). Interactionally, there was little expansion by teachers of learner responses and little direct, overt literacy instruction. Hoadley (2012) concluded that these studies paint a picture of a dominantly behaviourist literacy instruction paradigm, roughly approximating an audio-lingual approach, with parts unchanged since the earliest classroom studies in South Africa. They illuminate the generally literacy-impooverished educational contexts, for both home language and English additional language development of the majority of South African learners, as the base from which these learners proceed to the demands of high school subject English.

Classroom-based studies focusing on teaching styles show that the shift to constructivist styles and discovery learning have contributed much to learner

underachievement. Polarisation of teaching styles into teacher-centred (traditional) versus learner-centred have been shown to be unhelpful (Reeves, 2008; Schollar, 2001). Bernsteinian studies, focused on theorising pedagogy as the organising of time, space and text, have shown through empirical research the efficacy of a mixed model of pedagogy including aspects of both teaching approaches. The explication of evaluative criteria emerged as especially important. This entails clear articulation of expectations to learners, elucidation of concepts, indexing what is absent from learner productions and guiding learners to enable their making relevant connections between concepts (Morais, Fontinahs & Neves, 1992; Hattie, 2009; Hugo & Wedekind, 2013) What is key for Hoadley is to move beyond polarised descriptions of teacher styles to research rooted in the recognition “that cognitively demanding interaction is a fundamental condition for all successful teaching” and that will provide “more robust understandings of instructional practice” (2012: 197-198).

While South African classroom-based studies have identified a number of key, and concerning, issues about the state of pedagogic practice in the country’s schools, the bulk of these have been concentrated at the level of primary schooling, and/or mathematics and science education. This points to the importance of research into the pedagogic practice of South African English teachers, given the current continuing dominance of English in the country, as the language of access to academic and economic advancement, and major language of learning and teaching.

Brodie and Molefe’s work: Opening up the Evaluative move

Molefe and Brodie’s research (2010) drew on, and refined the classic IRE findings of Sinclair and Coulthard (1975) and Mehan (1979) while arguing the dangers of bifurcating mathematics teachers’ pedagogic practices in a context of curricular change. Their focus was on understanding the mathematical practices of teachers and learners, from a Vygotskian socio-cultural theory understanding of teaching and learning (1978), along with Lave and Wenger’s theory of situated learning (1991). They drew on classroom discourse studies, particularly the classic IRE findings, to guide their development of categories of

analysis relevant to their focus. The IRE approach to teaching/learning can be seen as restrictive as learners usually only answer briefly to the teacher's questions. A different more conversationally, or inquiry-based approach, focuses on teachers interacting with learners so as to secure responses where learners substantiate positions through argumentation with their teacher and/or their peers (Elbers, 2003). Molefe and Brodie argue against setting up the IRE approach against the conversational approach, seeing more value in identifying the range of practices that teachers use, and understanding the ways in which teachers can move along a continuum incorporating both IRE and conversational variants.

Out of her engagement with her data, Brodie (2004) developed a refined set of moves, semantically based in terms of communicative functions performed by the teacher. Her particular contribution was her opening up of the evaluation move, through her identification of a range of different forms of follow up: insert, elicit, press, maintain and confirm. Analysis of teacher moves using these codes permits the generation of synoptic 'profiles' of teachers, showing the patterning of distribution of moves as a quantitative summary. These can be linked to research indicating the likely dominance of certain patterns with pedagogic styles associated with 'traditional' and 'reform' orientations, and/or with learner outcomes. However, the initial analysis meets Ensor and Hoadley's criteria of a non-evaluative means of analysis that permits some nuance in identifying the nature of the teacher's interactional relations with the learners (2004). It does not, however, provide sufficient insight into tracking the unfolding of the interactional patterns over time and how the teacher works with knowledge structures. That is, for example, there can be significant differences in what teachers do within the Initiate, Informs and Press moves. Describing the pedagogy of teachers thus necessitates more than accounting for the frequency and distribution of such interactional moves. It needs the means to unpack more finely the kind of knowledge building enacted by the teacher in conjunction with the learners and the context. Jacklin's typology provides a broadly useful schema to step into this task, but further progress requires a

return to Bernstein, and the extensions of his theory effected by Maton and others in the development of Legitimation Code Theory.

Understanding knowledge structures: Legitimation Code Theory

In his last writings, Bernstein drew a distinction between knowledge types, in terms of vertical (or hierarchical) and horizontal discourses (Muller, 2007: 67). The nature of these has been elaborated by Maton (2014b), through the development of LCT, working within a generative tension between knowledge as cognition and knowledge as social practice. While there was earlier classroom interaction research with some focus on knowledge structures, it was located strongly within a cognitive tradition focused upon learning and reasoning in relation to subject matter knowledge. The emphasis fell on how teachers and learners engage intellectually, outlining the components and aspects implicated in learning and teaching as “meaningful interactive cognitive events” (Rex et al., 2006: 736). Maton (2014b), argues however that there has been inadequate attention to the nature, structure and effects of types of knowledge in itself, hence the need for a sociology of knowledge and its possibilities and effects. The goal of LCT, in relation to educational research, is to address this issue of “knowledge blindness” by developing awareness of knowledge as having existence beyond discourse, with distinctive emergent properties and real effects (2014b).

Specifically, in terms of education, Maton (2014b) takes issue with subjectivist doxa that collapse knowledge, and systems of knowledge, with knowing, and/or that see knowledge purely as power. He argues such doxa simply see knowing as inner mental processes, or as mental aggregates of groups. On the other hand, dominant subjectivist sociology either focuses, externally, solely on relations to education, that is, connections between education and social structures, or internally, on discourses and how discursive practices generate actors’ identities. Maton (2014b) challenges what he sees as a false dichotomy between relativist constructionism and absolutist positivism. That is, knowledge exists as something real beyond sheer discourse, with different types of knowledge having varying forms, structures, properties and effects. This range

of types and forms must be taken seriously in itself, along with knower-dominant forms of knowledge. However, LCT works from the position of critical realism's notion of judgmental rationality. This acknowledges the contingency of human knowledge building within variations of time, history and culture. Knowledge building is social, as well as individual, in aspects, resting upon extant knowledge that has been crafted and evaluated by socially contingent actors (Maton, 2014b).

LCT draws from Bourdieu's field theory and Bernstein's code theory to provide the means for "analysing actors' dispositions, practices and contexts within a variegated range of fields" (Maton, 2014b: 15). Bourdieu's thinking contributes understanding of society as a spectrum of fairly independent social universes (fields) that are linked to each other. Each has its own unique way of working, sets of resources and types of prestige. While these are particular in their field specific realisations there are similarities in terms of underlying generative principles. It is to the excavation and articulation of these that the LCT project is directed. The practices of actors, working both together and against each other, in these fields, to leverage the largest relational gains in terms of position, prestige and control, comprise languages of legitimation that count as competing claims for legitimation. These ideas generate a deeply relational gaze for LCT. Field theory illuminates the ways social fields of practices structure knowledge, asking questions relating to issues of "who, where, when and how?"

LCT extends from Bernstein's code theory to develop more precise lenses for articulating the underlying organising principles of fields and practices—what Maton names "legitimation codes." A key springboard is LCT's development of Bernstein's conceptualisation of vertical and horizontal discourses. Vertical (or hierarchical) discourses comprise "coherent, explicit, and systematically principled structure[s], hierarchically organised" (Bernstein, 1999: 159). They are represented as sacred, decontextualized knowledge, composed of "specialised symbolic structures of explicit knowledge" (Maton, 2009: 44). Vertical discourses are more associated with clearly articulated; systematically cohered meanings linked hierarchically to other meanings more than to any one

specific context. Horizontal discourses consist of profane (or everyday) knowledge. Knowledge within this discourse type is distinguished by the “functional relations of parts/situations to ordinary life” (2009: 44) with meaning contingent on specific situations. Horizontal knowledge is thus tacit, segmented, every day and accumulative, where vertical knowledge is more explicated, hierarchically integrated and specialised.

Vertical discourses can be further subdivided into hierarchical knowledge structures and horizontal knowledge structures. Hierarchical knowledge structures build themselves by integrating knowledge at the initial levels and across growing varieties of phenomena. They aim for maximum economy of theoretical explanation by generating systematic, principled propositions and theories. Horizontal knowledge structures comprise sequences of specialised languages, with specialised means of integration and criteria for building and disseminating texts. From this base, LCT distinguishes two substantive legitimation modes: knowledge and knower. Knowledge modes are typically associated with vertical knowledge structures, and knower modes with horizontal structures. The nature of these modes is explicated within the Specialisation dimension of LCT, and will be elaborated upon later. Suffice to say for now that this dimension encompasses specialisation codes, the epistemic-pedagogic device, knowledge-knower structures, gazes and insights. The other dimension specifically utilised in this study, Semantics, addresses forms of abstraction and concretisation of knowledge (semantic gravity) and forms of distillation/condensation of knowledge (semantic density). The nature of these dimensions, and their relevance to the study of language education, are explicated in detail in Chapter Three as the key analytic framework used for the data analyses presented in Chapters Nine, Ten and Eleven, LCT’s extension of code theory illuminates the shaping importance of knowledge structures for fields, asking the often overlooked question of “what?” This focuses attention on knowledge as the medium of the message, that is, how knowledge practices themselves are structured. LCT thus extends, enlarges and synthesises selected ideas from both field and code theory, developing rather than displacing them, building awareness of knowledge as existent

beyond discourse, with distinctive emergent properties and real effects. Insights from the application of analytic frameworks derived from these dimensions provide nuanced tools for tracking the forms of knowledge and knowing utilised by the subject English teachers studied. LCT concepts can be utilised to develop a range of analytic frameworks for the description of the ways subject English teachers work with spectra of knowledge formations within their lessons.

Formal study within subject English potentially comprises forms of vertical discourse. Given the contested nature of subject English within school curricular (Macken-Horarik, 2011), there can be considerable variation in these forms, and which of them are dominant within any specific school curriculum. Where literature study is included, as it is within both the home language and additional language curricular of South Africa, it demands, in principle, development of a specialist literary gaze, which is distinguished from everyday practices of reading. Mastery of such vertical discourses necessitates internalising the requisite vocabulary and grammar, plus application of the grammar to create novel utterances.

Masterful transmission of a vertical discourse requires learners seeing the pieces of knowledge within a coherent system and being able to act on their knowledge by generating statements dictated by the logic of the grammar. Teachers have to structure the particularity of their pedagogic communication of pieces of knowledge, subject to the autonomy of the discourse grammar. They must do this by organising the components of the pedagogic framing process in juxtaposition to the relational practices of the learners and the arrangements of the physical context. Without access to the grammar of a vertical discourse, a learner cannot master a vertical discourse. Such access requires transmission through vertically oriented practice, that is, recontextualization of the instructional discourse (Jacklin, 2004b). LCT offers a well formulated theoretical language for the tracking of teachers' pedagogies in terms of the nature and extent of the knowledge forms they work with. LCT potentially also offers apt tools for identifying subtle as well as highly distinct variations in these forms. It offers much potential for building more nuanced

understanding of the content knowledge of teachers and how this gets recontextualized into pedagogic content knowledge.

Pedagogic content knowledge: How does it work?

Shulman's conceptualisation and model of the notion of pedagogic content knowledge (PCK) in 1986 had strong intuitive purchase for the education community. As Hugo states:

PCK... indicates exactly what the blend is: a combination of pedagogic and content knowledge. On their own, content knowledge and pedagogic knowledge are each of little use in the classroom (2015b: 29).

However, PCK as a theoretical construct, remains under conceptualised. Ball, Thames and Phelps (2008), argue that after two decades of work, this bridge between knowledge and practice is still inadequately understood and the coherent theoretical framework Shulman called for remains underdeveloped (2008: 389). PCK remains mostly conceptualised in very wide, general terms, inadequately defined and with thin empirical foundation, with its usefulness potentially endangered through the simplistic conflation of teacher knowledge and beliefs.

While the concept of PCK has been used to produce wide claims as to what teachers should know, these claims have generally been normatively rather than empirically grounded. A recent development, whereby the theory of conceptual blending, originated by Fauconnier and Turner (2002) has been adapted for educational analysis in the form of conceptual integration, can be used to begin to address this situation. Hugo (2015b: 29-30) argues that conceptual integration:

...shows the inner working of PCK by providing a detailed analytical language of how matching and connections happen in a blend through selective projections, resulting, in the composition, completion and elaboration of emergent meanings we call PCK.

Conceptual integration theory

With its roots reaching back to the deep woods of cognitive science, conceptual integration theory is an educational application of Fauconnier and Turner's conceptual blending theory (2002). They argue that processes of conceptual blending undergird and facilitate a wide range of our human activity, from language through art, religion and science, along with large amounts of our everyday thinking. "...[C]onceptual blending choreographs vast networks of conceptual meaning, yielding cognitive products that, at the conscious level, appear simple" (Fauconnier & Turner, 2002: v). People effect intricate blends all the time, but it is frequently difficult for us to see this process occurring. Fauconnier and Turner's research has uncovered wide ranging evidence of conceptual blending as a broad, fundamental mental operation with very intricate, "dynamic principles and governing constraints" (2002: 37). It has identified the systematic principles and working processes of our ways of effecting conceptual blends. The construction of these blends imaginatively alters our most basic human realities—the aspects of our lives most intensely experienced and the most obviously consequential. For blending to happen systematic links between at least two input spaces have to be made, with selective projection from these inputs into the blended space. These processes are subject to a variety of constraints.

The basic elements of these blending processes are best explained through application to an example. Some years ago, East Coast Radio flighted an advertisement promoting its 'easy listening' music. It featured a mouse running on a pet hamster wheel. Every few seconds it would pause. As it did so, the accompanying soundtrack would change, blaring out a few bars of loud/discordant/jangling music. Finally, it hit some languid, soothing sounds and subsided into a tranquil relaxing posture, as the wheel gently rocked back and forth and the FM co-ordinates for East Coast Radio appeared. This blend can be analysed and represented as follows in Figure 2.1.

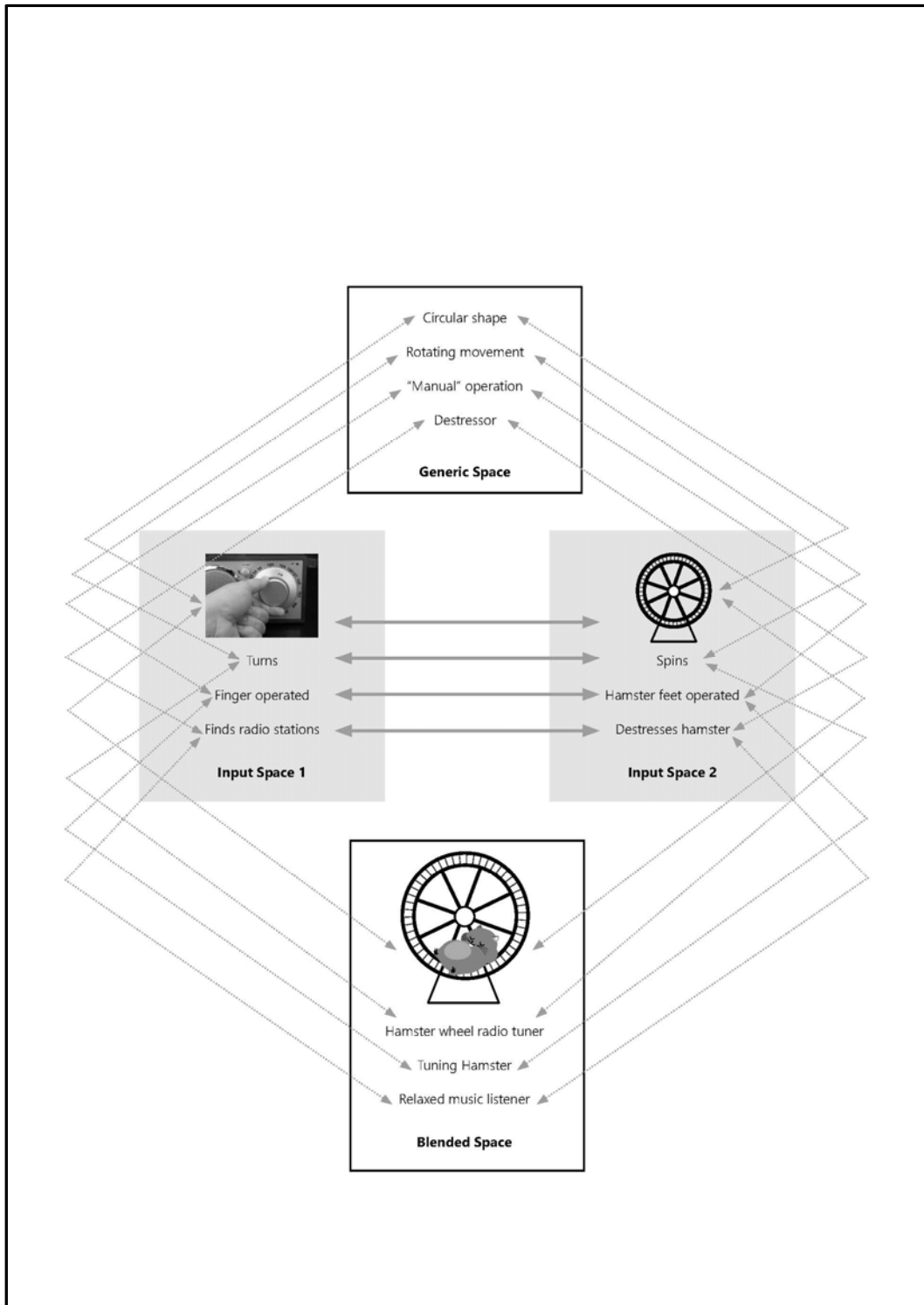


Figure 2.1. Example showing components of conceptual integration

For a blend to occur there needs to be at minimum two conceptual spaces (Input spaces 1 & 2 above), where a crossing is effected across their boundaries, with particular connections made between each input space (cross space mappings). Not all elements within each space are connected to each

other, for example, “attached to radio” (Input space 1) and “attached to stabilising stand” (Input space 2). Establishing links necessitates the presence of a generic space, which identifies the commonality between the connections. In this example, these are the circularity of shape and motion, and the function of radio and wheel in providing activity that de-stresses humans and hamsters. Such generic elements will surface when valid connections are made. An additional key space will appear, the blended space. This space generates something fresh and unique, not present in either of the original input spaces. These spaces, and their inter-relations, are the core of the conceptual blending tool. It is important to recognise that conceptual blending is a tool that is utilised within particular social contexts and frames. As Fauconnier and Turner point out:

[c]ultures work hard to develop integration resources that can then be handed on with relative ease.... With [cultural] templates the general form of the projections and the completion are specified in advance and do not have to be invented anew. The creative part comes in running the blend for the specific case (2002: 72).

Therefore, in many cases of blending, successful running of the blend rests upon the harnessing of relevant prior knowledge, thereby linking the innermost, intricate processes of our minds with the outer processes of our communities and societies. Fauconnier and Turner elaborate on the many types of blends (for example, single-scope, double-scope and mirror networks), and variations on the ‘vital relations’ within them (2002: 89-113) and how they are worked with. These can involve processes of compression and completion in relation to ranges of time, space, change, cause/effect relations, part/whole relations and identity roles. Space constraints preclude detailed discussion of these relations and their workings here.

Hugo (2015a) harnesses the insights of Fauconnier and Turner and reworks them into a set of tools for educational analysis of pedagogic conceptual integration. Hugo (2015a. :1-2) explains that:

[c]onceptual integration isolates and describes a pedagogic process in which two different zones are brought together in a way

that highlights what is similar and different in them, allowing for an imaginative synthesis that brings out what is significant and leaves out what is minor, contradictory or confusing.

Seeking understanding of conceptual integration processes in the pedagogy of teachers entails looking at the ways in which teachers may harness something currently beyond learners' reach and organise it, using integration processes, so that it becomes accessible and understandable. Teachers have to make selections from exceptionally intricate possibilities. Frequently, they have to work from an initial, common sense, everyday space, which will need to dominate in the early stages of a pedagogic process. However, they will then need to move the emphasis towards the more specialist input spaces and make certain that it controls the relation. This requires attending both to links inside the spaces and the situational elements that provide the rules to be worked with, and the powers operating between the actual input spaces (Hugo, 2015c; Bertram, 2015).

Conceptual integration theory thus offers a language of description for tracking aspects of the pedagogical content knowledge of the pedagogy of teachers. It provides useful tools to engage with the detail of some of the processes that teachers must invoke in order to enact successful pedagogic communication with their learners.

Conclusion

Teachers' pedagogic practices are the product of multiple, layered processes involving "the gradual acquisition of a complex knowledge system" (Hallam & Ireson, 1999: 76). They enact their professional knowledge in the complex setting of classrooms embodying multiple dimensions functioning concurrently, instantaneously and often unpredictably. The pedagogy of expert teachers will include deep content knowledge alongside profound working knowledge of how to recontextualize their disciplinary knowledge. This requires attending to the amount, sequencing and pacing of their teaching and provision of content information. It also involves attentiveness to:

- the educational resources available,
- the prevailing organisational culture of their school and subjects,
- the nature and state of their learners, their cultural frames and their current knowledge,
- how and when to question learners and to provide feedback to them on the state of their learning.

Profound content knowledge, while absolutely essential, on its own is insufficient. It requires conversion into a repertoire of pedagogical competencies and ways of representing content. Successful pedagogy necessitates the accumulation of an intricate corpus of knowledge, wide-ranging practical skills and self-evaluating abilities (Hallam & Ireson, 1999).

Systematic efforts to map this immense complexity of teachers' pedagogic practices cannot be one dimensional. My efforts to seek out productive conceptual and theoretical frameworks that can encompass the diversity present in the pedagogies of the English teachers I have studied have necessitated drawing on wide ranging frameworks focused on varying levels of pedagogy as a system, from larger sociological approaches to more micro-focused discursive and cognitive tools. Code theory was harnessed for its capacity to track the shapes of pedagogic discourses in terms of degrees of control of the 'what' and the 'how' of classroom interactions. The concepts of classification and framing can trace the nature of the boundaries between every day and specialist knowledge along with the forms of social relations realising pedagogic discourses. However, it can do this only in general sociology of education terms, and has proved limited for the description and accounting of a number of South African educational circumstances.

The work of Jacklin and Hoadley illuminates creative responses whereby code theory has been adapted, extended and fused with other theoretical resources in order to more effectively describe situations where there is a rupture in the relay of the pedagogic message in some form. Jacklin highlights the ways of accounting for the hybridity of pedagogic practices where their shape is affected by factors additional to the pedagogic discourse itself. This opens up capacity

for theorised explanation of variations in the extent to which the grammar of a pedagogic discourse controls pedagogic practice and the potential impact of contextual referents on such practices. Hoadley's extension of Bernstein's framing categories indicates further means of theorised description of acutely problematic pedagogic situations.

Systemic functional grammar was recruited given its productively cognate relationship with code theory, and potential for nuanced mapping of the internal dynamics of pedagogy. Its potential analytic richness derives from its functional view of language. However, for a strongly pedagogically focused project, SFG's prioritisation of attention to lexico-grammar can be problematic as its categories of analysis are not pedagogically derived and focused. A search for a more pedagogically focused form of communicative analysis led to recruitment of classroom discourse analysis, due to its potential for linking sociological variables with the intricate, unfolding particularities of classroom interaction processes. The semantically based communicative categories are useful for establishing broad profiles of teachers' ranges of communicative practices. While Brodie and Molefe's work offered helpful extensions of the evaluation move, established as critical through much code theory research, these categories could not provide a fine-grained mapping of variations in what occurs within them. The question of how to account for the ways in which teachers work with the knowledge structure of their discipline, and recontextualize it for pedagogic purposes became pressing.

Legitimation Code Theory (LCT) provides a strongly pedagogically focused, multi-dimensional meta-language for the dynamic plotting of subtle variations in the knowledge workings of pedagogy. It is a system that can extend both to more macro and micro dimensions of knowledge and educational systems. The final conceptual system recruited, conceptual integration theory, moves away from broader sociological considerations, into forms of mental operation. Its focus on how people create new insight by selective recruitment from at least two familiar cognitive frames provides a fertile set of analytic tools for the productive mapping of key aspects of teachers' pedagogic content knowledge.

CHAPTER THREE³

KNOWLEDGE AND KNOWERS BY KARL MATON: A REVIEW ESSAY

Knowledge and knowers by Karl Maton

A review essay

Abingdon, Oxon: Routledge 2014.

Fiona Jackson

Abstract

This article outlines selected aspects of Legitimation Code Theory (LCT), as presented in Maton's book *Knowledge and Knowers: Towards a realist sociology of education* (2014), and considers their usefulness to the field of education research, in particular, for language education. An introduction to key LCT concepts is provided highlighting their analytic power for the investigation of the varying forms of educational knowledge structures, knower roles and what forms of pedagogic practices promote or inhibit cumulative learning. The notion of 'context', in relation to LCT's concept of semantic gravity and decontextualised knowledge forms, is considered alongside Cummins' notions of contextualised and decontextualised language. The importance of further research into what is meant by 'context' in relation to pinpointing the nature of contextualised and decontextualised knowledge, and the nature of forms of cumulative learning is raised.

Knowledge and Knowers: Towards a realist sociology of education (2014) distils the evolution of Legitimation Code Theory (LCT), while emphasising issues of knowers and their practices. The sweep of the book is large, complex and theoretically dense, addressing more issues than can be usefully considered in a single article. Areas such as Maton's discussion of LCT's foundation in Bourdieu's field theory and Bernstein's code theory, while important to engage within order to understand fully the theoretical lineage of LCT, will not be discussed in detail here. I focus on those aspects that seem most immediately provocative and generative for research into pedagogical practice (using issues in relation to language education as exemplars) – the dimensions of Specialisation and Semantics. However, I begin with brief contextualisation of these dimensions within LCT as a whole, sketching its roots in the thinking of Bourdieu and Bernstein.

LCT locates itself within a social realist paradigm, drawing particularly upon the sociological theories of Pierre Bourdieu and Basil Bernstein, while pursuing the goal of building a sociology of knowledge that addresses the gap of 'knowledge blindness' (Maton, 2014) in educational research. This gap,

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Maton argues, is the result of prior intensive research foci on *relations to* knowledge, for example, as in relations of social power to knowledge. Consequently, knowledge itself is under-researched and constructing a sociology of knowledge requires working with an understanding of knowledge as something *real*, with different types of knowledge varying in structure, properties and effects. However Maton also argues that taking knowledge seriously is no license to valorise it at the expense of forms of knowing rooted in knower practices, hence the focus of the book on knowers as well as knowledge.

Legitimation Code Theory¹ addresses issues of social practice, aiming to identify and articulate the underlying organisational principles of social fields. It sees people as agents operating, both collaboratively and competitively, in fairly independent, yet interlinked social arenas. Drawing on Bourdieu, it argues the goal of much social practice is to achieve maximum relational gain, in terms of social control, position and prestige. Each field works uniquely, with distinctive types of prestige and sets of resources. Yet beneath the particularities lie similar generative principles which LCT works to excavate and understand. Currently LCT has identified dimensions of Autonomy, Density, Temporality, Specialisation and Semantics. *Knowledge and Knowers* focuses on the educational field, setting out how the dimensions of Specialisation and Semantics contribute to the building of a sociology of knowledge and knowers. Maton argues that knowledge in itself is under-researched, but cautions that taking it seriously is not to valorise it at the expense of forms of knowing rooted in knower practices.

Located within a social realist paradigm, LCT understands knowledge as neither purely cognitive nor social. Maton argues against construing knowing only as inner mental processes, or on focusing attention solely on knowledge as social power. Intensive scrutiny of relations *to* knowledge in educational research has led to the serious gap of 'knowledge blindness' (Maton, 2014). LCT assumes we build knowledge collectively as well as individually, socially as well as cognitively. New knowledge arises out of extant knowledge that has been crafted and evaluated by socially contingent actors engaged in relationally strategic manoeuvres within particular fields. Bernstein's code theory is harnessed to sharpen the analytic focus provided by Bourdieu's field theory. Code theory helps unravel how knowledge structures

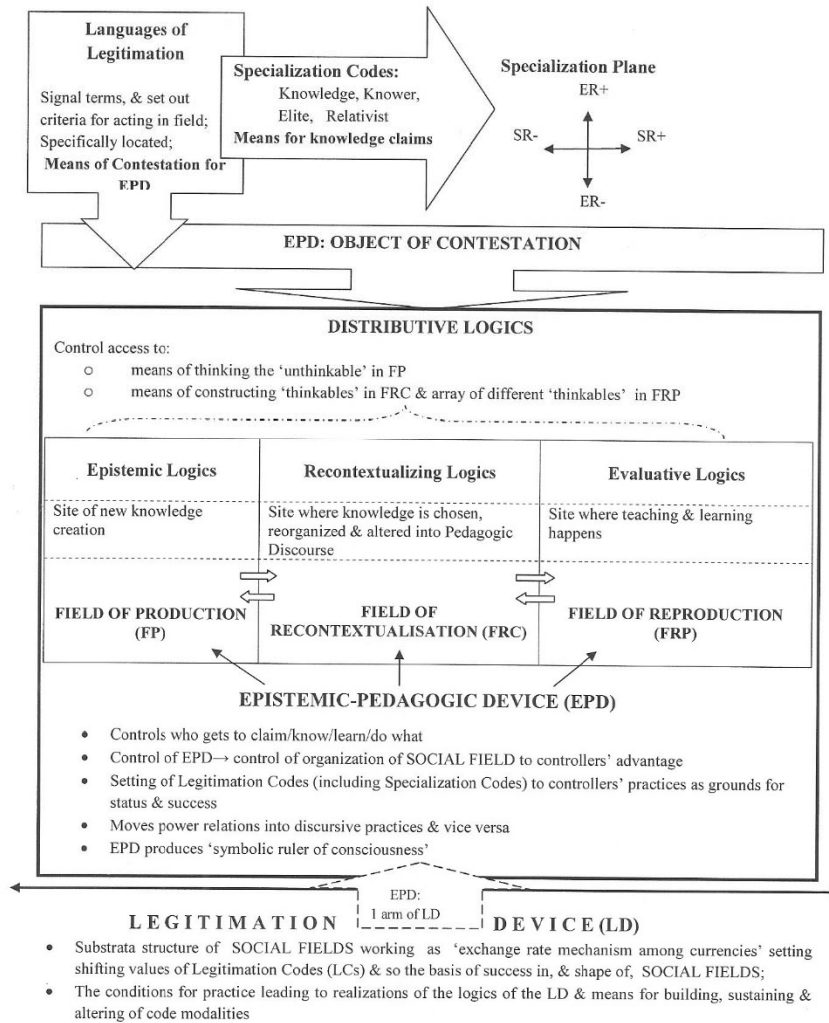
¹ For more information on Legitimation Code Theory see the LCT website:
www.legitimationcodetheory.com

impact upon fields, focusing attention on knowledge as the medium of the educational message; on how knowledge practices themselves are structured. By extending Bernstein's 'pedagogic device' into the 'epistemic-pedagogic device' Maton provides the means to analyse knowledge and knower practices across intellectual, curricular and pedagogic fields. LCT thereby extends, enlarges and synthesises selected concepts from both field and code theory, developing rather than displacing them; establishing an explanatory framework for the cumulative theorisation of the underlying organisational principles of knowledge and knowing.

While Maton's exposition of LCT, via its prior chronological development, illustrated with numerous examples from substantive empirical studies, is a strength I hankered for a clear synoptic overview of the inter-relationship of the components of LCT. Figure 1, on page 3, shows my initial 'mapping' of just one set of legitimisation codes – those from the Specialisation dimension. The diagram reads most logically from the bottom up.

Maton posits the Legitimation Device (LD) as the deep, generative level of organisational principles regulating all social fields, the agents operating within them, and their practices. He uses the metaphor of a currency exchange for its actions, revealing partial roots in Bourdieu's notion of 'capital'. Thus actors enter and operate in social fields with varying forms and quantities of social currency, or 'value'. The Legitimation Device controls how people interact and exchange their social currencies. Those with maximum power over the Legitimation Device regulate which Legitimation Codes have most power, and thus what counts as legitimate within the fields. The operations of the Legitimation Device thus form social fields as active 'fields of possibilities' (2014) in perpetual flux. Actors within these fields work both together and against each other in order to leverage the largest gains in attaining the most prestigious relational positions, and in controlling what counts as prestige. The practices of actors, which can be both explicit and tacit, comprise languages of legitimation that count as competing claims for legitimation.

Figure 1: Interrelations of Legitimation Device and Epistemic-Pedagogic Device and Specialisation Codes (Jackson's 'Mapping')



The 'epistemic-pedagogic device', one arm of the LD, pertains to issues of knowledge and education. Its revision and extension of Bernstein's 'pedagogic device' provides a way of understanding arenas of social struggle across three fields of practice: the fields of production, recontextualisation and reproduction. The field of production is the site of the genesis of new knowledge, of the 'unthinkable' – what people such as scientists, academics, poets, artists and inventors generate. The field of recontextualisation is the site for the selection from the knowledge of the field of production, its rearrangement and transformation into forms for pedagogic communication. The field of reproduction is the site where the teaching and learning of recontextualised knowledge happens. Each field operates according to its own specific logics, meaning it is problematic to conflate the forms of operation of fields as identical. However, individuals such as university academics may operate across all three fields. For example, an applied linguistics lecturer may conduct original research on how language is deployed differently in corporate meetings and written documents arising from such meetings. This may contribute to the development of theories of corporate communication and the relations between spoken and written discourses (field of production). The lecturer may write a textbook on corporate communication for undergraduate university students (field of recontextualisation), and then may teach in an undergraduate course on corporate communication (field of reproduction), focusing on strategies for effective communication in meetings and written documents. A lecturer setting out to theorise their practices in each field, would need to work with a conscious understanding that each field operates according to its own logics.

The shift from Bernstein's conception of field 'rules' to Maton's of field 'logics' seeks to prevent false claims that they propose practices as deterministically rule governed. The mapping of the EPD also highlights that knowledge moves in many paths, with the bi-directional arrows showing recontextualisation happening between fields. The right-to-left arrows indicate that artifacts from recontextualisation fields can be intellectualised or absorbed into production fields as a part of 'prior' knowledge that acts as 'raw material' for the genesis of fresh knowledge. For example, student essays produced within a corporate communication course may be the subject of research into knowledge building and/or communication processes within the field of communication education. Insights from such research may contribute to the building of communication and genre theory. In addition, educational knowledge (from the reproduction field) can be re-curricularised (extracted from, re-directed, moved to) as curricular product of recontextualisation

fields. For example, following analysis essays by corporate communication students may be transformed with theorised annotations and wrap around text relating salient aspects of genre theory to the essays, and included in a book on academic writing for communication students.

Maton's other key revision of Bernstein's model is to argue that distributive rules do not control the practices of the field of production. While Bernstein's model asserts that every field has its own distinct practices, the unique practices of the field of production remain unspecified. Maton further argues that the rules controlling the field of production are not mainly distributive, but that distributive logics relate to all fields of the EPD, reaching across the activities of the whole arena. Distributive logics illuminate that "a precondition for playing the game is entering the arena" (2014, p.51). This implies that the EPD regulates not only who has access to 'thinking the unthinkable' (means to control, as well as generate, the genesis of new knowledge) via participation in production fields, but also who has access to the means of constructing 'thinkables' in recontextualisation fields and to an array of different 'thinkables' in reproduction fields. Thus, if epistemic, recontextualising and evaluative logics regulate the various 'whats', then distributive logics regulate "who enjoys access to which 'whats'" (2014, p.51). Therefore the EPD sets out the key components and deep principles underlying people's contestations to control which criteria of achievement prevail and the 'conversion rates' among them. Consequently, the people who control the EPD control the 'ruler of legitimacy' in key social arenas and secure the greatest reach and impact for their own location in status hierarchies.

The idea of 'languages of legitimation' illuminates both the sociological nature of knowledge practices and the epistemological nature of potentially legitimate knowledge claims. Languages of legitimation underpin the practices of actors and simultaneously count as claims for the legitimacy of their actions, or, "for the organising principles embodied by their actions" (2014, p.24). They constitute the grounds for contesting claims to scarce supplies of prestige and material goods. Thereby they are positions strategically adopted with the purpose of maximising the advantage of the locations of agents inside a "relationally structured field" (2014, p.24). They signal the terms and criteria for acting in a field and are specifically located within particular versions moulded by the actors' positions and perspectives. So languages of legitimation constitute organising principles that have consequences. Firstly their innate compositions are neither uniform nor

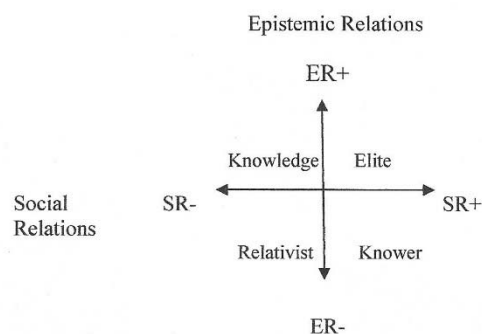
impartial. Secondly, the structure of a language moulds the potential of what can be communicated. This conception of languages of legitimation facilitates a focus both on analyses of 'relations to' knowledge practices and analyses of 'relations within' knowledge practices.

In relation to knowledge practices languages of legitimation are realised (in one dimension) as epistemic relations and social relations that constitute specialisation codes. Specialisation refers to the reality that all human practices and beliefs are both:

- (a) about, or positioned towards something, thus involving relations to objects of focus, and
- (b) by someone, thereby concerned with relations to subjects.

In highlighting the co-existence of these elements within all human activity, Maton facilitates a conceptually whole focus, signalling the salience of attending both to issues of knowledge in itself, and identity and social formation. Maton analytically differentiates between 'epistemic relations' (referring to relations between practices and their objects) and 'social relations' (referring to relations between practices and their subjects or originators). Epistemic relations illuminate issues of what can legitimately be named as knowledge, while social relations focus on who can assert themselves as legitimate knowers. These concepts are deployed using Bernstein's notions of classification and framing. Classification refers to the strength of boundary maintenance between situations. Framing refers to the location of control inside contexts. Stronger framing points to greater control from above. Therefore, stronger epistemic relations refer to practices which place firm boundaries and control around what can legitimately constitute objects of study and what procedures may be used. Stronger social relations refer to the placement of strong boundaries and control around who may be recognised as legitimate knowers.

Maton argues against dichotomising typologies in educational research, and so visualises epistemic relations and social relations as intersecting continua that generate a Cartesian plane which produces a topological space comprising four specialisation codes – knowledge, elite, knower, relativist as set out in Figure 2 below:

Figure 2: Cartesian Plane – Specialisation Codes

This topological space provides possibilities for separate variations in the strength of epistemic relations and social relations. The mapping of infinite numbers of positions along continua of relative strengths is thus possible, along with the tracing of shifts of position within quadrants.

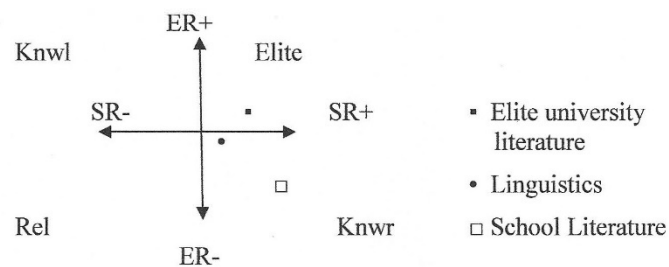
Knowledge codes are those which strongly mark off what counts as legitimate objects and/or methods of study, while backgrounding the salience of personal attributes of those who do the studying. This is schematised as ER+ SR-. Physics is typically an example of such a code, where specialised knowledge of particular objects of study using strongly controlled procedures is stressed. In principle, there is no social restriction on who may claim legitimate physics knowledge, as long as they master the accepted procedures for knowledge building in physics.

In contrast, knower codes (SR+ ER-) ground assertions of legitimacy in particular kinds of knowers. There is stronger classification and framing of social relations – *who* makes claims is the most important factor in terms of ideal knower traits. Differences between knowers are thus stressed. Wide ranging knowledge assertions, methods and procedures are largely a matter of individual choice. Social knower codes aim to speak the experiences of knowers with truth being established via the ‘voice’.

In the field of reproduction this points to the possibilities of nuanced plotting of variable positions. For example, in relation to English Studies, the study of literature in schools can usually be placed as a knower code, where social

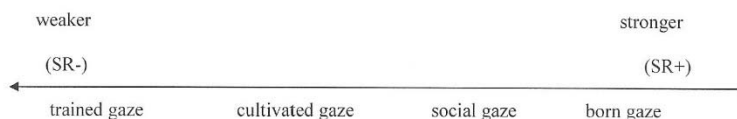
relations predominate in relation to the importance of knowers' responses to literature (usually through cultivation, developing the dispositions of knowers into a range of possible literary gazes). However, where the focus of study is linguistic, while the placement is still likely to be within the knower code quadrant, it will be much closer to the knowledge quadrant, since the focus will be far more on the knowledge, understanding and analysis of linguistic structures in a highly systematised way and far less on the traits of the knowers. There may well be other possible placements, such as of the study of literature at an elite university. In such circumstances, what you know about English literature may be as important as who you are as a knower – for example, if to count as a legitimate knower you must arrive with extensive reading of classical as well as English literature as foundational knowledge to the further growth of your already cultivated literary disposition. Such an approach would likely be placed within an elite code.

Figure 3: Specialisation Codes – Placement of Literature and Linguistics



Additionally within the field of reproduction, the specialisation plane offers an analytic framework for the nuanced investigation of teaching and learning practices. It allows for tracking of subtle shifts in emphasis of specialisation codes across different aspects of the pedagogic process. It can also facilitate exploration of issues such as the dispositions and practices of teachers and learners, and degrees of code match and code clash between them (see Chen, 2010 for an example from professional education).

Maton further elaborates upon specialisation codes in terms of types of gazes, identifying a continuum from weaker social relations to stronger social relations:

Figure 4: Continuum of Gazes

Trained gazes are those with weaker social relations (SR-) and stronger epistemic relations (ER+) while born gazes are those with much stronger social relations (SR+) and weaker epistemic relations (ER-). Cultivated gazes are those with a somewhat weaker social relations acquired by long immersion that cultivates the legitimate dispositions of the knower. Social gazes are acquired by virtue of one's location in society, such as from one's class position, or one's social category, such as being black or female. Hierarchical growth of knowers can occur through cultivated gazes. That is, an increasing range of knowers can, in principle, be admitted at the base of the hierarchy and can then be socialised into the legitimate cultivated gaze. These ideas therefore potentially provide a shared language through which to explore ongoing contestations surrounding pedagogic issues. For example, suggestive research areas regarding school-based learning of home and additional languages include:

- What is the legitimate gaze of cultivation in particular contexts?
- What are the languages of legitimation for our different home languages as school subjects? How do these compare with each other, and what are the implications of any differences?
- What are the implications of aiming to expand the base of knowers in language education?
- Who are the guardians of the gaze? What is the nature of their legitimation codes?
- Which criteria and pedagogic processes are deployed in the processes of cultivation of legitimate gazes?
- What code clashes are evident in the field (e.g. between policy-makers, curriculum designers, textbook writers, teachers and learners? What are the implications of these clashes?

LCT specialisation codes can be further analysed into 'insights' and 'lenses', offering increasingly delicate discriminations within, as well as between

codes. Space constraints, however, do not permit elaboration of these here – Chapter 9 explicates these distinctions.

A further key concern for Maton is the question of what constitutes, and promotes, cumulative theorising and learning, as opposed to segmented thinking. This is deeply linked to Bernstein's suggestive model of 'horizontal' and 'vertical' discourses (2000). Horizontal discourses are those of everyday, informal knowledge. Vertical discourses are those of specialised, systematic, formalised knowledge. Within vertical discourses, Bernstein then identified two types of knowledge structures. Hierarchical knowledge structures comprise hierarchically organised knowledge systems with clearly principled knowledge, coherently structured and systematically integrated. Horizontal knowledge structures consist of numerous specialised languages, each with specific criteria for specialised modes of analysis. These operate from different assumptions and are segmented from each other. Maton focuses here on developing Bernstein's model to be useful in the field of reproduction. He asks how educational knowledge can facilitate cumulative learning (that is, greater conceptual hierarchisation) as opposed to segmented learning. He argues that segmentalism

[comprising] 'a series of discrete ideas or skills rather than cumulatively building on previously encountered knowledge'. . . 'can constrain students' capacities to extend and integrate their past experiences and apply their understandings to new contexts, such as later studies, everyday lives or future work' (2014, p.107).

Cumulative learning enables transfer of knowledge between contexts and through time, while segmented learning often restricts transfer, leaving learners with knowledge locked within the 'semantic gravity well' of particular contexts. Maton proposes the notions of cumulative learning, semantic gravity and semantic density as key tools to articulate the underlying organising principles enabling understanding of what makes discourses horizontal or vertical, or a knowledge structure horizontal or hierarchical.

Semantic gravity refers to the degree to which the meaning of practices relates to their contexts. Maton elaborates:

This semantic gravity may be relatively stronger or weaker along a continuum. When semantic gravity is stronger, meaning is more closely related to its social or symbolic context of acquisition or use; when it is weaker, meaning is less dependent on its context. One can also describe processes of *strengthening* semantic gravity, such as moving from abstract or generalized ideas towards concrete and delimited cases, and *weakening* semantic gravity; such as moving from the concrete particulars of a specific case towards

generalizations and abstractions whose meanings are less dependent on that context (2014, p.110).

Broadly, then, semantic gravity involves degrees of abstraction and concretisation. A key issue is determining exactly what is meant by 'context' in order to establish degrees of dependence/independence of context. Maton does not directly tease out this issue, but elaborates via two case studies. The first investigated a Masters level task where instructional designers of learning resources had to analyse case studies of actual projects, drawing connections to literature in the field and their own design experiences along with identifying 'major project management issues' in instructional design. A *study specific* external language of description of varying levels of abstraction in student responses was developed for the analysis. So, here, contextual independence refers to students detaching themselves from the particulars of their own professional experience, and the specificities of provided case studies. That is they were expected to distance themselves from specific social contexts of experience. Greater abstraction from context was also linked with students' capacity to draw out generalised insights about, and principles for, instructional design. The study showed how few students were able to do this, and posits the absence of scaffolded models of the required weakened semantic gravity to guide students as one reason for the paucity of decontextualisation in student responses to the task.

The second case study looks at a thematic unit of study in school English, for the New South Wales Higher School Certificate. Students had to study a variety of texts under the theme *The Journey*, and write an integrative answer exploring how much studying the "concept of imaginative journeys expanded your understanding of yourself, of individuals and of the world" (2014, p.117). Maton characterises this task as aiming to weaken semantic gravity by pointing students to engagement with broader literary principles applicable to multiple texts. Analysis of a high and low achieving essay revealed very different profiles. The high essay moved from relatively weak semantic gravity (generalising with a literary gaze) down to particularities of individual texts, then upwards again to more abstract concepts. This builds a semantic gravity wave through the essay, propelled by a cultivated knower code (2014, p.119). The student presents her insights filtered and altered through a literary gaze. By contrast the low essay shows a 'flat' profile of much stronger semantic gravity and narrower range. The essay is segmentally structured with strongly bounded discussion of each text. Stronger semantic gravity is expressed through localised discussion of each text along with a personalised

gaze where the writer directly links her subjective experiences to discrete items in the texts. 'Context' here is thus construed both as the life and personal experience of the writer and the particulars of individual written texts encountered. Meaning independent of context is implied to be that which is applicable both to those 'originating' contexts, and other linked, but putative contexts; thus generalised meaning projected into an idealised literary domain. This involves linguistic realisations of such abstractions in a depersonalised written register. The nature of the links between forms of detachment from social and symbolic contexts, and forms of linguistic realisation of these, remains a key area to be researched. Fruitful ongoing collaboration between Systemic Functional Linguistic scholars and LCT scholars are opening up this area productively (see, for example Maton & Doran, forthcoming; Maton, Martin and Matruglio, in press, 2014; Martin, 2011, Martin, 2014).

The concept of semantic gravity invites consideration against Cummins' earlier concepts of Basic Interpersonal Communication Skills (BICS) and Cognitive Academic Language Proficiency (CALPS) (1991), and his later extension of these into his matrix with two intersecting continua – the first being Contextually Embedded/Decontextualised Language, and the second being Cognitively Demanding/Cognitively Undemanding Tasks (2009, 2013). These were developed for the specific purpose of understanding the situation and educational needs of immigrant children having to learn through the medium of a new language while developing bilingual proficiency. Cummins proposed that such learners mastered everyday language (BICS) up to three years sooner than they mastered CALPS in their new language. In LCT terms BICS could be related to knower structures, while CALPS could be linked to knowledge structures. However, they are not knower/knowledge discourses in themselves, but communicative resources deployed to effect communication within knower and knowledge structures. Cummins' matrix enables finer, non-dichotomised distinctions than possible just with the BICS/CALPS division. For example, two teenagers conversing casually via smses are engaged in relatively context-reduced (in terms of the channel of communication), but probably cognitively undemanding communication. Two academics fiercely debating the merits of code theory versus field theory over a beer in a pub are engaging in relatively communicatively context embedded, but cognitively demanding communication. 'Context' here comprises mostly the extra-linguistic dimensions of communication. So context-embedded language is that where meaning is carried para- and non-linguistically, as well as linguistically, and interlocutors have recourse to immediate negotiation and

re-negotiation of the meanings being constructed. Context-reduced language is that where the language itself carries most of the communicative meaning, so requiring high levels of linguistic explicitness. 'Cognitive demand', for Cummins, refers to the extent to which the linguistic tools required for a task have been deeply internalised and automatised. Cummins is thus not explicitly teasing out variations of conceptual abstraction and demand. However, working with such an understanding of a 'cognitive demand' continuum could provide a helpful matrix for educators and materials designers.

Cummins' model was strongly critiqued, amongst other reasons, for its inadequate linguistic conceptualisation of CALPS. In responding to the criticisms, he cited the work of Biber (1986), and Gibbons and Lascar (1998) as providing sound linguistic evidence for the existence of academic registers involving varieties of 'distanced' language. Gibbons and Lascar, drawing upon SFLs Mode parameter, concluded: "Register is a product of the relationship between the linguistic systems and the contexts of their use." (1998, p.41). This debate points back to the long vexed question of how to understand the inter-relationship between conceptual structures, cognitive processes, their realisations within linguistic structures, and their relationships to situational and social factors.

While there is overlap between the concepts of semantic gravity and CALPS they cannot be conflated, in part because they exist to do different things. Semantic gravity, as part of LCT, sets out to theorise social practices of people, beyond the needs of bilingual learners and education, and, in principle, beyond education itself. It focuses upon conceptual decontextualisation, that is, processes of knowledge abstraction. Cummins focuses primarily upon issues of communicative contextualisation/decontextualisation. However, consideration of the prior debates around the intricacies of unravelling the linguistic/cognitive/pedagogic interface of register variation illuminates the work still to be done in establishing the precise nature of semantic gravity continua in diverse educational fields and processes of knowledge building, and their linguistic realisations. As part of an ongoing dialogue between LCT and Systemic Functional Linguistics (SFL) scholars, Martin and Matruglio (2013) are re-exploring the SFL concept of Mode in the light of Maton's proposals regarding semantic gravity and highlighting the linguistic complexity that must be recognised and worked with. What LCT's semantic plane offers educational researchers is an analytical toolkit providing a pedagogically focussed way into the intricacies

of educational practices. The resultant insights may then highlight linguistic aspects of these situations that need additional close research attention, enabling strategic, targeted application of the most salient aspects of dense linguistic theory for pedagogically focused problems.

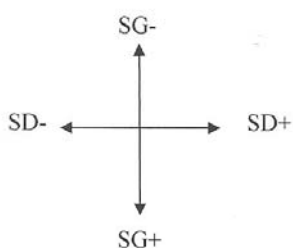
In close juxtaposition with semantic gravity, Maton proposes the notion of semantic density which

refers to the degree of condensation of meaning within socio-cultural practices (symbols, terms, concepts, phrases, expressions, gestures, actions, clothing, etc.). . . The stronger the semantic density (SD+), the more meanings are condensed within practices; the weaker the semantic density (SD-) the less meanings are condensed. The strength of semantic density of a practice or symbol relates to the *semantic structure* in which it is located' (p.129).

For example, the word 'world' can be more or less semantically dense depending on its semantic location. It is relatively less semantically dense in the question 'Where in the world is Waldo?' in the *Where's Waldo?* children's books where the reader has to hunt for Waldo in complex, crammed double-page pictures. It is relatively more semantically dense in the opening line of Wordsworth's sonnet *The World Is Too Much With Us*: "The world is too much with us; late and soon. . . ." While the former instance indexes geographical (and pictorial location), the latter invokes an associative network of worldliness, materialism and consumerism as societal burdens. 'World' in geography could condense many more meanings, and invoke a complex network of conceptual relations, including the whole earth and its:

- peoples,
- surface features (geomorphology) – mountains, ravines, oceans, lakes, volcanoes, caves; (ecosystems) – savannah, alpine, riverine, tropical;
- atmospheric features – gases.

Again, LCT focuses on possibilities of nuanced tracking of shifts in semantic gravity and semantic density, through pedagogic processes and artifacts, as well as in intellectual theories. Each principle is presented as a continuum, which, when juxtaposed in intersection with each other, generates a semantic plane, enabling a basis for both 'typologising practices' and 'topologically exploring differences *within* types and dynamic processes of strengthening and weakening (SG↑↓, SD↑↓) as presented in Figure 5.

Figure 5: Semantic Plane

Combining semantic density and semantic gravity as analytic tools permits the tracking of shifts in the nature and coherence of pedagogic discourse over time, using notions of semantic waves, and degrees of semantic flow (Matruglio, Maton and Martin, 2013).

Key issues for ongoing research include establishing to what extent, and in what ways, semantic waves promote cumulative learning in different disciplines. Building cumulative knowledge of where, and what forms of, semantic waving are highly valued across, and within, disciplines is important. Establishing profiles of teachers/learners in terms of semantic waving and how these relate to learner achievements could also be productive. However, these developments are just alluded to within this book. Maton points to LCT being deployed in praxis (Martin and Maton, 2013) and, he says, this is “stimulating new ways of realising LCT through what can be termed *external languages of enactment*” (2014, p.209) such as a project in secondary schools explicating the notion and pedagogic salience of semantic waves to teachers. Clarence recently investigated the presence, absence and nature of semantic waving and its role in cumulative learning in humanities tertiary education (2014).

Numerous other aspects of the book, merit close attention, most notably Maton’s exposition of cosmologies, that is “how belief systems... underlie the ways actors select and arrange *clusters* and *constellations* of stances that, in turn, shape what is viewed as possible and legitimate within a field” (2014, p.149), along with his concepts of axiological and epistemological condensation. Another key area is his refinement of the ideas of epistemic

relations and social relations to account for 'minor differences' within each category that he argues have 'major effects' (2014). These are well worth engaging with and offer fertile insights and tools that could be productively deployed to explore issues, such as shifts within specific disciplines and how certain concepts, theories and pedagogical approaches gain ascendancy and others do not.

Knowledge and Knowers is lucid, generous and written with elegance and conviction. While LCT focuses broadly on social practices, and on the nature and effects of knowledge in particular, the dominant focus of *Knowledge and Knowers* is on knower structures. Maton deftly fuses insights from Bourdieu and Bernstein in setting out a cogent theory of knowledge and knowers. A key contribution is the richness and flexibility of the toolset, with demonstrated analytic power in researching educational practices across an array of levels and contexts. While Maton's contribution is substantial and insightful in his capacity to draw together salient aspects of diverse theoretical traditions, and to tilt at the windmills of inadequate educational research, he is also quick to acknowledge and point to the collective contributions of many other scholars to the growth of LCT. *Knowledge and Knowers* is provocative, thought-inducing and generative; offering a powerful, multi-faceted array of analytical tools to the project of cumulative knowledge building in the field of educational research.

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CHAPTER FOUR

METHODOLOGY

Introduction

This study falls within an exploratory, realist qualitative framework. Its object of study is teacher talk within Grade Ten Subject English classrooms within KwaZulu-Natal. The focus is on how to map the enacted practice of teachers as realised within their classroom talk. It is thus primarily concerned with a methodological issue of how to capture, and build insights about, a deeply complex aspect of human social practice. The roots of this study reach back into a collective study, framed in terms of code theory (Bernstein, 2000), with the aim of comparing teacher classroom practice at the dividing point between the implementation of a new curriculum in South African secondary education in 2006, in Science, History and English. The limitations of code theory in accounting fully for the classroom teacher practices observed in those classrooms, led to the emergent design for this study, in which a multi-lensed approach was followed in order to describe the practice of aspects of the pedagogy of the subject English teachers observed. This chapter serves to outline the contextual roots of the study, its paradigmatic location, and the research design that followed.

Contextual roots of this study

This study emerged from the NRF funded study investigating the nature of classroom practice by Physical Science, History and English teachers across the point of implementation of the new curriculum in 2006. In that study, four KwaZulu-Natal midlands schools were purposively selected from across the pre-1994 education department divides: one former urban Model C school, historically serving a white middle class community, one former urban House of Delegates school, serving an historically upper working class/middle class Indian community, one peri-urban former Department of Education and Training school, serving a working class African community, and one rural former

Department of Education and Training school, school serving a working class/unemployed rural African community. Site visits to these schools were conducted in late 2004. A research design comprising non-participant observation of five Grade Ten lessons, ideally consecutive, for each subject, in 2005 and 2006, of the same teacher, along with one orienting day of shadowing the teacher across all teaching for one day, in 2005, was implemented. The resulting lessons were analysed utilising the notions of classification and framing from code theory (Bernstein, 2000). This revealed a very dominant pattern of strongly classified and framed lessons overall. However, the field observations of the researchers identified strong differences across lessons that were not accounted for with the classification and framing analysis (Hugo, Bertram, Green & Naidoo, 2008). It also highlighted complexities with respect to effecting a comparative study across the range of schools for subject English, given that two schools offered English as Home Language syllabus, while two others offered English as an Additional Language syllabus. Thus a qualitative, emergent research design unfolded for this study, beginning with a broader focus on how subject English teachers construct subject English through their pedagogic practice and culminating with a sharpened focus on the issue of how to map effectively the range of pedagogy encountered, with a specific focus on classroom teacher talk, in the subject English lessons observed.

Paradigmatic location of this exploratory qualitative study

A qualitative approach is apt for studying complex social phenomena embodying multiplicities of variables, particularly when the focus of study is on “the practice and interactions of the subject, in everyday life” (Flick, 2009: 15). Pedagogy is a deeply intricate social process in which teachers are located within multiple relations with other social actors; have to navigate many social layers (as partly evidenced for local teachers by the contextualization provided in Chapter One) and draw on diverse forms of knowledge: of subject content, of learners, of fitting pedagogic processes and of the ecology of their subject within that of the school and the broader educational system, and society (Shulman, 1986). It is a dynamic, emergent phenomenon strongly meriting

investigation via a holistic focus within its natural contexts of occurrence, since positivist and experimental forms of study requiring the manipulation of isolated variables will likely produce significant distortions of the phenomenon as it actually exists and plays out in normal life (Scott, 2010; Hatch, 2002; Terreblanche & Kelly, 1999). The focus in qualitative research upon the complexity and wholeness of social systems and social practices works with a presumption of the uniqueness, dynamism and intricacy of social contexts.

Given the specificity of social contexts, qualitative research necessitates attention to particularity—the scrutiny of specific, concrete issues located within unique contexts along with attention to more abstract and universal questions (Flick, 2009). However, the rigorous investigation of the social world invokes a double crisis of representation and legitimation, provoking contestation over whether qualitative researchers can map social reality directly. That is, qualitative research inescapably involves a double hermeneutic: first, through the researchers' engagement with the phenomena and the generation of raw research material within the social settings and occurrences of the phenomena, and second, through the circle of their scientific communities and researchers' crafting of texts from the observations, notes and recordings of the data (Wheelahan, 2010; Henning, van Rensburg & Smit, 2004). One set of responses to this question has been to foreground the uniqueness of the intensional experiences of individuals, leading to the growth of interpretive research traditions emphasising the existence of multiple social worlds and realities, of which the scientific world is just one (Flick, 2009; Prasad, 2005). Another set of traditions has focused upon the mediated, representational nature of the social world, spotlighting the multiplicities of human semiotic systems and the resulting discursive structuring of the social world. Seen as the 'linguistic turn' in the fields of humanities and social sciences, the analytic systems of postmodernism, poststructuralism and postcolonialism have developed sophisticated means of deconstruction of the 'texts' of human activity, both verbal and non-verbal. While these approaches move beyond primary attention to individual meaning making to collective patterns of meaning making, they rest on presumptions of radical relativity in their rejection of a

realist view of society, and resulting modernist metanarratives, such as Marxist explanations (Prasad, 2005.) In order to approach issues of the social world with acknowledgement of the complex intersection between individual meaning making and persistent social structures, one has to turn to critical realism.

Critical realism

Developed through the philosophy of Bhaskar (1979), adherents of critical realism reject scientific positivism by foregrounding how humanity's knowledge of reality is always conceptually mediated (Danermark, Ekstrom, Jakobsen & Karlsson, 2002). While sharing with positivism the view that reality comprises an objective existence such that science has to include observation of actual events, critical realists argue that social reality cannot be reduced only to the empirically observable. The continuing independent existence of reality is a necessary condition for our knowing, such that we do not simply mentally create our reality. However, our knowledge is always partial and imperfect since our knowledge of the world cannot be conflated with the world itself (Wheelahan, 2010). While the natural sciences focus upon objects naturally produced, these are always socially defined. The social sciences focus upon objects both socially produced and socially defined. Accounting for social life requires an assertion that reality exists, no matter how we perceive it, select how we see it or are manipulated into seeing it. This means that doing social science necessitates the presumption that the objects of social science are as real as those of the natural sciences, with certain social relations being reasonably durable. Critical realism thus rejects any collapsing of the ontological into the epistemological, that is, any muddling of what is with what we think it is (Archer, 1998).

Society operates as an open system. This is because people have consciousness and self-reflexivity, meaning we can act with intentionality and use the products of social science to change the social objects and events known through social science (Wheelahan, 2010; Archer, 1998). Social reality is understood as stratified into the domains of the empirical, the actual and the real. The empirical is the realm of our experiences, direct or indirect. In scientific

situations, the empirical realm holds our facts, which are always 'theory-impregnated' or 'theory-laden' (Danermark et al., 2002: 21). We encounter all data in relation to some theory, so always experience it indirectly. The domain of the actual comprises events, some of which occur without people having any experience of them. The domain of the real refers to the deep dimension where the mechanisms generative of events are located. These mechanisms may be unrealised, thus not obviously located in experiences and events and not fully accessible via them. That is, society is undergirded by mechanisms whose tendencies and powers may or may not be exercised, may be enacted but not realised and whose realisations may lead to events undetectable to people. However, they are the site of the causal powers triggering how structured entities act, thus generative of events in the world (Collier, 1994; Archer, 1998; Benton, 1998; Danermark et al., 2002). The simultaneous working together of many mechanisms effects event series within the social world, (or may result in the non-occurrence of events, as in, for example, the absence of black presidents in European countries). The goal of the social sciences is thus to uncover these transfactual mechanisms, their powers and tendencies and their varying range of outcomes resulting from spectra of intervening possibilities, that function in emergent ways (Archer, 1998).

This requires distinguishing between the ontological realm, or world of being, comprising intransitive entities, and the epistemological realm, or world of knowing, comprising transitive entities. Intransitive entities exist autonomously of their being identified. Such entities are real structures that are and which operate autonomously of people and the conditions which permit people access to the entities. The underlying mechanisms constitute the intransitive dimensions of science (e.g., our blood circulates continuously autonomously of whether we know it does). Transitive entities are material originators or previously formulated knowledge which are harnessed to create fresh knowledge. So natural scientific theories are the transitive objects of science, forming the aspect that connects science indirectly with reality. They form the current truth we have with respect to the entities of natural science (Scott, 2010; Archer, 1998; Benton, 1998).

For the social sciences, the relational nature of the conceptualisation of entities is key. Two conditions critical for the social sciences are drawn from this. The first concerns the relation to an existing structured social whole. The second acknowledges the relation between this whole and the material dimensions of existence. The latter condition roots critical realism as a realist, rather than a relativist, philosophy of science. It is the connections between ideas and reality that comprise the transitive and intransitive aspects of science. The first condition concerns the basic ties between ideas and the social relations which organize and shape the social worlds that are the objects of social science study. Such social structures make up the depth dimensions of social reality. The second condition highlights that social structures always have a material aspect. They comprise social material practices that people, in diverse ways, depend on for survival, singly and as a species. The ties between the material world and the structured and relational nature of social practices contributes to the stability and durability of the specific ways in which societies are shaped. While social structures do change (and some eventually disappear) this typically occurs over very long time stretches.

The operations of such mechanisms are unceasing, deriving from their relatively durable traits and powers. Such social structures are thus real, containing powers and mechanisms that function autonomously of our immediate experiences. In this form, they constitute the intransitive object of social science. This perspective permits the assertion that the object of social science research is simultaneously socially produced and real. That is, despite the nature of the social world being, at any one point, historically contingent, its social elements are not merely contingent. Given that social phenomena have a material aspect it is necessary to investigate how people's ideas and understandings are connected to social practices. This means social scientific conceptualisation needs rooting in both the intensional details of common-sense knowledge and transcendent theorisations that generate new knowledge (Danermark et al., 2002).

A further key insight provided by critical realist philosophy is of the stratification of the world and that this stratification is an essential condition for the possibility

of scientific activities. Both the natural and social worlds are stratified and complex, with hierarchical relationships between strata (Bhaskar, 1978). For example, all objects in the world are controlled by the laws of physics, but only some objects are controlled by the laws of biology, and only a portion of those objects are controlled by capitalist economy. The mass production of manufactured goods, for example, can thus be seen as the outcome of varied strata influencing each other to enable the possibilities for their creation. Study of the properties and forms of operation of the components of lower level strata do not provide comprehensive accounts of the properties and operations of related higher-level strata. The notion of emergence describes the processes that occur when varied structures, things and mechanisms interplay in a complex, existentially deep world. Such interaction generates new forms, greater than the sum of the constitutive elements. That is, objects have emergent traits, meaning that in engaging with each other new properties arise from the continuing combining of existing objects (Wheelahan, 2010, Scott; 2010, Archer, 1998). With respect to the social world this means that individuals, groups and societies each have different properties. For example, individuals have perceptual and cognitive abilities, along with consciousness. Groups have varying forms of organisational structure, such as the flat, leaderless forms of the 'Occupy' movements, or the hierarchy of the Roman Catholic Church.

Societies can have varying characteristics due to differences in their demographic structures and degrees of class distinctions (Wheelahan, 2010). These insights offer further support for the studying of teachers' pedagogies within their naturally occurring contexts, drawing on a range of analytic methods that collectively build a theorised bricolage (Kincheloe, 2005; Clarke et al., 2015). This study investigates the kinds of insights to be derived from a layering of diverse analytic lenses, with some deployed so as to generate more synoptic summaries of relatively more isolated components of teacher's pedagogic talk, while others track more holistic movements of knowledge and social relations in complex combinations. While isolated attention to the base properties and traits of a social system such as the interactions of teachers with learners in

classrooms can generate forms of knowledge more easily comparable across many instances, it is the relationships between the component entities that are the primal units of the system. Without such relationality, entities would be different from how they are. Things-in-relationship grow new dimensions of interaction, generating multi-dimensional dynamics. These are often only detectable through holistic, qualitative lenses (Wheeler, 2010; Kincheloe & Tobin, 2015).

Initial 'base' design

This study emerged from within a broader, National Research Foundation funded qualitative, comparative case studies investigating the nature of Science, History and English teacher pedagogy immediately before and after the implementation of a new secondary school curriculum in 2006, in four KwaZulu-Natal high schools. That study drew on code theory (Bernstein, 2000) as its chief theoretical and analytic framework, in order to investigate the classification and framing relationships in the classroom pedagogy of the selected sites and teachers. I was part of the team studying the pedagogy of English teachers. The qualitative, comparative research design for the broader study drew on purposive sampling to select four functional, co-educational high schools in KwaZulu-Natal, within practical reach of the city of Pietermaritzburg. "Purposive sampling allows us to choose a case because it illustrates some feature or process in which we are interested" (Silverman, 2010: 141). The high schools were selected for significant socio-economic variation in their infra-structural and financial resources and the communities they serve, reflecting the ongoing effects of the apartheid era policy of educational segregation of different ethnic groups, and acutely unequal resource provision for the education of different population groups. All four high schools were co-educational.⁴ My PhD study drew on the initial code theory analysis of the English lessons recorded from these four schools. My PhD research design then followed a funnelling design leading to an intensive, multi-lensed

⁴ The contextualising details of each school are provided in pages 101-107.

qualitative analysis of selected lessons from the two schools furthest apart on the resource spectrum. This required my seeking renewed access and ethical clearance for my specific study, and informed consent for my return to the schools. Finalising these processes meant I could only return for additional data collection in 2008.

The original plan for the NRF study called for non-participant observation and video recording of five consecutive Grade Ten lessons taught by the same teacher in 2005 and 2006. This was not achieved due to numerous obstacles encountered along the way. The actual observations obtained overall, with video recordings, are tabulated in Table 4.1.

Table 4.1. Classroom observation details

School	Years	Number of Observations
Lincoln High	2005	5
	2006	0 _o
Northhill High	2005	3*
	2006	2*
Zamokuhle High	2005	2*
	2006	4*
Enthabeni High	2005	3*
	2006	4

The asterisks (*) denote where some lessons comprised two consecutive periods.

◦ The Lincoln High teacher was on extended sick leave in 2006.

Attaining access to five consecutive lessons proved impossible, excepting for Lincoln High in 2005. At Zamokuhle High, as I walked with the teacher to her classroom for my second observation, of a double lesson, she told me there were serious tensions between some of the staff and the principal. Fifteen minutes into her literature lesson on the novel, *Animal Farm*, she was called to the door. She then told me all staff had been summoned to an emergency meeting, and asked if I would continue the lesson. I was taken aback, not least

because I had never read or taught *Animal Farm*. I said I was happy to stay and encourage learners to work through her worksheet in small groups, which I did.

At Enthabeni High, it took over four weeks to secure the observations made each year. In 2005, I sat in on five lessons, but in two could not video record. The video recorder broke ten minutes into a lesson. I audio taped the remainder of the lesson, and the subsequent lesson the next day, but due to extreme noise leakage from the adjoining classrooms and outside, the tapes were un-useable. There were many and varied disruptions to regular teaching time at Enthabeni High. These included whole school early closure when all staff attended funerals of colleagues, or colleague's close family (e.g., I was told of an English colleague whose husband, a taxi business owner, was shot dead, presumed by business rivals, earlier in the year). When the peer assessment IQMS (Integrated Quality Management System) was taking place, the assessing teacher's regular class was left unattended. Teacher Union meetings were regularly scheduled for times such as 13h00 on Fridays, leading to early departure by all union members. Teachers also seemed to receive very late communication of inter-school sports and cultural days, where large numbers of learners were bussed to distant venues, leading to last-minute cancellations of my scheduled observations.

Emergent design for this study

As the process of narrowing the research focus evolved for this study, I decided to concentrate ongoing data collection from two schools: Lincoln High and Enthabeni High, primarily as they occupied positions most widely apart on the resource spectrum of the four schools. In addition, the Grade Ten English teachers who had been observed in 2005 were willing to be further observed. In the other two schools, the original teachers had either left the school, or were no longer teaching Grade Ten English. In 2008, I completed five further consecutive observations at Lincoln High, within one week. I completed three further observations at Enthabeni High in 2008. Again, it took at least three weeks to effect these observations. I then embarked upon a slow, immersive process of engaging with the data through the initial lenses of code theory and

systemic functional grammar. The process of encountering the limitations of these lenses drove me to seek other lenses that could go further. Ultimately, this led to my building a multi-layered theoretical bricolage.⁵ The time needed to master and apply the additional three lenses contributed to the long-time lapse between completion of lesson data collection in 2008, and submission of the completed thesis in 2018.

Data collection processes

Non-participant observation, with mechanical video-recording, of lessons was selected as the primary form of data generation. I began with relatively unstructured observation, in which I utilised a handheld digital video recorder, and took as many hand-written field notes as possible (Sanger, 1996). The field notes were used to provide supplementary information for the video recordings. Initially unstructured observation was used to develop broad understanding of how the setting functioned prior to applying specific analytic processes.⁶ This was done to locate the teachers' Grade Ten pedagogy within the context of all their teaching. It was also done to familiarise the teacher, and the Grade Ten learners, with the presence of the researcher and the video camera. Unstructured observation helps foreground "real-life actions as they are performed in real time" (Henning et al., 2004: 88.) The use of video recordings assists with the provision of a detailed record of pedagogic practices that can be analysed and re-analysed multiple times. However, it must always be remembered that such recordings remain selective, constructed representations of the events recorded, rather than unproblematic mirrors of events.

Interviews were incorporated as a supplementary source of information, chiefly to provide biographical information on the teachers' professional education and experience. There had been consideration, in the initial design process of this

⁵ See pages 110-113 for a detailed explanation of bricolage as an analytic approach.

⁶ In 2005, I initially followed the Northhill High and Enthabeni High teachers throughout a whole day, across all their lessons, videotaping them. Other team members also did this in the other two schools.

specific study, to include stimulated video recall interviews. However, the Lincoln High teacher indicated she really did not want to have to look at videos of herself teaching. She agreed to one interview (above her biographical interview) where we looked at the transcript of one lesson. At Enthabeni High there was a major practical problem of finding any location quiet enough to conduct interviews that allowed useable recording. In most of the teachers' free periods, she was either sitting in on the classes whose teachers were absent, or photocopying or marking. She was not willing to be interviewed outside of her time at school.

Negotiating access

The selection of schools, and initial negotiation of access, was determined by various members of the research team for the original NRF study. The team made use of their own, and professional colleagues' contacts to identify schools willing to allow access to university researchers. At least two members of the research team set up initial meetings in late 2004 with school principals and the relevant Heads of Departments (HODs) to explain the study and its implications for staff. I was a member of the team for the meeting at Enthabeni High. Thereafter, the English team was given the names and contact details of English teachers willing to participate, and we set up meetings with them to further explain the study, answer any queries the teachers had, and secure written informed consent. The data collection design plan was to observe and video record five consecutive lessons in each school in 2005 and 2006. In 2005, three team members assisted in completion of lesson observations: one white male, myself—a white female, and one African female. I completed all the observations at Northhill High and Township High, my male colleague completed all the observations at Lincoln High and my female colleague and myself shared completing observations at Enthabeni High. In 2006, I completed all observations at Northhill High, Zamokuhle High and Enthabeni High. No observations could be made at Lincoln High as the teacher willing to participate was on extended sick leave. In 2008, I renegotiated access at Lincoln High and Enthabeni High for the specific purposes of this doctoral study. This involved

me speaking directly to the principals of each school and the teachers, providing fresh information on my specific project.

Navigating my presence within the classrooms, and my relationships, particularly with the teachers, presented numerous issues and challenges. Physical positioning of myself, with the video recorder, was affected by the level of crowdedness of the classrooms. In the Lincoln High classrooms, I was almost always offered a seat by the teacher at an empty desk towards the back of the classroom. In all other three schools, available space was an issue. At Zamokuhle High there was no spare learner desk and chair, so the teacher offered me her chair at her desk at the front, about which I felt somewhat awkward. At Enthabeni High I was usually provided a seat near the front after the teacher had sent a learner off to get an extra chair from outside the classroom.

All the teachers readily called me by my first name. The Northhill High and Zamokuhle High teachers explicitly articulated to me that they did not have time to plan 'special' lessons for my observations, and, anyway, it was important for me to see the reality of life in their schools. In 2006 some anecdotal evidence emerged through discussion with my black colleague, that the Enthabeni High teacher had adopted different approaches as to what kind of lessons she displayed, depending on which of us was observing. It seemed she selected more 'communicatively' oriented lessons for my observations and more 'traditional' teacher fronted lessons for my colleague's observations. However, once I was the only observer, I saw a range of lesson types.

On a number of occasions at Enthabeni High, and once at Township High, I felt 'flatfooted' in my responses when the teachers requested some form of pedagogic help from me that would pull me out of the non-participant observer role I had chosen. At Zamokuhle High this occurred most strongly when the teacher was called to an emergency staff meeting, and she asked me to take over and continue teaching the lesson on the novel *Animal Farm*. For one, I had not read the novel, or ever taught it, and so felt wholly unprepared to do so. Second, I was instantly flooded by worry that this would wholly rupture my

efforts to minimize my impact upon the setting, but simultaneously feeling that refusing would rupture the cordiality of my relationship with the teacher. I said I could remain with the class and encourage them to form peer groups to work through the worksheet questions the teacher had given them, which I did. An example of interactions I intermittently felt complexed about at Enthabeni High occurred when I arrived for an observation and was directed to the teacher who was making photocopies in the administration block. She was using the small photocopier in the secretary's office, as the main copier, kept in the principal's office, was broken. She was harried and frustrated. As she worked, she passed me one of the copies, which was the literature exam the Grade Tens would write the following week. *"Are these questions all right? What do you think? Please tell me how to improve them."* she asked me. Again, I felt torn between the uninvolved observer and helpful colleague roles. I provided one or two responses along the lines of: *"Have they had that kind of question before? If not, that would be difficult for them"*. These examples highlight the complexity of one's ongoing relationship within the field and the reality that one is always negotiating aspects of access and role (Flick, 2009).

Ethical issues

The established principles for sound ethical research practice aim for the following:

- Do no harm;
- Aim for human benefit;
- Respect participants' autonomy, values and decisions and
- Treat all equally (Flick, 2009).

Key to the above is the process of ethical negotiation of access to research sites and subjects, provision of sufficient information to prospective subjects such that they can make an informed decision about participation, and modes of operation with respect to data collection, analysis and dissemination that protect participants from harm.

Permission for the research project was secured at various points and levels. In terms of the original NRF project, permission was sought and received from the Provincial Education Department, the principal of each school, participating teachers and learners who were interviewed and the Research Ethics Committee of UKZN. With respect to this study, permission was sought again from the Provincial Education Department, UKZN Research Ethics Committee, the leader of the original NRF research project, the Principals of Lincoln High and Enthabeni High, and the participating teachers. The teachers were informed of their rights to withdraw from the study at any point, and their rights to confidentiality and anonymity. This, along with information about the goals of the study, were provided in writing, and their written consent was secured.⁷

The question of aiming for human benefit, with specific respect to participants in the research is complex. The teachers from Enthabeni High and Lincoln High both articulated spontaneously that they saw participation in the project as offering them opportunities to grow their pedagogic practice as teachers. The Lincoln High teacher commented that she found my questions in the two interviews conducted “very probing.” As she had email access, I sent her a draft and final copy of the paper on conceptual integration. She expressed astonishment that such a detailed paper could arise from her ‘simple lesson.’ When I asked if I could return to conduct a biographical interview in 2012, she was initially reluctant, due to her personal circumstances, but finally agreed, with the *proviso* that that would be the end of her involvement.

When I asked if there was anything I could do to thank her, she asked if I could source materials on John Donne’s poem, *The Flea*, for a friend teaching Advanced Placement English, which I did. With respect to the Enthabeni High teacher, I felt awkwardly conflicted and constrained when she asked me to comment directly on aspects of her teaching materials, as I felt to do so would constitute my overt intervention in the situation I was researching, where I needed to minimise my impact. Where I was responsive was in the many phone calls entailed in the process of scheduling, and rescheduling my observation

⁷ See: Appendices 5-11 for proof of permission and written informed consent

times. The teacher often told me of the stresses in her life, professional, and health related. I shared my use of health aids, such as vitamins and herbal supplements, as she seemed to welcome this information.

The immediate benefits of my being permitted into teachers' classrooms are clearly to myself and, less directly, my institution. There may be further oblique benefits to the profession of English teaching, through the publication of my results as journal articles, if these impact on areas such as the education of future teachers. More direct benefit to existing teachers may accrue if I prioritise rewriting and disseminating my articles in forms more accessible to teachers, which I will work to do. In such research power relationships are complex. My role as a researcher, located in a university carries inevitable power relative to teachers in schools. Given South Africa's fraught history of deeply unequal race relations, my role as a white researcher adds further layers of power complexity in relation to black teachers. I was aware during the extended, but intermittent, periods of field work, of how much 'easier' relating to the sole white teacher was for me, compared to the other teachers, but particularly the rural teacher. The white teacher lived in a suburb not far from my home—so I occasionally bumped into her at shops. Our chats on these occasions reinforced a positive relation. My own high school and teacher education, and brief practice as an English high school teacher, shared much in common with hers. I thus identified more spontaneously with her classroom practice than with that of the other teachers. While I could rationally easily identify the many ways in which the three other schools were less economically and infra structurally resourced than at Lincoln High, and how this created severe challenge for the teachers and learners, I was more spontaneously critical of more of the pedagogy in the other three schools and had to work very deliberately to bracket these responses and de-familiarise what was most familiar to me.

With respect to confidentiality, the names of the schools, teachers and learners used in this report, and transcripts are pseudonyms. Overtly identifying details of teachers' biographies have been omitted.

Contextual description of the research sites

Three urban high schools were selected. The first, Lincoln High is located in a dominantly middle-class and white suburb. Pre-1990 it fell under the administration of the House of Assemblies Education Department, serving the white community and admitting only white learners. Since then it has been de-segregated. In 2005, it had an enrolment of 1200 learners of whom 40 % were white, 25% black, 25% Indian and 10% Coloured (mixed race). The sixty-teaching staff were 70% white and 30% black. Twelve of these teachers were paid for by the School Governing Body, which charged fees of R7800 per annum per learner. Admission to the school is sought after. In 2005, about 600 applications were received for the 200 Grade Eight places available.

The infrastructural and curriculum resources of Lincoln High reflect its middle-class heritage and ongoing resources. The school's multi-story brick buildings are situated amidst extensive sports playing fields, surrounded by intact fencing and an automatic gate with an electronic intercom system. Extensive tarred and marked parking spaces surround the administration block. The administrative block is reached through a large vestibule, equipped with blue armchairs near to a water feature. The walls were decorated with many plaques and achievement photographs. An entrance to the school hall is situated to the right. A reception room, staffed by a full-time receptionist is placed to the left. Beyond this lies an extensive suite of well-furnished offices. The principal and deputy principal each have their own office. There is also an office for Heads of Departments. In addition, there is a photocopy room. A spacious, pleasantly painted and comfortably furnished staff room is situated above these on the second floor, along with a staff marking room, with ten computers. Teachers each have their own classroom with learners moving to them. The classrooms were ceilinged, painted, with intact windows. The school has a range of specialist rooms, including a team-teaching centre, a media centre, a computer room, art room drama room and several science laboratories. It offers a wide array of extra-curricular activities including: rugby, tennis, badminton, water polo, a music club, choir, drama, chess, community service and catering. The sports fields were all well grassed and maintained. There were numerous well

planted and tended flower beds in the immediate surrounds of the school. By 2005 the school had had a 100% matriculation examination pass rate for a number of years.

In all the lessons I observed there was no sign of overcrowding, with all learners occupying functional desks and chairs. During lessons, most learners all seemed to be within classrooms. The corridors and surrounds were quiet during lessons and there were minimal interruptions. Notices were communicated simultaneously throughout the school via an intercom system, usually in the last five minutes of lessons. Lesson ends were signalled by an electronic bell system.

The second school, Northhill High, is situated in suburb of the city designated under apartheid as an Indian residential area. Today, many African South Africans have moved into the area. During the apartheid era the school was only permitted to admit Indian learners, but by 2005 had a 90% black enrolment, with the remaining 10% being Indian. The surrounds to the school were visibly less leafily green than those of Lincoln High. The school was fully fenced, with a tarred parking area just in front of the single-story administration block made of glazed brick. This was substantially smaller than that of Lincoln High, without any interior waiting area for visitors (apart from a bench under a small shelter in the courtyard) or décor. There was a secretary's room (with KZN Provincial education posters showing the structure of the Department of Education, and *Batho Pele* principles of good service on the wall) and the principal's office. There are also offices for the Deputy Principal and the Heads of Department, and a photocopy and store room. These were located next to an 'atrium' area containing information display cabinets containing HIV&AIDs information sheets. The rest of the school comprised multi-story brick blocks. There were science and biology laboratories, a media centre, a team-teaching room and a computer room for learners. The school had no hall, so assemblies were held on the basketball courts on Mondays, Wednesdays and Fridays. On Tuesdays and Thursdays, after three lessons, everyone (including staff) participated in a compulsory reading period. The classrooms had ceilings and intact windows. All learners had desks and chairs. The classrooms felt crowded during my

observations, with desks taking up almost all the available space. There was a large staffroom furnished with long wooden tables and practical wooden chairs. Staff used it as a marking room. The principal asked to meet me as soon as he saw my arrival. He told me the school had 1120 learners, with about 100 commuting daily from rural communities up to 50 km away and 200 from the Eastern Cape, who board privately in town during term time. He asked questions about my work, and seemed accepting of my presence once he had established shared acquaintances at the university. In 2006, the school fees were R900 per annum (inclusive of R200 for stationery). While the Eastern Cape learners were mostly children of teachers, most other parents held non-professional jobs, for example as shoe factory and supermarket employees. There were 39 teachers, 7 paid for by the School Governing Body. The size of Grade Eight classes averaged about 45 per class. A fairly high dropout rate meant Grade Twelve classes averaged about 30 learners per class. The school had one sports field, two cricket nets and a netball/volleyball court. Soccer, athletics, volleyball and swimming were offered, along with chess and choir. Two civic/religious societies ran a feeding scheme providing sandwiches to needy learners.

The school principal saw recruitment as the biggest challenge, as if enrolment numbers dropped, staff would be lost and the school would die. The school thus actively recruited in local primary schools, keeping applications open until the end of January to ensure they fill the 280 places. During the period 2004-2006, the school achieved a 98-100% pass rate. During my 2005 observations, school-wide inter-class games fixtures were in progress. This culminated in a Games Day finals, with a sponsored meal of breyani and salads. The logistics of organising this impacted on lessons, with teachers receiving messages, and sometimes leaving class, to attend to details of the games. There was much learner movement about the school within class periods and much noisy talk throughout. Notices were communicated to the whole school via an intercom system, usually towards the end of lessons. However, there were also fairly frequent single messages communicated within the body of lessons. The school principal was an English teacher and volunteered information about his

participation in the three-person planning team for the development of the new Grade Ten English Home Language curriculum implemented in 2006. One other team member was from the National Department; the other an educator from the Cape. It was the product of a three-day process at the National offices. The previously distinct four Learning Outcomes were integrated, the previously too strong focus on oral work was redressed, and a creative writing paper was reinstated.

The third school, Zamokuhle High, ex-Department of Education and Training, is located in an urban area designated during the apartheid era as a residence area for Africans. Located fairly close to the city centre, it is situated directly next to a light industrial area. There was a poorly maintained fence around the school, with a small tarred carpark in front of the administration building. While the school buildings are solid brick constructions they are poorly maintained. There are science laboratories, but with broken equipment. There is a multi-room administration block with a shabby, sparsely furnished principal's office. The other rooms are used for storage. The school has just above 1000 learners, all black. The teaching staff are 90% black, 5% white and 5% Indian. In 2004, the 129 Matric learners achieved a 44% pass rate. School fees of R200 per annum are levied. Learners come from working-class families with high unemployment. According to teachers, many learners live with their grandparents, surviving on government social grants. The school has no cleaning staff and so whatever cleaning occurs is done by the learners. The grounds were untended, with weeds growing, and litter and rubbish evident in numerous places. While the classrooms were ceilinged, many broken window panes were in evidence. Classroom walls were largely bare. During lesson periods, there were often learners outside in the corridors and grounds, talking volubly. At lunch break, learners left the school grounds, some to purchase snacks from local vendors, others leaving early.

The fourth school, Enthabeni High, is located in a rural area 60km from Pietermaritzburg and 20km from the nearest town. In 2004, the main approach road was untarred, but during 2005 it was tarred. Given the tarring, and the availability of electricity and piped water on the school grounds, the school's

quintile classification was changed, meaning its state subsidy was reduced. The school is fenced with a metal gate that is closed, locked after starting time, and then monitored and unlocked as needed by the security guard. The grounds were untarred, un-grassed and dusty, with no demarcated parking area. Effort was being made to grow plants alongside the buildings. There was an established vegetable garden next to the administration block, tended by the security guard.

The school comprised all single-story buildings made from cinderblocks. There is a small administration block, which is the only electrified area. Connection to the electricity grid was made possible a few years earlier via a donation courtesy of a foreign government aid plan and Eskom. The principal and deputy principal shared an office which also housed the bulk photocopy machine and a television set. There was another office, shared by three Heads of Department and the school administrator. The Head of Department for English used the room designated as the library as her office. It contained a few shelves with many single copies of publishers' sample textbooks, and a set of encyclopaedias. Copies of English and isiZulu newspapers lay on a centralised free-standing wooden unit. Learners did come in informally to read the newspapers. By 2008, some alterations had been completed on the administration block, dividing the rooms to provide more separate offices and a small reception area for visitors. This was furnished with simple upholstered wooden 'café' chairs and a small occasional table. There was a staffroom used by female staff. It was basically furnished with wooden desks and chairs. The English teachers made collective use of large lever arch files containing photocopied exercises and copies of example assessments sent from the provincial department, as well as past local tests and exams. Male teachers used a room which was officially designated a laboratory, but in 2005 was still not in use as such due to problems with the provincial department in requisitioning laboratory equipment. There were eighteen classrooms organised in three blocks. The classrooms were ceiling-less, with asbestos roofing, and plain cement floors. The adjoining inner walls of classrooms did not continue up flush with the roofing, so noise flowed freely between

classrooms. There were cracks in the back of the classroom in which I observed. There was graffiti on the classroom walls. There were no specialist classrooms or school hall. The twenty-four teachers were all paid by the state. The single employee paid by the School Governing Body was the security guard. Lesson ends were signalled by a hand-operated bell.

In 2004, the school had 821 learners enrolled, the majority coming from the immediate area, with just five coming from a more distant township. There were 212 Grade Eight learners, 186 Grade Ten learners and 68 Grade Twelve learners. This highlights the steep dropout rate of learners post-Grade Ten. The average Grade Ten class size was 62 learners. The principal readily provided substantial information about the challenges facing the school and the learners. In 2005 the school charged fees of R150 per annum, and by 2008 had not increased this sum. However, many families struggled to pay them, with most paying at the end of the year, when families fear they will not be given learner reports if fees are unpaid. The school was then classified by the Provincial Education Department as a Section 20 school. This meant they were not allowed direct management of their budget. The school has to submit requisitions to the department for equipment, textbooks and stationery. In 2005, the school did not receive the Grade Twelve books they had urgently requisitioned. This caused an effective loss of R50 000 to their budget. The provincial committee had, without any consultation, sent less urgently needed books. The R70 000 per annum collected via school fees were used for security, water, telephone, photocopying and sports costs. By 2008 there was a higher enrolment of boy than girls, in the wake of a new girls' high school opening nearby.

The community was economically stressed with high unemployment. Some 40% of learners were orphaned, with 10%-15% living in child-headed households. About 50% were living with grandmothers who were unable to help with homework. Very few learners were living with both parents. School relations with the community were generally good. As examples, the principal said that if the school closed early, parents telephoned and asked why and community members reported when the night security guard left early.

The principal adds motivational elements to the finance meetings of the school governing body and invites speakers from the provincial Psychological Services to motivate learners, grandparents and teachers. This is needed because most learners attend school only because their family says they have to. There are very few local role models who have gone on to tertiary education. In 2000, the school received a gold certificate at the Most Improved Schools Awards. In 1999 the matriculation pass rate was 24%, in 2000: 64%, 2002: 96% and 2004: 88%.

Data analysis

Qualitative data analysis is a continuing, developing and cyclical process that begins synonymously with processes of data collection, and transcription of recordings of the events being observed (Henning et al., 2004; Miles & Huberman, 1984.) It starts with processes such as the reviewing and consolidation of field notes; the viewing of video recordings, and capturing of initial responses to such reviews as memos. It intensifies with extensive, systematic analysis of the data collected, through the seeking of key patterns within the data, and their meanings (Silverman, 2010).

Analysis of the data forming the core of this study involved a variety of processes. Initial transcription of the lessons video recorded was done by professional transcribers. I then replayed the video recordings multiple times and checked the transcriptions for accuracy, making corrections where necessary.⁸ I then read through the transcriptions completely, annotating them with my spontaneous observations.⁹ This led to my inductive identification of key episodes within each lesson. An episode was defined as a coherent, meaningful activity sequence, forming a distinct interactional or pedagogical task unit. So, for example, the 2005 Lincoln High lesson on the novel *Shades* was sub-divided into six episodes, as follows:

⁸ See: Appendices 1-4 for a complete, un-coded transcript of one lesson from each of the four schools.

⁹ See: Appendix 20 for an extract of such a grounded analysis.

- Episode one: Teacher explanation, mostly administrative lesson set up;
- Episode two: Learner reading of text aloud with teacher commentary on text;
- Episode three: Individual learner completion of worksheet on character in text;
- Episode four: Whole class discussion of learner responses to worksheet;
- Episode five: Learner reading of text aloud;
- Episode six: Teacher commentary on text and whole class discussion.

Code theory: Classification and framing analysis

Thereafter, I moved into an etic classification and framing analysis, using concepts developed from code theory (Bernstein, 2000) and adapted from prior translation devices drawn from these concepts (Ensor & Hoadley, 2004; Morais & Neves, 2010). Code theory provides a strong pedagogic theory offering a theorised language of description for classroom pedagogy. Framing relations within classrooms consider how much teachers control the selection, sequencing and pacing of content. Classification relations consider the strength of boundaries in terms of inter-disciplinary, inter-discursive and intra-discursive relations. That is, for this study the analysis examines the strength of boundary between subject English and other school subjects; between subject English and everyday knowledge and between the different sections of the subject English curriculum.

This analysis was completed using the online NVivo® system of qualitative digital analysis.¹⁰ After the online coding was completed, the dominant values were counted up and established for each pedagogic episode within each

¹⁰ See: Appendices 12-15 for examples of two lesson transcript printouts showing the coding. Only one transcript has the coding stripes in colour, and the layout of this transcript is erratic. This is due to the loss of the digital files when the university IT department transferred my PC files to a new machine, in my absence, and failed to transfer my NVivo® documents. Despite many efforts on my part, I could not retrieve my original hard drive or the digital files. These appendices are scans of the only hard-copy printouts I had made earlier.

lesson. These were then condensed into the summary tables presented in Chapter Five.

The following rubric was used for this analysis.

Table 4.2. Classification and framing values

Classification	Very strongly classified C++	Strongly Classified C+	Weakly classified C-	Very weakly classified C--
Inter-disciplinary	No connections made at all to any other disciplines; disciplinarity of English as a subject clearly foregrounded all the time	Almost no connections made at all to any other disciplines; disciplinarity of English as a subject foregrounded 80% - 99% of the time	Limited connections made to other disciplines, disciplinarity of English as a subject foregrounded between 50-79% of the time	Many connections made to other disciplines, disciplinarity of English as subject fused with topics/processes of other disciplines
Intra-disciplinary	No connections made at all between different sections of English curriculum, such as grammar, creative writing, oral skills	Almost no connections made at all between different sections of English curriculum, 80%-99% focus on just the section being addressed	Limited connections made between different sections of English curriculum, 50-79% focus on just the section being addressed	Many connections made between different sections of English curriculum, strongly integrated approach present
Interdiscursive	No connections made at all between subject English and everyday knowledge	Almost no connections made at all between subject English and everyday knowledge, subject English foregrounded 80% - 99% of the time	Limited connections made between subject English and everyday knowledge; subject English foregrounded between 50-79% of the time	Many connections made between subject English and everyday knowledge; subject English strongly fused with everyday issues and language
Framing	Very strongly Framed F++	Strongly Classified F+	Weakly classified F-	Very weakly classified F--
Selection	The teacher has overt control over the content/topic of the lesson at all times	The teacher has overt control over the content/topic of the lesson 80-99% of the time	Learners seem to have control over the content/topic of the lesson 50-79% of the time	Learners seem to have control of the content/topic of the lesson 80-100% of the time.
Sequencing	The teacher has overt control over the sequencing of the lesson at all times	The teacher has overt control over the sequencing of the lesson 80-90% of the times	Learners seem to have control over the sequencing of the lesson 50-79% of the time	Learners seem to have control of the sequencing of the lesson 80-100% of the time.
Pacing	The teacher has overt control over the pacing of the lesson at all times	The teacher has overt control over the sequencing of the lesson 80-99% of the times	Learners seem to have control over the pacing of the lesson 50-79% of the time	Learners seem to have control of the sequencing of the lesson 80-100%of the time.
Evaluation	The teacher controls and explicates evaluation criteria at all times	The teacher controls and explicates evaluation criteria 80-99% of the times	Learners seem to have control over the setting of the evaluation criteria 50-79% of the time	Learners seem to have control over the pacing of the lesson 80-100% of the time

Source: Adapted from Hoadley (2005) and Bertram (2008)

Building a layered bricolage

Given that the framing and classification analysis generated broadly similar profiles for each teacher, I then proceeded with further analysis utilising a range of other analytic lenses, seeking forms of theorised description that would better capture the differences between the pedagogies evident from my intuitive inductive analysis. That is, I embarked on a process of analytical, or theoretical, bricolage, in utilising a range of theoretical frames to generate analytical frameworks that honour the complexity of classroom pedagogy.

Bricolage, as an approach to qualitative research, traces its roots back to Levi-Strauss's use of the term as a metaphor to challenge structuralist binaries in which mythical thought systems of 'primitive' communities were seen as illogical and strongly distinguished against what was argued as the rationalist, scientific thought of Western societies (1966). A 'bricoleur,' in French culture, was a handyman who used ready-to-hand tools and materials to problem solve and build new artefacts, as necessity demanded. Bricolage, in this first sense, can be seen as "a technical metaphor for a cognitive and creative process: the composition and generation of mythical discourse" (Johnson, 2012: 358). That is, it is a combinatorial activity whereby communities make meaning by using "flexible, fluid and open-ended processes" (Rogers, 2012: 3).

Subsequently, the metaphor was taken up by post-structuralist researchers as a means to honour the complexity of lived social worlds and challenge what they increasingly saw as the tyranny of unselfconscious, un-reflexive, monological knowledge building of much positivist research (Denzin & Lincoln, 2005; Kincheloe, 2005, 2008). Bricolage within contemporary qualitative social science research is thus frequently associated with post-modernist values, through the embrace of complexity, relationality, plurality and the frequent privileging of polyvocality, especially of marginalised communities (Helms, Irby, Lara-Alecio & Guerrero-Valecillos, 2009; Rogers, 2012).

Methodological bricolage works to scrutinise phenomena from multiple theoretical and methodological viewpoints. However, it is more than simply

methodological eclecticism. In foregrounding the deep complexity of social phenomena, and layers of power relations, bricolage research seeks to identify the links between phenomena and how they are socially constructed. Advocates argue strongly for the need to look in depth at part/whole relations, consistent with views of emergence asserting that the interactional relations between the components of a phenomenon are likely to generate new phenomena. The juxtaposition of different research methods and theories, along with juxtapositions of difference within the phenomenon, are seen as likely to produce synergies that create a bonus of new insight (Kincheloe, 2008). Alignment with the concept of emergence also means such researchers permit the dynamics and context of their research to determine what questions are asked, what methods and what analytic frames are used (Rogers, 2012). Such bricolage process “resembles the painter who stands back between brushstrokes, looks at the canvas, and only after this contemplation, decides what to do next” (Turkle & Papert, 1992: 13 in Phillimore, Humphris, Klass & Knecht, 2016). This form of bricolage involves “a step-by-step growth and re-evaluation process” (Phillimore et al., 2016: 8).

My study drew inspiration from bricolage’s foregrounding of issues of complexity, flexibility, emergence, multiplicity, and contextuality as helpful principles for the task of mapping the pedagogy of English teachers as enacted through their teacher talk. My research design, however, used the notion of theoretical, rather than methodological, bricolage and adopted a more structured analytical approach than usually enacted by critically oriented bricolage. I used one primary form of data—observation in classrooms, video-recorded, along with field notes, and then embarked upon a journey of multiple forms of analysis of this data. Theoretical bricolage uses diverse analytical lenses to engage with data and enact multiple readings of a phenomenon from diverse perspectives (Rogers, 2012). It can be seen as a form of analytical pluralism, which is adopted as fitting for investigating a complex, intricate aspect of the social world which cannot always be effectively accounted for via a single theoretical framework (Clarke et al., 2015). Multiple theoretical frameworks offer tools enabling the researcher to focus on varied dimensions

of the data via multiple processes where focus is shifted via adjustment of the analytic lenses to bring into fresh view varying aspects of the phenomenon. This approach does carry potential risks where the frameworks harnessed may be “disparate and dissonant” (Clarke et al., 2015: 183). If frameworks from competing paradigms that have fundamental philosophical differences are used then fusing findings may render them incoherent. Researchers then need to work with conceptual lucidity so as to see such differences and find apt means of engaging them so as to create coherent understandings and accounts. This is not a major concern in this study. The research design, comprising primary data of recorded lessons, is conceived within the paradigmatic framework of critical realism, which embodies assumptions of both transcendent and contingent aspects of social reality. Four of the analytical frames selected: (i) Code theory, (ii) Jacklin’s tripartite typology, (iii) Legitimation Code Theory and (iv) Systemic functional grammar, can all be coherently located within a social realist paradigm. The second and third lenses are developments from the first lens, code theory, thus all falling within a sociology of knowledge framework. Brodie’s discursive analysis is rooted in Mehan’s approach to classroom discourse analysis, which is also sociologically derived, though focused at an interactional level of interpersonal communication, rather than on broader levels of recontextualising knowledge systems. Her analytic system focuses on classroom interactions as social acts organised by participants into interaction sequences.

The analytic categories are functions of communication, not linguistic structural units (Gallwey & Richards, 1994). The final lens, conceptual integration theory, draws roots from the cognitive theory of conceptual blending (Fauconnier & Turner, 2002). This lens provides a bridge between the focus on the social dimensions of teacher pedagogy, as realised through teacher talk, and the interior work that teachers (and learners) have to do in recontextualising socially derived knowledge into forms accessible to learners. These lenses, diverse as they are, provide forms of knowledge that are complementary rather than exclusive (Clarke et al., 2015) with their combined application generating a productive ‘contact zone’ for interpretation (Torre, 2005).

In embarking upon this multi-lensed journey, I had no assumptions that such a many-faceted description would provide greater, more fixed, accuracy, but that it can add depth and rigorous insight into the multi-dimensional nature of pedagogy (Kincheloe, 2008; Rogers, 2012). Bricolage permits the enactment of multiple readings of a phenomenon, from diverse perspectives, building multi-stratum insights comparable to the overlaying of numerous transparency sheets (Berry, 2004). The additional selected lenses etically applied selective aspects of the five chosen lenses. The selected literature lessons serve as my 'Point of Entry Texts' (POETs) through which the first four analytic lenses are 'threaded', creating an analytical weave built with a range of conceptual maps developed through a series of 'feedback loops' that brought me back to the data over many readings, with new insights generated via application of each analytic lens (Berry, 2004; Helms et al., 2009).

The insights derivable from application of the first four lenses are demonstrated via detailed application to four literature lessons: two focusing upon novels and two poetry lessons. These were selected as exemplars as it holds the genre focus of the lessons constant (literature teaching), and these lessons offered rich data in terms of teacher classroom talk. The conceptual integration lens was applied to the sole lesson in the data set that displayed clear evidence of the process of conceptual integration, as a unique exemplar case, capturing an important additional, if rarely represented in this data set, dimension of pedagogy. This analysis also points forward towards the next level of focus required beyond the scope of this study: learner talk.

Systemic functional linguistics

The first of the additional lens applied was that of systemic functional linguistics. The analysis was completed in terms of participants, one aspect of grammatical metaphor: namely nominalisation, and the transitivity system. The transitivity system realises our experiencing of the world via expression through words organised in categories of processes 'goings-on,' participants in those processes and circumstances connected with the processes. Participants are

construed as nominal or pronominal groups (Halliday, 1994; Butt, Fahey, Feez, Spinks & Yallop, 2003).

Participants help construe the field of a particular social act while the transitivity system realises construal of ways of doing, thinking and being. Attending to these systems permits exploration of the ways the teachers were constructing the nature and doing of subject English through their teacher-talk. The participants in the teacher talk for the literature lesson were identified and then sub-categorised, inductively, as follows (with selected examples given).

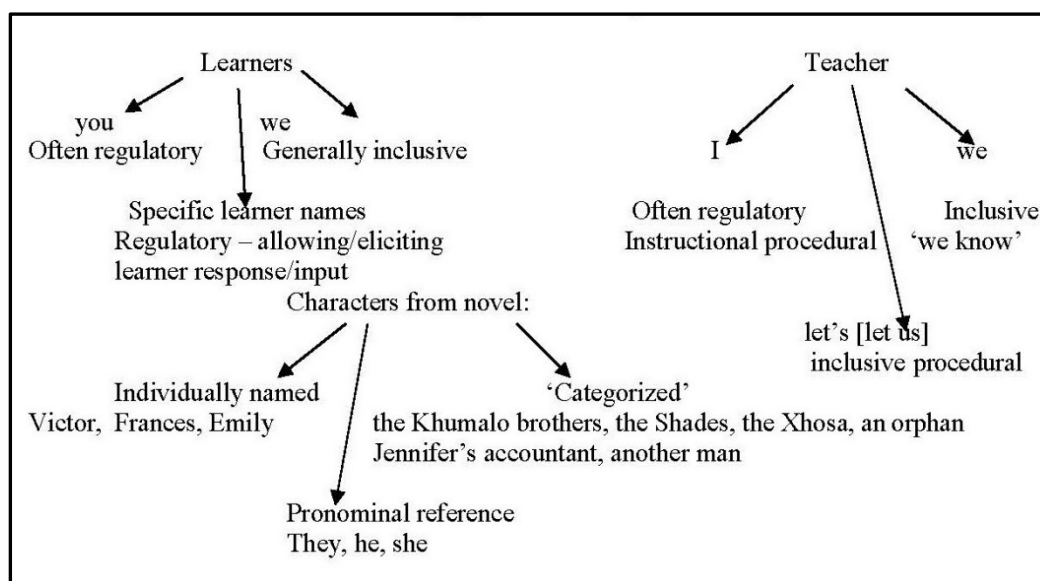


Figure 4.1. Types of participants¹¹

Thereafter, the nominalisations were extracted from the participants. Nominalisation is the process whereby “events and even entire clauses are repackaged as Participants” (Butt et al., 2003: 74).

Example:

Nominalisation: the moment of penetration

PROCESS: he penetrated at that moment

¹¹ See: Appendix 16B for a complete example of the categorisations of the participants for one lesson.

The number of nominalisations present in the lessons was counted and compared. The functions served by the nominalisations was also discursively considered.

Table 4.3. Categorisation of participants

Participant Category	Examples
<i>Creatures</i>	The cattle, one of his chickens, jungle cats
<i>Plants</i>	One of his cabbages, that cabbage, the cabbage
<i>Places</i>	Johannesburg, England, the local sort of trading store, a bar, romantic surroundings
<i>Human made Objects</i>	Frances's letter, money, the wagon, a basket, American beer, your painting
<i>Social Institutions</i>	Marriage, Frances's honour, the Xhosa cultural customs, the more modern British sort of culture, Reason, a boring job, the rent
<i>Social Practices + Norms</i>	An essential rule of the mission, his sponsorship, a severe form of punishment, mock intercourse, lobola, cattle bribes and labour contracts,
<i>States/ Conditions</i>	Physical: the charms, his sleep, the verge of starvation
	Cognitive/ Psychological: Emily's perception of herself, his thoughts, a great deal of difficulty, my problem, conflict, the firelight magic
<i>Social</i>	a relationship, his Christian duty, a religious bond, the anger of the Shades,
<i>Financial</i>	Horrible debt
<i>Attributes of People</i>	Physical: Her face, the curve of her cheeks, the line of her lip, the sockets of her skull, sunken cheeks, a claw, her dark skin, a beautiful reddish brown
	Social/Psychological: The limitations of her mother, a young Victorian lady, a good Christian, his culture,
<i>Happenings</i>	Activities, hunting and fishing, traditional Xhosa rhymes and songs, the argument, the decision
<i>Events</i>	The whole rindepest episode, the marriage, the (heavy) rains, the leave taking, Kobus's baptism, the stealing, the whole dipping, the moment of penetration
<i>Pedagogic Objects</i>	The text, your literature books, the summary, a number of subheadings
<i>Pedagogic Strategy</i>	The observations
<i>Literary concepts</i>	The main theme, her character, some sort of context, the first issue, the status of their relationship, the whole issue of Mzantsi and his discovery, the descriptive detail, any images, the whole philosophy, mitigating circumstances, an ideal mother-daughter relationship, the story the cause, any reason
<i>Textual References</i>	This chapter, your worksheets, the next page, a few lines down, the bit of commentary, here on your worksheet
<i>Disciplines</i>	Maths
<i>Actions</i>	Pete's walk, her goodbye
<i>Concepts</i>	A good idea

Transitivity analysis

The TRANSITIVITY system is the grammatical means whereby the entire world of our experience is construed via a system of PROCESS TYPES (Halliday, 1994:107). These were identified and categorised as depicted in Table 4.4. The

entries in each category were then counted and the frequency patterns were analysed.

Table 4.4. TRANSITIVITY analysis: PROCESS types and examples

Category	Definition - Processes of:	Examples
Material	Doing	they are going to meet Ian we're going to be doing a number of things
Behavioural	Material/Mental	they'd slept together he was looking miserable
Mental	Sensing	you can just remember according to your own knowledge you see the descriptive detail in this women's plight?
Verbal	Mental/Relational	she was not talking to us after they have greeted each other "molo nkosazan"
Existential	Relational/Material	there is something that makes her nervous there's one quite emotional moment
Relational Attributive	Being	It's a delicious alternative Why is Benedict not as committed?
Relational Identifying	Being	What is the answer? Wouldn't a skull be one, Ma'am?
Relational Attributive Possessive	Being	Ian had nothing in his pocket She had something of Dorkus in her
Relational Attributive Circumstantial	Being	It's because of the whole issue of him believing that it's his wife's fault
Relational Attributive Circumstantial	Being	Jason, what kind of tension is there there?

Source: Adapted from Halliday (1994)¹²

¹² The entries in each category were then counted and the frequency patterns were analysed. See: Appendix 19A for an example of the transitivity coding for one lesson.

Process comments

Despite having completed formal Honours and course work Masters degrees in Applied Linguistics, I had never completed formal courses in the study of systemic functional linguistics. I thus set out to learn the SFL metalanguage via the analysis of my data. This presented challenges due to the complexity of the data. An added challenge for transitivity analysis arises from some verbs having 'ambiguous form' (Gwilliams & Fontaine, 2015) and so expressing different processes in different contexts. Behavioural processes are especially tricky to categorize because this rests upon purely semantic judgements as they cannot be identified through unique grammatical criteria (2015). Wrestling with how to categorize every element in lengthy classroom transcripts became an often-overwhelming end in itself, leading to a loss of focus on the key pedagogic issues to be identified and tracked. In the light of hindsight, it would have been more efficiently productive to have identified key pedagogic issues, and the specific episode where these played out, that would benefit from selective, focused application of SFL categories to open up the pedagogic logic of the lessons. The problems and insights associated with this lens are further explored in Chapter Six. During the latter part of this stage of the analysis, I discovered the work of Jacklin (2004a, 2004b). She explained the challenges she had faced in applying code theory to many of the lessons in Cape Town high schools that she observed, which the concepts of classification and framing could not accurately capture. She thus recruited concepts from social activity theory (communities of practice) (Lave & Wenger, 1991) and rhythmanalysis (Lefebvre, 2004), to build on Ensor's notion of pedagogy as hybrid practice (2002) to capture more widely and accurately the range of practice evident in her data.

Jacklin's tripartite typology: Discursive, conventional and repetitive practice

The second analysis utilised the features of Jacklin's tripartite typology of discursive, conventional and repetitive practice. Categories for discursive, conventional and repetitive pedagogic practice were identified from Jacklin's

descriptions, as tabulated below. They were then applied as etic categories to the lesson transcripts. The occurrences of each category were tallied and the frequency patterns were used to establish the dominant form of pedagogic practice. However, the analysis had to also be completed holistically, looking at the overall unfolding of the lesson. I completed the coding of the lesson transcripts using MS Word’s “Review” function, attaching the codes using the “Comment” feature.¹³

Table 4.5. Specifications of discursive practice

Dominantly Discursive Teacher Practice	Example From Data
Regulation to promote pedagogic purpose	Ok I hope you are handing out the same thing because some of you have a close reading of <i>Shades</i> and what you really do need is Frances Emily.
Makes links to wider pedagogic discourse	I’m going to introduce this very generally, this chapter 17, by placing it in the context of the novel as a whole because it’s very important to see the novel holistically as you go along.
Inducting learners into pedagogic discourse + specialist terminology	The other thing I would like to put up for you is the main theme of this chapter. [<i>Puts on another OHT</i>] It’s really concerned with tension and conflict.
Modeling specialist terminology	Can you see the <u>descriptive detail</u> in this woman’s plight? Are there any images that you would hone in on from that description that shows us how badly she is suffering? Any particular <u>imagery</u> that sort of really brings it home to us of how she’s suffering after being kicked out by Kobus?
Feedback validating learner response	L: The whole dipping T: Yes, well done.
Feedback elaborating learner response	L: Wouldn’t a skull be one, M’am? T: ... Oh here we are, deep in the sockets of her skull. Right you can see, you know, that there’s just no flesh on her, good.
Feedback on procedural correctness	Ok can we discuss this now? I see a number of you have got two or three things down.
Multi-levelled communication by teacher	Very good. To follow strict Christian beliefs and not compromise it in any way with other cultural beliefs. Anything else anyone would like to mention? Right I’d like you to just remember those things when we see basically what happens now between Frances, Emily and Benedict because when Benedict gets back, you know the proverbial trouble will hit the fan, essentially when he gets back and has to face Emily. What do you think Emily is going to say to him when she is told that he’s been committing umetsho? How do you think she’ll respond, Kyle?
Teacher communicating in terms of pedagogic purpose	In Chapter 17 we see that Kobus signs his boys up to work on the mines and that things are set in motion in this chapter for Frances’ marriage to Victor and then in Chapter 18 we’ll deal with Emily’s perception of herself and get more insight into her character. That’s where we are going. I just wanted you to see some sort of context.

¹³ See: Appendix 17 for an example of a lesson transcript with coding using Jacklinian categories

Table 4.6. Specifications of conventional practice

Dominantly Conventional Teacher Practice	Example From Data
Lesson/task approached as an end in itself	[Writing on board at start of lesson] “Chpt 3. It’s about the argument between Ian and Caroline...” What are they arguing about?
Lesson directed towards one specific procedural structure	[Collective reading of one text throughout literature lesson]
Nature and mechanisms of the task itself are the anchor point for framing strategies	Okay before we go any further...what caused Ian to feel miserable?
Evaluation criteria for learner behavior index procedural conformity	She was talking to Ian. Don’t be confused. I know the story.
Teacher sustains communication with learners primarily to regulate the task	Ok – Let’s continue we are wasting time.
Teacher offers text and lesson specific approaches	So Ian now was going to miss a good bye - dinner? Was he going to miss the good bye dinner for Caroline?
Lessons usually comprise a single activity	Whole lesson comprising individual learner’s reading text with intermittent teacher commentary
Limited/no use of specialist terminology	Mind you Jennifer is being- oh - terrible in love, responsible what you call it – conflict. There is conflict.
Teacher modeling of skill	Alternative [Teacher modeling pronunciation]
Localized/concrete focus	Come and demonstrate to us. What kind of a walk is that? Jungle cats’ walk.
Limited/no feedback elaborating on learner responses	T: Now she is talking to who? [Drawing leg on spider diagram on board] S: Ian T: Whose fiancé is Ian?
<i>Overt assertion of normative moral discourse*</i>	You know men are trouble sometimes. And watch out girls - watch out!
* my added category	Early task completion: permission for learners to do other things – omitted – no examples found in my data set

Process comments

The application of Jacklin’s categories proceeded far more smoothly than the SFL analysis. They clearly provided a more strongly distinguishing language of description of the pedagogy of the two teachers, than the code theory concepts of classification and framing. However, aspects of Jacklin’s language in specifying the features of the categories carried implications of judgement beyond description. This led to my making subtle adjustments, such as “lesson/task approached as a self-contained unit” rather than a “lesson/task approached as an end in itself” under the conventional practice category. Additionally, despite Jacklin’s clear assertion that her three categories were

presented as 'ideal types' for analytic clarity, whereas actual data is likely to present a far more graduated spectrum, I found it challenging not to become wedded to the types and locked into their tripartite focus. This led to further search for ways to move analytically beyond such 'typecasting' into particular, bounded forms of pedagogic categories. This ongoing searching led me to Brodie's extension and adaptation of established classroom discourse analysis.

Brodie's discourse analysis

The third lens applied was Brodie's discourse analytic lens (2004), making use of pragmatically derived categories focusing on communicative actions effected by teachers, with a particular focus on the nuanced opening up of the Follow Up move. The first order moves are detailed in the first table below, with the second order moves outlined in the second table. Part of this analysis was completed using NVivo®. The remaining bulk of this analysis was completed manually.¹⁴

¹⁴ This was a result of the IT non-transfer of NVivo files detailed in footnote 1. See: Appendix 18 for an example of the classroom discourse analysis coding.

Table 4.7. Teacher classroom talk: First order moves

Interactional Move	Definition	Example From Data
Affirm	Validates learner contribution as correct or good. This can be accomplished through repetition. This move often effects closure of a sequence with movement to next idea following.	L: They are arguing about money. T: About money.
Direct	Requests someone to do something. This move calls on learner to effect something. It is often, but not always, associated with classroom management. The call does not always have to be obeyed.	Look here at the top left, for example.
Initiate	Aims to get disciplinary idea without directly following up on or responding to a prior idea.	Can anyone explain what's happening in this novel with Dorkus and Benedict?
Inform	Gives information or explanation. If it occurs in relation to a prior utterance, it is coded under Follow Up.	Chapter 3. It's about the argument between Ian and Caroline.
Follow Up	Responds to a prior learner idea. (But if the move involves the teacher repeating a learner idea to affirm it, it is then coded under Affirms.)	Provided in second order moves table

Source: Adapted from Brodie (2004)

Table 4.8. Teacher classroom talk: Follow-up move sub-types

Follow Up Sub—Types	Definition	Example From Data
Insert	Adds – teacher shares own information. E.g. elaborates, corrects, answers, suggests, links	Ls: Beauty and Boneka are going to school and... T: What have they done? <u>They have given them names.</u>
Elicit	Seeks response from learner; may shrink learner response – guide learner to what teacher is thinking of.	I want you to find out actually what is happening on picture no. 1 and again listen to the point they are saying. Group ... H - just read your point again. <u>What do you notice from that?</u>
Press	Orients learner more to thinking than to immediately solving task/problem; seeks learner's intervention in relation to their own contribution; pushes/probes learner to clarify, justify, explain more.	T: What's the image of the woman represented there? Maxine? L: She looks tough. Rough and tough. T: <u>What gives you that impression?</u> Ls: The overall. T: Ok the overall, the clothes. <u>Anything about the facial expression?</u> L: The hair. Dreadlocks.
Maintain	Keeps learner contribution in public space; repeats, permits more talking, helps learner voice ideas: implies neutral teacher facilitator supporting learner in own expression	Ls: Playing T: What makes you say they are playing?
Confirm	Checks learner/teacher heard right	L: Picture number 1 – learners go to school T: Picture number 1?

Source: Adapted from Brodie (2004)

Process comments

Establishing understanding of the meaning of the set of communicative moves was manageable, as was applying them to the data for analysis. The framework establishes a meta-language where the categories are readily relatable to pedagogic purpose, and which offers a means of opening up the 'framing relations' categorisation of code theory. That is, where a number of lessons may all be identified by a framing analysis as 'strongly framed,' Brodie's categories provide a means of nuanced identification of a range of varying moves within this category. This form of analysis enabled the generation of profiles of teachers' dominant patterns of communicative function within their teacher talk without an inherent normative judgement to the instrument. However, again it is a form of analysis that splits the lessons into myriad fragments, which while enabling an efficient identification, and comparison, of the range and degree of communicative functions deployed by a number of teachers, does not capture the unfolding dynamism of lessons through time, or the nature of the teachers' working with forms of knowledge and identity. This led to my exploration of the kind of analytic purchase of pedagogic teacher talk offered by Legitimation Code Theory.

Legitimation Code Theory analysis

The fourth lens applied was that of Legitimation Code Theory. Two dimensions of LCT were used: Specialisation and semantics. Specialisation analysis focuses upon the inter-relationship between epistemic and social relations. Epistemic relations are identified in terms of a focus on the relationship between knowledge practices and their objects of study (or what they spotlight). Social relations are identified via a focus on the relationship between knowledge practices and the agents/originators of those practices. Initial analysis of the lesson transcripts was completed with an intuitive application of these concepts. These were then gradually distilled into the rubric presented below, with the coding completed manually on the lesson transcripts.¹⁵ Finally, the analyses

¹⁵ See: Appendix 21 for an example of an extract from a lesson transcript with LCT coding.

were distilled into a conceptual summary of the lesson, before being discursively written up, and eventually incorporated into the published journal articles.¹⁶

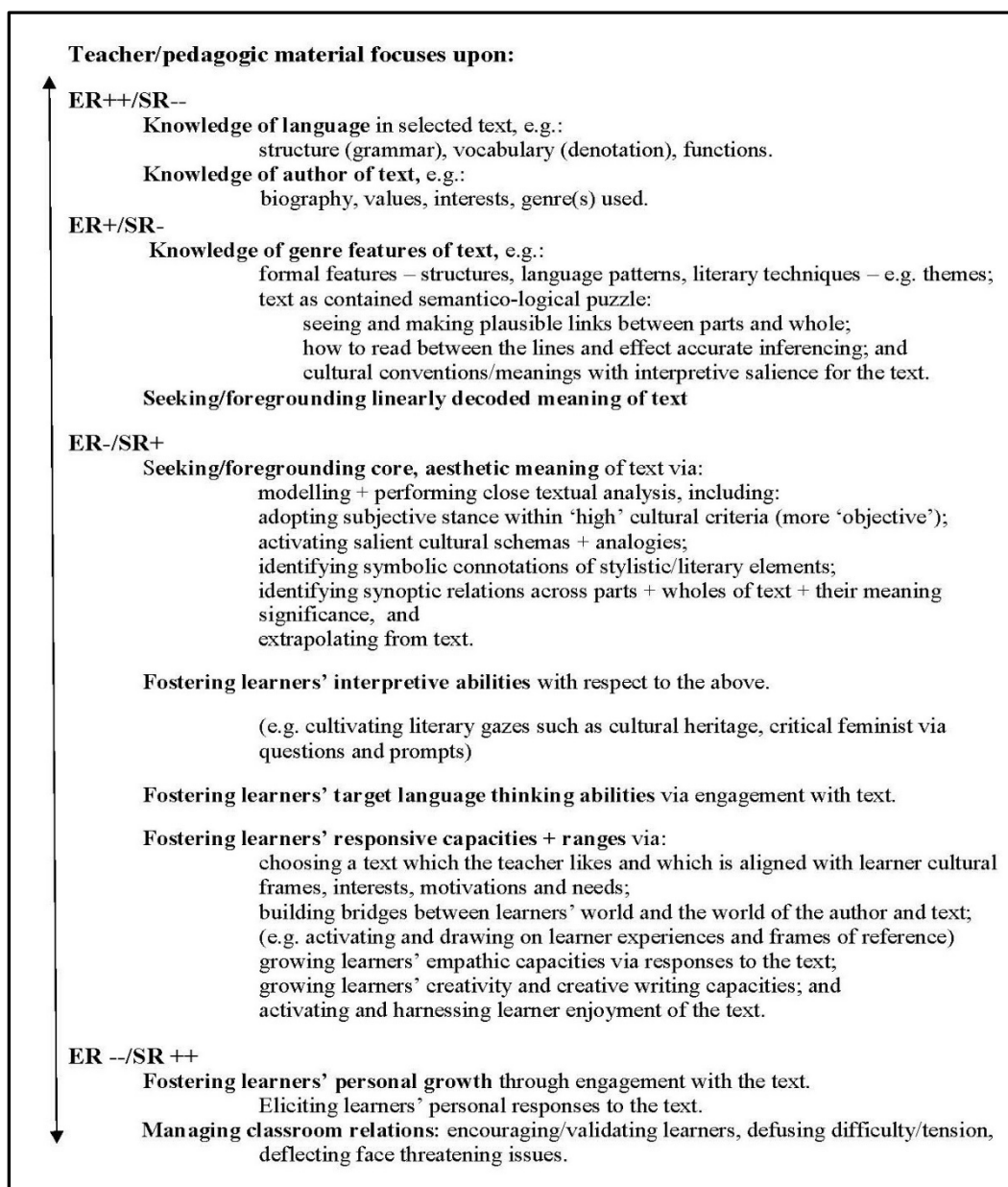


Figure 4.2. Synthesis of epistemic relations and social relations for Specialisation analysis of literature lesson pedagogy

¹⁶ See: Appendix 22 for an example a conceptual summary of LCT coding for one lesson and Appendix 23 for a conceptual summary integrating grounded discourse analysis, some code theory categorisations and LCT specialisation and semantic codings.

Semantic analysis utilises the concepts of semantic gravity and semantic density. Semantic gravity attends to relatively stronger or weaker context dependence of knowledge practice. Relatively stronger semantic gravity applies to knowledge practices that are more contingent on their location; relatively weaker semantic gravity applies to knowledge practices that are less tethered to their location. These concepts were applied directly to intuitive analysis of the poetry lessons. For the analysis of the novel lessons, the rubric depicted in Figure 4.4. was developed.¹⁷

Process comments

While moving from initial mastery of the key concepts of the Specialisation and Semantics dimensions of LCT to a systematic development of an external language of description of these concepts for my data took considerable time and effort, the dividends of this process were rich. The process of moving from intuitive application of the concepts to the data (approaching the data with |”soft eyes”) (Maton, 2012: pers. comm.) to a clearly worked external language of description necessitated extensive movement between the internal language of description, the data and related published research, over a considerable period of time. The conceptualisation of legitimation codes as a *continua* of underlying principles of infinitely varying strengths offers a viable solution to the problems of segmented categories and discrete typologies. This facilitated the fine-grained plotting of the shifts in strengths of specialisation and semantic relations on either Cartesian planes or semantic wave diagrams. The former permitted nuanced identification of complex variations of epistemic and social relations in teachers’ classroom talk. The latter enabled a refined representation of shifts in strengths of semantic gravity and semantic density of lessons through time. Such analysis moves past the limitations of typological analytical systems that can result in somewhat reductionist ‘boxing’ of teachers into a single categorical type. The LCT Specialisation and Semantics dimensions permitted interrogation of aspects of the organisation of the knowledge and

¹⁷ See: Appendices 19A and 19B for an extract from two Enthabeni High lessons, one teaching poetry and one teaching literature, showing the tracing of semantic gravity levels and waves.

identity structures for subject English literary structures harnessed by the teachers in the course of their classroom talk.

Level	Characteristics
SG- ↑ One	Symbolic, figurative orientation: Symbolic constructs highlighted Analogical parallels identified Paradigmatic: Text re-organized + re-presented into abstract oppositions + concepts Extrapolative: Inferences beyond literal specifics of text Narrative <u>significance</u> focus: Awareness of constructed stance of author + its effects on reader Dominantly moral/aesthetic as well as ethical judgements Global orientation to text Reference to nominal groups Frequent use of literary terminology
Two	Realist/life message orientation: Life reflective qualities highlighted Life lessons identified Syntagmatic: Tied to original narrative structure + event sequence Commonsensical: Interpersonal, psychological, emotional focus on characters Global narrative engagement: Message focused Retelling of events, character interactions Dominantly ethical judgements Empirical orientation to text: Focus on text as an end in itself Reference to specific nouns Occasional use of literary terminology
↓ Three SG+	Personalised orientation: Personal experience projected Subjective likes/dislikes identified Aggregative: Atomistically additive focus independent of narrative logic Concrete: Localized detail focus Itemization focus: Isolated details Dominantly affective, subjective, affective judgements Fragmented orientation to text: Absence of teacher focus Use of everyday terminology

Figure 4.3. Semantic gravity levels for analysis of high school literature lessons

Source: Adapted from Macken-Horarik (2006)

Conceptual integration theory

The final lens used was that of conceptual integration theory. Very few of the lessons in the data set displayed the process of conceptual integration at a distinct pedagogic level. While teachers have to effect forms of communication to do with the regulation of learners, and with efforts to transmit information or construct learning environments and tasks constantly, acts of pedagogic integration are not necessarily deployed at the same frequency. This lens was thus used to account for the integrated pedagogy evident in one Lincoln High lesson, and the pedagogic output of one group of learners to the task set by the teacher. The key analytic component here are those of input spaces (at minimum two) that contribute elements that get integrated, a generic space if a valid connection between the input spaces is effected, and a blended space, combining selected elements projected from each of the input spaces, along with emergent elements unique to the blend.

Process comments

The conceptual integration toolkit facilitates the unpeeling of diverse source inputs used by teachers in the task of pedagogic recontextualization arising from the innovative harnessing of at least two input spaces generating an emergent blend. Application of this theoretical lens helped me pinpoint the intricate interrelationships between a real-world communicative genre and a pedagogic goal. While the original theory was developed as a cognitive lens to explain emergent innovation in human thought, it proved to be productively adaptable, in the forms of conceptual integration, as a tool to investigate pedagogic processes of recontextualization. It offers profound potential for unpacking and describing further aspects of teachers' pedagogic content knowledge.

Questions of quality

Positivist research design demands focused attention to questions of validity, reliability and generalisation (Henning et al., 2004). However, increasingly, qualitative researchers have mounted cogent arguments against the

applicability of these concepts, as defined within a positivist paradigm, for most qualitative research (Lincoln & Guba, 1985; Miles & Huberman, 1994). Given that qualitative research generally looks at complex phenomena, involving many variables, holistically, within their naturally occurring contexts, rigour in the qualitative research process cannot be simplistically equated with the mechanisms devised to ensure quality within positivistic research, particularly that designed to measure a tightly controlled single variable.

Alternative notions and means for striving for quality in qualitative research have thus been developed. Henning et al., (2004: 148) argues for precision, with validity constructed through “competence and craftsmanship.” This entails processes of ongoing reflexivity where procedures and findings are perpetually questioned and checked, to minimise problems such as bias and omission. She also advocates active engagement with theoretical issues throughout the research process, not only at the end of the research. She draws on Bernstein’s notion of a dialogic understanding of truth, where “true knowledge” is sought via engagement in reasoned argumentation within a discourse community, with knowledge thus being intersubjective.

Flick (2007: 18-22) proposes notions of credibility, originality, resonance and usefulness. Credibility is achieved through processes such as:

- depth knowledge of the research setting and topic;
- rooting one’s claims within presentation of data with range and depth and of sufficient quantity to enable readers to enact autonomous evaluations;
- presentation of analysis that provides innovative conceptual rendering of the data that enlarges or nuances extant ideas and concepts, and
- making connections between bigger groupings/organising principles and single instances, when the data indexes such links.

Usefulness includes working with one’s data such that:

- the analytic interpretations derived can be harnessed in everyday lives;

- analytic categories implying generic processes are explored for their tacit implications;
- insights indexing substantive further research are identified, and
- contribution of the research to the building of knowledge and/or improvement of the world is identified.

The focus of this study is primarily the investigation of a methodological challenge: what theorised tools of description can best capture the range of pedagogic variation presented in the data set of the pedagogy of a limited number of Grade Ten subject English teachers. The goal is thus not to achieve wide generalisations about subject English pedagogy or even of the pedagogy of the teachers studied. The overarching goal is to contribute towards generating more refined tools for the theorised description of subject English pedagogy. In working towards this goal, numerous means of aiming for rigour have been utilised. Naturalistic data was collected *in situ*, over the period 2005-2009. Both field notes and video recordings were used in this process. While any form of observation and recording remains a partial construction of the original social practice, mechanical recordings allowed for repeated viewing and analysis (Flick, 2007).

Interim analyses were shared with members of research communities in a number of ways, starting with my supervisor. The earliest data analyses were presented at PhD cohort sessions, comprising fellow students and academic staff, and a School of Education post-graduate research day in 2012. The findings presented in Chapters Five, Six, Seven, Eight and Nine were presented at two conferences of the Kenton Education Association, in 2010 and 2011, and the First International Legitimation Code Theory Colloquium, in 2015. An early version of Chapter Twelve was presented at the conference of the South African Communications Association, 2010. Feedback and insights from these exchanges were used to refine and improve the analyses conducted. Finally, the LCT analyses were published in peer reviewed journals, and the Conceptual Integration analysis, as a book chapter. The full transcripts of the lessons analysed in the journal articles have been made available on my

Academia.edu page. This allows for ongoing public scrutiny of my analyses in relation to a wider data set than it is possible to present within the space constraints of journal articles. The book was double blind peer reviewed before acceptance for publication.

The use of theoretical triangulation, via analysis of the data using multiple theoretical lenses, does not produce a 'truthful' account in any fixed, absolute form. However, it does offer potentially deeper understanding of the nature of the complexity of English teacher talk. The application of these diverse forms of analysis to the (methodologically) unstructured data secured from within its naturalistic context, over time, can contribute to fuller mapping and understanding of its constituent forms and social processes, than if the analysis had been confined only to the initial lens of code theory.

Conclusion

This chapter outlined the emergent research design of this study, from its roots in a prior, collective study, and its formation within a critical realist framework. I provided a rationale for approaching this study from a qualitative perspective, utilising naturalistic data collection, and a bricolage of theoretical lenses for analysis, etically applied, in order to map multiple dimensions of the teacher talk of a small number of South African subject English teachers, moving between more isolating and more unfolding, connecting forms of analysis, and larger and smaller levels of analysis. The subsequent chapters present the findings of these analyses, beginning with the code theory analysis.

CHAPTER FIVE

CODE THEORY: TRACKING PEDAGOGY THROUGH CLASSIFICATION AND FRAMING VALUES

Introduction

Code theory provides a powerful system for understanding the relationships between forms of differentiation of social labour and how these are transmitted through varying types of moral discourse. These can be tracked at multiple societal levels, from the macro-level of distinctions between 'sacred' (specialised) and 'profane' (everyday) discourses to micro-levels of how these are recontextualized into pedagogic practices within classrooms. The concept of classification captures the ways in which varying strengths of boundary between discourses are effected. The stronger the classification value, the stronger the boundary and the more impermeable this is. Control of the classification principle means control over how "contexts are defined, differentiated and insulated from each other" (Wheelahan, 2010:28). Framing refers to the principle controlling the shapes of interactions within contexts. This locus of control of social relations regulates who can speak, along with the pace, sequence and form of the interaction. The stronger the framing value, the more overt control over the social relations retained by the transmitter in the context. The weaker the control of framing relations, the more seeming control granted to the acquirer(s) in the context. The classification principle thus controls what may be expressed. The framing principle controls how that 'what' is expressed. Attending to classification and framing relations in pedagogic practices is necessary to understand the processes regulating access to social power in terms of varying orientations to meaning. It is important to establish what the nature of the relations contained within the relay of pedagogic discourse is.

Code theory offers a transferable means for description of key elements of the relay of pedagogic discourse in non-normative forms. It is a theoretical language that allows for comparison with research from other contexts. A strong body of existing research using this language points to illuminating educational

insights. These include the efficacy of visible pedagogies, comprising strong classification values, and strong framing values for evaluation, but weaker framing values for sequencing and pacing, in facilitating working-class learners in building the required recognition and realisation rules to traverse the boundaries between varying forms of knowledge successfully (Morais & Neves, 2004; Hoadley, 2006). It was due to the powerful quality of such research and its insights that classification and framing analysis was the starting point of my mapping process.

The Grade Ten English lessons I observed and recorded were purposively sampled from four functional, co-educational high schools drawn from across the socio-economic spectrum of Pietermaritzburg and surrounding state schools. Enthabeni High is a rural school, levying very low fees, with an all-black learner enrolment and staff complement. The teacher observed was in her late thirties/early forties. Zamokuhle High is an urban school, also with an all-black learner enrolment, and majority black staff, but some Indian and white teachers. The 2005 teacher was Indian and in her forties. The 2006 teacher was black and in her late forties/early fifties. Northhill High is a city school, located in an area formerly designated for Indian residence under the apartheid regime. Its learner enrolment is dominantly black, with some Indian learners. The teacher observed was Indian and in her early forties. The staff are almost all Indian, bar a few black teachers who teach isiZulu.

Lincoln High is located in a suburb of Pietermaritzburg that was designated for white residence only under apartheid. It serves a racially mixed, middle class community of learners, charging the highest school fees of the four schools. The majority of teachers are white, but with some Indian and mixed-race (Coloured) teachers. The only black teachers are the few who teach isiZulu. The teacher observed was white and in her forties.

Broad summary of classification and framing analysis

Twenty-six lessons were observed and analysed across the four schools, distributed as indicated in the table below. The overall general pattern evident

across the majority of lessons in all four schools was of lessons strongly classified in terms of inter- and intra-disciplinary relations and strongly framed lessons in terms of pacing. The bulk of most lessons were also strongly framed in terms of selection and sequencing. There were no lessons which were wholly weakly classified and framed. Even in lessons with some weak classification and framing, this seldom comprised a majority of the lesson. For most such lessons the bulk of the lesson comprised teacher fronted activity, such as collectively working through a text, punctuated by brief interludes of learner group discussion, followed by teacher-led plenary sharing of responses arising from the discussion.

Table 5.1. Summary of classification and framing analysis

School	Year	Number of Lessons	Wholly Strongly Classified and Framed Lessons	Lessons with Elements of Weak Classification	Lessons with Elements of Weak Framing
Lincoln High	2005	5	0	3 Inter-discursive	2 Selection, Sequencing, Pacing
	2006	0	Teacher on extended sick leave		
	2008	5	1	1 Inter-disciplinary 1 slight intra-disciplinary 4 Inter-discursive	
Northhill High	2005	3	1	2 Inter-discursive 1 Intra-disciplinary	
	2006	2	1	1 inter-disciplinary	1 selection, sequencing
Zamokuhle High	2005	1	0	1 inter -disciplinary 2 inter-discursive	
	2006	3	0	3 intra-disciplinary Inter-discursive	1 selection, sequencing
Entabeni High	2005	3	1	2 inter-discursive	
	2006	4	1	3 inter-discursive	2 selection, sequencing

Additionally, in two schools, lessons within the same week seemed structured by pedagogic task/genre type in contrast to lessons linked to each other via thematic connections. In the other two schools, some such thematic connections were evident. For example, in Lincoln High in 2005, while the first lesson focused on literature teaching of the novel, *Shades*, three other lessons

all dealt with the issue of emotive language in advertising, initially through introduction to an analytic framework, summarised under the acronym 'AIDA,' enabling analysis of advertisements in terms of their purpose and broad generic structure. A second lesson focused on the representation of females in advertisements. These lessons comprised mostly strongly framed, teacher-led plenary discussion. There were short 'interludes' in the second lesson where learners analysed some advertisements in small groups. The final lesson of the week comprised brief recapping of a range of work requirements, with the bulk of the lesson going to the presentation of infomercials created by groups of learners. The initial preparation for these had happened in an earlier class. Thereafter learners had had to organise preparation and rehearsal out of class time.

The Zamokuhle High lessons, observed in 2006, also were organised thematically around the topic of 'Teenage issues.' The first lesson revolved around a text focused on teenage issues, which learners discussed in small groups, then in a teacher led plenary discussion. The second comprised a focus on a comprehension task of a text on a related topic. The third lesson revolved around a poem dealing with qualities of friendship. Teacher led discussion of the poem served as a prompt for a subsequent pair task where learners rated their reasons for choosing a friend. This then served as the basis for teacher led plenary discussion of the topic, and the initial foundation for an essay writing task.

By contrast, during the week of observation at Northhill High in 2005, the sequencing of lessons seemed organised by task type. The first lesson covered logistics and explanation of upcoming testing and open day requirements and engagement with a comprehension derived vocabulary task. The second lesson comprised a teacher-led literature lesson on the novel, *Cry the beloved country*. The third observation was of a double lesson, with a comprehension test in the first part. The second part involved teacher-led exposition of a poem.

At Enthabeni High, the first observed lesson in 2005 focused on the use of adjectives. Learners in small groups had to write a collective paragraph using

five adjectives from a worksheet of 35 adjectives illustrated with emoticons. The second lesson comprised a listening comprehension task focused on a text telling the town mouse, country mouse folktale. In lesson three, the teacher explained the structure of a formal letter.

Classification relations tended towards strong insulation, particularly with respect to inter-disciplinary relations, and to a slightly lesser degree, to intra-disciplinary relations. Insulation was considerably weaker with respect to inter-discursive relations. That is, in the observed lessons there were almost no incidences where lessons drew on material from other disciplines, collaborated with other disciplines or referred to other disciplines. In one poetry lesson at Enthabeni High, there was reference to Biology, by the teacher, when working to unpack the metaphor 'sleeping flowers' for the learners. She asked them if they had not learned that flowers sleep in their Science classes and asserted, she would ask their Science teacher to take them to the Botanical Gardens so they could see which flowers 'slept.'

The majority of lessons also displayed strong intra-disciplinary classification, displaying very little integration across the internal divisions of the subject.¹⁸ For example, literature was mostly engaged with as literature, sealed off from lessons on language and comprehension. Only one of the twenty-six observed lessons dealt with grammar in any formal, focused way and very few lessons focused upon 'language.' One lesson at Enthabeni High seemed structured around adjectives of emotion but the focus was on using them to write collaborative paragraphs and present these orally to the class, rather than looking at their formal (or functional) operation. One poetry lesson at Lincoln High showed some integration with work that had been designated as part of an earlier language lesson, in which the concepts of 'denotation' and 'connotation' had been introduced. The teacher revised these concepts at the start of the poetry lesson, and used them to structure a pre-reading activity

¹⁸ These internal divisions were generally not explicated beyond 'literature versus everything else.' Distinctions were inferred from teachers' statements, such as the Lincoln High teacher's instructions to learners to take out literature exercise books, and to admonish one for having out their 'language' exercise book.

serving as a springboard to the establishment of the particular frame of reference she wished to activate in the learners. However, while that activity was used to make explicit to the learners what interpretive frame to bring to bear upon the notion of 'the lesson,' it was not used as a means for the learners to build interpretive links between their own experiences and the experiences expressed through the poem.

The 2006 Zamokuhle High lessons revealed the weakest overall classification values with respect to intra-disciplinary and inter-discursive relations. All three dealt with aspects of the theme: 'teenage issues.' The first comprised a discussion centred round a text presenting short profiles of a number of South African teenagers and issues they faced, such as insufficient privacy. The second was a comprehension task with another text looking at teenage experiences. The third focused on a poem exploring qualities of friendship which led to student discussion on good qualities of friendship amongst teenagers. In the teacher led plenary discussions in these lessons, the teacher consistently elicited learners' own experiences and linked these clearly to issues within the text. In the first lesson, vocabulary development work was integrated into the discussion session, with the teacher eliciting and presenting synonyms for words found in the text.

Weakest classification occurred in terms of inter-discursive relations. Instances of weaker classification reflect the points where teachers focus the pedagogic process on linkages between what is being done in class, the everyday world and/or learners' life experiences. The most sustained examples of these in this data set occurred in the 2005 Lincoln High and 2006 Zamokuhle High lessons. These weakened inter-discursive classification relations took slightly different forms across the two schools. In the Lincoln High lessons, the boundary between the pedagogic experience and elements of everyday life were weakened through the group oral activity where sets of learners had to create a performative advertisement promoting a product that they invented. The task thus did not directly involve learners exploring and discussing their actual, personal day to day lived experiences. It did allow them to present their applied understanding of how advertisements work on people such as themselves to

elicit desired responses through invoking and manipulating certain kinds of psychological needs, beyond less pressing material needs. So, for example, invented learner products such as disposable panties for young women, implicitly play upon adolescent anxieties of being negatively judged for inadequate personal hygiene, while an excess hair removal product plays with tensions between older and newer constructions of desirable presentations of masculinity.

The Zamokuhle High 2006 lessons focusing on teenage experiences exhibit weaker inter-discursive classification relations than the Lincoln High lessons. While they involved teachers and learners decoding a textbook exercise, a comprehension task based on a magazine extract and a poem, the discussion centred around links between points raised within these and learners' personal experiences. That is, the focus was not primarily on the decoding of the texts as texts, in terms of aspects such as their genre structure, language formations or processes of argumentation, but on learners articulating aspects of their own experiences and comparing them with those expressed in the stimuli texts. The three lessons ended with learners preparing to write an essay on the qualities they looked for in friendships. The three lessons thus used stimuli texts as focal points to open up discussion (mostly plenary, but with a little small group) that ultimately served as preparation for a writing task. The most prevalent pattern was of lessons largely comprised of relatively strong classification and framing, with short interludes of weaker framing relations where learners are organised to do brief spells of group work. This pattern was very similar across schools with respect to framing relations of selection, sequencing and pacing.

The code theory concepts of classification and framing provide a useful lens for the broad mapping of aspects of the relay of the pedagogic message. Analysis of the shape of relations of how power in knowledge relations are insulated or permeated and control of the selection, sequencing and pacing relations, in this lesson set, points overall to more similarity than difference in a number of areas. These include broadly similar patterns of intra-disciplinary, inter-disciplinary and inter-discursive classification relations and generally similar patterns of selection, sequencing and pacing in framing relations. Put plainly, the majority

of lessons observed comprised strongly teacher-led lessons, with a plenary structure of teacher led questioning and answering. The lessons seldom were structured with links to other subjects, or across different aspects of subject English. There were numerous instances where links were made between the lesson focus and aspects of the everyday world.

With respect to relations of evaluation there was commonality in terms of a predominance of moderately strong framing evident, but with some differences evident, chiefly in relation to the framing of realisation rules. While most lessons exhibited dominantly strong framing of recognition rules (meaning that teachers provided, for example, instructions on what learners needed to do in tasks), some lessons exhibited an absence of communication of realisation rules for learner performance, which were coded as “F^o,” as per Hoadley (2006). A few lessons exhibited very strong framing of realisation rules, while there was extremely little evidence of weak framing of evaluative relations. Details of the evaluative coding for the Lincoln High and Enthabeni High lessons are provided in Table 5.2.

A key area of difference was the strong framing of evaluation relations provided by the teacher at Lincoln High in explicating task requirements, and assessment criteria very overtly when presenting tasks to her learners. By contrast, at Enthabeni High, in none of the lessons observed were assessment criteria ever explicated in advance of an activity or task. Task requirements were provided in very basic forms. In a lesson focused on listening comprehension, learners self-marked their answers according to answers generated by the teacher in a plenary session. The teacher asked learners to read out their answers, and positively or negatively evaluated them. In a number of lessons where learners were given a stimulus task, such as a set of adjectives for emotions, or a wordless picture narrative, from which they had to collectively create a short text which was read to the class as an oral exercise, the teacher never provided any pre- or post-task explication of assessment criteria, or feedback on performance. Such examples cannot be coded as weak evaluative framing, since the evaluation criteria were not seemingly generated by the learners. Rather, they resonate with what Hoadley (2006) identified as the absence of

evaluative criteria, and were assigned the F^o coding she developed. There was strong difference in the amount of evaluative statements provided by each teacher. The Enthabeni High teacher averaged 14.75 evaluative utterances per lesson whereas the Lincoln High teacher averaged 32.8 evaluative utterances per lesson, that is, more than double the Enthabeni High teacher's average. While analysis of the evaluative dimensions of framing relations does highlight differences between lessons that otherwise show similarity with respect to the other dimensions of framing relations (selection, sequencing and pacing), this analysis in itself does not unravel the nature of the evaluation and variations in the forms taken in the pedagogy of the teachers.

Table 5.2. Framing relations (evaluation)

Enthabeni					
	F++	F+	F-	F--	F^o
2005		3 mostly	1 slightly	0	1 slightly
2006	1 slightly	3 mostly	0	0	0
2008	2	2 mostly	1 slightly	0	1 slightly
Lincoln					
	F++	F+	F-	F--	F^o
2005	3 moderately 0.5*	4 strongly 0.5*	0	0	0
2008	2 slightly	1 very strongly 1 strongly	0	0	0

* This refers to a single lesson where the evaluative rule was evenly split between these two categories.

Two literature lessons, focused upon the teaching of a novel, that are typical of the patterns of dominantly strong framing, and strong intra-disciplinary and inter-disciplinary classification relations will be analysed in detail as an example

of the above trends, and to highlight the limitations of framing and classification analysis in capturing elements of difference between the two pedagogies.

Analysis of Lincoln High literature lesson on the novel *Shades*

This lesson occurred mid-way in the teaching of the novel, *Shades*, by South African author Marguerite Poland, in 2005. It comprised six episodes, four of which are made up of teacher led question and answer sessions. Episode three involves the learners working for a brief while on a worksheet directing them to identify the expectations the mother (Emily) of a key character has of her daughter, (Frances). Episode four consists of a teacher led plenary discussion of the learner responses to the task. The framing and classification analysis of the overall lesson is summarised in Table 5.3.

Table 5.3. Classification and framing relations by episode for the *Shades* lesson

Lesson One, 2005

Episode	Framing	Classification
1 Mostly teacher explanation	F++- >F+ Selection, Sequencing, Pacing, Evaluation	C++ Inter-disciplinary, Intra-disciplinary, Inter-discursive
2 Learner reading, teacher commentary on text	F+ Selection, Sequencing, Pacing, Evaluation	C++ Inter-disciplinary, Intra-disciplinary, Inter-discursive
3 Learners write expectations Emily has of her daughter – worksheet	F- Sequencing, Pacing F+ Selection	C++ Inter-disciplinary, Intra-disciplinary C+ Inter-discursive
4 Teacher led plenary discussion of above expectations	F+ Selection, Sequencing, Pacing, Evaluation	C++ Inter-disciplinary, Intra-disciplinary, Inter-discursive
5 Learner reads	F+ Selection, Sequencing, Pacing	C++ Inter-disciplinary, Intra-disciplinary, Inter-discursive
6 Teacher commentary + class discussion of the text	F+ Selection, Sequencing, Pacing, Evaluation	C++ Inter-disciplinary, Intra-disciplinary, Inter-discursive

Classification relations in the *Shades* Lesson, Lincoln High

This is a very strongly classified lesson overall, with the focus remaining squarely on understanding the world of the text, its characters and their issues. While the teacher draws attention at numerous points to the broader issues underpinning the narrative action, such as the clash between British Victorian and isiXhosa culture and values, she does not weaken boundaries between these and her world and the world of her learners. Such issues are explored solely within the confines of the novel itself.

The only point at which classification relations are weakened is in Episode four, where learners complete a worksheet question asking them to identify the expectations Emily, the mother of Frances, is likely to have of Frances as a young Victorian woman. Learners offer up their views on the likely expectations a British colonialist mother will have of her daughter. However, given that the learners are not asked to relate these insights to anything in their own lives, or the contemporary world, the episode still constitutes relatively strongly classified relations.

Framing relations in the *Shades* lesson, Lincoln High

The framing analysis reveals a dominantly strongly framed lesson, bar the period of the brief worksheet activity in Episode three. The teacher controls most of the lesson directly through her selection of content, sequencing of activities and driving of the pacing of the lesson. This lesson can thus be characterised as a strongly teacher fronted and teacher led lesson. This strong control is signalled from the very early stages of the lesson:

Okay, I hope you are handing out the same thing because some of you have a close reading of *Shades* and what you really do need is Frances Emily. Right shall we begin? I'm going to introduce this very generally, this chapter 17, by placing it in the context of the novel as a whole because it's very important to see the novel holistically as you go along. So, we're going to be doing a number of things to just keep consolidating what we're doing, making a number of cross-references. So, let's see where we've come from. You have seen this before (*puts a summary of the themes of chapters studied on the OHP*). I want to focus on

chapters 12-15, alright, because the backdrop to chapter 17 is in these.

The strong framing is evident in her clear statement of what the students need in terms of supporting materials, what her initial goal is and what she intends that both she and learners will be doing during the lesson. It continues to be evident in her decisive wrapping up of this episode and deft movement into Episode Four of the lesson:

Right, so those issues we dealt with. In Chapter 17 we see that Kobus signs his boys up to work on the mines and that things are set in motion in this chapter for Frances' marriage to Victor because when Emily gets to hear about what's happened between Frances and Victor, she's insistent that Frances' honour should be saved and then in Chapter 18 we'll deal with Emily's perception of herself as a missionary and get more insight into her character. That's where we are going. (*Removes OHP*) I just wanted you to see some sort of context. The other thing I would like to put up for you is the main theme of this chapter (*Puts on another OHP*).

Selection, sequencing, pacing and evaluation are typically strongly framed in most of the body of the lesson, with the teacher shaping and driving the interactions between herself, the learners and the text. Her responses to learner contributions provide clear validation where she sees their responses as correct. Additionally, she frequently elaborates upon their responses, providing an additional model of the kind of thinking required. For example, as in Episode Three of the lesson:

T: We've also seen this whole issue of Christianity and how it doesn't recognise polygamy. Which character does this sort of apply to in particular? Who is depicted by this whole issue of Christianity stipulating one wife...?

Ls: Kobus

T: Kobus, right. How, Ryan?

L: Kobus has two wives...*inaudible*

T: Very good. So, Christianity is then sort of exploited as a convenient means of him discarding his wife. And Andiswa why would he want to discard the mother of Dorkus and Sonwabo?

- L: Ma'am, it's because of the whole issue with him believing that it's his wife's fault.
- T: Very good. It was his wife who permitted the inoculation. Right so those issues we dealt with.

The teacher initiates most interactions, in focusing upon an issue/event in the novel and posing questions in relation to it, to learners. In this example, she initially accepts a chorused group response, then follows this up with a question directed to an individual learner. She explicitly validates answers she approves of and often restates, or slightly expands upon the answer given. She then initiates the next cycle of interaction. There are very few instances of learners initiating interactions, asking questions or responding directly to other learners' responses to teacher questions or issues in the novel.

The only weakening of framing relations, of sequencing and selection, occurs when the teacher gets learners to complete a worksheet on the expectations that Emily has, as a Victorian mother, of her daughter, Frances:

This is the part of the chapter we're going to concentrate on in detail but before we continue let's look at this particular conflict in the novel between Frances and Emily. As you know already, they don't have an ideal mother-daughter relationship. It's actually doomed from the start and if we just read the bit of commentary here on your worksheet:

—Emily is ruled by Victorian expectations and beliefs. Frances rebels against all of these and resists the limitations her mother tries to place on her. She participates in activities that were considered for boys only such as hunting and fishing and she loves speaking Xhosa and listening to traditional Xhosa rhymes and songs.

What I want you to consider briefly now and there's a space for you to jot down some things is what expectations does Emily have of Frances? If you could think of possibly four expectations that Emily would have of her daughter and just write them down on the space given.

This task allows the learners a little personal control in deciding what to focus on with respect to their understanding of the character of Emily. They are free to draw on any information from the novel, and their general knowledge of Victorian culture, in order to infer the likely expectations Emily would have of

her daughter. However, the task is not very weakly framed, since it is structured through the rubric provided in the worksheet, and the pacing is strongly controlled by the teacher—she allows the learners X minutes to complete the task.

The lesson overall is strongly teacher controlled with respect to all aspects of framing relations: selection, sequencing, pacing and evaluation. She controls the pacing throughout, and dominantly controls the sequencing and most of the selection, and the evaluation.

Analysis of Enthabeni High literature lesson on the novel *Jungle love*

This lesson occurred within the first third of the teaching of the young adult novel, *Jungle love*, custom written for intermediate-level English Additional Language learners. It is set in Belize, South America, and focuses on the relationships between participants of a package holiday tour of the country. The lesson comprises one episode of teacher led reading and discussion of the text. Table 5.4. presents the classification and framing analysis.

Table 5.4. Classification and framing relations by episode for *Jungle love* lesson

Episode	Framing	Classification
I T lead reading + discussion of story	F++ Selection, Sequencing, (F+, Selection) F+ Pacing, Evaluation	C++inter-disciplinary, intra C- disciplinary

The form of relations between teacher, learners and the text, throughout the lesson remains essentially constant, as is expressed in the lesson comprising a single pedagogic ‘episode.’ That is, the whole lesson was organised around the reading of the text, primarily by learners, juxtaposed with teacher led plenary question and answer exchanges, and short insertions of explanation by the teacher. Thus, overall, the lesson is strongly framed, particularly with respect to issues of selection and sequencing, only being less strongly framed with respect to pacing. The analysis shows very strong classification with respect to

inter- and intra-disciplinary relations, and intermittently weak classification values with respect to inter-discursive relations.

Classification relations in the *Jungle love* lesson, Enthabeni High

Overall, this is a strongly classified lesson, with strongest insulation in terms of inter-disciplinary relations. It is a little less strongly insulated in its intra-disciplinary relations and somewhat weaker in inter-discursive relations. That is, lesson boundaries are essentially not weakened at all in relation to other disciplinary fields (despite one potential moment of this happening). Intra-disciplinary boundaries are also maintained throughout the lesson except for one instance where a brief grammatical focus is introduced. Inter-discursive boundaries are the least strongly maintained, through the teacher's linking of issues such as sexual attractions between characters in the novel to her expressions of normative behaviours for men and women in the real world.

For most of the lesson the focus is on decoding the text in terms of understanding the meaning of the words and what is happening in terms of the characters and the plot. This is done without resort to insights that potentially could come from other disciplines. For example, when the text refers to drinking a local beer as a delicious alternative to rum, insights from geography could be drawn on to consider where rum is traditionally made and from what it is made, and compared to beer. Local brands of South African beer could be discussed and compared with well-known North American brands and the Belizian variety referred to here. Such an approach would comprise weakened inter-disciplinary boundaries.

The single potential moment for such weakening of boundaries occurring happens when the text refers to an accountant. The teacher comments:

They are talking about the paintings at the same time as teasing Pete about being an accountant. What is an accountant?

After a learner responds: "It is a person who takes care of other people's money" other learners' express disagreement. The teacher asks again for an explanation but a few minutes later says "Go and talk to the C's [another class,

who take commerce subjects] and ask them what an accountant is.” She directs the learners to seek for themselves a better definition of ‘accountant’ from other learners who study commercial subjects, than that immediately provided by a learner. This implies the teacher is constructing the other learners as potentially useful knowers, but leaves unresolved whether the learners will acquire a satisfactory definition.

The single example of weakened intra-disciplinary boundaries occurs when a learner starts reading a paragraph and stumbles over a line:

- L: I shore, shook – shook my head.
- T: What is the present tense of the word ‘shook’?
- G: [much discussion] Shake? Shook?
- T: Shake, not shore. Shake – shook [writing on board].
Continue.

Intra-disciplinary relations would have been weakened further if the teacher had provided further grammatical explanation, that ‘shake’ is an irregular verb, which is why the past tense form is not ‘shaked.’

Inter-discursive boundaries are softened towards the end of the lesson, by the teacher, in response to the character, Jennifer, declaring that “men are too much trouble altogether.” The teacher recounts the plot elements leading to this: Jennifer, while engaged to Pete, has gone out once with Gary, who then demands further dates with her, threatening to tell Pete about the first date if she refuses his subsequent demands. The teacher concludes this recount with:

You know, men are trouble sometimes. And watch out girls, watch out! That’s why say ‘yes, yes’ all over. You must make use of the word ‘No.’ Don’t say ‘yes’ all the time.

Shortly thereafter, the end of the chapter is reached. It concludes with Jennifer agreeing to go off with Ocean, a Belizean man. As the teacher finishes reading these words she exclaims loudly, then adds:

Jennifer is already saying 'Hamba' [Go]. You hear, girls – that is how you must talk to boys. That is how you talk to girls – show how much you love.

Framing relations in the *Jungle love* lesson, Enthabeni High

With respect to framing relations the teacher maintains strong control throughout over the selection and sequencing of the lesson. She is responsible for the choice of text to be examined, the order in which issues are addressed and what issues are addressed through questioning and discussion. However, framing relations of selection and pacing are weakened with respect to one aspect of selection—learners self-nominate as oral readers of the text, thus exercising a small amount of control over who gets to read, and the pace at which the actual reading of the text occurs. The pacing of the teacher led explanation of the text, and question and answer exchanges, are clearly teacher controlled.

The teacher began the lesson with a retrospective question pertaining to the chapter previously studied:

Caroline and Ian are arguing. What are they arguing about? ...
They had an argument. What are they arguing about? Chapter 3.
It's about the argument between Ian and Caroline. What are they arguing about?

Through her statements and questions, she cues what she wishes the learners to focus upon. In shifting between statements and questions she models related verbal, 'arguing,' and nominal, 'argument,' grammatical forms. Her question requires the learners to recall the topic of the argument from that chapter. As soon as a learner has supplied the answer: "They are arguing about money," the teacher moves the focus on to the next chapter: "Let's go on now. Chapter Four. Chapter Four says 'Jennifer.' It's Jennifer again, telling the story." This serves to orientate the learners, and to remind the learners that the narrative is structured via chapters told from the perspective of different key characters. This is one of the few moments that evaluative relations are communicated, obliquely, to the learners.

With her use of questions initiated and controlled by herself, the teacher regulates the way in which she and the learners engage with the text. Many of her questions are used to check on learner comprehension on factual elements of the text, for example, as when the teacher asks, “Who was Jennifer talking to?” and “Whose fiancé is Ian?” Less frequently, she uses questions to direct learner attention to the motivations for character feelings and behaviours, as in:

Okay, finding that Jennifer feeling a bit nervous as they were sitting outside and drinking some beer – why was Jennifer feeling nervous? What caused her to feel very nervous? Was anything wrong with her to be sitting with Ian outside in a romantic place?

This initiates an extended exchange between the teacher and individual learners. Through her responses to answers offered by the learners, and further questions formulated by her, the teacher guides the learners towards her preferred answer to her original question. For example, the teacher provided a further prompt in the light of a lack of offered answers from the learners, which elicits an answer for which the teacher asks for further justification and thereafter she withholds validation of further responses until a learner offers the desired answer:

- T: She was having a soft spot for Ian, and then why that makes her feel nervous?
- L: She knows she was not a good girl.
- T: She knows she was not a good girl. What makes you say she was not a good girl? How come you say she was not a good girl?
- L: She's weak. She knows that...
- T: ... It's not that she's weak. It's not that she's weak. How do you know that she's weak?
- L: To be in love with someone T: Is there anything wrong with that?
- [numerous further teacher questions and learner answers not validated by teacher].
- L: Because she is engaged to Pete.

T: Yes, that's the answer – because she is engaged to Pete,

Ls: Oh!

T: so, she has to control herself.

In such exchanges, where the teacher's questions aim to get learners to draw inferences using information both immediately available from the text, and from earlier in the text, the teacher is the chief regulator of the interactional process. Learners interact with her, either as individuals responding to her questions, or through group vocalisations of responses. The teacher seldom explicitly rejects learner contributions, rather simply repeating her original question or slightly rephrasing and asking it again until a learner produces a satisfactory response, which she usually obliquely validates by repeating the learner contribution. Learners do not exchange thoughts and ideas with each other, or initiate questions or comments to the teacher.

In the latter part of the lesson, very similar strongly framed patterns prevail, with the teacher continuing to ask questions that orient learners to:

- keep track of different characters, (e.g. "Who is this Rogers?"),
- display understanding of the description of characters, (e.g. "To be bald is to be how?"),
- attend to relations between characters (e.g. "Who is that particular somebody that Ian is directing words to? His words are directed to someone.") and
- demonstrate understanding of words (e.g. "Who can show us the walk that 'jungle cats' walk?").

The response of learners to teacher questions is divided equally between collective group responses and individual learner responses.

Conclusion

Analysis of these English lessons from KwaZulu-Natal state schools, using the concepts of framing and classification, reveals a picture of broad similarity in terms of the relatively strong framing dimensions of selection, sequencing and

spacing of the content and process of the lessons, and the sealing off of disciplinary content from other disciplines, and other aspects of the English syllabi. The overall picture presented is of teachers with a preference for pedagogies of strong overt control of the classrooms. The overall pattern tends towards teacher fronted classrooms with teachers mostly controlling the selection, sequencing and pacing. These patterns predominate despite the official introduction of the OBE curriculum in 1997, with its endorsement of more learner-centred philosophy, and, in subject English, favouring of communicative language teaching approaches.

The analysis does, however, point to suggestive differences with respect to principles of evaluation, particularly in terms of frequency of evaluation and provision of strongly framed recognition rules at the outset of new tasks. Given the insights Hattie (2012, 2009) provided, via his meta-studies, and from code theory and empirical research using code theory frameworks, of the significance of feedback given by teachers to learners', and of the efficacy of visible pedagogy particularly for working class learners (Bernstein, 2000; Morais et al., 1992; Morais, Neves & Pires, 2004) this points to the need for further, more nuanced description of the evaluation provided by teachers. The evaluative patterns described here are suggestive of least visible provision of evaluative logics to the learners most in need of them. This aspect is taken further with the tools provided by Jacklin, in Chapter Seven and Brodie and Molefe in Chapter Eight. Code theory, and its application in empirical studies (Morais et al., 1992; Morais et al., 2004), have provided strong indications of the ways in which invisible pedagogies, that is weaker relations with respect to classification and framing values, most particularly pertaining to framing values, advantage middle class, mainstream learners and disadvantage working/lower class, and non-mainstream learners. The work of Morais et al. (1992) and Morais et al. (2004) also provides powerful evidence of how the harnessing of such insights, in the form of intensive education of teachers in classroom-based strategies of visible learning, can impact in powerfully positive ways on the performance of working-class learners.

The classification and framing analysis does not however capture other dimensions of difference observationally evident as to the nature of the content of the teachers' pedagogies. That is, the classification and framing description alone did not track what the teachers were doing with the knowledge being worked with in the lesson. This situation is comparable to that Hugo et al. (2008) experienced for History and Science classrooms in similar contexts.

They highlight the need for additional conceptual tools to enable nuanced description of variations in pedagogical content, in contexts where variation exists in the nature of the educational message itself, beyond variation in the pedagogic modalities whereby broadly similar educational messages are relayed. They turned to Krathwhol's 2002 revision of Bloom's taxonomy of cognitive demand for analysis of tasks and tests set for the learners in the classrooms they studied. That taxonomy is not easily applied to classroom talk, so in pursuit of tools to generate more delicate mapping of the inner flows of the teachers' talk I next turned to systemic functional linguistics (SFL).

CHAPTER SIX

INSIGHTS FROM SYSTEMIC FUNCTIONAL LINGUISTICS

Introduction

The previous chapter provided insight into the broad structure of the relay of the pedagogic message for the Grade Ten English teachers' pedagogy, as illuminated through the lens of a code theory classification and framing analysis. This analysis profiled the majority of lessons as largely strongly classified and framed. Most lessons were firmly bounded from other subjects and other sub-sections of English. Occasionally, the boundaries between the content of the lesson, and aspects of everyday life were weakened. Generally strong framing highlighted that the teachers controlled the lessons in terms of selection, sequencing and pacing. Some variation in the degree of framing of evaluation relations were evident. However, where evaluation relations were not strongly framed, they did not tend towards weakly framed relations, but rather the absence of framing relations. The analysis also pointed to its limitations in that numerous lessons exhibited very similar classification and framing profiles, yet presented differences, aspects of which a code theory analysis could not capture. It was for this reason that further analysis was undertaken, utilising aspects of systemic functional linguistics (SFL).

SFL originated by Halliday, is a system of linguistic analysis associated with the broad approach of critical discourse analysis that sees discourse as "socially constitutive as well as socially conditioned" (Blommaert & Bulcaen, 2000: 448). It offers rich potential for the unravelling of the nature of disciplinary structures, the pedagogical recruitment of these by teachers and how they are realised in language forms. The strongly functional orientation of SFL derived discourse analysis enables the meaning orientations (in a social sense) of classroom discourse to be identified through consideration of the structures deployed by teachers.

Halliday sees what people do with language as its most important aspect and this focus aligns productively with the sociological focus of code theory. SFL actively considers meaning and function along with structure and allows for a messiness that formalist linguistic traditions reject. It also incorporates a deep sense of the social into explanations of language (Christie & Martin, 2007), seeing meaning making as not primarily a mental activity but a ‘social practice in a community’ (Lemke, 1995: 9 in Christie, 2002). Core to the theory is its assertion of the primacy of function. SFL claims that the grammatical structures of all languages express the functions served by the evolution of language in humans. That is, “[a]ny language use serves simultaneously to construct some aspect of experience, to negotiate relationship and to organize the language successfully so that it realises a successful message” (Christie, 2002: 11). This is expanded into a theory of meta-functions operating across all natural languages: the ideational, interpersonal and textual. SFL conceives language in terms of:

- a) a dimension of construing experience—that is, deploying language to know about the world,
- b) a dimension of engaging in interpersonal relationships, of harnessing language to act in the world, and
- c) a dimension of building discourse itself as another form of reality—language used to create reality, while simultaneously part of reality (Halliday, 2007).

The first two dimensions are forms of building reality, but complementary: the first comprises a reflective construal of reality, while the second comprises a constructed construal.

Halliday’s model of language is systemic in seeing human experience, activity and language capacity as presenting sets of choices for producing meaning. These constitute a vast web of systems of choices. When people create clauses, they work (simultaneously, and mostly unconsciously) through sets of choices with respect to theme, mood, transitivity, which trigger choices regarding transitivity and mood. SFL also understands language choices as

being strongly shaped by the communicator's understanding of the context of culture and situation and that these choices also contribute to the construction and maintenance of particular situations and aspects of culture. It further works with a conceptualisation of varying strata of language comprising grammar, discourse and social context. It sees each of these levels as its own type of phenomena that work at varying levels of abstraction, with culture more abstract than discourse, and the meanings of discourse more abstract than the words it is made of (Martin & Rose, 2007). So SFL seeks to understand the meanings of language as deployed by people within social practices. In educational contexts this model helps draw attention to the intersection between how people mean and how they learn.

The use of an SFL framework for the analysis of the English lessons focused on here enables a fine-grained account of the pedagogic message of the teachers, as conveyed through the meanings realised through their language choices. This potentially opens up insights inside the 'black box' of pedagogy within the classroom that a classification and framing analysis alone cannot achieve. However, the danger in moving into this mode of analysis is in using theory that is primarily linguistically, not pedagogically, driven. This carries the risk of drowning in a synoptic sea of micro-linguistic details that do not necessarily illuminate the key pedagogic issues needing to be tracked (Snow & Uccelli, 2009). It is thus a tool to be judiciously deployed, once more strongly pedagogic theoretical lenses have pointed to specific areas that warrant fine-grained attention to how particular pedagogic happenings are being realised through linguistic choices.

I embarked upon this analysis with a rudimentary knowledge of the meta-functions of SFL, the ideational, the interpersonal and the textual, garnered from participation in workshops run by John Polias, an Australian educational linguist, and later, David Rose, but with no in depth knowledge of the details of the SFL system. I faced the practical dilemma of whether to focus initially simply upon learning the SFL system, or of achieving this by plunging straight into the analysis of my data. I chose to do the latter, anticipating that building familiarity through working with the data would force me to engage with issues directly

pertinent to the study. I drew upon frameworks provided by Butt et al. (2003) and Martin and Rose (2007). Butt et al. (2003) work from a dominantly linguistic perspective. Their emphasis is on detailed clausal analysis into all component elements. Martin and Rose's emphasis is on discursive analysis—meaning chains effected through the deployment of linguistic resources above the level of the clause. Thus, while they hone in upon taxonomic relations within phrasal and clausal groups, their aim is to establish the semantic networks established between these elements, across clausal groups throughout a text. My difficulty, working as a novice lacking superordinate mastery of the extravagant SFL toolkit, was in identifying the most pedagogically salient taxonomic relations to track through the intricacy of these literature lessons. The teachers in these lessons are presenting their understanding of a complex textual construction, a created world. An atomised application of SFL analysis, without a focused pedagogic question to be explored, provides very little toe-hold into the pedagogic process of how the teacher relates to such a novel herself, and orients her learners to particular knowledge building processes in response to it. The content of the lessons, the study of a particular novel, scrutinised through various gazes, is distinct from the content of subjects such as mathematics or biology lessons. There is the text, comprising narrative, themes, concepts, characters and images and more, all encoded and expressed through language, which must be decoded and processed, along with the issues suggested by the text. Teachers and learners then have to position themselves in relation to these issues and adopt more or less-bounded responses to them and how they may/may not be related to similar issues within the 'real' world. An overly atomised application of SFL analysis, without a focused pedagogic question to be explored, risks unproductive fragmentation of the pedagogic discourse without fruitful insight into the pedagogic process.

The initial, selective, SFL analysis focused upon the participants, grammatical metaphor (especially nominalisations) and the transitivity system. The participant analysis involved identifying and listing all the participants (nouns/noun phrases/pronouns) in the transcript. The mesmerizingly long list first generated shed little productive light on the task of describing the teacher's

pedagogy. However, a second analysis, conducted in the light of the concepts of vertical discourses, the grammaticality of the study of English literature, and enabling access to vertical discourses by learners, was more revealing. This was done in a grounded fashion, developing categories out of engagement with the data. The resultant list provides a first step towards mapping the field of the lesson and is useful when juxtaposed with the grammatical metaphor analysis, in pointing to pedagogically salient components of discursive practice at a more fine-grained level. The categories generated were as follows:

Learners, teacher, novel characters, creatures, plants, places, objects, social institutions, social practices and norms, states/conditions (physical, cognitive/psychological, social, financial), attributes of people (physical, social/psychological), happenings, events, pedagogic objects, pedagogic strategy, literary concepts, textual references.

A quantitative summary of the participants under these groupings, along with the number of nominalisations, provides a profile of the field of the lessons, indexing the areas of emphasis. The nominalisation analysis involved identifying and listing all nominalisations.

The selective transitivity analysis entailed identifying clauses and classifying them into different process types, utilising the four main process categories of material, behavioural, mental and relational processes. As a starting point the transcripts were categorised into clauses, independent and dependent. Each clause was then further analysed into its constituent components of participants, processes and circumstances. Following Halliday's framework, the different process types and related clausal structures were identified and listed in tables. Thereafter, all clauses of a particular type were collated and summarised in a tabular format, as outlined by Butt et al. (2003), producing a type of transitivity "content analysis," a profile of the frequency of occurrence of particular clausal types. This revealed the dominant processes within each lesson, enabling comparison of the broad profiling of transitivity patterns across different lessons. However, it says nothing in itself in relation to the sequencing of the lesson and how teachers' pedagogies unfold during the course of

lessons. It atomizes transcripts into a multiplicity of clausal ‘fragments’ which then need to be reconstrued within a holistic, discursive perspective.

Initial findings from the micro-level SFL analysis

***Participants analysis, Shades lesson, Lincoln High*¹⁹**

The field encompasses both the immediate, material world of the classroom, teacher, learners and pedagogic artefacts (textbooks, pens, worksheets) and the imagined world of the novel—its locations, characters, artefacts, events, norms and issues. It also includes the connections between the two—expressed through the many participants falling under the categories of literary study, social institutions, practices and norms, characters and events within the novel.

The concentration of participants in the categories of literary concepts, social institutions, social practices and norms and states/conditions index some of the mechanisms used by the teacher to construe her and the learners’ relationship to the novel in depersonalised, relatively decontextualized terms of literary significance. Her deployment of participant roles such as “the main theme,” “her character,” “the role of the *Shades*,” “the status of their relationship” and “the descriptive detail” reference a ‘traditional’ literary gaze distinct from both a personal gaze and a critical literary gaze. This is reinforced by other categories of participants operating at more general levels, dealing with social institutions, practices and norms. These include terms such as “the Xhosa cultural customs,” “the traditional way of life” and “strict Christian beliefs” that bundle up and condense a range of particular actions and behaviours, by the characters in the novel, in a more abstract form. However, the range of participants also reaches down to more particular and more concrete categories and instances, from events, characters, objects, creatures and plants in the novel, to pedagogic objects. This range alludes to aspects of the form of the literary gaze being enacted here—the cultivation of a ‘symbolic’ eye that approaches the text

¹⁹ A comprehensive list of all the participants for this lesson is provided in Appendix 16B.

as a world in itself—and the teacher’s strategy in moving between particulars and generalities. However, a participant analysis, in isolation, does not provide sufficient tools to capture and map the sequential unfolding of such a gaze over time.²⁰

Participants analysis, Jungle love lesson, Enthabeni High

The nature and distribution of participants reveals a field very different from that of the *Shades* lesson. The categories with the greatest range of participants are those of the characters and objects in the novel (e.g., money, beer, paintings). With respect to characters in the novel, there are a number of role categorisation references (e.g. accountant, fiancé, artist, the real man, a good girl). There are few participants in the category of social institutions and none in the category of social practices and norms. Partly, this is an expression of the relatively more restricted field of a novel consciously written for an audience of English additional language learners. It also indexes a construal by the teacher of the key task being the immediate decoding of the text such that her learners comprehend the cast of characters and the ways in which they are related to each other.

Before leaving these aspects of the lessons, it is instructive to narrow in upon the subset of participants that is grammatical metaphor, particularly with respect to nominalisations.

Grammatical metaphor: Nominalisation analysis

Secondary school discourses are characterised by increasing use of grammatical metaphor, which has been shown to be a key resource for knowledge building. It is central to processes of creating formal terms within schooled knowledge systems, connecting them to each other and accounting for causal relations amongst processes (Martin, 2013, 2008). Grammatical metaphor shapes the coding relationship between semantics and grammar

²⁰ This issue will be explored more productively via application of Legitimation Code Theory lenses in Chapters Nine and Eleven of this study.

through the use of nominals that “symbolise semantic figures involving both entities and the actions engaging them” (Martin, 2013: 27). Nominalisations, described by Halliday (1994) as the most powerful means for generating grammatical metaphor, accomplish this by means of grammatically incongruent realisation of meaning, by transforming verbal processes (or actions) into nouns. This permits the distillation of longer explanations into more densely compact forms, the elaboration and complexification of noun phrases, the transformation of processes into ‘virtual objects’ and the synoptic construal of the world (Schleppergrell, 2001; Snow & Uccelli, 2009). It also permits information that has already been communicated to be represented as ‘given’ in subsequent clauses, enabling the forward propelling of argument, the taxonomic organisation of information and the building of chains of reasoning in more condensed and abstracted forms (Fang, Schleppergrell & Cox, 2006). The construction of discipline specificity rests strongly on nominalisation processes to “build knowledge, to organise discourse...and to distribute values during this process” (Martin, 2008: 832). Grammatical metaphor thus plays a significant role in building the vertical discourses of uncommon sense knowledge. With respect to literature teaching, nominalisation can therefore be an important resource for moving from the contextual details of literary texts to ‘the symbolic understandings achieved by reference to them’ and which are frequently the valued forms of response to such texts in formal educational contexts (Christie, 2016: 162).

The nominalisation analysis of these lessons proved to be the most illuminating form of micro-analysis in capturing and describing key aspects of the differences in how each teacher construes the study of a novel. There is a strong difference in the occurrence and nature of nominalisation patterns between the two lessons. Seventy-two nominalisations occur within the *Shades* lesson, while seventeen nominalisations occur in the *Jungle love* lesson. The Lincoln High lesson thus generated at least three times more uses of nominalised forms than the Enthabeni High lesson.

The nominalisations within the *Shades* lesson range from simple noun phrases (e.g. “Frances’ marriage) to complex noun phrases (e.g. “the whole distrust by

the Xhosa of the men who inoculated the cattle.”) A selected list of some of these nominalisations is presented in Box 1.

A close reading	A turning point
The feature	Frances’ feelings
The whole rinderpest episode	The whole distrust by the Xhosas of the men who inoculated the cattle
The inoculation of those cattle	his feelings for Frances
T few moments of intimacy	Frances’ marriage
Emily’s perception of herself as a missionary	The traditional way of life
The modern way of life	The clash of two cultures
The Black man’s source of wealth	The observations
Our analysis of this chapter	The status of their relationship
A disturbing discovery	The verge of starvation
The descriptive detail	The verge of death
The role of the Shades	The anger of the Shades
The tension of the two cultures	This particular conflict in the novel

Box 1: Selected nominalisations from *Shades* lesson

A core goal of the teacher in this lesson is to review with the learner’s key developments in sections of the novel covered so far, and to foreground the significance of certain issues and themes from the earlier parts, to the sections to be studied in that lesson. Many of the nominalisations deployed by the teacher act to summarise events that have already occurred in the novel and to relate these to key characters. The process of nominalisation of such occurrences backgrounds them as actions, events and sequences, altering them instead to states of being and phases that can be metaphorically ‘frozen’ and scrutinised for their larger significance within a network of relationships. This can be seen in the following extract, where the nominal groups are underlined:

We see that the whole rinderpest episode affects the lives of the characters on a very personal level because there was the whole distrust by the Xhosas of the men who inoculated the cattle and you’ll remember the Pumanis lost their cattle and then Walter learning the importance of the Shades in Xhosa culture.

“The whole rinderpest episode” summarises events where the cattle of the area were threatened by an outbreak of rinderpest disease. This led to the British authorities forcing all cattle to be treated to try and prevent their infection. When some Xhosa families’ cattle died, they blamed the British and these treatments for this loss. In this example, numerous complex narrative events are condensed into abstractions that are construed in terms of relational significance. They are distilled into temporal phases (“the...episode”), emotional states of being (“the ... distrust”) and judgements of cultural salience (“the importance”), rather than expressed as actions in themselves. This illustrates the use of more “writerly” language by the teacher, in which complexity occurs through lexical densification (Halliday, 1994). However, while the noun phrases become more complex through nominalisation processes, they effect processes of condensation and summarisation, which enable forms of discursive ‘simplification.’ That is, a phrase such as “the whole rinderpest episode” serves as a short hand reference to multiple prior events and their implications and can be brought into discursively efficient conceptual relationship with other condensed event/relationship complexes. Pedagogically, this facilitates streamlined reference to, and carrying forward of, systematic clusters of knowledge that the teacher has already established, and connecting this to newly encountered knowledge. The teacher seems to be using spoken language with a number of writerly features.

The teacher also uses nominalised phrases to ‘bundle up’ and classify sets of events and practices in contrastive forms that enable her to identify key thematic issues to the learners. This construes the need to engage with the novel beyond immediate sequential decoding and processing of the narrative in order to perceive networks of relationships. For example, as in:

We know there’s also conflict over here between the traditional way of life and the modern way of life and that’s going to be very important in Chapter 17. Can you think of any example you’ve come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture?

The noun phrase “the traditional way of life” encompasses a wide range of beliefs, practices and customs of the Xhosa people, such as raising cattle, practicing umetsho, behaving reverently towards one’s ancestors. “The more modern British sort of culture” here references particularly the practice of dipping cattle to prevent disease, but also aligns with Westernised Christian beliefs, such as the condemnation of umetsho, the prizing of virginity in young women, and practices such as formal schooling. She thus construes the study of novels in terms of a conceptual process of distillation of events and characters into patterns of social significance that must be tracked at a level beyond simply the sequential unfolding of plot. She is also tacitly modelling aspects of the valued schooled discourses of literary study for her learners but without overtly drawing learners’ attention to how she is using language to accomplish this.

This contrasts with the *Jungle love* lesson in which a total of eight nominalisations occurred seventeen times. Six of these are unqualified noun phrases. One (“the cause”) acts to effect slight distancing from the unfolding of the plot. Another (“your own knowledge”) foregrounds the learners’ cognitive processes. The rest convert localised actions into abstracted nouns. There are no nominalisations comparable to those in the *Shades* lesson, where complex networks of events and character actions and interactions were condensed into complex relational networks. Partly this reflects the nature of the novel, which, being purposively written for English additional language learners, is constructed with more congruent grammar than the *Shades* novel. It is also consistently aligned with the earlier account of the construal of study of the novel by the teacher as mostly a sequential process of immediate textual decoding. She stays very close to the particularities of the text, even when reviewing and summarising information from extensive prior sections of the book. These relationships are cast in terms of particular verbal processes rather than grammatical metaphor. For example:²¹

²¹ Participants are shown in bold type, verbal processes are underlined.

[The teacher draws a spider diagram on the board throughout this exchange.]

T: Whose **fiancé** is **Ian**?

T & G: **Caroline**...

T: Who is **Gary**?

G: [muffled discussion]

T: **Gary** is **the man** who took **her** out for **dinner**. There is another **man**. Who is **the other man**?

T & G: **Ocean**.

T: So, **Ocean** is still outstanding for?

T & G: swimming.

The attention of teacher and learners remains on identifying the characters in terms of their behavioural relationships to other characters, or in terms of the character's own specific behaviour. There is no construal in terms of more abstract or generalised conceptualisations of events and relationships as 'issues.' The construal of textual study here is one of ungluing the text to facilitate comprehension of the characters and the plot in accurate sequence.

An argument	your own knowledge	the decision	a delicious alternative
The cause	a conversation	success	her feelings

Box 2: All nominalisations from *Jungle love* lesson

The nominalisation analysis points to a possibly pervasive divide in teacher use, and modelling of more writerly forms of language in their teacher talk. This is possibly suggestive of reinforcing of prevalent class-based divide between the home and school discourses of middle class and working-class learners. Recent research has established strong links between the presence of books in homes, and educational achievement by learners (Allington et al., 2010; Evans, Kelley & Sikora, 2014; Neuman & Knapczyk, 2018). This included the provision of self-selected books by children from poor families to read over the summer break, generating statistically significant improvements of their scores

on state reading tests, compared to control groups who did not receive books. This is suggestive that simply having access to many books contributes to familiarity with written forms of language, such as nominalisation, that likely have particular salience for valued schooled discourses. Middle class learners are much more likely to live in book rich environments than working, and lower-class learners, pointing to one possible contributing factor to the pervasive class-based differences in learner achievements at school. This data analysis points to the need for broader understanding of the models of discourse provided to learners by teachers, in varying subjects, and socio-economic circumstances.

Selected transitivity analysis

Transitivity analysis falls within the ideational system, which is “concerned with how our experience is construed in discourse” (Martin & Rose, 2007: 73). This system focuses on the ways in which people communicate about participants, processes, and the circumstances connected to them, through the grammar of the clause. Activities are realised as types of processes within clauses. Halliday (1994: 106) argues that, “the transitivity system construes the world of experience into a manageable set of PROCESS TYPES.”²² These can be categorized into MATERIAL, MENTAL, RELATIONAL, BEHAVIOURAL, VERBAL and EXISTENTIAL processes. MATERIAL processes are those representing the outer world, with MENTAL processes referring to representations of our internal experiences, both of our reflections on our outer experiences and our consciousness of our “states of being” (1994: 106). RELATIONAL processes express forms of classification and identification of experience and are used to connect one piece of experience to another. Relational processes have been identified as predominant in academic language, utilised to realise experience as being and for making claims regarding the way phenomena happen to be (Zolkower & De Freitas, 2009). BEHAVIOURAL processes are those falling between the material and the

²² I here follow Halliday’s specification by presenting functional categories in upper-case type.

mental: “those that represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states” (Halliday, 1994: 107). VERBAL processes are those built within people’s consciousness and manifest through language, such as in speaking and meaning. The percentage occurrence of these process types for each lesson are presented graphically in Figure 6.1.

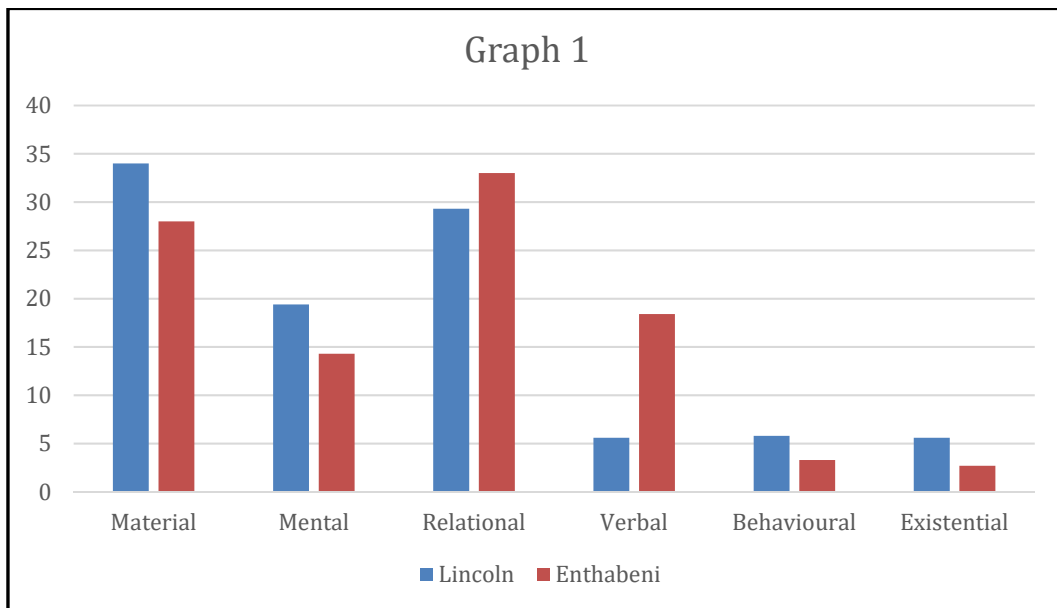


Figure 6.1. Percentage comparison of process types in teacher talk in Lincoln High (*Shades*) and Enthabeni High (*Jungle love*) literature lessons

Table 6.1. Types of verbal clauses and examples of each type

1.	Material	they are going to meet Ian (E)
		we're going to be doing a number of things (L)
2.	Mental	you can just remember according to your own knowledge (E)
		You see the descriptive detail in this women's plight? (L)
3.	Relational	It's a delicious alternative. (E)
		Why is Benedict not as committed? (L)
		Jason, what kind of tension is there there? (L)
		Wouldn't a skull be one, Ma'am? (L)
		What is the answer? (E)
		Ian had nothing in his pocket. (E)
		She had something of Dorkus in her (L)
		It's because of the whole issue of him believing that it's his wife's fault (L)
4.	Verbal	she was not talking to us (E)
		"After they have greeted each other "molo nkosazan" (L)
5.	Behavioural	they are arguing about money (E)
		the letter has affected the destinies of people (L)
6.	Existential	there is something that makes her nervous (E)
		there's one quite emotional moment (L)

KEY
Enthabeni High = (E)
Lincoln High = (L)

Experiential meanings analysis: Summary (with all relational clauses totalled in one category)

Table 6.2. Comparative summary of experiential processes in *Jungle love* and *Shades* lessons

	Material		Behavioural		Mental		Verbal		Existential		Relational		Total: Clauses
	No	%	No	%	No	%	No	%	No	%	No	%	
E	102	28	12	3.3	52	14.3	67	18.4	10	2.7	120	33	363
L	181	34	31	5.8	103	19.4	30	5.6	30	5.6	156	29.3	531

KEY
Enthabeni High (10 May 2006) <i>Jungle love</i> literature lesson = (E)
Lincoln High (2005) <i>Shades</i> literature lesson = (L)

The Lincoln High lesson generated a higher overall number of clauses than the Enthabeni High lesson. This is perhaps reflective of differences arising between working within a Home Language as opposed to an Additional Language context and pitching the syntactic complexity of one's language to the English language level of oneself and one's learners.

Many of the Lincoln High teacher's utterances are characterised by complex, multi-clausal syntax, often with embedded clause structures. Examples include:

- "We're acutely aware of [[how Walter Brownlee feels,]] [[how, for example, in the letter [[he wrote back]] [[he played with Francis's feelings]],]" and
- "We see [[that the whole rinderpest episode affects the lives of the characters on a very personal level]] [[because there is the whole distrust by the Xhosas of the men [[who inoculated the cattle]]]] [[and you'll remember [[the Pumanis lost their cattle]]]] and that's [how they come to be recruited]] [[and then Walter learning the importance of the *Shades* in Xhosa culture]]."

The Enthabeni High teacher's utterances also do include numerous examples of complex, multi-clause utterances, including with embedded clauses. Examples include:

- "They are talking about the paintings – at the same time [[teasing Pete about being an accountant]],"
- "Where can Ian get the money from so [that he decided [to leave her like that]] and go to the bar [where now she's – he's meeting who?]," and
- "She can hear [whatever Ian is saying] but she has to do what?"

However, there are less of these and there are far fewer with multiple embedded clauses. For both teachers, these types of utterances occur when the teacher is working to paraphrase and unpack not only the narrative actions of the plots of the novels, but their inter-connections, and the characters' motivations and inner thoughts or feelings. The differences between these sets of utterances with respect to the participants has been described earlier, in terms of the far greater occurrence of complex nominalisations in the Lincoln High teacher's utterances. The differences in the participant structures of each teacher's talk is more obviously discriminating than the differences in the clause structures of their talk, in these lessons.

Many of the Enthabeni High teacher's utterances are clausally much simpler, as in the following examples:

- "Who is this Rogers?"
- "Is that a jungle cat's walk?" and
- "She was not talking to us."

These occur frequently in exchanges where the teacher poses questions to the learners, and provides statements to guide the learners towards the answers she seeks to these questions.

Comparison of distribution and function of process types in both lessons

In terms of commonality of process types, for both lessons the largest single category is of relational processes, though Enthabeni High displays a larger percentage of these overall. This points to the formalised work of understanding how different entities within the object of study are defined or understood, and/or related to other entities within the text. Relational processes function to connect people, objects, states, events and concepts with attributes, circumstances and definitions. Examples include:

- “It’s [a type of beer] a delicious alternative,” (E)
- “It **was** because of the argument,” (E)
- “Ian **was** embarrassed,” (E)
- “So, she thought that Ian **had** nothing in his pocket,” (E),
- “and what you really do need **is** Francis Emily,” (L)
- “because it’s very important to see the novel holistically,” (L)
- “It’s [a *coup de grace*] the height, the worst-case scenario.” (L)

The other key commonality is the minimal presence of existential processes, perhaps indexing a strategy on the part of the teachers to avoid ‘empty’ subject positions, which may be potentially more ambiguous and more difficult to decode.

The clearest difference in the process patterns of the two lessons is in the greater prevalence of verbal process in the Enthabeni High lesson than the Lincoln High lesson. Less strongly different, but a consistent pattern, is the greater prevalence of material, behavioural and mental processes in the Lincoln High lesson. These differences may perhaps be linked to the nature and content of the texts being studied by each class. *Shades*, a historical romance set in nineteenth-century Eastern Cape of South Africa, explores clashes between settler and indigenous cultures in relation to issues of religion, culture and colonial forces, through the lives of characters connected to an Anglican mission station. The teacher in this lesson summarises and reviews the development of plot, themes and character in a number of chapters previously studied, as a means of ‘scene setting’ for the new chapter to be encountered in

this lesson. This means reprising actions, thoughts and intentions of characters in the novel, as well as drawing attention to themes developed by the author. This can be seen as reflected in the rough equivalence of occurrence of material, behavioural and mental process types.

Functions of material, behavioural and mental processes in the Lincoln High lesson

Material processes are used in a number of ways by the Lincoln High teacher. She most frequently uses them to provide an action-oriented commentary on unfolding aspects of the plot, along with narrative recounting of the plot. Examples of the first function include:

- He's [Walter] sort of **succumbing** to the inevitable,”
- “Emily **is ruled** by Victorian expectations and beliefs. Frances ... **resists** the limitations her mother tries to place on her”;
- “It's all of these that **are making** Mzantsi very angry.”

Examples of the second function include:

- “and we know that Richard and Crispin **are going** along with them in their capacity as officials of the Native Affairs Department,”
- “she's [Frances] **bouncing** around between Walter and Victor.

In terms of pedagogic processes, the teacher uses material processes to:

- Foreground shifts in narrative focus, for example, as in
 - “and so, we **move** to Walter,” and
 - “the **whole** idea of the engagement **came out** into the open”;
- Ask learners to display their knowledge of the narrative action, as in:
 - “What **has happened** to the Pumani brothers as a result?”; and
- Indicate the planned direction of the lesson, as in:
 - “We're **going to be doing** a number of things to just keep consolidating what we're **doing**,” and
- Relate this to ground previously covered:

- “we’ve already **explored** the background to that.”

Behavioural processes are used most frequently for a number of forms of pedagogic processing. Examples of her communication and management processes include:

- “Right, shall we **begin**?”
- “Right, so those issues we **dealt** with,”

Behavioural processes also serve to reprise certain of the intentional and/or affective ‘actions’ of characters:

- “they **didn’t share** exactly what was on their minds regarding the fact that **they’d slept** together,”
- “that he **will volunteer** to go and fetch them.”

They are also used to provide oblique commentary on aspects of narrative **developments** within the novel deriving from people’s intentionalities and psychic stances:

- “that Victor and Walter **are involved** in quite a rivalry over Frances,”
- “Frances **rebels** against all of them.”

Through her deployment of mental processes, the Lincoln High teacher construes her learners as people who remember, and who can approach the text with insight and awareness, while simultaneously flagging for learners’ points, she wishes them to understand as important:

- “you’ll **remember** Frances’s letter being a turning point,” and
- “you’ll **remember** the Pumanis lost their cattle.”

When combining such processes with an inclusive ‘we’ she construes the learners as her partners in such mental awareness and seeing:

- “we’re acutely **aware** of how Walter Brownlee feels,”
- “Victor, we **see** plays a number of games with Frances,” and

- “we’ve **seen** this whole issue of Christianity and how it doesn’t recognise polygamy.”

Mental processes also serve as a means whereby the teacher can construe aspects of the inner life of characters:

- “a few lines down he [Walter] tells us how he **sees** himself,” and
- He [Mzantsi] **fears** they are doing umetsho, so he **feels** it is his Christian duty.”

Finally, the teacher draws on mental processes to help point learners towards identifying reasons for events, characters’ actions and motivations:

- “If you **think** about the rinderpest epidemic and ... where do the *Shades* come in to this?”
- “You can **see so** many areas of life where this theme applies,”
- If you could **think** of possibly four expectations that Emily would have.”

Distributions and functions of process types in the Enthabeni High lesson

Jungle love, the textual focus of the Enthabeni High class, is a contemporary romance specially written for intermediate learners of English as an additional language. The setting is Belize, South America, with the specific context of an organised travel tour of young adult holiday makers. In this lesson, the teacher is taking the learners through a brief recount of Chapter 3 and then a detailed reading of Chapter 4. A large focus of these chapters is on what the central characters say to, and/or about each other, and other people featuring in their lives. The teacher’s pedagogic focus is on checking learner recall of the earlier story development and ensuring accurate decoding of the new text encountered. Thus, many of her utterances are along the lines of: “Who is/wasX”, or “How do you know she said X?” This accounts for the relatively high percentage of relational and verbal processes. Examples of these types of utterances **include**:

- “Who **was embarrassed?**”

- “How come you **say** she’s not a good girl?”
- “Ocean **is** still outstanding for?” and
- “Yes, that’s the answer, because she **is** engaged to Pete.”

Functions of material, mental and behavioural processes in the Enthabeni High lesson

The second highest proportion of processes, after relational, is material, followed by verbal and then mental processes. Behavioural processes barely feature. Material processes are dominantly used to reprise events in the narrative, as evidenced in the following examples:

- “Jennifer **finds** Ian at the bar,”
- “He **was going to take** her and **stay** there in the countryside,” and
- “Ocean **smiles** all the time.”

Less frequently, they are also used to elicit learner displays of knowledge with respect to characters’ actions, as, for example, in:

- “what **was** Ian **doing**?”
- “was he **going to miss** the goodbye dinner for Caroline?” and
- what’s Gary **going to do**?”

They are also used to exercise control over learners by the teacher, in terms of regulating processes of learner participation, and the lesson pacing:

- “**Put up** the hands,”
- “and **stop making** noise,” and
- “**Continue.**”

This is closely related to the function of her regulating pedagogic sequencing in the lesson:

- “Ok, before we **go** any further...,”
- “Ok, let’s **go on** again” and

- “Let’s **finish up**.”

Less frequently, the teacher uses material processes in passing oblique commentary on narrative developments, as in:

- “Then Ian **was supposed** to buy for Jennifer – isn’t it?”

There is a single instance of the teacher cueing where certain information is for the learners, using a behavioural process:

- “It **appeared** there in the first paragraph.”

Finally, there is a single instance of the teacher cueing where certain information is for the learners, using a behavioural process:

- “It **appeared** there in the first paragraph.”

In relation to mental processes, the largest form of use is to reprise characters’ intentions and thoughts:

- “Then all of a sudden Jennifer **decided** to buy for Ian,”
- “And Jennifer **wished** just stay together [*sic*],” and
- “Gary **knew** that Jennifer had a thing – a partner now she [*sic*] **decided** to blackmail him [*sic*] for taking her out.”

There are a few instances of mental processes used to pass commentary on a character, as when the teacher affirms a response by learners to the question of why Jennifer is nervous sitting alone with Ian:

- “Because she **loves** everybody.”

The other substantial use is also to elicit knowledge displays from learners, both by appealing to learners’ capacity to recall information covered previously, and by asking learners to engage with the characters as volitional agents:

- “If you **can** just **remember**...”,

- “Do you **agree?**” and
- “Why **was** Jennifer **thinking** of that?”

Closely related is her intermittent construal of the learners as ‘rememberers’ and ‘seers.’ This is done differently from the Lincoln High teacher who linked such mental processes to broader issues connecting with larger sweeps of the narrative. Here the teacher seems to exhort the learners, in a more isolated, localised way, as in, for example:

- “You **remember** that Caroline demanded money from Ian?”

This is also evident in the example:

- “You **see** now – Gary’s going to put her now into what? Into trouble.”

The trigger for this comment is a piece of text in which the character, Jennifer, reflects back on her trouble with various men in her life. The teacher’s response is thus still to the immediate piece of text, rather than an act of broader review on her part.

Infrequently, but significantly, she utilises mental processes to pass judgement on the character Jennifer, and to issue a moral warning to her female learners:

- “she can meet as many men as she can but she mustn’t **forget** that she is engaged to Pete,” and
- “You **know** men are trouble sometimes. And **watch out** girls – **watch out!**”

Behavioural processes are most frequently used to elicit knowledge display from learners with respect to characters’ interactions and affective behaviours. Examples include:

- “What **are** they **arguing** about?” and
- “Who **can show** us the walk that jungle cats walk?”

The next most frequent type of use of behavioural processes is in relation to the regulation of pedagogic procedure through the teacher's prefacing of commands with "Let's," as in:

- "**Read** the first paragraph," and
- "We **are wasting** time."

Pedagogic process is also executed through direct and indirect commands to learners, as in:

- "**Read** the first paragraph," and
- "We **are wasting** time."

There are some instances of behavioural processes utilised to pass oblique commentary on localised aspects of the narrative developments. For example, when the teacher comments:

- "whereas Jennifer **is sleeping** around."

Finally, there is one instance of the teacher issuing a moral exhortation to the girl learners by means of a behavioural process:

- "You **must make use** of the word 'No.'"

Discussion: Implications for the understanding and mapping of pedagogy as a process of developing specialist language competencies

A key component of mastering any subject taught through formal schooling is acquiring the discourses and language structures of the discipline. Becoming competent in these entails internalising and controlling complex, open and dynamically emergent systems comprising many parts (Mercer & Howe, 2012). Academic language is made up of multiple semiotic modes and is rooted in multidimensional contexts and ideologies. Successful communication within these contexts necessitates finding the right blend of an intricate mix of authority, knowledge and identity so as to communicate with the requisite

degrees of precision and detachment/engagement (Duff, 2010; Ranney, 2012). The registers of schooling derive from the multiple, fluid and mutually shaping natures of languages and contexts. This means there is no single form of academic language, but many academic languages (Halliday, 1993). My close analysis of just two aspects of the language systems of two lessons shows considerable range, alongside some commonality, in the language systems of the pedagogy of these two teachers. This range is evident despite the pedagogic task of both lessons being similar (engagement with an English language novel). This points to the shaping influence of multiple factors on the form of pedagogic language deployed, an issue worthy of future research as systematic tracking of the connections between such factors and the pedagogical language of the teachers is not the focus of this study. However, it is worth highlighting again the obvious, starkly differing contextual locations for these lessons that likely have significant bearing upon the teachers' pedagogies:

- urban, upper/middle income well-resourced school and learner families versus rural, low income, poorly resourced school and learner families;
- English home language versus English additional language—reflecting strong difference in teacher and learner exposure to, and use of, English beyond the classroom and school;
- apartheid era, racially segregated university versus apartheid era, racially segregated training college teacher education;
- English mother tongue versus English additional language teachers;
- 1:30 versus 1:55 teacher: learner ratios.

International research has identified a number of core traits of academic language. By implication, teachers need not only to be comfortably fluent in their tacit understanding of, and ability to deploy, these features. They also need pedagogic competence in inducting their learners into mastery of these forms. These insights suggest that, along with discipline knowledge, teachers need expertise in genre and argumentation conventions of the wider academic community, and pedagogic competence in successfully demonstrating and

drawing attention to the requirements of academic language (MacNaught et al., 2013; Snow & Uccelli, 2009). Studies into academic language construe the 'ideal' academic communicator as authoritative, dispensing 'objective' information from an expert knower position using carefully organised and phased argumentation. Many academically valued texts are shown to be hierarchically structured, making use of varied, precise and formal lexical repertoires. At more micro levels, academic language is identified as frequently lexically dense and compactly concise, with a more synoptic than dynamic construal of the world, effecting a symbolic 'freezing' and 'bounding' of the infinite flow of reality that enables schooled scrutiny of phenomena (Halliday, 1994). Grammatical metaphor has been found to be a key resource for building such synoptically oriented academic arguments. It facilitates the forward propulsion of argument via processes of condensation that build chains of reasoning and systems of classification and taxonomy. This tends towards increasing abstraction of reality and densification of information transmission (Fang et al., 2006; Hanude, 2016). There is also a tendency towards abstract concepts being used as agents within sentences. Aspects of these features are more strikingly evident in the *Shades* lesson than in the *Jungle love* lesson. This raises questions requiring further research into the nature of the distribution of such language patterns in teachers' classroom discourse and how this distribution relates to learner understanding and use of such patterns in their academic work. What forms of pedagogy best foster the mastery of academic language for learners, particularly in their written work? But there are even more fundamental questions that need exploring. In South African education, how similar are the prestige forms of academic language to those identified in other contexts? And what are the forms of pedagogic discourse best fitted to induct learners to these forms in our very diversely located and resourced schools?

The acquisition of the features of academic language are challenging for all learners, implying that facilitation of epistemological access to such discourse, via strategies such as pedagogically effective simplification (without content distortion), is a crucial task for all educators (Childs & McNicholl, 2007; Snow &

Uccelli, 2009). Extant research indicates the most effective pedagogic interventions involve educators teaching learners 'systems of meaning' and the global functions of academic texts (Graham, 2015). Duff (2010) argues that the best socialising agents into academic systems of meaning are those educators who model and make visible the tacit values and practices undergirding much classroom discourse, a position consistent with Bernstein's notion of visible pedagogies (2000), and research utilising Bernsteinian code frameworks (Morais et al., 2004). This means offering learners examples of the desired competencies and language forms, along with scaffolds and plentiful occasions in which to practice and master the salient discourses. Marshall (2006, in Graham, 2015) found that with respect to enabling learner access to the emotional brevity of poetry, focusing explicitly on nominalisations (which she called 'power words') was the most significant pattern for promoting the reading comprehension and emergent academic writing of her learners. While the *Shades* lesson teacher's pedagogic discourse includes much nominalised analysis of the literary text under study, in that lesson it remains an implicit model. Further research would be needed to establish if she ever draws overt attention to this feature, in her classroom discourse and/or in her feedback on learners' writing, and the patterns of uptake of such language features amongst learners. The *Jungle love* teacher's discourse displays far fewer nominalisations. This may reflect the teacher's sensitivity to the forms of English discourse that will be accessible to her learners. It may also reflect something of the teacher's discursive range: she may not be so deeply and comfortably familiar with 'writerly language' as to incorporate it spontaneously into her pedagogic discourse. Again, on such a narrow sliver of empirical evidence as analysis of a single lesson, no generalisations can be made. It points to the need for research into how processes of mastery of academic registers in additional language occur, and how these relate to comparable acquisition processes in learners' home language development.

Pertinent to the specific focus of this study is the fact that these lessons, which were very similarly categorised in a code theory classification and framing analysis, demonstrate clear differences in pedagogic discourse in terms of

patterns of nominalisation and aspects of transitivity. This points to a strong need to map more widely the nature and role of nominalisation, and, ultimately, other forms of grammatical metaphor, in classroom discourse, and to understand the relationship between these patterns and their pedagogic effects in learner knowledge building and mastery of academic writing. This is a particular research need for South African education. If a key component of pedagogy is to facilitate the induction of learners into the understanding and use of uncommon sense knowledge discourses, it is important to be able to see, track and understand the ways such induction does and does not occur via the pedagogic discourse of teachers, especially in the context of the ongoing, acute inequalities of educational provision in South Africa.

Conclusion

In this chapter, I have documented my process of engaging with SFL to gain insight into aspects of the pedagogy of two literature lessons from my data set. This was undertaken in order to better capture aspects of the variation of pedagogy between these lessons that were not described via a code theory analysis. My first pass at this analysis, conducted in the early days of the project, proved overwhelming due to the vast quantities of finely parsed utterances generated. However, I struggled to see patterns of pedagogic significance in ways insightful for increasing pedagogic understanding. It was only upon subsequent return, with more distance, and deeper familiarity with additional conceptual resources highlighting the nature of the language of uncommon sense schooling, that I was able to re-analyse the data into groupings that have provided partial accounting for some of the commonalities and variations between the pedagogy of the two teachers.

Careful mapping of the pedagogy of teachers necessitates seeing the forms of discourse and language used within that pedagogy since mastering the discourses and language of the discipline is a key aspect of successful induction of learners into any subject taught through formal schooling. Becoming competent in these entails internalising and controlling a complex, open and dynamically emergent system comprising many parts located in

intricate, ideologically-diverse contexts (Mercer & Howe, 2012). Pedagogically this entails knowledge of both the relevant content itself, and the ways in which the content must ultimately be construed through language. Teacher's classroom discourse needs to serve as a bridge between the common sense knowledge of the world that they, and learners bring to the classroom, and the uncommon sense ways in which schooled knowledge is organised, and expressed through language.

Inductive analysis of the participants, of the discourse of these two teachers, into thematised categories revealed differences in the field of each lesson. The Lincoln High teacher invoked a greater range of participants, from elements of the material classroom world through to the imagined textual world, and concepts of literary analysis. The Enthabeni High teacher's discourse was dominated by participants deriving from the characters and objects in the novel with occasional real-world references. When the participant analysis focus was narrowed to consideration of nominalisation occurrences and patterns, distinct differences between the two lessons were identified, with the Lincoln High teacher's discourse containing markedly more nominalisations than that of the Enthabeni High teacher. Nominalisations in the Lincoln High lesson served as means of summary, distillation and contrastive classification of sets of events, contributing to a construal of literary study as symbolic, holistic engagement with the text as a self-contained world of thematically significant relationships. In the Enthabeni High lesson, nominalisations altered localised actions into abstract nouns within the maintenance of the teacher's focus on close, immediate, sequential decoding of the text. This generated a construal of study of the novel dominantly as 'ungluing of the text' in the service of localised, sequential comprehension.

The transitivity analysis revealed commonalities and differences in the distribution of occurrence of different process types. Relational processes were prominent in both lessons, serving as means of conceptual linking of elements, particularly in terms of foregrounding the comprehension of terms and issues. The Enthabeni High lesson exhibited a higher proportion of verbal processes, reflecting greater attention on the teacher's part, to recounting which characters

said what, and to whom. The Lincoln High lesson presented a greater proportional use of material, behavioural and mental processes than the Enthabeni High lesson, with each category serving a wider range of functions in the Lincoln High lesson. Overall, analysis of the Lincoln High lesson transitivity patterns revealed the teacher's construal of literary study in terms of engaging with the inner life of the novel's world via a range of process types: from realising shifts in narrative focus, to reprising the intentionalities and affective qualities of characters' actions and construing the inner life of characters. Pedagogic functions such as eliciting knowledge displays from learners, regulation of classroom procedures, and construing learners as competent in memory and insight, were expressed by both teachers. Functions unique to the Enthabeni High lesson, expressed through mental and behavioural processes, involved the passing of moral judgement on a character and issuing of moral exhortations and warnings to the learners. Overall, the selective analysis of aspects of the transitivity system highlighted the wider range of structures and functions deployed in the English Home Language literature lesson than in the English Additional language literature lesson, and the contribution of nominalisations to the building of a more vertical, symbolic literary language. This analysis points towards the considerable range of pedagogic functions served by two aspects of the linguistic system: participants and transitivity. Within participants, the category of nominalisations is indexed as particularly important in building vertical discourses via processes of complexification of noun phrases that yet effect discursive streamlining through the distillation of established knowledge complexes, enabling efficient, meaningful connecting to newly encountered knowledge components.

CHAPTER SEVEN

INSIGHTS FROM APPLICATION OF JACKLIN'S EXTENSION OF CODE THEORY

Introduction

Jacklin's extension of code theory, along with recruitment of social activity theory and rhythm analysis, provides a theorised means of accounting for pedagogic practice beyond its dominant shaping by a vertical knowledge discourse (2004). She highlights that every teacher evolves their own recontextualized form of the salient pedagogic discourse as a touch stone for their own practice. But while this perspective is moulded and contained by the functioning of the pedagogic device, it is ultimately not the sole determinant of their practice. That is, the logic of recontextualization of vertical knowledge structures mapped out by code theory, is not always the logic of pedagogic practice. Insight from situational activity theory illuminates teachers as continual acquirers of pedagogic practice who may also construct a pedagogic repertoire via models of practice circulated inside their school-based community of practice. This reservoir may be added to through members' adjustments to situational conditions. Pedagogic practice thus needs to be understood also as hybrid, as containing tacit components drawn from elements other than pedagogic discourse itself, that is, situational referents. This means teachers may act in relation to the physical and technological availabilities present in their environments. Or in other words, teachers' pedagogic practice may be shaped through their co-ordinations with physical, mental, social and technological factors in their context, as much as, or more than, in relation to the integrated symbolic systems of the disciplinary discourse a school subject is related to.

Drawing from these theoretical insights, and her engagement with the pedagogic practices present in the lessons she studied, Jacklin developed a tripartite typology of pedagogic practices representing variations in which one of the following referents were the dominant shaper of the particular practices:

- a) Discursive (alignment to a vertical knowledge structure, and thus linked to mental/conceptual space),
- b) Interpersonal (alignment to social space), and
- c) Tangible (alignment to physical, natural space and space/time rhythms and technological affordances).

Jacklin²³ acknowledged that this typology comprises analytical 'ideal types' with the actual practices of teachers likely to encompass many varying points along a continuum. For analytical purposes, these 'types' were identified as follows:

Discursive pedagogic practice

Discursive pedagogic practice occurs when teachers' practice is dominantly shaped by orientation to the vertical knowledge structure of the discipline. Mastery of such a knowledge structure needs mastery of the vocabulary and syntax of the discourse. Effective transmission requires recognition of the connections between the components of knowledge comprising the discourse syntax. Pedagogically a discursive orientation is effected through the provision of tasks providing access to the wider grammar of pedagogic discourse, along with teacher clarification of links to the wider pedagogic discourse. In doing this the teacher models use of specialised terminology. Regulation by the teacher of the context and social interaction is aimed at facilitating the wider pedagogic purpose. Teacher feedback builds access to the grammar of the pedagogic discourse through the provision of recognition and realisation rules. Often such lessons comprise multi-steps with multi-levelled teacher communication.

Conventional pedagogic practice

In conventional pedagogic practice, the major referent for the practice is a conventionalised pool of segmental practices circulating within the community of practice. Within such practice, pedagogic tasks act as activities with ends in themselves albeit with pedagogic focus. The teacher focuses on the nature and

²³ A detailed account of Jacklin's typology and its theoretical antecedents in the theories of Bernstein, Vygotsky and LeFebvre was provided earlier in pages 32-40.

mechanisms of the task in itself without making connections to the wider pedagogic discourse. There is also limited or no modelling of the use of specialised terminology by the teacher. The teacher's regulation of the context and social interaction is aimed just at the immediate lesson task, with teacher feedback regulating learners into procedural conformity. These lessons are typically comprised of one task with sustained, task-oriented teacher communication.

Repetition pedagogic practice

Repetition Pedagogic Practice (RPP) orients primarily towards habituated routine. It may represent the attenuated residue of pedagogic discourse which has become disconnected from its originating, generative disciplinary source. The husk has been 'fixed' into "co-ordinated contextual articulations" (Jacklin, 2004: 387) and fossilised sufficiently to be made impervious to shaping and change. In the classroom it is identified through repeated, routinised learner activity. A task is provided (often not even presented directly by the teacher) without any specific teacher focus with respect to wider principles of instructional discourse or modelling and use of specialised terminology. The teacher's regulation of context and social interaction is usually minimal and serves as an end in itself. Minimal feedback is provided to the learners and it is usually self-corrective.

Analysis

Application of the above criteria to the English lessons from Lincoln High and Enthabeni High identified a clear distinction between them, with the dominant pattern at the former being of discursive practice, while the dominant pattern of the latter was of convention practice. These will be illustrated with reference to the two literature lessons, focusing on the novels *Shades* and *Jungle love*.

Dominantly discursive pedagogic practice: *Shades* literature lesson

With respect to the Lincoln High lesson a tabulated summary of the coding of the lesson by features of a discursive practice orientation is provided below.

Only one instance in this lesson was coded as a feature of conventional practice. No features of repetition practice were identified.

Table 7.1. Findings for Jacklinian analysis of *Shades* literature lesson

Dominantly Discursive Practice	Number of Codings	% of total Codings
Regulation to promote pedagogic purpose	17	18.5
Makes links to wider pedagogic discourse	9	9.8
Inducting learners into pedagogic discourse + specialist terminology	21	23
Modelling specialist terminology	2	2
Feedback validating learner response	28	30.4
Feedback elaborating learner response	11	12
Feedback on procedural correctness	1	1
Multi-levelled communication by teacher	1	1
Teacher communicating in terms of pedagogic purpose	2	2
Total	92	99.7

At 9.8% of the total number of codings, the teacher’s input in inducting the learners into the wider pedagogic discourse and terminology of literary study in English comprised only the fifth highest number of codings. However, they were concentrated in the earlier part of the lesson and serve as means to orient learners to wider disciplinary discourses, establishing a key overarching frame for the rest of the lesson. They are also very closely allied to the category “Inducting learners into pedagogic discourse.” The framing function is evident immediately after the teacher starts the lesson with some logistical administration. She says:

Example One

I'm going to introduce this very generally, this Chapter 17, by placing it in the context of the novel as a whole because it's very important to see the novel holistically as you go along. So, we're going to be doing a number of things to just keep consolidating what we're doing, making a number of cross-references.

Here she overtly flags elements of the kind of literary engagement she is cultivating in terms of certain procedural approaches: engage with a novel holistically; locate each element (such as a chapter) contextually within the whole; actively identify and make cross-references across different sections of the novel. She then proceeds to model how to do this, by moving from her more general declarations to concrete examples of such linkages:

Example Two

I want to focus on chapters 12-15, alright, because the backdrop to chapter 17 is in these. Firstly, you'll remember Frances' letter being a turning point in the lives of several characters in this novel, particularly the Pumlani brothers and we also know that Victor and Crispin will be the feature. That letter has affected the destinies of people.

The wider orientation is effected through contextualising Chapter 17 against a number of earlier chapters. The teacher then makes a number of cross-references between a letter and its relationship to various characters, in terms of its effects on their lives. That is: seek to identify significant links between diverse characters and events—do not process them purely separately and linearly.

A few minutes later she flags another dimension of the wider pedagogic discourse linked to her literary gaze—the importance of attending to thematic developments within a novel, when she ends her contextualising focus and flags her next focus:

Example Three

The other thing I would like to put up for you is the main theme of this chapter. (*Puts on another OH*) It's really concerned with tension and conflict.... You see the many areas of life where this theme applies in *Shades*. I've ticked off the ones that are really important for our chapter. Look here at the top left, for example. There's developing tension and conflict between Frances and Victor.

She signals that novels are organized around more abstract units than just the narrative division and sequencing into chapters: broader issues (themes) tie things together at a superordinate level of similarities and contrasts. In this instance she then provides a more specific example in terms of character relationships. Shortly thereafter she provides another particular example, at a more general level, when she identifies conflict between cultures:

Example Four

We know that there's also conflict over here between the traditional way of life and the modern way of life and that's going to be very important in Chapter 17. Can you think of any example you've come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture?

In asking for learners to identify "any example" they've "come across so far of the clash of two cultures" she signals again her requirement that they identify conceptual links as a web operating across different parts of the text, and that they actively connect particular, localised happenings in the novel with abstract notions such as themes of "tension and conflict."

However, while there is fairly frequent orientation towards an incipient literary gaze, there is very little overt use of specialist terminology in this lesson, with the only two nods in this direction being "Obviously you can see that there's some sort of love triangle developing" and: "The title is *Shades* so we have to be acutely aware of their role."

Many of the interactions coded "inducting learners into the pedagogic discourse and specialist terminology" follow on fairly closely from those inducting learners

into the wider discourse. They comprise the teacher's ongoing indications to the learners of the way in which she stays alert to the literary unfolding of the novel as a complex, interconnected organism of writerly significance. For instance, soon after her indication of the importance of approaching the novel holistically and contextually, the teacher exhorts the learners to consider the following:

Example Five

If you think about the rinderpest epidemic and what happened with the inoculation of those cattle, where do the *Shades* come in to this? The title is *Shades* so we have to be acutely aware of their role. Where do they come in to this? What do they have to do with the inoculation of cattle?

Here she focuses the learners upon the specific narrative events of the rinderpest epidemic and consequent inoculation, and directs them to link these to the *Shades*, while reminding them to consider also that the title of the book is *Shades*, saying they all need to be "acutely aware" of the function of the *Shades*. Implicitly she is directing them to think of the *Shades* both in their cultural function within a traditional isiXhosa world view and their narrative and symbolic function within the novel.

Throughout the lesson the teacher draws learner attention to specific textual elements of the novel, briefly, implicitly highlighting aspects of their function within the novel. In the way she comments she provides subtle cues as to how to build a cultivated literary gaze:

Example Six

So, the first issue we're going to look at then is the issue of the status of Walter and Frances (writing on blackboard). We're going to be looking at Walter and Frances and the status of their relationship. The pages that we're concerned with are 254 to 255. Ok so if you could turn to page 254 now.

Example Seven

A few lines down he tells us how he sees himself – “he was a middle-aged priest, dry as a stick and busy as the devil himself.” He just feels he lacks the charms to actually attract her. So, he’s sort of succumbing to the inevitable.

Example Eight

Let’s have a look at Dorkus’ mother’s plight. It’s described for us on page 261 – after they have greeted each other “molo nkosoza” Frances notices her face “sunken at the cheeks, cadaverous, the eyes deep in the sockets of her skull. She had something of Dorkus in her, something of Sonwabo in the curve of her cheek, in the line of her lip, and something too of age and death, the claw of her hand, the sinews lying taut along its back.” Can you see the descriptive detail in this woman’s plight? Are there any images that you would hone in on from that description that shows us how badly she is suffering? Any particular imagery that sort of really brings it home to us of how she’s suffering after being kicked out by Kobus?”

Example Nine

T: Do you see the problem? What help could she ask for from the Christian religion that condemns her? That’s the tension of the two cultures.

In the above examples her phrasing subtly reinforces an analytic—rather than simply experiential—perspective, flagging attention to aesthetic dimensions just beyond the concretely narrative. This is indexed through her use of phrases such as “the status of Walter and Frances [s] ...relationship,” “he tells us how he sees himself,” “the descriptive detail in this woman’s plight,” “any images that you would hone in on ... that shows us how badly she is suffering?” and “Do you see the problem? ... That’s the tension of the two cultures.” These construct a slight distance between simply experiencing the story, and beginning to gaze analytically at the text as a constructed artefact.

In terms of the discursive units coded, the largest number fell under the feedback category. There was a very distinct pattern of the teacher asking questions assessing learner understanding of prior events in the novel, and

their significance, and then providing brief affirmation of learner responses. In roughly a third of these feedback instances, she then expands upon the learner responses adding conceptual feedback to the initial validation. Examples of these interactions include:

Example Ten

T: Which character does this sort of apply to in particular? Who is depicted by this whole issue of Christianity stipulating one wife...?

Class: Kobus

T: Kobus, right. How, Ryan?

L: Kobus has two wives... (*inaudible*)

T: Very good. So, Christianity is then sort of exploited as a convenient means of him discarding his wife.

Example Eleven

T: Who has supplied the cattle and how? Yes Thabile?

L: It's Victor.

T: It's Victor. How so?

L: With money from the mother...gave the father...

T: Very good. It's the legacy that was left after his father died. Victor has used that to advance cattle.

Example Twelve

T: So, Comforter, what do you think would be one thing that Emily expects from Frances?

L: To be like a lady.

T: Ok, like a young Victorian lady, very good, so she shouldn't be tomboyish or anything of that nature.

In all these examples, the teacher explicitly positively endorses the response supplied by a learner to one of her comprehension/recall check questions, and

then also elaborates upon the learner response. For examples one and two, her question simply asks for identification of a particular character in relation to a specific situation. She positively evaluates the correct answers supplied by the learners and then elaborates on that answer by supplying how the characters specified harness/exploit the situation. For example three she adds the qualifier “Victorian” to the learner’s “be like a lady” and then sets up a binary: young Victorian lady ≠ tomboy. Through these responses the teacher encourages learners to keep paying attention to the plot developments and relationships and signals additional elements that learners need to learn to focus upon. Her form of interaction with her learners in this whole class dialogue is consistent with the practices identified in the review of Westbrook et al. (2013) as effective pedagogy in developing contexts. In this lesson she provides feedback throughout, attends to a wide number of learners. She implies a safe environment by validating correct learner responses and never demeaning learners for responses not fully on target. She made use of a worksheet that scaffolded learners into higher level engagement with issues in the novel, thus using materials beyond simply the novel itself. Within the Bernsteinian insight that this is a strongly framed, teacher led lesson, thus tending towards alignment with a performance curriculum model, the additional analysis provided by Jacklin’s extension of Bernstein’s lenses highlights this lesson potentially as dominantly an example of pedagogically sound direct instruction. The brief interlude of group discussion followed with whole class discussion and teacher feedback is suggestive of some alignment with a contingent constructivist curriculum model.

Dominantly conventional pedagogic practice: *Jungle love* literature lesson

In this lesson, the teacher plunges straight into engaging the learners in the decoding of the text as immediately encountered. Contextualisation is provided only through her spoken, and written (on the board) statement: “Chapter Three. It’s about the argument between Ian and Caroline.” She does work to signal sequential links between Chapter Three, which was previously dealt with, and

Chapter Four which they are focusing upon in this lesson. The overall focus of the lesson is on reading and decoding the text of Chapter Four of the novel. There were no aspects of discursive or repetition practice identified. The features of the lesson fell very strongly within those Jacklin identified as conventional pedagogic practice. In terms of the category of the task being approached as an end in itself, the teacher works hard to keep the learners focused on the task of reading and decoding the novel. She provides comments such as “Let’s go on now, Chapter Four” and “Who is going to read now?” On one occasion she asked the learners to identify: “To who was Jennifer talking to?” and after receiving incorrect answers before getting the correct answer she instructs the learners:

“Don’t be confused. I know the story.”

This suggests her priority is ensuring learners keep the ‘facts’ of the story clear in their minds, and that they must rely on her as the arbiter of these facts.” Her focus is on reassuring her learners of her knowledge of the story rather than on the learners as processors or interpreters of the story.

Table 7.2. Findings for Jacklinian analysis of *Jungle love* lesson

Dominantly Conventional Practice	Number of Codings	% of total Codings
Lesson/task approached as an end in itself	2	3.5
Lesson directed towards one specific procedural structure	3	5.2
Nature and mechanisms of the task itself are the anchor point for framing strategies	7	12.22
Evaluation criteria for learner behaviour index procedural conformity	0	0
Teacher sustains communication with learners primarily to regulate the task	21	36.8
Teacher offers text and lesson specific approaches	2	3.5
Lessons usually comprise a single activity	1	1.7
Limited/no use of specialist terminology	3	5.1
Teacher modelling of skill	2	3.5
Localised/concrete focus	7	12.22
Early task completion: permission for learners to do other things	0	0
Feedback elaborating on learner responses	4	7
<i>Overt assertion of normative moral discourse*</i>	5	8.77
Total	57	99.51

* My addition – not in Jacklin’s typologies

The lesson overall is chiefly directed to the procedural task of reading the selected chapter and ensuring learners have decoded the narrative of that chapter accurately. This is evident in the many examples of the teacher’s questions focused on asking the learners to display their knowledge of which characters are implicated in certain actions, and the localised, usually fairly

concrete reasons for these actions that can be deduced from the surrounding text, or ensuring learners understand basic meanings:

Example One

T: Then all of a sudden Jennifer decided to buy for Ian. Why was that? ...

S: Because Jennifer saw empty glass.

T: Do you agree? Because Jennifer saw the empty glass when she came into the bar in front of Ian? Was that the reason?

S: It's because Ian – Jennifer heard about the argument about the money.

Example Two

T: Now she is talking to who?

S: Ian.

T: Whose fiancé is Ian?

S: Caroline.

Example Three

T: So, they are having a conversation. They are talking about the paintings at the same time as teasing Pete about being an accountant. What is an accountant?

Example Four

T: Why was Jennifer thinking of that? Was because she didn't want to back – go back because she knows that Lisa was going to be around to take so much of her – what?

G: Energy.

The teacher works hard throughout, to keep the learners focused on the text and achieving a basic understanding of it, on moving them forward with the

ongoing reading, and intermittently, on drawing life lessons from the text. Her mode of relating to the text is significantly different from that of the *Shades* teacher, whose interactions implied some sense of engaging with that text as a construct. This teacher relates to *Jungle love* as a direct, rather than a mediated, experience. She concentrates her attentions on keeping this reading experience on track and under logistical control. Much of her communication with the learners thus regulates them in relation to the immediate task. Examples of her many such communications include:

Example Five

T: Who is going to read now?

Example Six

T: Oh! You are following the story – okay. One other thing...

Example Seven

T: Stand up.

Example Eight

T: Continue reading.

Example Nine

T: Okay – let's continue. We are wasting time.

Example Ten

L: Yes, I am afraid. Ian ...

T: Afraid? Are you reading at the right place? Is that the right place? ... Hello – come back, you are lost!"

Example Eleven

T: “She can hear whatever Ian is saying, but she has to do what? She has to control herself. She has to control herself. Noma esemuchaza kangakanani. [No matter how attracted she is to him] Let’s do the next paragraph – I’d forgotten about that.”

All of the above examples, bar the final one, focus upon practical, procedural regulation of the process of continuing the reading of the chapter when it has been interrupted, either by the teacher asking a question, or noise from the class or the teacher effecting a change of learner reader. The final example concludes with a similar procedural focus. The lead in to it, however, does comprise of an evaluative judgement of a key character. However, it is not a judgement couched in specialised literary terms and pointing to participation in the wider pedagogic discourses of a cultivated literary gaze. Rather it is a normative moral judgement invoking the speaker’s real-life values in a manner assuming a seamless connection between her values and the values of the fictional world of the novel. Jacklin’s categories are good for identifying these areas of difference, but limited in tracing their differential unfoldings. More nuanced tracking of such distinctions needs the Legitimation Code Theory lens of Chapter Three.

Despite the clear dominance of traits strongly identified with the conventional practice category there are a few types of teacher interaction that push at the boundaries of this categorisation. For example, there are two instances of teacher modelling of skill. The first involves provision of the correct pronunciation of a word and implicit identification of it as an irregular verb. The text contains the past tense form and the teacher pronounces that for the learner, as well as asking for the present tense form:

Example Twelve

L: I shore, shook ... shook... my head

T: What is the present tense of the word ‘shook’?

G: [Much discussion] shake... shook

T: Shake not shore. Shake – shook [writing on board]
Continue.

This constitutes the only moment of grammatical knowledge development integrated into the lesson. The other instance comprises the introduction of a term potentially specialised for literary studies. While the teacher introduces it, and links it immediately to a more concretely specific detail, she does not explicate it, or link it to other potential narrative instances, as the *Shades* teacher did:

Example Thirteen

T: ... mind you, Jennifer is being, oh, terrible in love... responsible, what you call it – conflict. There is conflict. [Teacher writing 'conflict' on board]. Money money money money money. So, although it is like that, but Jennifer has to do what? She has to do what? She can hear whatever Ian is saying, but, she has to do what? She has to control herself.

Here the teacher models use of a term that could be used to categorise many narrative moments and events in the novel. “Conflict” potentially can be identified as a thematic element of the novel, but she does not overtly flag this for the learners or refer to other examples of conflict in Chapter 4 or other parts of the novel covered. Neither does she explain why she follows up “There is conflict” with “money ...money.” She has, a few utterances earlier, led learners to recall how money was the reason for the character Jennifer’s action in relation to another character, but leaves the relationship between ‘money’ and ‘conflict’ implicit. The plot lends itself to focusing upon inter- and intra-character conflicts, but this is not picked up on by either teacher or learners.

Feedback in which the teacher elaborates upon learner responses is also minimal. On the few occasions of its occurrence the elaboration tends towards the more concretely local rather than towards the more literary, such as drawing attention to part-whole relations across the novel.

Example Fourteen

- L: It's because Ian – Jennifer heard about the argument about the money – and
- T: She heard the argument about the money so she thought that Ian had nothing in his pocket.

In Example Fourteen her elaboration makes an inference about the reason for Ian's lack of a drink explicit for the learners.

Example Fifteen

- L: ... because she is engaged to Pete
- T: Yes, that's the answer, because she is engaged to Pete
- G: Oh!
- T: So, she has to control herself.

The teacher's elaboration in the above example makes explicit the teacher's reason for asserting that it is Jennifer's being engaged that is the underlying factor for her feeling nervous about sitting with Ian in a romantic setting. Her reasoning is derived from her real world, normative moral framework. She does not seem to consider that there may be subtle differences between her framework, and that constructed in the novel for the character Jennifer. The teacher then quotes from the text as substantiation of her view:

- T: So, it says here: "my life is already complicated enough with Pete and Gary."

The overt flagging of an issue from the text is one of 'complication' not of obligatory self-control. This issue of 'complication' could be seen as a potentially productive point for opening up consideration of the components of the situation of 'complication' in young adult women's romantic relationships, both from the UK and South Africa. The teacher, however, opts to move the oral reading of the text forward.

The assertion of a normative, real world moral framework occurs at five junctures throughout the lesson. Although they are not numerically frequent in occurrence, they are interjections with a level of energy and affect that renders them significant. This aspect of pedagogic practice does not neatly fit within Jacklin's categories. I have added it as an additional category as these utterances represent a form of induction into a discourse, while yet not being induction into a wider, specialised pedagogic literary discourse. More nuanced exploration and description of this aspect of this pedagogy will be effected through use of the specialisation dimension of Legitimation Code Theory, in Chapter Nine.

Example Sixteen

T: You know men are trouble sometimes

Ls (males): No

T: And watch out girls – watch out. That's why say 'yes, yes' all over

Ls: No! Yes!

T: you must make use of the word

Ls (males): Yes! Yes!

T: NO!

Ls: Yes. No.

T: Don't say 'yes' all the time.

Example Seventeen

T: Gary knew that Jennifer had a thing – a partner – she had her own partner, but now she [*sic*] decided to blackmail him for her taking her out. Now if she refuses to go again, he is telling her that "I will tell your partner, I'll tell your partner." He's just good for nothing. Don't you think that she's – he's just good for nothing? Don't you think that Gary is good for nothing?

The above two examples draw a relationship from the novel to the real world in a way wholly absent from the *Shades* lesson. The pedagogy of the *Shades* teacher engages with the teaching of the novel as a specialist event, approached with a strong degree of insulation from the learners' personal experiences and contemporary world, but with reasonably visible communication of the ways of doing one type of schooled, cultivated literary gaze. The *Jungle love* teacher's pedagogy works somewhat inversely—with the teacher specifying particular lines of linkage between the novel and how she sees some men behaving, and how she wants her girl learners to behave. While she addresses questions to her learners these seem fundamentally rhetorical—she is not opening up a serious consideration of a range of perspectives on these issues. Rather she is passionately exhorting her learners (her girls especially) to heed the warning and wise insight placed before them. Her pedagogy facilitates access to localised meanings of the text under scrutiny, but, in this lesson at least, leaves learners insulated from wider schooled literary discourses. The *Shades* teacher's pedagogy offers some induction into the wider pedagogic discourses of valued literary engagement with texts, but leaves potential points of connection between the issues addressed in the text, and the learners' lives, wholly implicit. Jacklin's specification of the pedagogic attributes she categorises as “discursive practice” and “conventional practice” work well to identify most of the clusterings of pedagogic practices in these lessons and to discriminate between them with a delicacy not achieved with an analysis using code theory's concepts of classification and framing alone. However, they do not fully facilitate the nuanced description of their inner workings and unfolding through time. These aspects will need to be explored further through application of aspects of the Legitimation Code Theory toolkit. However, before moving down that path, it proved instructive for me to investigate the insights to be added through application of Brodie's opening up of teachers' Evaluation moves to more delicate description.

Finally, in comparing these two lessons through the lenses of the concepts of “discursive—and conventional practice” it is important to remember that the focus has been strongly on teacher practices in terms of what they do in the

classroom—their oral and visual actions; their interaction with their learners and ways of evaluating learner oral contributions (Westbrook et al., 2013). What has not been accessed is their thinking as teachers—both the on-the-spot, in-the-heat-of-the-moment thinking and decision making as the lessons unfold, and their internal reservoirs of pedagogical content knowledge. And while significant aspects of the *Jungle love* teacher’s pedagogy aligns with the features Westbrook et al.’s review (2013) of empirical results associated with ineffective outcomes (the presence of many low cognitive demand questions, the focus on recall rather than interpretation, the paucity of teacher feedback, the dominance of simply reading from the text rather than extensively engaging with it as a writerly construct) other aspects are suggestive of her deploying a mixed palette, including aspects associated with effective practice. These included her use of strong direct instruction; her seeing value in collaboration between herself and her learners, her intermittent use of embodied demonstration of word meanings and code-switching into isiZulu (Westbrook et al., 2013). It remains salutary also to remember that the *Shades* teacher effectively is operating within a micro-bubble of relatively first-world, middle class conditions while the *Jungle love* teacher, and her learners, are locked into extremely challenging developing context conditions: high teacher-learner ratios, severe materials shortages, poor infrastructure, frequently disrupted schooling and economically acutely stressed families. With such stark levels of disparity within the South African system, it is false dichotomy to set up one form of teaching as inherently superior to another. The goal needs to be teachers capable of flexible teaching with a wide pedagogic range that is sensitively responsive to their situation, their learners and their subject matter (Hugo & Wedekind, 2013; Westbrook et al., 2013). A key step towards this goal is the ability to map the range of teachers’ existing pedagogies with sufficient delicacy and precision. This will facilitate further ongoing, nuanced tracking between forms of pedagogy and learner outcomes. Jacklin’s typology has proved insightful in identifying and tracking pedagogic distinctions within my data that code theory on its own could not do. However, it does not provide the full toolkit needed for the job.

CHAPTER EIGHT

APPLYING BRODIE'S EXTENSION OF 'CLASSIC' CLASSROOM DISCOURSE ANALYSIS

Introduction

An ongoing challenge for the project of describing and understanding teacher pedagogy is that of linking the relationship between macro factors emanating externally to the classroom with the micro factors of the social, cognitive and embodied processes of what happens within classrooms. Focusing upon teacher-learner interactions through talk can be one approach where such linkages can be made. This chapter explores the insights to be gained from applying a semantically based analytic lens focused upon the functional meanings of moves made by teachers in their classroom talk, to the lessons I have focused upon. First, I provide a brief resume of the key insights generated from international and local studies of classroom talk, from the perspective of classroom discourse analysis. I then present the findings from my analysis, as applied to the two exemplar literature lessons being used.

International studies of classroom discourse, both quantitative and qualitative, have generated numerous useful findings. These included the identification of the wide prevalence of the Initiation-Response-Evaluation/Feedback structure of much global classroom discourse, with some variations about an extremely constant form (Sinclair & Coulthard, 1975; Mehan, 1979; Seedhouse, 2015). However, further studies generated refined understanding of this pattern as not universally beneficial to all learners. Careful ethnographic investigations comparing the home discourses to the schooled discourses of diverse communities, such as the Warm Springs Native Americans (Philips, 1972) and Hawaiians (Au & Jordan, 1981) were harnessed to develop programmes adding to the interactional range of teachers in these communities, with demonstrated positive impact on learner outcomes.

However, the overall picture to emerge from international studies of classroom talk paints a dominant image of teacher control. Teachers are in charge of who speaks and who starts most interactional sequences. They control evaluation and correction of learner contributions. Learners have restricted rights to distribute turns and mostly talk in response to teacher talk (Lindwall et al., 2015). This is revealed across time, school level and subject area, as illustrated here with a few examples. Edwards and Furlong's study of a large, urban UK comprehensive showed the predominantly authoritative style of transmission teaching enacted through teacher talk, where, beneath the surface variations of individual teachers, there was a core edifice of centrally teacher-governed exchanges and meanings (1978). In lower-track USA high school English literature lessons, teachers and learners made more informative statements than interpretive and exploratory statements, with teachers summarizing more than interpreting, and making few evaluative and generalizing statements (Marshall, Klages & Fehlman, 1990). In Swedish dental education, at tertiary level, teacher talk reformulated student contributions so as to signal the need for specialist vocabulary (Lindwall et al., 2015).

A key further development has been the opening up of research into the nature of the Feedback/Evaluation move. The importance of deepening understanding of this move is underscored by Hattie's findings from extensive meta-analyses of many studies that providing effective evaluative feedback is the key way in which teachers can improve the learning of their students (Hattie, 2012). Cullen (2002) contextualised his study on the significance of the Feedback move in Tanzanian secondary school English Foreign language classrooms against research on the move in non-school contexts. He argued research shows the Feedback move is most frequent beyond the classroom in other asymmetrical relationships, such as parent-child and doctor-patient talk. However, it can occur in symmetrical relationships where it serves functions of acknowledgement and exchange, and endorsement of an earlier utterance. Within the school lessons he studied, Cullen found two broad roles served by the Feedback move: evaluative and discursal. Evaluative feedback focused upon the form of learners' responses, acting to approve, reject or alter learners'

interlanguage rules. It conveyed overt or implicit acceptance or rejection of the learners' utterances. Such feedback co-occurred most typically with display questions, asked by the teacher in Initiation moves to draw a pre-determined answer from the learners. Discoursal feedback functioned to blend learners' contributions into the stream of classroom discourse so as to keep the dialogue between teacher and learners going and growing. Such feedback focused upon the function of learner contributions and usually co-occurred with referential language functions. Cullen observed that within these classrooms the feedback move is unmarked, that is, expected. He argued that in these strongly teacher-centred and fronted, whole class lessons, teachers may orient towards I-R-F discourse due to experiencing it as a potent instrument for communicating and building knowledge. This resonates with Seedhouse's view, from the perspective of complexity theory, that the I-R-F discourse structure is an 'attractor' because it is a very economic means of achieving a full cycle of the institutional business of teaching and learning. The discourse system will continually revert to this attractor because it is such a functional pattern, being a default form operating as 'the most compact vehicle imaginable for the accomplishment of the institutionalised activity' (Seedhouse, 2015: 379). Ongoing research into the Feedback/Evaluation move has uncovered a range of complexities in terms of what teachers must deal with and the ways they have to respond to these situations. The Feedback move is now seen to encompass a far greater variety and subtlety than the earlier blanket use of the term suggested (Lindwall et al., 2015). These include:

- Breaking a teacher's initial question into smaller components;
- Channelling learners in specific directions;
- Guiding learners towards particular types of desired answers, and
- Effecting group control.

Learner answers can suggest specific difficulties and thus index to teachers what is needed to help learners get to desired understandings. Increasing awareness of such intricacies in teacher talk points to the need for 'more textured descriptions' (Brodie, 2011:175) of pedagogic practice, including areas

of challenge for teachers and the conditions under which more traditional and more reform-oriented structures of interaction promote effective learning.

A research focus on classroom interaction has been frequently used to explore the impact of certain educational reform drives in Western countries, underpinned by social constructionist educational philosophies, to move away from more teacher-centred to more learner-centred pedagogies. Similar research has also been conducted in African contexts. While the results of earlier African studies have found that classroom interaction remained largely teacher centred and authoritarian, such research approaches have been critiqued. Looking for 'pure' enactments of fresh forms of pedagogy is seen as a red herring, since such pure forms seldom exist, in black South African or other classrooms. Rather, working with notions of instructional hybrids is advocated (Cuban, 2009) since seeking pure forms of teacher- versus learner-centred pedagogy is over simplistic. It is more instructive to discover the mixed nature of teachers' pedagogic palettes. For example, there is research evidence that teachers in low-income, developing contexts can deploy aspects of constructivist principles in whole class teaching formations (Barrett, 2007). It is also important to avoid cultural reductionism via projection of un-interrogated Western values, such as individualism and personalised discourse, onto the analysis of classrooms of other cultures, while ignoring the reality of factors such as the impact of economic scarcity and harsh living and working conditions on the pedagogies of teachers in diverse contexts. For example, evidence exists of mixed teaching palettes being present in Tanzanian classrooms. Furthermore, the possibility of partial/poor understanding of practices in these contexts when viewed solely through Western theoretical lenses, has to be acknowledged (Barrett, 2007; Akeyeampong, Pryor & Ampiah, 2006).

In the South African context, Brodie's work in building a nuanced description of the nature and shifts of Mathematics teachers' classroom interactions provides a useful extension and adaptation of prior insights garnered from extant classroom interaction research (2008, 2010, 2011). While drawing on established categorisations of teacher moves, she noted that teacher evaluations have been less researched than teacher elicitations. Rooted firmly

in insights generated within the classroom discourse tradition, her work has extended it through careful attention to opening up the Evaluation/Feedback move to more refined understanding. Mehan's original analysis (1979) identified that overt positive teacher evaluation was usually only supplied after teacher and learners had cycled through extended sequences guiding learners to generate correct answers. In response to wrong answers the teacher typically repeated or simplified their question, or prompted for further responses until the correct answer was supplied. Edwards and Mercer (1987) concluded the existence of a deeply tacit ground rule that repeated questions by a teacher suggest the wrongness of learner answers and act as implicit negative evaluation of earlier learner responses. They also argue that the promotion of learner-centred pedagogy in Western classrooms in the 1970s led teachers there to avoid overt negative evaluations of learner responses.

Brodie highlights that feedback is not identical to evaluation, which assesses the rightness of a learner contribution. Feedback, by contrast, fosters expansion of learners' thoughts and contributions. However, high-level evaluations can validate the significance, rather than the rightness, of a learner utterance and permit it to influence and/or alter the direction of the class discussion. An important teacher move that Brodie highlights is the "Press." This occurs when a teacher asks a learner to expand, make clearer, justify or explain their contribution more. The move can be further separated into low and high presses. With low presses the teacher accepts procedural accounts of their problem-solving approaches. In high presses the teacher demands disciplinary arguments, undergirded by conceptual relationships, to justify their thinking.

Brodie's interest lies in establishing the forms of interaction in mathematics classrooms that promote deep, effective mathematics understanding in South African school learners, and in developing a language of description to effectively capture such interaction. Her focus was particularly informed by prior bodies of mathematics education research highlighting the effects of traditionally oriented mathematics pedagogies in comparison with the effects of reform-oriented pedagogies. The latter oriented towards more dialogic classroom interactions fostering greater learner talk, particularly that which

renders visible learners' mathematical reasoning processes. The levels of achievement of South African school learners are disturbingly poor for both mathematics and English literacy. The development of fluency and high-level communication abilities in English, currently a key language of power as a vital local and international lingua franca, indexes the need for learners to move beyond basic to high level communication and reasoning skills in English. It can be argued that it is also important for subject English instruction to foster learners' capacities for reasoning, logic and clear articulation of their thinking with respect to issues of language, literacy, literature and communication. Thus, although the disciplinary specifics of mathematics and subject English are clearly very different, the need to understand the spectrum of forms of classroom discourse occurring in South African subject English classrooms is pressing. Utilising analytic schemes with a nuanced spectrum of teacher moves can be a first step to mapping, then evaluating, the effects of varying move combinations on growth of learner communicative and analytic competencies valued within English. I thus used Brodie's coding scheme as a starting point for the analysis of the functions of teacher moves within their interactive classroom practices in the English lessons I studied. These included both her first and second order moves, and a few additional moves I needed to add to account for some aspects of my data not covered by Brodie's moves. These are listed below.

First Order Moves:

Affirm: Validates learner contribution as correct or good. This can be accomplished through repetition. This move often effects closure of a sequence with movement to next idea following.

Shades Example:

L: I think that the Xhosa felt that they were [...]

T: Very good.

Jungle love Example:

L: They are arguing about money.

T: About money.

Direct: Requests someone to do something. This move calls on learners to effect something. It is often, but not always, associated with classroom management. The call does not always have to be obeyed.

Shades Example:

T: Look here at the top left, for example.

Jungle love Example:

T: Who is going to read now? Read first paragraph.

Initiate: Aims to get disciplinary idea without directly following up on or responding to a prior idea.

Shades Example:

T: Can anyone explain what's happening in this novel with Dorkus and Benedict?

Jungle love Example:

T: Caroline and Ian are arguing. What are they arguing about?

Inform: Gives information or explanation. If it occurs in relation to a prior utterance, it is coded under Follow Up.

Shades Example:

T: Firstly, you'll remember Frances' letter being a turning point in the lives of several characters in this novel, particularly the Pumlani brothers. And we also know that Victor and Crispin will be the feature. That letter has affected the destinies of people.

Jungle love Example:

T: Chapter Three. It's about the argument between Ian and Caroline.

Follow Up: Responds to a prior learner idea. (But if the move involves the teacher repeating a learner idea to affirm it, it is then coded under Affirms.)

Examples are provided after the presentation of Follow Up sub-categories of moves.

Brodie further disaggregated the Follow Up move into a set of six sub moves: inserts, elicits, presses, maintains, confirms. These are detailed below in Figure Nine. She explains that the Follow Up sub-moves of press, maintain and confirm are associated with 'reform teaching' in international mathematics education, as significant increases in their use are associated with more dialogical interaction in classrooms and greater articulation of learner thinking and reasoning processes. In her research though, she argues against seeking blanket categorisations of teachers as 'traditionalist' or 'reformist.' It is more productive to identify and understand the overall profile of moves a teacher uses, and the conditions that facilitate and constrain the greater/lesser use of particular moves. Her findings confirm that, within contexts of systemic efforts to promote pedagogic reforms, teachers evolve hybrid practices when encouraged to take up reform pedagogies (2011, 2008). Her language of description provides a more neutral mechanism with which to map the overall profile of communicative functions teachers use in classroom talk. This is potentially also very useful for the field of subject English at school level, which

has often focused upon classifying teacher pedagogy within methodological categories such as 'traditional-grammar,' 'communicative' and 'critical' that are strongly value laden and can preclude recognition of the likelihood of the existence of mixed pedagogic palettes amongst subject English teachers.

Follow Up move

Definition: all teacher moves that are responses to prior learner talk.

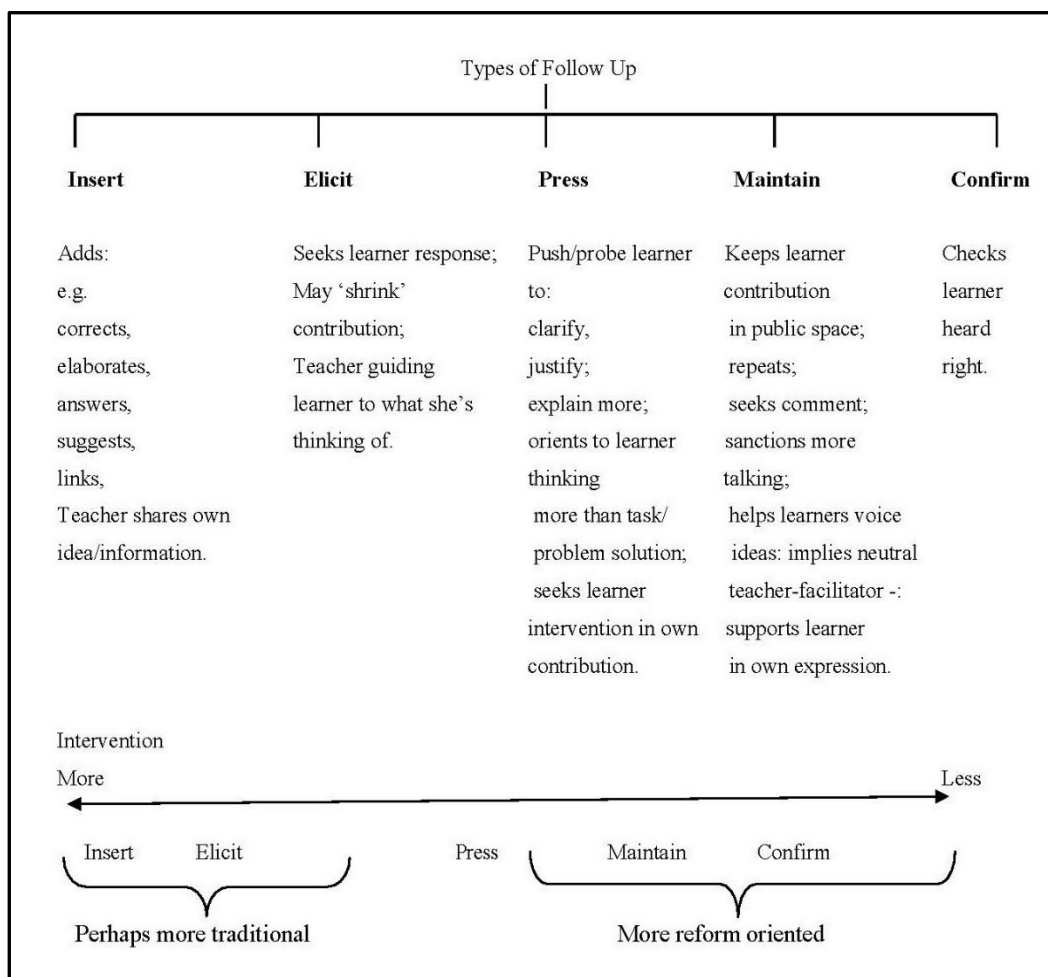


Figure 8.1. Types and definitions of Follow Up moves

Insert

Shades Example:

L: They want, they have feelings for each other but there's no way, they're both too scared to say anything.

T: They actually cannot share their feelings openly and we've explored the reasons for that.

Jungle love Example:

L: It's because Ian – Jennifer heard about the money – about the money, and

T: She heard the argument about the money, so she thought that Ian had nothing in his pocket.

Elicit

Shades Example:

T: Can you think of any example you've come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture?

Jungle love Example:

T: But the real man in her life is who?

Ls: Pete.

Press

Shades Example:

T: Who has supplied the cattle and how? Yes Thabile?

L: It's Victor.

T: It's Victor. How so?

Jungle love Example:

T: What makes you say she's weak?

L: xxx to be in love with someone.

T: Is there anything wrong with that?

Confirm

Jungle love Example:

L: It's because Jennifer heard the argument.

T: Again.

L: It's because Ian – Jennifer heard about the argument – about the money, and

T: She heard the argument about the money, so she thought that Ian had nothing in his pocket, is it?

In addition, there were a range of other moves that did not fit under any of the above categories. Since none were numerically frequent (the maximum number in any category being four, many being single occurrences) I have grouped these together under the category 'Other.' All these categories were present in the *Jungle love* lesson, with just 'Checks' and 'Queries' present in the *Shades* lesson. While not very frequent, categories such as 'Proclaims' and 'Warns' played significant roles in the *Jungle love* lesson despite their low frequency of occurrence. Therefore, I list the categories and provide an example of each, from the *Jungle love* lesson.

Queries

L: [Trying to answer. Much noise from other learners]

T: *Can you hear what he is saying?*

Warns

T: You know men are trouble sometimes. [Male learners mumble "no."] *And watch out girls – watch out!*

Exclaims

T: Alright, I heard myself saying, 'Let's go'. *Haaaauw!*

Proclaims

T: She was talking to Ian. *I know the story!*

Rejects

L: She's weak – she knows that.

T: She knows that? She's not weak? *It's not that she's weak.*

Checks

L: Yes, I am afraid. I am ...

T: Afraid?' *Are you reading at the right place?*

Findings

Table 8.1. Findings of classroom discourse analysis for *Shades* and *Jungle love* lessons

Code	<i>Jungle love</i> Number	<i>Jungle love</i> Percentage	<i>Shades</i> Number	<i>Shades</i> Percentage
Affirms	5	3.67	38	21.4
Directs	28	20.58	23	12.99
Initiates	18	13.23	19	10.73
Informs	13	9.55	26	14.68
Follow Up	72	52.89	90	32.72
Other	11	8.06	6	3.37

Table 8.2. Findings for Follow Up move sub-types for *Shades* and *Jungle love* lessons

Code: Follow Up	<i>Jungle love</i> Number	<i>Jungle love</i> Percentage	<i>Shades</i> Number	<i>Shades</i> Percentage
Inserts	18	13.2	32	18.07
Elicits	33	24.26	19	10.73
Initiates	18	13.23	19	10.73
Maintains	8	5.88	9	5.08
Presses	1	0.73	4	2.25
Confirms	1	0.73	1	0.56
Total	72	52.89	90	32.72

The findings from the analysis of the teacher talk in these two lessons is consistent with the earlier code theory analysis of these being strongly teacher controlled and teacher centred lessons, as evidenced through the very low frequency of occurrence of the maintain, press and confirm moves which open up and sustain greater learner talk. The patterns of teacher moves are also consistent with those established as dominant in both the international and local research cited earlier in this chapter. However, it also highlights areas of difference between each teacher's forms of control. This is evidenced through the differences of distribution of moves such as directs, affirms and informs, as well as the total number of Follow Up moves, along with differences in the profiles of their follow up moves. The *Jungle love* teacher used almost double the number of Direct moves compared to the *Shades* teacher. This seemed to be a function of both the focus of her lesson, and the large size of her class. Many of her Direct moves served to regulate selection of learner readers of the

novel, telling them when to stop and resume reading. In the examples provided below Direct moves are shown in *italics*:

T: Let us find out if Ian is an accountant or if it is just a joke.
Continue reading.

A number of these moves also served to instruct learners to be quieter and/or to put up their hands to bid for turns to respond:

T: Do you agree [lots of learner noise] because Jennifer saw the empty glass when she came into the bar in front of Ian – was that the reason?

Ls: No [lots of noise]

T: *Put up the hands.* What you say?

That is, they are procedural directives, focused upon the practical management of the logistical processes of organising reading and controlling how learners answered her questions. In the *Shades* class, in addition to the teacher making use of directives less frequently than the other teacher, their focus is a little different. This lesson partly functions as a review of work previously covered in discussing earlier chapters, thus providing a contextualising backdrop to the new chapter to be covered. The teacher is focused upon highlighting key issues and where these are located in the novel. So, her directives are often procedurally focused on relating their collective prior work done to where she wants learners to direct their focus now. So, while her directives are procedurally focused it is not to the 'physical' management of the learners as readers and responders but to aspects of the novelistic structure being flagged as important and their collective mental processes in relation to these. Such actions can be seen as contributing to the pedagogic coherence of the lesson.

T: So, we're going to be doing a number of things to just keep consolidating what we're doing, making a number of cross-references. *So, let's see where we've come from.* You've seen this before.

and

T: And the page references for those are 256 to 260. *And you will need to go and read that and consolidate what we're doing;*

and

T: This is the part of the chapter we are going to concentrate on in detail but before we continue *let's look at this particular conflict in the novel between Frances and Emily. As you know already, they don't have an ideal mother-daughter relationship. It's actually doomed from the start and if we just read the bit of commentary here on your worksheets:*

There are also interesting differences in the relationship between the Elicit and Affirm moves across both teachers. While the *Jungle love* teacher deploys the Elicit move at a much higher percentage than the *Shades* teacher, she affirms learners' answers far less. Her Elicit moves typically seek to get a specific, short answer from the learners requiring localised comprehension and identification of a short piece for text. In the examples provided below, Elicit moves are shown in *italics*; Affirm moves are shown in **bold**:

T: *To who Jennifer was talking to?* She was not talking to us. She was not talking to herself but she was talking to someone. *Who is that special someone?*

L: Ian [laughing],

and

T: *What is the special beer that's mentioned?* [Muffled answers] Something about it – the kind of beer that is going to be her delicious alternative?

Ls: [muffled] [Danyk (?)] American beer.

T: **Oh – you are following the story. Ok.**

The second example above provides a rare example of oblique affirmation of a learner's response. By contrast, the *Shades* teacher frequently affirms learner responses to her Elicit moves, as seen in the following examples:

T: *And Andiswa, why would he want to discard the mother of Dorkus and Sonwabo?*

L: Ma'am, it's because of the whole issue with him believing that it's his wife's fault.

T: **Very good.** It was his wife who permitted the inoculation.

and

T: *Any particular imagery that sort of, really, brings it home to us of how she's suffering after being kicked out by Kobus? Yes, Kyle?*

L: Wouldn't a skull be one, Ma'am?

T: **Well done...** Oh here we are – “deep in the sockets of her skull.”

The other key point of difference is with respect to Inserts moves. The *Shades* teacher uses a higher percentage of these moves, and they are generally longer moves than those of the *Jungle love* teacher. The *Jungle love* teacher's insertions in the examples below elaborate upon learner answers. In the first example, she provides a colloquial phrase indicating the character's affection for another character. In the second example, she inserts what she sees as the socially normative consequences of being engaged in terms of her assumptions regarding acceptable behaviour for an engaged woman. In the final example, she elaborates on the blackmailing threats of the character Gary against the character Jennifer. She concludes with her moral judgement of Gary.²⁴

Jungle love Examples:

L: She was wanting to go with Ian.

T: *She was having a soft spot for Ian.*

and

L: Because she is engaged to Pete.

T: Yes, that's the answer – because she is engaged to Pete.

Ls: *So, she has to control herself. Because she is engaged to Pete – so she has to control herself. She is engaged to*

²⁴ In the examples provided below, the teacher insert moves are shown in *italics*.

Pete – that is the main thing. She can meet as many men as she can but she mustn't forget that she is engaged to Pete.

and

T: Who is going to blackmail now?

Ls: Gary.

T: *Jennifer – Gary was not going to blame her. That is not something that they talk about. Gary knew that Jennifer had – a thing – a partner. She had had her own partner but now she decided to blackmail him for taking her out. Now, if she refuses to go again – he is telling her that 'I will tell your partner, I'll tell your partner.' She's, he's just good for nothing. Don't you think that she's, he's just good for nothing?*

The *Shades* teacher's insertions are usually fairly lengthy. They function to elaborate upon the responses provided by learners to her prior elicitation and to link them to complex sets of plot developments and character feelings, motivations and relationships. These insertions function both to revise and remind learners of previous content of the novel, and also to signal which aspects of that content carry particular significance, thus again, adding to the pedagogic coherence of the lesson.

Shades Examples:

L: They have been recruited.

T: *They have been recruited. And we know that Richard and Crispin are going along with them in their capacity as officials of the Native Affairs Department. Obviously, you can see that there's some sort of love triangle developing. Victor we see plays a number of games with Frances. We're acutely aware of how Walter Brownlee feels, how for example, in the letter he wrote back he played with Frances' feelings. They didn't share exactly what was on their minds regarding the fact that they'd slept together and whether there was a pregnancy as a result of that;*

and

L: And the inoculation.

T: *And the inoculation. And how that was actually misinterpreted as a plot by the British authorities to take away the Black man's source of wealth, so that's very important. And then we're going to look at Christian and heathen – how those two things clash. And of course, we know that Victor and Walter are involved in quite a rivalry over Frances at the moment,*

and

Ls: Umetsho.

T: Umetsho. Yes, that's right. *He fears they are doing umetsho, so he feels it is his Christian duty to go and inform Emily about it and that's what he does. Before going to inform Emily, to whom he feels responsible, he goes back home and makes a disturbing discovery. He discovers that one of his chickens is missing and that one of his cabbages has been stolen. [Ls laugh] So that makes him a little more upset than he already is because he feels if somebody had just come to ask him, he would have given quite freely.*

Conclusion

While this discourse analysis, focused upon functional communicative moves made by the teachers in their whole class interaction with their learners, illuminates the strong teacher control maintained in both classrooms, it also identifies unique features of each teacher's discourse. In both classes, teacher talk dominated over learner talk, and elicital and directive teacher talk dominated over talk focusing upon drawing out learner thinking and reasoning. The *Shades* teacher is revealed as providing more overt evaluation of learner contributions via positive affirmations whereas the *Jungle love* teacher utilised more implicit forms of evaluation such as questioning repetition of learner contributions she did not wish to accept. She had a higher utilisation of Elicit moves than the *Shades* teacher, who, however, followed up learner responses with more frequent, and lengthier, Insert moves. This is suggestive of the *Shades* teacher providing more commentary on the text being engaged with. However, this form of discourse analysis does not open up the nature of the

structures within individual moves, the tracking, unravelling and mapping of which is indexed as important for achieving fuller understanding of the complete unfolding of the way the teacher presents knowledge to the learners. Again, it is important to retain awareness that the analysis presented is of only one lesson each from two teachers. It would be instructive, but beyond the scope of this study, to analyse a series of lessons by each teacher to establish how similar/different the patterns of moves would remain. This would be particularly important for subject English, where the focus and range of lesson topics and task types can vary greatly, from oral to written work, whole class to individual as well as group work; and structured analytic work to creative, productive work, such as writing one's own poetry and dramatizing extensions to set works. This form of analysis does point to manageable analysis of large lesson sets, with reduction of vast collections of data to logistically manageable quantitative profiles that can provide usefully comparable synoptic profiles of the patterns of communicative functions in teacher talk. The categories in themselves, and the outcomes of their application to analysis of classroom talk, can potentially serve as useful stimuli for use in teacher development, both pre- and in-service. In contexts of social and curricular change, such as the South African education system has, and continues to experience, this kind of analysis can provide a practical, useful lens whereby the degree of evolution of teacher's hybrid practices with respect to classroom interaction, can be tracked over time, and potentially used as a productive focus for developmental discussion, individually and within subject departments. However, for analytic lenses to open up the nature of teacher knowledge practices, as expressed through classroom talk, it was necessary to recruit a further lens—that of LCT, the application of which to my data is the focus of the next three chapters.

CHAPTER NINE²⁵

INSIGHTS ARISING FROM LEGITIMATION CODE ANALYSIS APPLIED TO LITERATURE LESSONS TEACHING A NOVEL

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Unraveling high school English literature pedagogic practices: a Legitimation Code Theory analysis

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ABSTRACT

Mapping the knowledge formations of language teachers within their pedagogic practices is underresearched, particularly for subject English, a multi-faceted, elusively defined discipline. Deeper knowledge of the pedagogy of subject English teachers is critical, especially within South African education, given the socio-economic power of English in a complexly multilingual and highly unequal society. This detailed, qualitative analysis of two KwaZulu-Natal Grade Ten English literature lessons, one Home Language (EHL) and one Additional Language (EAL), utilizing the Legitimation Code Theory (LCT) concepts of Specialization and Semantics, accounts for differences between two lessons that I previously analyzed, using Bernsteinian notions of classification and framing, in which they were very similarly categorized. This analysis reveals the value of LCT in illuminating significant points of similarity and difference across the lessons in terms of the types of literary gaze promoted and variations in the ranges and forms of abstraction and particularity across the lessons. Aspects of these are illustrated through semantic profile graphs, plotting changes of semantic gravity and semantic density. It also points to potential unearthing of some of the reasons for the alarming gap in literacy levels attained between the most and least economically advantaged sectors of the South African school system. LCT analysis reveals the potential for cumulative research into knowledge practices in language education and interventions to assist teachers in modeling and utilizing valued knowledge formations.

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Introduction

The 'black box' of formal education is pedagogy: the complex, co-ordinated practices of teachers in relationship with learners, in pursuit of the holy grail of mastery of uncommon knowledge. Opening up and understanding the structure and operations of that 'black box' is a challenging, intricate and vital task. Perhaps because it is so demanding, it remains underresearched, particularly in developing countries. Westbrook et al. (2013, 69) concluded their research 'revealed how little attention is often paid ... to the details of how pedagogy is implemented in practice.' Research attention within this field has fallen

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dominantly upon building understanding of learners, teachers and models of teaching and learning (Hallam and Ireson 1999). Notably absent, within an already relatively slender field, is a focus upon the nature and impact of formations of knowledge upon the pedagogic process. This article explores the contribution that a sociology of knowledge lens, Legitimation Code Theory (LCT) (Maton 2014b), can bring to the task of analyzing pedagogic practice within subject English, a discipline with an elusive, contested content (Macken-Horarik 2014) and often tacit legitimation criteria (Maton 2014b). This is demonstrated via close analysis of teachers' observable practices within two Grade Ten subject English lessons from KwaZulu-Natal, South Africa.

Contextualization: subject English within South African education

South African education continues within a state of chronic crisis, carrying the scars of both its apartheid legacy and well intentioned, but failed post-1994 policies. The net effect is that South Africa de facto sits with two separate public education systems – a functional minority sector serving the economically most advantaged 20%–25% of learners, and a dysfunctional system serving the remaining bulk, comprising mostly black learners. Within this deep inequality, only 50% of learners entering Grade One reach Grade Twelve, generating an actual exit pass rate of 40% (Spaull 2013). In the 2006 PIRLS¹ assessments, South Africa scored the lowest of 45 participating nations (Van Staden and Howie 2010). The learning gap between the achievements of the most economically advantaged 25% and the majority 75% grows incrementally, culminating in a deficit of a minimum of two, and maximum of four years (Spaull 2013; Chisholm 2012). For example, Horne (2002) found 95% of matriculants who gained admission to a teacher training program, arrived with Grade Eight English literacy levels, with some at Grade Four levels. Within this context, knowledge of South African teacher pedagogic practices is urgently needed but is thin and fragmented (Taylor 2008, 25). A fundamental concern is that of the development of high level literacy skills in learners. The 2007 SACMEQII² assessments found 27% of Grade Six learners to be functionally illiterate. Policy and practice issues of medium of instruction, and the dearth of enabling pedagogies implemented in a complexly multilingual context, are a critical and vexed component of this toxic situation (Pluddeman 2015; Heugh 2015; Alexander 2005). However, the details of this debate are beyond the scope of this paper. The current reality is that for the majority of South African schools English remains the medium of instruction, and subject English the majority first additional language studied. Subject English is thus a key means for the development of learners' analytic literacy competencies, providing the base for engagement with abstracted forms of knowledge across the curriculum.

Establishing systematic, cumulative, comparative understanding of knowledge practices within South African subject English classrooms is important yet tricky. Both as home and additional language, in South African (and other) classrooms, Subject English remains ideologically charged, implicated in issues of nation building, identities and relations to post-colonial power. Characterized with a 'problematic nature' (Green 2003, 135) and an 'unstable knowledge structure', the 'what' of subject English remains elusive (Macken-Horarik 2014). Thus both its curriculum content and pedagogical processes are ongoing sites of contestation (Prinsloo 2003; Marshall 2003). Much subject English classroom research comprises localized case studies working with normative views of

pedagogic best practice, rather than broader pedagogic theory (Ensor and Hoadley 2004; Shaalukeni 2000 in Weideman, Tesfamariam and Shaalukeni 2003). While such research may produce valuable empirical descriptions of specific pedagogic practices, it is often in forms that do not contribute to the building of cumulative explanations for the wider field. (Maton 2014b). Additionally, while considerable attention has been given to issues of relations to power (such as class and race bias in literature studied), questions of the nature of the knowledge being taught in English classrooms, and its effects, remain under-researched. A key purpose of schooling is the development of learners' abilities to procure, process and produce text in ways that grow the 'habits of mind and skills required for the symbolic manipulation of knowledge' (Taylor 2008, 25). Subject English has a vital role to play in this task.

The goal of this article is to demonstrate the insights that LCT³, a sociological theory of social practices, offering a flexible, multidimensional set of conceptual tools for educational analysis, can bring to the task of better analyzing and tracing the knowledge practices of subject English teachers (Maton 2014b). LCT builds on and extends the framework of Code Theory developed by Basil Bernstein (2000), giving particular attention to the task of developing a nuanced sociology of knowledge practices. I focus here on the multi-lensed insights that the Specialization and Semantics dimensions of LCT can contribute to mapping subject English teachers' pedagogic practice. Identifying the varying formations of knowledge practices in high school English teachers' pedagogy, in contrasting classroom contexts, may provide useful contributions to the strenuous task of developing the pedagogic competencies teachers need to contribute to the resolution of the acute literacy problems within South African education.

Theoretical framework: Legitimation Code Theory – Specialization and Semantics

The Specialization dimension identifies the organizing principles of the epistemic relation (between practices and their objects, thus knowledge focused) and the social relation (between practices and their subjects, thus knower focused.) These can co-vary infinitely along continua of relative strengths and weaknesses, producing four different specialization codes: knower, knowledge, elite and relativist. Where epistemic relations are weaker and social relations are stronger, a knower code exists. What counts strongly are the dispositions and values of the knower, and the resulting form of the 'gaze' they bring to the knowledge practices. (Maton identifies born, social, cultivated and trained gazes.) Who you are, and the form of your gaze, are emphasized more than the nature of the knowledge attended to (Maton 2014b). Literary studies in school subject English usually falls within a knower code, with a focus on socializing specific, valued dispositions through the study of literary texts, thus usually, a cultivated gaze. The nature of such dispositions is seldom explicated. With its focus upon continua of organizing principles, LCT has useful potential to identify and explain varying gazes within the knower code.

Through the Semantics dimension, LCT explains fields of practice as 'semantic structures' with organizing principles understood as 'semantic codes comprising semantic gravity and semantic density' (Maton 2014a, A-36). Semantic gravity (SG) encapsulates the extent to which a meaning relates to its context. Relatively stronger (+) or weaker (-) strengths can be plotted along an infinite continuum (Maton 2014b). The stronger the

semantic gravity, the more contingent its meaning is upon its context. Semantic gravity may thus operate relatively more strongly or weakly along a spectrum. So, for example, in English literature studies, a particular novel, say, *Pride and Prejudice*, encapsulates stronger semantic gravity than that of 'the oeuvre of Jane Austen', which in turn has stronger semantic gravity than the genres of literature the author's work is often classified under: comedy of manners, romantic fiction. Maton further argues

By dynamising this continuum [of strengths] to analyse change over time, one can also describe processes of: *weakening* semantic gravity (\downarrow), such as moving from the concrete particulars of a specific case towards generalisations and abstractions, and *strengthening* semantic gravity ($\text{SG}\uparrow$), such as moving from abstract or generalised ideas towards concrete and delimited cases (Maton 2014b, 37).

Semantic density captures the extent to which meaning is condensed within socio-cultural practices such as concepts, symbols, phrases and gestures. The degrees of condensation can also vary infinitely. These variations can also be represented along a continuum showing weaker and stronger forms. The notation $\text{SD}+$ captures relatively stronger semantic density, referring to practices exhibiting greater condensation of meaning within them. Conversely, $\text{SD}-$ refers to practices showing less condensation of meaning (Maton 2014b, 129). Working with continua of semantic gravity and semantic density enables the tracking of variations through time, via the mapping of *semantic profiles* of unfolding practices. The profile presented below in Figure 1 shows simultaneous inverse plotting of both semantic gravity and semantic density.⁴

A1 represents continuous operation of meanings at a very abstract, generalized level, while A2 points to operation at a very concrete, particular level. B shows movement from an abstract starting point, down to concrete particularities and up again to an abstract level of meaning. These are idealized, simplified profiles but useful for illustrative purposes.

Macnaught et al. (2013) argue that much of teachers' work is to unpack abstractions and densities, rendering them accessible to learners. Equally important, but less frequently explicitly done, is assisting learners with the process of 'repacking' knowledge into weakening semantic gravity and strengthening semantic density so as to attain greater academic mastery, especially in their writing. Weaker semantic gravity and stronger semantic density is associated with transfer of knowledge across contexts and time, and thereby with cumulative learning (Maton 2014a, 107). However, different social practices will have different functional demands with respect to semantic codings. That is, there will be contexts where semantic flatlines are appropriately functional, and where entry and exit points into semantic waves will differ extensively. Macken-Horarik (2006) and Maton's (2014b) analysis of Australian high school English essays illuminate features that are

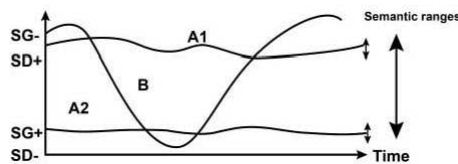


Figure 1. Illustrative examples of semantic profiles.

more and less valued by the assessors. Coherent semantic flow, that is, linked movements between stronger and weaker forms of semantic gravity and semantic density, emerged as highly valued by the examiners. Identifying the nature of semantic profiles within literature classroom discourse can increase the understanding of discourse-specific pedagogies and the spectrum of ways teachers engage with literary texts. The link between teachers' classroom practices and the processes and extent of learner mastery of written genres within subject English can then be investigated. Such insights could contribute to the building of more effective pedagogies.

Methodology

The lessons analyzed here come from South African schools purposively selected from economically divergent ends of the state education system. The *Shades* school serves a largely middle class, urban, racially mixed community, and is well resourced, having been established pre-1994 to serve the white community. The *Jungle Love* school serves a rural, Black working class/semi-subsistence farming community. A minimum of five lessons of each Grade Ten class was observed and video recorded in 2005/6 and 2008. I transcribed these lessons and analyzed them multiple times, beginning with immersion in the data and an intuitive grounded theory analysis (Glaser and Strauss 1967; Glaser 1999). Thereafter I moved on to analysis using categories from Code Theory (Bernstein 2000) and, finally, LCT (Maton 2014a). In this paper, I focus upon a literature lesson from each dataset centered on the teaching of a novel. In my initial analysis using the Code Theory concepts of classification and framing, both lessons received an overall categorization of strong framing and relatively strong classification. That is, both teachers strongly controlled the sequencing and pacing of the lesson. There was some difference in the strengths of the classification of the lessons, with the *Jungle Love* lesson showing somewhat weaker classification than the *Shades* lesson. Yet my grounded analysis suggested there were larger differences in the practices of the teachers that were not captured and accounted for in the Code Theory analysis. The lessons were thus selected for this LCT analysis on the basis of sharing a genre focus (teaching a novel) and relatively similar Code Theory categorizations, along with variations in the handling of knowledge formations inside the lesson. The intention is to explore the analytic capacity of LCT concepts to uncover the nature of such variations, not to generalize patterns identified here as necessarily 'typical' in any fixed way of the teachers' practices.⁵ Through subsequent extended engagement with the concept of semantic gravity, and Macken-Horarik's analysis of Grade Ten examination literary essay answers (2006) I developed the 'translation device' detailed in Figure 2, providing an initial explication of varying strengths of semantic gravity in English literature high school lessons. It is important to remember that the levels represent gradations upon a continuum rather than absolute fixed points. The lessons were then qualitatively re-analyzed using the translation device.

Applying LCT to high school literature pedagogy

The *Shades* class follows the national English Home Language syllabus.⁶ The lesson occurred roughly mid-point in the teaching of the South African novel *Shades*, by Marguerite Poland (1994). The teacher was white, female, middle aged, English mother tongue and experienced; the learners, ethnically African, European, Indian, mixed-race. Most learners

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Level	Characteristics
One	Symbolic, figurative orientation: Symbolic constructs highlighted Analogical parallels identified Paradigmatic: Text re-organized + re-presented into abstract concepts + oppositions Extrapolative: inferences beyond literal specifics of text Narrative <u>significance</u> focus: Awareness of constructed stance/ viewpoint of author + its effects on reader Dominantly moral/ aesthetic judgments as well as ethical judgments Global orientation to text Frequent use of literary terminology + reference to nominal groups
Two	Realist/life message orientation: Life reflective qualities highlighted Life lessons identified Syntagmatic: Tied to original narrative structure + event sequence Commonsensical: interpersonal, psychological, emotional focus on characters Global narrative engagement: message focused retelling of events, character interactions Dominantly ethical judgements Empirical orientation to text: Focus on text as an end in itself Reference to specific nouns Occasional use of literary terminology
Three	Personalised orientation: Personal experience projected, Subjective likes/dislikes identified Aggregative: Atomistically additive focus independent of narrative logic Concrete: localized detail focus Itemization focus on isolated details Dominantly affective, subjective judgments Fragmented orientation to text: Absence of teacher focus Use of everyday terminology

SG+

Figure 2. Semantic gravity levels in high school English literature levels.

were either English or isiZulu home language speakers. The teacher described *Shades* as a complex novel that most of her learners found challenging. Set in nineteenth century South Africa, around an Eastern Cape Anglican mission station, the novel explores tensions between the worldviews of the British missionary settlers, and the indigenous isiXhosa community. Another key theme concerns the relationships between Frances, barely adult daughter of the head priest, her cousin, Victor, and Walter, a middle-aged priest.

The lesson falls into six phases:

1. teacher review of prior coverage of the novel,
2. learner reading from the novel and teacher commentary,
3. learner completion of a short worksheet on Emily's expectations of her daughter, Frances,
4. plenary teacher led discussion arising from the worksheet,
5. teacher reading of the text and
6. teacher commentary and learner contributions.

In Code Theory terms (Bernstein 2000), it is largely a strongly classified and framed lesson. It is strongly classified due to the exclusive focus on the literature text, strongly insulated from both the everyday world and other areas of the English syllabus. The high teacher control of the discussion and the sequencing and pacing of the events of the lesson signals strong framing.

In these respects, it shares many features with the *Jungle Love* lesson, which occurred in a rural, all-black school⁷. The black female teacher was also experienced. Her home language, and that of the vast majority of her learners, was isiZulu. This 45-minute literature lesson focused on the novel, *Jungle Love*, by Margaret Johnson (2002), custom written for intermediate, English additional language learners. Set in Belize, South America, on a holiday tour for young adults, the plot centers mainly around two young women, Jennifer and Lisa, and their relationships with each other and a number of men in their lives. The novel explores romantic relationships and the various factors young adults juggle in this area of their lives.

This lesson falls into two phases:

1. the first is a very short opening phase (58 seconds), where the teacher sets the scene by reprising the key issue in Chapter Three, an argument between two characters.
2. the second phase is signaled through foregrounding of the regulative register with the teacher's inclusive 'Let's go on now –Chapter Four.'

This lesson is relatively more weakly classified than the *Shades* lesson in that there is less insulation from everyday life, due to the teacher linking issues in the book to right behavior in life. The content focus of the lesson is, however, strongly insulated from other aspects of the English syllabus, and so is strongly classified in that respect. In terms of framing this is also a strongly teacher-led lesson, with activities alternating between teacher-directed question and answer sessions, and teacher-nominated, but self-selected, individual learner reading aloud of sections of the chapter to the whole class.

Analysis using Code Theory concepts of classification and framing alone did not sufficiently account for the differences between these lessons. Applying LCT dimensions of Specialization and Semantics offers the means to illuminate how literature teachers work with differing forms of literary gazes and varying ranges and strengths of semantic gravity.

Specialization analysis of Shades lesson

In Specialization terms the teacher models, and intermittently explicates aspects of the practices of a particular type of knower code a cultivated literary gaze. She does this

through signaling certain requirements of the gaze, such as understanding specific elements in relation to the broader whole and overarching themes, as in (my emphasis):

- I'm going to *introduce this* very generally, by *placing it in the context of the novel as a whole* because it is very important to *see the novel holistically* as you go along', and

'the other thing I would like to put up for you is *the main theme* of this chapter';

- She focuses learner attention beyond simply knowing the events and relations of the novel as plot sequence and interpersonal relationships. That is, she draws attention to understanding how such elements inter-connect, synoptically as well as sequentially, setting up thematic and cultural patterns of relationship beyond only sequential narrative. Examples of such focus include:

'...you'll remember Frances' letter being a *turning point in the lives* of several characters in the novel... That letter has affected *the destinies of people*', and

'If you think about the rindepest epidemic and what happened with the inoculation of those cattle, where do *the Shades come in to this?* The title is *Shades*⁸ so we have to be acutely *aware of their role*.'

Through such means she fosters refined knowing of the text as a parallel world, of which the learners need omniscient knowledge. Her language constructs them as 'seers', 'rememberers', 'knowers', 'explorers' – with the focus seeming to be on a cognitively oriented literary gaze. But they are also people 'acutely aware' – with elements of a gaze requiring literary keenness. The learners must master moving from particular textual moments, to reviewing those moments against 'backdrops', 'contexts' and wholes. In this lesson, the textual world exists within the real world, but seems to operate in parallel to it – no overt connections are drawn between the issues of the textual world and issues in the real world.

Consequently, although the overall focus of her pedagogic practice is the cultivation of a literary gaze, her means of promoting this reveals relatively stronger epistemic relations. She emphasizes the literary element of 'themes', how these are played out within the textual universe, and learner ability to provide accurate examples of these. The emphasized gaze here is consistent with aspects of the Cultural Heritage model of English privileging 'immersion and close study' of texts (Macken-Horarik 2014, 10). Broadly, this form of gaze suggests this pedagogy falls within the level one zone of the semantic gravity continuum presented in Figure 2. More detailed analysis of a typical extract will illuminate how the teacher construes elements of the novel in more abstract terms and relates these to more concrete details.

Semantic gravity analysis of Shades lesson

Applying a semantic gravity analysis builds a sharper picture of the teacher's discipline-specific forms of abstraction and particularity. This facilitates the identification of varying semantic ranges, semantic flatlines and partial semantic waves. These may occur at any

point along the semantic gravity and semantic density continua. I shall now explore the semantic variations within the extract, from the beginning of the lesson, provided below.⁹

Extract from *Shades* lesson

- T: I just wanted you to see some sort of context. The other thing I would like to put up for you is the main theme of this chapter. (Puts on another OHT) It's really concerned with tension and conflict. Let's focus this, it's not really clear, but we can see enough. You see the many areas of life where this theme applies in *Shades*. I've ticked off the ones that are really important for our chapter. Look here at the top left, for example. There's developing tension and conflict between Frances and Victor. Patrick, could you explain that to me?
- L: M'am, Frances does not love Victor, or she's bouncing around between Walter or Victor...
- T: Or Victor, well done.
- L: And Victor is now wanting to marry
- T: Yes, that is precisely what the tension is, well done. She's beginning to realize that she actually doesn't love him. There's also tension between Frances and Walter. Jason, what kind of tension is there there?
- L: [Shakes his head]
- T: You're not sure? Anybody?
- L: They want, they have feelings for each other but there's no way, they're both too scared to say anything.
- T: Well done. They actually cannot share their feelings openly and we've explored the reasons for that. We know that there's also conflict over here between the traditional way of life and the modern way of life and that's going to be very important in chapter 17. Can you think of any example you've come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture? Jason?
- L: Well I think it's (Victor??) who always wants to do it the British way and never wants to care, forgets about the traditional way.
- T: Well done, he doesn't acknowledge the Xhosa cultural customs at all and tries to impose his own culture on them. Anybody want to say anything else about that, Tim?
- L: And the inoculation.
- T: And the inoculation and how that was actually misinterpreted as a plot by the British authorities to take away the Black man's source of wealth, so that's very important. And then we're going to look at Christian and heathen, how those two things clash ...

The teacher here intermittently works at a relatively weakening level of semantic gravity. An early example occurs through her use of a table itemizing the instantiations of themes of tension and conflict throughout the novel. The table reorganizes the novel paradigmatically around two abstract concepts. She also intermittently adopts a global orientation to the text, such as when she says 'We know that there's also conflict over here between the traditional way of life and the modern way of life and that's going to be very important in Chapter 17.' In highlighting symbolic constructs such as 'the role of the *Shades*', she also moves towards relatively weaker semantic gravity.

The extract further provides examples of processes of weakening and strengthening of semantic gravity. The teacher's assertion that 'There's developing tension and conflict between Frances and Victor' shows a move from relatively weaker semantic gravity, with the thematic generalization about 'tension and conflict', to relatively stronger semantic gravity with the specific instantiation of these concepts 'between Frances and Victor.' Her question to a learner, asking for an explanation of this situation, triggers further movement downward toward stronger semantic gravity, which is effected through the learner's responses specifying the difficulties the character Frances faces regarding her feelings for two men. The learner concludes this downward shift with a specific example of relational tension: 'and Victor is now wishing to marry.' The teacher immediately thereafter slightly weakens semantic gravity by reformulating this character's wish as a realization of the more abstract notion of 'tension.'

She then further weakens semantic gravity and strengthens semantic density when she says 'We know that there's also conflict over here between the traditional way of life and the modern way of life.' The nominalizations 'the traditional way of life' and 'the modern way of life' invoke clusters of associations from within the novel, such as the role of the Shades; isiXhosa practices of lobola¹⁰, umetsho¹¹ and polygamy, for the former, and inoculation, monogamy, baptism and labor contracts, for the latter. The nominalizations are distillations of a range of other concepts, practices, beliefs and happenings, strengthening semantic density. The teacher then sets in motion a downward shift along a potential wave by asking learners to provide an example of cultural clash between these two ways of living. A learner answers: 'And the inoculation.' In accepting this response, the teacher weakens semantic gravity slightly by linking the inoculation to 'a plot by the British authorities to take away the Black man's source of wealth.' She does not use the more concrete options 'cattle' or 'cows', but instead a nominalization, 'the Black man's source of wealth', with its implicatures of economic systems, rather than simply objects owned.

The extract concludes with the teacher signaling the prospective focus for the rest of the lesson, Chapter 17, and the means to be used, the text itself. In further indicating the provision of subheadings for the learners to use for their note making, she implicitly models forms of weakening semantic gravity, through providing synoptic 'hooks' from which the learners can hang specific plot details. The teacher thus operates with some repeated weakening of semantic gravity, and fair semantic range, with regular movements of semantic waving. There is more unpacking than repacking, but

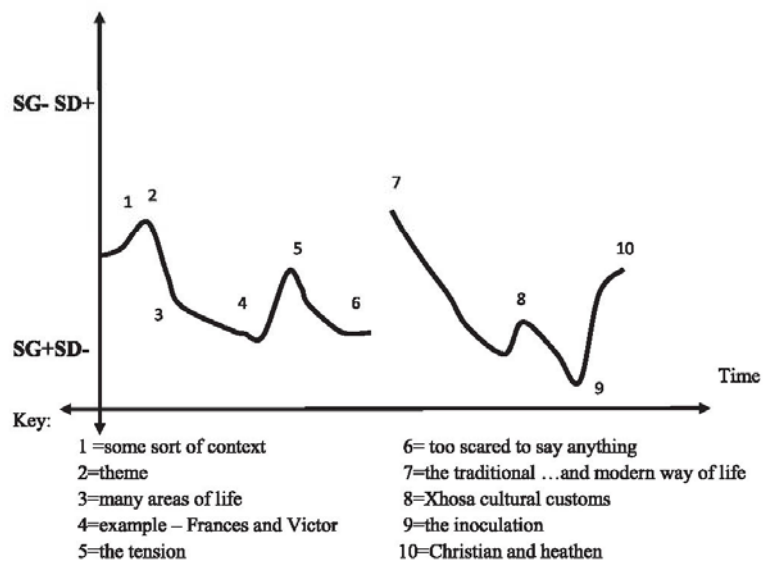


Figure 3. Semantic profile for shades lesson extract.

the movement is not purely downward toward strengthening semantic gravity. These shifts of semantic gravity and density within the extract can be represented as a semantic profile (see Figure 3), capturing variations occurring over time. The break in the semantic profile shows where downward unpacking of one issue/topic has occurred without upward repacking of that concept into more abstract forms.

A Specialization and Semantic analysis of the *Jungle Love* lesson reveals differences in this teacher's pedagogic practices from that of the *Shades* teacher. Although both lessons are dominantly teacher centered, an LCT analysis reveals how the teachers' engagement with the novels draws on differing orientations to literature texts and their role in developing learners' literacy competencies. While both lessons comprise mostly of teacher-led engagement, and make extensive use of teacher-initiated questions to learners, application of LCT concepts facilitates clearer identification of the differences in the teachers' knowledge practices.

Specialization analysis of Jungle Love lesson

In the *Jungle Love* lesson, the type of gaze being cultivated is somewhat different than in the *Shades* lesson. For much of the lesson, the teacher's work is focused on ensuring the learners stay with her in the decoding of the text, leading to a relatively stronger emphasis on epistemic relations in this process. That is, she asks questions that require learners to display that they are following the text and can correctly identify and display the particular, localized knowledge of elements of the text required by the teacher, as in, for example, 'What was the argument?' and 'Who was embarrassed?' Mostly she directs learner attention syntagmatically, focusing on narrative structure and event sequences within the chapter being read, such as:

- the argument between two key characters (Ian and Caroline),
- the location of the action in the current chapter being studied (the bar), and
- the actions of a character there (Ian, drinking beer).

She draws learner attention to motivating forces of characters, mostly in terms of localized interpersonal emotional drivers of people's actions. For example, she asks 'What caused Ian to feel miserable?' and accepts the answer 'Was because of the argument' as is, without any extension or elaboration.

There are a few occasions when social relations become relatively stronger. A key example of this occurs in relation to the description of Ian's walk: 'Ian walks like one of the jungle cats Mary told us about when she was speaking about the wild animals of Belize: a jaguar.' The teacher asks for volunteers to demonstrate a 'jungle cat walk'. A few boys comply, amidst much laughter from their peers. While this demonstration comprises an embodied 'definition' of the meaning of 'jungle cat walk' for learners who may not have known, thus carrying an epistemic function, its relatively stronger function is one of entertainment and stress relief for both teachers and learners.

Jungle Love Extracts

Extract 1:

T: It appeared there in the — first paragraph, he was looking very miserable, what was the cause of that?
 G: (general answers, inaudible)
 T: Why was he feeling miserable? As Jennifer finds Ian at the bar, she noticed that he was looking miserable. Why was that? Answer me that.
 L: It was because of the argument.
 L: Was because of the argument.
 T: Was because of the argument. What was the argument?
 L: Because he was embarrassed
 T: He, she - Who was embarrassed? He?
 L: Because he was embarrassed
 T: Ian?
 G: He? She? He was — she -
 T: Who was embarrassed? Ian was embarrassed.
 G: He is, he was —
 T: I — Ian — as in he — Is that what he said? What you say? Ian was embarrassed.

Extract 2:

T: Why was Jennifer feeling nervous? (Class very quiet) What caused her to feel very nervous? Was anything wrong with her to be sitting with Ian outside in a romantic place? Was there any reason to cause her to feel nervous?
 L: She was wanting to go with Ian.
 T: She was having a soft spot for Ian, and then why that makes her feel nervous?
 L: She knows she was not a good girl.
 T: She knows she was not a good girl. What makes you say she was not a good girl? How come you say she's not a good girl?
 L: She's weak. She knows that.
 T: She knows that she's not weak? It's not that she's weak.
 L: (inaudible)
 T: How do you know that she's weak?
 L: She can't hide her feelings for him (group noise)
 T: She can't hide her feelings for him. My problem is - was anything wrong with that?
 G: (general noisy responses) Yes's, No's
 T: My problem is - why is that wrong?
 L: (reads her book and then stands to answer) (inaudible) Ocean - and now she's in love with him, Ian.
 T: Is anything wrong with that?
 G: (mumbling)
 L: Because (inaudible) two (men?) at the same time.
 G: (laughter)
 L: (inaudible) because she is engaged to Pete.
 T: Yes, that's the answer - because she is engaged to Pete.
 G: Oh!
 T: So she has to control herself
 G: (inaudible)
 T: because she is engaged to Pete. So she has to control herself. She is engaged to Pete - that is the main thing. She can meet as many men as she can but she mustn't forget that she is engaged to Pete.

In terms of the cultivation of a literary gaze, she focuses on ethical judgments, with conflation of the criteria for the evaluation of behavior of both the fictional characters and people in the real world. This is especially evident in how she leads the learners through their responses to her questions: 'Finding that Jennifer feeling a bit nervous as they were sitting outside and drinking some beer; why was Jennifer feeling nervous? Was anything wrong

with her to be sitting with Ian outside in a romantic place?' She partially accepts numerous answers offered from a normative moral framework – Jennifer 'knows she was not a good girl', that 'she's weak', 'she loves everybody', 'when it's time to say "no" she can't say "no", while pushing them for other reasons.' These answers are very slight reworkings of self-characterizations Jennifer expresses. The learners articulate them in the present tense, implying they see them as timeless truths, not as constructs within a textual universe. (However, it is also possible that the use of present tense reflects the syntax they have mastery over, rather than their full semantic understandings.) When a learner finally proffers 'because she is engaged to Pete' she accepts and expands their answer, with intensified charging in terms of conservative gender relations norms: 'because she is engaged to Pete, so she has to control herself. She can meet as many men as she can, but she mustn't forget that she is engaged to Pete.' This orientation is particularly strongly in evidence towards the end of the lesson. A few moves after drawing attention to Jennifer's views that "men are too much trouble", the teacher inserts her own moral judgments and injunctions: 'You know men are trouble sometimes. And watch out, girls! Watch out! That's why you must make use of the word "no". Don't say "yes" all the time'. Through her direct exhortations to the girls she stresses a life message orientation to the text, suggesting an emphasized gaze aligned with a 'Moral Guidance' model of literary study, with texts providing material for cautionary tales. It is significant that the moves to establish links between the text and the real world are controlled and initiated by the teacher. There are no spontaneous moves from the learners to do this, nor does the teacher invite the learners to identify and explore any links they might make between their lives and the issues of the novel. This displays residual traces of the impact of the fundamental pedagogics philosophy of Christian National Education, promulgated by the education authorities in apartheid South Africa. This worldview holds that the teacher must assert her position as the authoritative moulder of impressionable souls, inculcating deference to appropriate moral values and directing them to principles of right living (Prinsloo and Janks 2002, 28).

Semantic gravity analysis

The above Specialization analysis intersects with a Semantics analysis in placing the form of gaze emphasized here largely within the level two zone of my semantic gravity continuum. This placement is indicated through the teacher's emphasis on the life messages to be drawn from the text, her syntagmatic focus on localized narrative sequence, and accurate knowledge of concrete, localized textual details. It is also indicated through the absence of use of any literary terminology throughout the lesson, and almost no use of nominalizations. That is, everyday language predominates. Consequently, the semantic range of this lesson is narrower in comparison with that of the *Shades* lesson. In addition, there are numerous instances where truncated downward escalators are evident (Maton 2013). Downward escalators indicate movement from relatively weaker semantic gravity towards relatively stronger semantic gravity, typically where a teacher unpacks specialist terminology into everyday language, without any subsequent movements of repacking upward into more abstracted forms. In this lesson, these usually occur where the teacher initiates the defining of vocabulary from the text. She requests potential definitions from the learners, only partially endorses offered answers, seeks further definitions and then

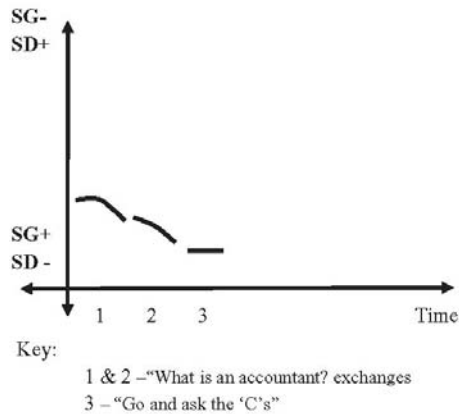


Figure 4. Semantic profile for jungle love lesson extract.

refers the learners to another source and/or moves on. One example of such a situation is provided in Extract 3 below.

Extract 3: What is an Accountant?

- T: So they are having a conversation - they are talking about the paintings then at the same time they teasing Pete about being an accountant. What is an accountant? What is an accountant? What is an accountant? If a person says he is an accountant, what does that mean? A person who does what? Do you know what is an accountant?
- S: Yes
- T: Then tell me, then (laughing behind her book) Yes - what is an accountant? Yes?
- S: (inaudible)
- T: I know you are Science class but - Yes? I know you are Science class but what is an accountant? Yes?
- S: It is a person who checks other people's money
- T: (softly) Who checks?
- Ss: (expressions of disagreement)
- T: Yes, but at least he has some idea. What is an accountant, please?
- (inaudible) What is an accountant? (inaudible)
- G: (laughing)
- T: There is your homework. Go and talk to the 'C's. Go and ask them what an accountant is. Oh they must (get it?)
- S: A person who take care of (inaudible) other's money
- G: (Laughing)
- T: Ok – Let's continue. We are wasting time. Anybody. [Indication for a learner to read].

This extract opens at a relatively stronger level of semantic gravity with the teacher paraphrasing what is happening then in the story. In asking for a definition of the word 'accountant' she then initiates a potential downward movement towards even stronger semantic gravity and weaker semantic density. The learner response '... a person who takes care of other people's money' strengthens semantic gravity further but elicits disagreement from other learners and partial validation from the teacher who asks for further answers. Finally she tells the learners to seek the definition from the Commerce stream of learners, another class. The original definition is proffered again, with no

acknowledgement from the teacher who ends this exchange with instruction to return to reading of the text. The unpacking of this word is thus left incomplete within the class. It seems entirely up to individual learners to establish a clearer definition. The plotting of this profile is presented in Figure 4 above.

Implications and conclusions

Applying the LCT dimensions of Specialization and Semantics to these lessons opens up nuanced insights into salient distinctions between the kind of knower code and literary gaze, along with variations in the relationship to everyday and more abstract modes of communicating, enacted by each teacher. Clear differences are evident in the forms of orientation to literary text with respect to the specialization and semantic coding of these lessons. The *Shades* lesson displays alignment with aspects of a cultural heritage gaze and location further towards the weaker end of the semantic gravity continuum. The *Jungle Love* lesson orients towards a moral guidance gaze and location closer towards the stronger end of the semantic gravity continuum. These orientations raise the question as to how pervasive the distinct value orientations exhibited by these teachers, in these lessons, are amongst their own and their peers' pedagogies. What is the spectrum of gazes operating more widely in the teaching of literature in subject English classrooms across South African high schools? Are the orientations found here clustered differentially across schools originally located within formerly racially separated education departments? And if yes, what are the implications of such patternings? What current factors maintain such distinctions? To what extent do subject English teachers have familiarity and facility with a wide range of gazes? What factors encourage/inhibit them from drawing purposively from this range?

The LCT tools evidently can usefully illuminate distinctions between lessons with similar classification and framing profiles. It is clear that the *Shades* teacher's practices, in this lesson, exhibit a wider spectrum of movement along the semantic gravity and semantic density continua, than those of the *Jungle Love* teacher. If these patterns were found to be typical of most of these teachers' practices, it would be suggestive of the *Jungle Love* teacher's learners being schooled predominantly into more every day, commonsense forms of literacy, than learners taught by the *Shades* teacher. Such patterns seem potentially congruent with the macro-level differences in South African learners' literacy attainments exhibited in the SACMEQ and PIRLS studies referenced earlier, pointing to the acute need for wider scale research into the relationship between forms of knowledge practices enacted through teacher pedagogy and levels of learner attainment. However, these will need to be carefully contextualized in relation to the ongoing impact of a range of macro- and meso-level factors affecting teachers and learners differentially in South Africa, such as economic inequalities of resource provision, the burdensome impact of the HIV epidemic on both teachers and learners, disproportionately felt more greatly in Black and working class communities (Louw et al. 2009) and the nature of local school cultures (Jacklin 2004).

It is also important to emphasize that the point here is not to reductively equate one set of knowledge practices as inherently superior and another as inherently inferior but to establish the kinds of insights LCT can add to the task of systematic knowledge building about knowledge practices in subject English pedagogy. There are educational contexts

where foregrounding more everyday understanding and localized moral values are as appropriate and functional as foregrounding more decontextualized, literarily aestheticized values. Additionally, my point is not to conflate naively the goals or pedagogic processes of Home Language versus Additional Language subject English. It is unreasonable to expect identical forms of knowledge practices in the pedagogic literary discourses of Home Language and Additional Language classrooms. So a key question that my current data-set leaves unanswered is whether the reduced semantic range exhibited in the *Jungle Love* teacher's lesson reflects her total range, or her contextually specific response to localized features, including the abilities of her learners. This is an issue clearly requiring further research. Additionally, research utilizing LCT is suggested for comparative studies of classroom pedagogies across all subject Home Languages in South Africa. However, given the role English continues to play as medium of instruction for so many South African learners with African home languages, it may be the case that subject English teachers with a limited mobility range along the semantic gravity and semantic density continua potentially offer learners few or no opportunities to extend their own semantic repertoires and master the specialized forms of literacies receiving highest validation by key social gatekeepers, beyond subject English itself. In the wake of Horne's findings (2002) of the below Grade level literacies of a group of trainee teachers, wider research establishing the semantic mobility range of South African foundation phase teachers, as well as subject English teachers in secondary schools, in both their classroom discourse, and their own writings, could be instructive.

This paper has only been able to examine one morsel of each teacher's practice. Additionally, space constraints have precluded contextualized examination of each teacher's pedagogy in relation to the specific curriculum goals for the respective syllabi for English as home language and English as additional language, and the social ecology of teachers and learners within their schools and life histories. Tracing the form of semantic profiles enacted over complete teaching units of extended literary texts would be an important next step. Relating these profiles to those the learners enact in their writing about literary texts in order to investigate what forms of knowledge practices of teachers help or hinder the successful development of learners' schooled literary competencies is also important. Given the complexity and diversity of the content of subject English, investigation of English teachers' pedagogy beyond literature is called for. As Macken-Horarik (2014) demonstrates, expert teachers may embrace aspects of different models of English depending on the specific configurations of their purposes and the nature and needs of their learners. LCT provides an elegant means for comparative tracing of potential shifts in specialization and semantic coding both within individual teachers' pedagogies and for comparison between teachers operating in diverse contexts. Increased knowledge in these areas can then inform interventions to assist teachers and learners in maximizing learner capacities to master and deploy valued forms of Specialization and Semantic knowledge formations effectively in diverse educational contexts (Macnaught et al. 2013).

Notes

1. PIRLS= Progress in International Reading and Literacy studies
2. SACMEQ = Southern and Eastern African Consortium for Monitory Educational Quality

3. For more information on the theoretical roots and framework of LCT and studies utilizing LCT concepts, refer to www.legitimationcodetheory.com
4. Each can be plotted independently. Variations in strengths of semantic gravity and semantic density can occur without direct inverse relation to each other.
5. This paper presents work in progress from a larger study. Full analysis of all the lessons observed has not been completed. However, broadly similar patterns for each teacher have been found in analysis of one poetry lesson of each (see Jackson 2015).
6. Video recorded in 2005.
7. Video recorded in 2006.
8. Traditional isiXhosa belief of deceased relatives occupying a spiritual realm, protecting and guiding those living descendants who honour them through ritual practices.
9. Key: T = teacher, L = learner, G = group learner response, ('word') = best guess at word from unclear recording
10. Lobola – bride price paid by groom to his bride's family, to bind the families, respect the bride and compensate her family for her loss.
11. Umetho – mock intercourse, without penetration, traditionally permitted for disciplined, unmarried couples; banned by the missionaries for Christian converts.

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CHAPTER TEN²⁶

INSIGHTS ARISING FROM APPLICATION OF LEGITIMATION CODE THEORY ANALYSIS TO AN ENGLISH HOME LANGUAGE POETRY LESSON

Using legitimation code theory to track pedagogic practice in a South African English home language poetry lesson

Fiona Jackson

Abstract

This paper utilises two dimensions of Legitimation Code Theory, Specialisation and Semantics, to describe and analyse aspects of the poetry pedagogy of a South African home language subject English teacher. The Specialisation analysis illuminates how, while the lesson is oriented towards social relations in its focus on cultivating learners' literary gaze, the teacher's pedagogy exhibits varying emphases on epistemic relations and social relations in different phases of the lesson. These concepts facilitate more precise description of the pedagogy, which assists in clarifying and explicating the nature of the pedagogy of a teacher working with a cultural heritage orientation to literary instruction. Analysis within the Semantic dimension enables the tracking of pulses of shifts in abstraction and particularity through the lesson. This highlights the ways in which the teacher moves between more and less abstract and concrete forms of knowledge, which implicitly models ideational networks required for higher levels of close textual analysis.

The Lesson

EDWARD LUCIE-SMITH

“Your father’s gone,” my bald headmaster said.
His shiny dome and brown tobacco jar
Splintered at once in tears. It wasn’t grief.
I cried for knowledge which was bitterer
Than any grief. For there and then I knew
That grief has uses – that a father dead
Could bind the bully’s fist a week or two;
And then I cried for shame, then for relief.

I was a month past ten when I learnt this:
I still remember how the noise was stilled
in school-assembly when my grief came in.
Some goldfish in a bowl quietly sculled
Around their shining prison on its shelf.
They were indifferent. All the other eyes
Were turned towards me. Somewhere in myself
Pride, like a goldfish, flashed a sudden fin.

²⁶ Journal article originally published as: Jackson, F. 2015a. Using Legitimation Code Theory to track pedagogic practice in a South African English home language poetry lesson. *Journal of Education* 63: 29-55.

Introduction

Subject English is a protean beast – multiply defined and highly contested (Macken-Horarik, 2014, 2013, Gibbons, 2009, Green, 2008, Christie and Macken-Horarik, 2007). Given the variety of disciplinary sources from which it draws (humanities to social sciences), subject English presents a particularly intricate knowledge base. Within many school systems it serves as both the medium for knowledge building and communication and the object of study itself (Larsen-Freeman and Freeman, 2008). The complex role it thus performs in such contexts, in providing the communicative means for learners to access wider and increasingly abstracted, formalised systems of knowledge, points to the importance of developing more rigorous, cumulative understanding of the nature of the knowledge practices enacted within subject English classrooms. The insights to be generated from application of Legitimation Code Theory concepts potentially provide access to deep level organising principles useful to the field of English education, and education more widely. Teachers and learners often struggle with the ‘invisible’ nature of what constitutes mastery in literary studies. The explication of knowledge practices within English literary processes can contribute to increased consciousness amongst teachers of the range of pedagogic formations available to them, and the implications of these for their practice and their learners’ progress. In this article I focus particularly on processes of unpacking the knowledge practices of subject English poetry instruction.

The context of subject English education

Within the South African school system subject English occupies an uneasy space. Historically and ideologically associated with imperial British colonial rule, English yet holds considerable contemporary value for many South Africans as a local and globalised lingua franca offering access to economic capital and advancement (Wright, 2002). Drawing content from a wide set of disciplinary sources, varying temporally and locationally in their influence, the goals and content base of English-as-Subject can vary greatly (Clark, 2005). These can range from knowledge about language and literature, to acting in, and responding to life, using language (Kantor, 2001). Curriculum goals for school English range from basic literacy skills through personal growth approaches to literary and critical literacy studies (Macken-Horarik,

2014, Sperling and DiPardo, 2008, Christie and Macken-Horarik, 2007, Morrell, 2005, Pike, 2003, Marshall, 2003, Harley, 1991).

Subject English teachers consequently work with wide ranging choices for content and process. Unsurprisingly, research reveals English teachers' pedagogic identities as mobile yet contingent on their contexts and deep epistemologies regarding language, literacy, and learning. Competing forces and values can thus co-exist within teachers' beliefs and practices (Gibbons, 2009, Slonimsky and Brodie, 2006, Xinmin and Adamson, 2003). The task of capturing and understanding the pedagogy of English teachers thus requires attention to multi-faceted dimensions and levels.

Extant research mostly comprises small case studies using either inductively derived categories of analysis or pedagogically normative lenses, often investigating issues within binary categorisations such as communicative versus traditional, or learner- versus teacher- centred (Shaalukeni, 2000 in Weideman, Tesfamariam and Shaalukeni, 2003, Xinmin and Adamson, 2003, Slonimsky and Brodie, 2006). International case studies have investigated philosophies and subject knowledge of English teachers, via interviews (Marshall, 2000, Ellis, 2009). Local case studies have inductively explored English teacher responses to curriculum change and difficulties in engaging learners in literature study (Carminati, 2007, Dyer, 2007). There remains a dearth of research, particularly locally, of pedagogically well theorised descriptions of the practices of English teachers, focusing on the nature of the knowledge base of these practices.

This paper explores the contribution that Legitimation Code Theory (LCT) brings to the task of unpacking how teachers cultivate a literary gaze through their practice. Firstly, I briefly outline the broad project of LCT, and introduce two of its dimensions, Specialisation and Semantics. Thereafter I demonstrate the insights to be gained from a multi-dimensional depth analysis of key moments in one lesson of a KwaZulu-Natal English Home Language teacher, as she teaches Edward Lucie-Smith's poem, *The Lesson*, to her twenty-one Grade 10 learners.

Theoretical contextualisation

Ensor and Hoadley (2004) argue the need for South African classroom based research rooted in pedagogic theory and focusing upon the messages conveyed through the form of disciplinary instruction. Without such theory, much analysis of classroom practice works with assumed normative views of pedagogic best practice lacking “in-depth description of any particular aspect of classroom activities” (p.86). They index the need for non-evaluative, theorised analytic schemes, enabling more precise rendering of types of pedagogy. LCT offers a theoretically rigorous, supple lens that can spotlight pedagogic issues from both epistemological and relational perspectives. Rooted in social realism, LCT addresses issues of social practice, working to articulate the underlying organisational principles of social fields. LCT aims to build a sociology of knowledge, addressing the gap of ‘knowledge blindness’ (Maton, 2014) in educational research. Knowledge is understood as something *real*, with different types of knowledge varying in structure, properties and effects. LCT seeks deeper understanding of how knowledge structures impact upon fields, and of forms of knowledge as a medium of the educational message. That is, it investigates how knowledge practices themselves are structured. Describing the principles and legitimation codes controlling educational arenas is a vital first step to explaining educational practices.

Social practices are underpinned by legitimation codes. These operate as claims for the legitimacy of people’s actions, or, “for the organising principles embodied by their actions” (Maton, 2014, p.24). Legitimation codes comprise structuring principles with consequences as their inherent structures vary with differing effects. Additionally, their form moulds the potential of what can be communicated. The concept facilitates focus on both the sociological nature of knowledge practices and the epistemological nature of potentially legitimate knowledge claims and thus both on analyses of ‘relations to’ knowledge practices and analyses of ‘relations within’ knowledge practices.

LCT provides a multidimensional set of concepts for the analysis of actors’ social practices and dispositions. I shall focus here on two: firstly, Specialisation and subsequently, Semantics. Within the educational arena specialisation codes are made up of knowledge practices embodying both epistemic relations (ER) and social relations (SR). Epistemic relations refer to relations between practices and their objects while social relations refer to

relations between practices and their subjects or originators. These concepts build on Bernstein's notions of classification and framing (1996). Classification refers to the strength of boundary maintenance between contexts or categories. Framing refers to the location of control inside contexts or categories. Stronger framing points to greater control from above. Therefore, stronger epistemic relations refer to practices which place firm boundaries and control around what can legitimately constitute objects of study and what procedures may be used. Stronger social relations refer to the placement of strong boundaries and control around who may be recognised as legitimate knowers (Maton, 2014). Tracking the details of specialisation codes necessitates identifying whether epistemic relations or social relations are more emphasised.

Maton further argues the need to move beyond dichotomising typologies in educational research, and so visualises epistemic relations and social relations as intersecting continua that generate a Cartesian plane. This produces a topological space comprising four specialisation codes – knowledge, elite, knower, relativist, as set out in Figure 1 below:

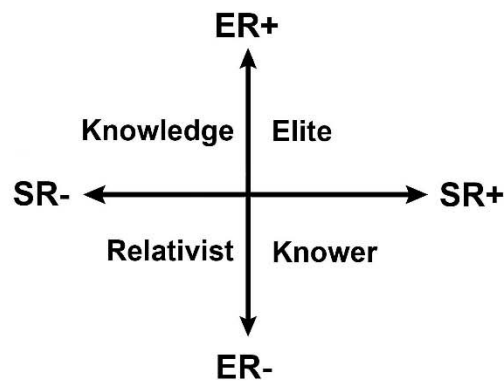


Figure 1: Specialization codes (adapted from Maton, 2014, p.30)

This topological space provides possibilities for separate variations in the strength of epistemic relations and social relations. The mapping of infinite numbers of positions along continua of relative strengths is thus possible, along with tracing shifts of position within quadrants.

Knowledge codes are those which strongly mark off what counts as legitimate objects and/or methods of study. The personal attributes of those who do the studying is less emphasised. This is schematised as ER+, SR-. Physics is an example of a code where specialised knowledge of particular objects of study, using strongly controlled procedures, is stressed. In principle, anyone may participate in doing physics, as long as they master the accepted procedures for knowledge building.

In contrast, knower codes ground assertions of legitimacy in particular kinds of knowers. There is stronger classification and framing of social relations, with *who* makes claims being the most important factor. Differences between knowers are stressed. Wide ranging knowledge assertions, methods and procedures are largely a matter of individual choice. Maton identifies different types of knowers, including social and cultivated. Social knower codes are based on social distinctions such as class, gender and ethnicity and aim to speak the experiences of knowers, with truth being established via the 'voice' (Maton, 2014). Cultivated knower codes result from long immersion in a particular way of knowing, generating a cultivated disposition. School subject English will most typically fall into the ER-, SR+, or knower code quadrant, where social relations predominate in relation to the importance of knowers' responses to language and literary texts (usually through the cultivation of the dispositions of knowers into a range of possible gazes). The topological 'space' thus facilitates fine-grained analyses plotting nuanced variations in such gazes. It can move descriptions of pedagogic practice beyond static tabulations, to accounting for variations within individual teacher's practices and between different teachers and contexts.

The other dimension of LCT deployed here is that of Semantics. This facilitates focus on what constitutes, and promotes, cumulative theorising and learning, as opposed to segmented thinking. Maton asks how educational knowledge can facilitate greater conceptual, integrative hierarchisation, as opposed to segmented learning. He argues that segmentalism [comprising] "a series of discrete ideas or skills, rather than cumulatively building on previously encountered knowledge" (2014, p.107), can limit learners' capacities to abstract and transfer knowledge. Cumulative learning facilitates

transfer of knowledge between contexts and through time, while segmented learning often restricts transfer, leaving learners with knowledge locked within the 'semantic gravity well' of particular contexts. Maton proposes the notions of cumulative learning, semantic gravity and semantic density as key tools to articulate the underlying organising principles enabling understanding of knowledge building processes.

Semantic gravity refers to the degree to which the meaning of practices relates to their contexts. Maton elaborates:

This semantic gravity may be relatively stronger or weaker along a continuum. When semantic gravity is stronger, meaning is more closely related to its social or symbolic context of acquisition or use; when it is weaker, meaning is less dependent on its context. One can also describe processes of *strengthening* semantic gravity, such as moving from abstract or generalized ideas towards concrete and delimited cases, and *weakening* semantic gravity; such as moving from the concrete particulars of a specific case towards generalizations and abstractions whose meanings are less dependent on that context (2014, p.110).

Broadly, then, semantic gravity equates to degrees of abstraction and concretisation. In close juxtaposition with semantic gravity, Maton proposes the notion of semantic density which

refers to the degree of condensation of meaning within socio-cultural practices (symbols, terms, concepts, phrases. . .). . . The stronger the semantic density (SD+), the more meanings are condensed within practices; the weaker the semantic density (SD-) the less meanings are condensed. The strength of semantic density of a practice or symbol relates to the *semantic structure* in which it is located (p.129).

So, within the study of English poetry, the term 'iambic pentameter' is characterised by relatively strong semantic density, condensing information about the stress pattern of English syllables, the pairing of stressed and unstressed syllables in 'feet' and the sequencing of these pairs in groups of five feet. 'Iambic pentameter' is also connected to networked knowledge systems of terms about rhythm and meter in poetry.

Maton again presents the principles of semantic gravity and semantic density as continua, enabling fine plotting of infinite variations in strengths of realisation of each principle through pedagogic processes and products. Combining semantic density and semantic gravity as analytic tools permits the tracking of shifts in the nature and coherence of pedagogic discourse over time, using notions of semantic waves, and degrees of semantic flow which

can be visualised as semantic profiles (Matruglio, Maton and Martin, 2013). However it is important to remain aware that each principle can vary in strength (and be plotted) independently over time.

Contextualisation of the analysed lesson

This lesson occurred in a formerly all-white, fee levying, state school currently serving dominantly middle-class communities.¹ Of the 21 learners, most were African boys, with 3 Indian boys and 7 African girls. This meant that an English Home Language curriculum was being taught to a class with a majority of English Additional Language speakers. The teacher, Mrs Aldridge (a pseudonym) is a white, middle-aged female, with over 15 years teaching experience.

In the next section I firstly present a schematic overview of the lesson, then demonstrate how a Specialisation analysis illuminates the forms of legitimation this teacher deploys in her pedagogic process. Thereafter I explore movements in strengths of semantic gravity and semantic density and how these contribute to the building of a particular literary gaze.

Tracking specialisation in one instance of poetry pedagogy

The focus of this fifty minute lesson is the development of the learners' literary gaze, in terms of practical criticism competencies. The teacher's overall goal is to elicit learner answers to the question 'What was the lesson learned by the poem's protagonist?' The class comprises six phases, summarised below,² with the bulk of the time spent on phases four and five:

¹ In 2008, when this lesson was observed and video recorded, the school of 1200 learners was racially integrated, with roughly equal proportions of white, African, Indian and mixed-race learners. This class had no white learners. Informed ethical consent was secured from the Education Department, the school and the teacher.

² The full transcript of this lesson is available at <https://ukzn.academia.edu/FionaJackson>

1. Settling in
2. Task Orientation:
The teacher identifies the lesson as literature, focusing on poetry.
3. Academic administration:
The teacher instructs learners on the required submission of a prior task
4. a) Task Orientation:
The teacher initiates a brainstorming exercise in response to the word 'lesson'

b) Plenary:
Teacher led discussion on connotations of 'lesson' and 'life lesson'
(about 10 minutes)
5. a) Reading poem:
Learners read the poem in small groups and discuss the life lesson learned by the protagonist (about 15 minutes)

b) Plenary sharing:
The teacher leads whole group exploration of the difficulties of interpretation and what textual evidence provides support for inferences about the poem (about 12 minutes)

c) Learner completion of written questions on poem (about 5 minutes)
6. Conclusion:
The teacher makes concluding statements about the lesson.

The tightly structured process moves learners from a pre-reading task into close engagement with the poem's meaning. The poem can be located within a knower code, that is, an ER-, SR+ coding, expressing something of the poet's unique disposition and voice. However, in the pedagogic arena, the bases for approaching and relating to the text can vary, shifting along both the epistemic relations and social relations continua. At this point, Maton's distinction between the *focus* and *basis* of pedagogic practice is useful. Epistemic relations and social relations can be used to delineate the focus of knowledge claims, that is, the content of languages of legitimation. While the *focus* of this lesson can be argued to be oriented to social relations, through

the cultivation of a particular kind of literary knower, there are variations in the strengths of legitimisation codes forming the *basis* of the pedagogic practice. That is, legitimisation codes outline the form of languages of legitimisation (2014, p.31). When a poem is approached dominantly as an object containing information to be accurately retrieved and displayed, the specialisation *basis* tends towards stronger epistemic relations. However, approaching a poem, for example, as a personalised, affective meaning making experience for readers, leads towards a stronger *basis* of social relations.

A Specialisation analysis reveals different specialisation code emphases in the teacher's pedagogy within the overarching project of building the learners' literary gaze. It enables a more precise description of the pedagogy, which assists in clarifying and explicating the approach of literary instruction utilised. While the teacher initially foregrounds learners' experiences of 'lessons' and 'life lessons' (experiential brainstorming tasks consistent with a personal growth model of English instruction) to engage and activate in them her preferred frame of reference, thereby strengthening social relations, she subsequently focuses exclusively on the poem itself, independently of the poet, his life context and the life contexts of the learners. The brainstorming is not a prologue to learners exploring links between the poem and potentially similar situations in their own lives. It serves to make visible the most likely schemas to be activated in response to the title "The Lesson". The teacher then directs the learners to 'bracket' these schemas and reorients them to the idea of life lessons. Her main focus is on identifying the core meaning of the poem via close textual analysis of its details. Thus, while the overall focus of the lesson is on socialising the learners into a literary gaze, the basis of the lesson displays aspects characterised by stronger epistemic relations. This is evident through the teacher constructing the poem as an independent artefact and requiring learners to supply accurate textual information. That is, despite obliquely suggesting connections to real world experience, Mrs Aldridge engages the poem as a form of semantico-logical puzzle needing accurate decoding.

Early tasks such as the revision of the concepts 'denotation' and 'connotation' (from a prior lesson) are characterised by stronger epistemic relations. These also feature at critical junctures in the teacher's later efforts to ensure accurate decoding of key textual details. The teacher constructs such details as the crucial base for establishing the poem's meaning. An early example of the class's engagement with the poem is initiated by the teacher's questions:

“What would you say the catalyst is, um, for the speaker in the poem of this lesson? What has happened to him? Um, you know he has learned a lesson from something that has happened to him. What do you see has happened to him?”

Mrs Aldridge is asking for accurate identification of an event implied by the poem. In her ensuing exchanges with the learners, she accepts, validates and extends learners’ responses and models elements of a cultivated literary gaze. Thus, in response to a learner responding ‘his father has passed away’, she focuses on the supporting textual evidence:

“Have a look at the first line ‘your father’s gone my bald headmaster said’. Presumably he’s in a school context and he was called in by the headmaster to say ‘your father’s passed away.’”

The teacher signals the importance of clearly linking interpretive inferences with salient aspects of the text. This suggests brief strengthening of epistemic relations as partial highlighting of what kinds of inference and surmising are legitimate.

Once the learners are working in small groups considering what lesson the poem’s protagonist learned, epistemic relations are strengthened, with the teacher reminding learners of the behaviours and strategies required. She directs learners to: “Talk about this because it means that you’ve got to explore the whole poem to work out what the lesson is” and to make notes. Such comments explicate some discursive criteria that learners must internalise. She also strengthens epistemic relations in her process of heading off problematic misreading, reformulating instructions with procedural and conceptual additions:

“No, no. . . it’s the headmaster who has the bald head and the tobacco jar. . . the poem isn’t concerned with what happened to the father because that is just the catalyst for <??> in his life <??>. The focus must be on what he learns – perhaps about himself from his father’s passing. So don’t allow your selves to go off on a tangent and look at possible causes of the death.”

Here epistemic relations are stressed in the sense of implying “this piece of content in the poem does NOT equal ‘x’.” In exhorting learners not to “go off

on a tangent” she signals boundaries for how to approach the poem, prioritising what the poem itself sets up: “the poem isn’t concerned with what happened to the father. . .” This focus on accurate knowledge of the content of the poem is subsequently reinforced as Mrs Aldridge realises many learners are pursuing the tangent. Consequently, addressing the entire class, she indicates how interpretation is limited by accurate reading of the contents of the poem:

“ . . I’ve just got to interrupt something and clarify something really important. The father has not died from smoking – can we eradicate that altogether. Um, the poet is not really, the speaker is not really concerned about the causes of death of the father – ah, what you should be focusing on, ah, is perhaps how his father’s death has affected him and what he learns about himself. . . A brown tobacco jar is mentioned but that I would presume is the bald headmaster’s. . . .When he goes to the office he sees – shh – he sees the headmaster has a shiny dome, which means no hair, and there’s a brown tobacco jar next to headmaster, okay. So don’t go off on a tangent now.”

These comments suggest the importance of accurate understanding of the relationships between the details of the text, such as the jar, the headmaster, the father’s death and the protagonist’s thoughts in response to it. Sound understanding of such relationships is the critical springboard to the macro meaning of the life lesson. Her interventions again strengthen epistemic relations in stressing the importance of accurate reading of the text as a key element of her cultivated gaze: correct reading of the micro-details of a text followed by identification of plausible links amongst details before finally reading between the lines of such details.

Further strengthening of epistemic relations occurs after the teacher asks: “What does the speaker feel he should be thinking about?” Learner responses strengthen social relations, relieving the pressure of the hard work in establishing the required meaning, e.g., “Freedom!” The teacher’s response also strengthens social relations, with low-key, wry acknowledgment of the comment: “Right, that was very unexpected.” Responding to further learner offerings she says:

“Ja, you might have to support the family. But based on what this poem is saying, we don’t know anything. All we know is that he

lost the father. But we don't know anything about the speaker's – the circumstance. So, um, we can't really read into something that is not directly in the text. All we know is that he's lost his father – we don't know about the circumstances.”

Here Mrs Aldridge strengthens epistemic relations, presenting some of her limits of inferential possibility, excluding as illegitimate interpretations that cannot be linked to specific textual details. She reinforces these criteria by reiterating what is knowable from the poem (the father gone) and reformulates her questions specifically around this: “What does he feel he should be thinking about that?” This narrowing of the question clarifies her focus for the learners. When a learner says “his father” the teacher finally validates strongly:

“Absolutely – he should be mourning his father, he should be presumably thinking – and, and this is why he feels selfish.”

In the ensuing discussion of whether a ten-year-old should be judged ‘selfish’ for thinking about the immediate benefit his father’s death brings, the teacher strengthens social relations. Her most specific contribution, which she flags as very personal, comes in response to the line: “I still remember how the noise was stilled in school assembly when my grief came in”. After eliciting and validating some learner interpretations of the line, she says:

“I tell you what very personally this phrase made me think of. We usually think of ‘when your ship comes in’, you know, when your luck comes in. And I thought about it in that context – that his grief, in a sense, has liberated him from the bullies that continually plague him.”

Despite her identification of her comment as personal, what she shares is the associative link she makes between the poet’s phrase and a conventionalised phrase (if seldom used in current South African English) – “When your ship comes in.” This sharpens the view of her literary gaze as tending towards the detached, the cognitively associative and the epistemic. ‘Very personally’, for her, is a mental link, not an emotional or experiential connection.

Focusing on where epistemic relations are strengthened thus highlights the teacher’s orientation to literary analysis as a cognitively motivated act, where continual attention to the ideational network of links between the macro

meaning and the micro-details of the poem are the foundation for legitimate interpretive acts. These relatively stronger epistemic relations are interludes within a lesson characterised mostly by stronger social relations, since the overall thrust is to produce learner-subjects who can identify, experience, and internalise the message of the poem as refined meaning. Social relations are strengthened where the focus is on:

- (a) building desired frames of reference in the learners,
- (b) creating a bridge between learners' existing experience and the 'world' of the poem,
- (c) regulative control of learners,
- (d) relieving the pressure of establishing the desired interpretations amongst the learners, and
- (e) fostering learners' interpretive activities.

The early brainstorming task, where learners have to "come up with about three or four connotations or personal associations that [lessons] has for you", foregrounds learners' personal experiences. In leading the plenary the teacher strengthens social relations in defending a learner's association: "it's an amount of things". Challenging learners' laughter, the teacher asserts:

"Nobody must laugh at someone's personal connotation. . . .No one can say your connotation is wrong or right."

This indexes an element of the teacher's grounds for a personal gaze – associations based on individual experiences. Implicitly, this pre-emptively contrasts with the teacher's later comments on the trickiness of interpreting poems.

In shifting focus from connotations of 'lesson' to examples of 'life lessons' the teacher is building a specific, preparatory frame of reference in the learners. Though she has a clear epistemic goal – ensuring learners do not presume 'The Lesson' to be a formal school lesson, the basis of her process of elicitation emphasises stronger social relations. Her responses range from seeking clarification from learners to simply acknowledging the pain of the experience reported. For example, as in:

Learner: "Keep my enemies closer than my friends."

Teacher: "Ah, that's interesting. What – how do you do that? How would you keep your enemies closer than your friends?" and

Learner: “A life lesson I learnt about was <??> a friend <??>. She was constantly running away from home; not going to school and then <??> and giving her parents a hard time. In May I buried my friend.”

Teacher: “Wow, there’s a lot of pathos there. Ah, thank you.”

Social relations are also strengthened at numerous points as a regulation strategy. For example, at the end of an intensive interaction establishing the evidence in the text for the bullying of the protagonist, some learners talk while the teacher is talking. The teacher responds with sarcasm:

“Gosh, this is an interesting development from someone who said ‘I don’t understand this poem.’ Now *please* [her emphasis] share your thoughts with us, please!” [Learners laugh]. A culpable learner responds with: “I praise Nosipho and her group!” [Louder laughter] The teacher permits this, simply riposting: “She’s not happy with that – she’d like individual credit.”

Later, at the end of an intensive exchange where the teacher struggled to get learners to see “knowledge which was bitterer than. . .” as identifying an emotion, a similar emphasis of social relations occurs. The teacher has asked:

“When you lose your father, Savannah, what, what should you be thinking about? Or at least, what does the speaker feel he should be thinking about?”

An unsolicited learner declares: “Freedom!” to which the teacher responds with wry acknowledgment: “Right, that was very unexpected.” She quietly ‘defuses’ the potential escalation of learner affect by strengthening social relations without specifically validating the individual.

There are not many instances of emphasising social relations in the process of engagement with the poem itself. The clearest example occurs when the teacher directs attention to the second stanza and slightly widens inferential possibility:

“. . . he says ‘I was a month past ten when I learnt about this.’ Now I think the age is, is quite important – he’s only just ten-years-old. Bearing that in mind, would you agree with the speaker that he is being selfish? Would you judge him for not thinking about his father?”

Here social relations are strengthened as she elicits learners' personal opinions on this point, fostering an interpretive gaze involving extrapolation from a piece of text, and using real life knowledge of children, along with personal values about acceptable/unacceptable behaviour for bereaved ten-year-olds. Responding to numerous learners' answers of 'no' the teacher validates answers via her own qualified, interpretive elaborations:

“Alright, so maybe when you're young you actually, probably – it's probably a very natural sort of reaction” and

“Absolutely. And perhaps that to him is a more immediate reality than his father's death. He's got to go to school every day and get beaten up by someone.”

A Specialisation analysis illuminates the interplay between the epistemic relations and social relations in a cultural heritage orientation, unravelling the emphasis on textual meanings in themselves. Attention to the play of both epistemic relations and social relations reveals the teacher's focus upon precision textual decoding as the base for literary interpretation, along with selective strengthening of social relations in order to increasingly orient learners towards literary, rather than personal, interpretations of the text, while offering them fairly detached forms of support in their struggles along this path.

Tracing semantic profiles

Utilising the concepts of semantic gravity (SG) and semantic density (SD) in relation to pedagogic practice helps reveal the movements, through time, between particularities and generalities; and denser, more conceptually integrated knowledge and more discrete, segmented forms of knowledge. Semantic gravity tracks the degrees of contextual specificity versus contextual independence of knowledge practices. Stronger semantic gravity (SG+) refers to knowledge closely tied to its originating context, while weaker semantic gravity (SG-) refers to knowledge operating across many specific contexts. Semantic density focuses upon degrees of concentration and distillation of knowledge, with stronger semantic density (SD+) referring to greater condensation of knowledge. Where strengths of semantic gravity and semantic density are inversely related to each other, this can be represented as a semantic wave. The diagram below shows three hypothetical semantic profiles:

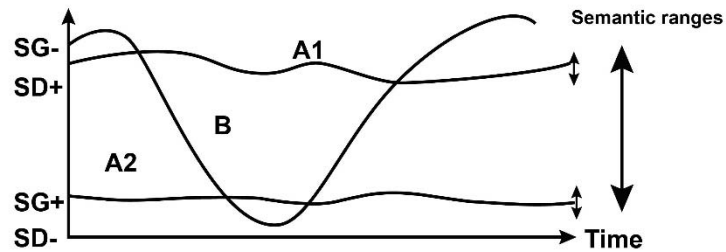


Figure 2: Three semantic profiles (adapted from Maton, 2014, p.143)

For this lesson, the broad semantic profile is represented below in Figure 3:

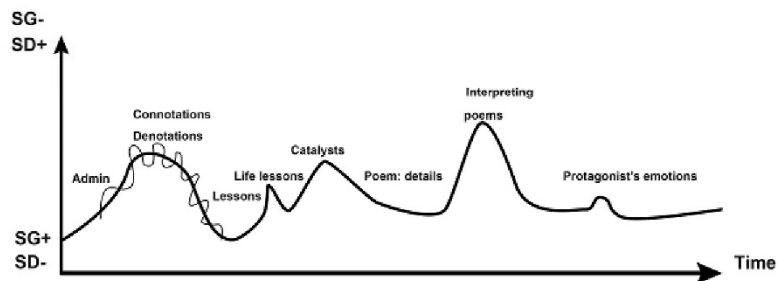


Figure 3:
Semantic profile: *The Lesson*

This profile represents a ‘smoothing out’ of many small variations in semantic gravity and semantic density. Particularly in Phase 4 of the class, represented in Figure 3 between the ‘Connotations/Denotations’ and ‘Catalysts’ peaks, many small shifts in semantic gravity/semantic density occur, generating semantic ‘ripples’, or ‘fractal’ waves (Maton, 2013, p.17) within the major wave movement. This is partially represented by the lighter line in Figure 5 above. Two examples of this semantic rippling are explored below.

Initiating phase three of the lesson Mrs Aldridge asks learners to recall a discussion on denotative and connotative meaning from an earlier language lesson. Semantic gravity is weakened and semantic density strengthened

(↓SG↑SD) in her move from providing particular task information to invoking the conceptual categories to be used – abstract terms from the disciplinary field of language studies (semantics). She then strengthens semantic gravity through provision of the specific task focus and procedural directions:

“So I want you to start off by giving you one word, the word is ‘lesson’.
[She writes ‘lesson’ on the board and circles it.]”

She provides precise, locational direction, along with an implicit reason, in telling learners how they will be working diagrammatically with the word. These details strengthen semantic gravity, which is then weakened as the teacher shifts back to conceptual orientation: “But shall we start with denotation first?”

As the class moves into definitional revision of the terms, and their application to the concept of ‘lesson’, semantic gravity is strengthened through the provision of definitions. In response to the teacher’s request for denotative definitions a learner offers: “a lesson that you learn through experience”. The teacher’s response, as is often the case in subsequent follow up moves, weakens semantic gravity slightly, via slightly more general rephrasing:

“ok, so *something* [my emphasis] that is learned through experience.

Similarly, after having requested and received a definition of ‘connotation’: “It’s your own opinion”, the teacher offers qualified acceptance and proceeds to unpack the idea more grammatically congruently, thus strengthening semantic gravity and weakening semantic density:

“what you think of when you hear that word”.

She then immediately weakens semantic gravity a little by adding:

“the associations that word has for you”,

by means of the nominalisation ‘associations’. She reinforces this, and elaborates slightly as she then provides specific task instructions for the learners:

“I’d like you to come up with perhaps about three or four connotations radiating out from the word lesson. Three or four connotations or personal associations that that word has for you.”

Mrs Aldridge, in conjunction with the learners, has thus effected small shifts resulting in the unpacking and repacking of the concepts, from more to less abstract. These differing levels can be schematised as:

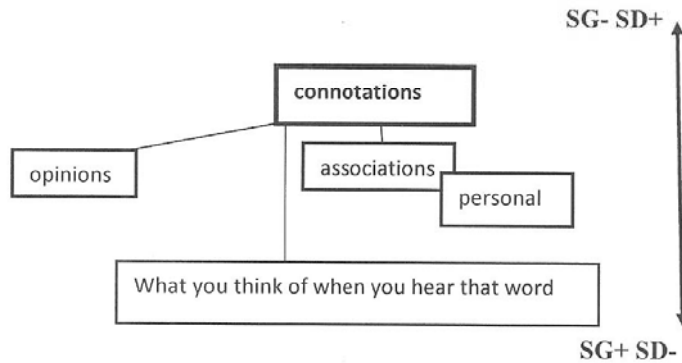


Figure 4: ‘Connotations’: Ideational Network

Potentially these variations contribute to learners building an ideational network around the concept, and alternative linguistic realisations of its meaning, thus increasing the semantic density of ‘connotations’ for them.

A further key semantic ripple unfolds as the teacher nudges her learners out of the everyday and towards a literary gaze of insights for life lessons. Semantic gravity is strengthened and semantic density weakened as learners brainstorm, and share personal lessons. Semantic gravity weakens, and semantic density strengthens slightly as the teacher generalises that all the life lessons result from some form of catalyst. The semantic rippling arises from the way the teacher handles learner responses: sometimes she defines terms, triggering a downward ripple; sometimes she nominalises verbs, producing a slight upward ripple. Overall, these semantic ripples generate slightly strengthened semantic density of ‘school lesson’ and ‘life lesson’. She steadily reinforces her key focus – ‘life lesson’ versus ‘school lesson’, thus indexing for learners the need to transcend the immediacy of their experiences with school lessons, to more distant and abstract conceptualisations, ultimately weakening semantic gravity.

A significant portion of the section of class identified on the semantic profile as 'Poem: details' entails small group discussion by the learners. The teacher moved between groups, scaffolding learners into fuller ranges of interpretation and capacity to 'wave' semantically themselves. As she moves the class into plenary, she weakens semantic gravity by summarising the processes just undertaken and thus discursively framing what has been, and will be done:

“... so essentially this poem is open to interpretation. And it's quite a difficult process, I think, to interpret a poem. You've got to keep asking yourself questions and once you arrive at one answer that generates the next question. So it's quite a complicated process.”

By generalising beyond engagement just with this poem, she has weakened semantic gravity, explicating her understanding that poetry interpretation is a recursive process, requiring a gaze of perpetual inquiry. While there are many more instances of shifts in semantic gravity and semantic density worthy of close attention, space does not permit their exploration here.

Concluding discussion

Applying the LCT dimensions of Specialisation and Semantics to the analysis of this lesson's pedagogy enables nuanced illumination of aspects of its underlying structures and processes. These can be schematised in forms enabling comparison with other lessons, within English and in comparison with other disciplines. (A preliminary schematic overview synthesising both Specialisation and Semantic analysis of Phase 4 of the lesson is provided in Appendix One).

While it is clear the focus of this lesson is the development of the learner's literary gaze, and thus oriented more towards stronger social relations, the analysis reveals complex changes in the strengths of the epistemic relations and social relations. Epistemic relations are strengthened when the poem is approached as a textual source of information to be accurately identified and displayed. Social relations become more strongly emphasised when the 'meaning' of the text is used as a stimulus point to the retrieval and sharing of learner experiences and interpretations. A key pedagogic strategy of the teacher was to strengthen social relations to activate selective frames of

reference in the learners, as springboard to the poem's meaning, rather than using the poem as a prism to refract and explore related learner experiences.

The focus on Semantics clarifies how the teacher moves from the specificities of learner experiences towards the presentation and modelling of potential components of her desired literary gaze. While the lesson begins, and broadly remains at a fairly strong level of semantic gravity, interleaved within this are 'semantic ripples', and some small semantic waves, falling within a fairly narrow range. Semantic gravity typically weakens around the introduction of abstract, nominalised terms then strengthens through learner contributions and weakens or strengthens slightly with the teacher's processes of elaboration, exemplification and reformulation. These potentially offer learners multiple routes into the meanings of words, and the construction of ideational networks of related concepts. The extent and nature of learner uptake of these opportunities is an issue for future research.

Overall the teacher's approach moves learners from an individualised, personalised sharing of their own experiences towards more abstracted personal experiences and finally, increasingly specialised processes of poetry analysis. Conceptually she builds a systematic, structured sequence, beginning with learners' prior knowledge. Along the way she (mostly implicitly) indexes for learners partial components of a poetic literary gaze. At various points she flags behavioural and discursive relations that help create and sustain the pedagogic coherence of the lesson and offer potentially transferable insights to learners on how to 'do' poetic analysis.

Behaviourally she indexes the need for learners to be active note makers, listeners and apprentice-partners co-constructing understanding of the poem with her. Cognitively she makes extensive use of interactive questioning chains – pushing learners towards higher levels of interpretive focus and understanding by rendering the more abstract inferential leaps she requires more concrete through her downward semantic waving.

Both overtly and implicitly, the teacher flags key discursive relations for the learners, articulating her sense of what is needed for poetry analysis. Reinforcement of these is also often provided through her strong validation of learner responses clearly displaying such features of the desired literary gaze. These include:

- (a) articulating intra-textual relationships as the interpretive base; and
- (b) dominantly focusing on the literary text as a self-contained 'bubble', with minimal projection of external experiences onto the text.

An LCT analysis illuminates her construction of poetry analysis as a probing, logical, reasoning process of interpretive inquiry, cultivating an epistemically oriented, relatively detached, cognitively associative literary gaze. It does so by means of a meta-language that potentially facilitates fruitful comparisons with other analyses of pedagogic practice, both within the field of school English (e.g. Christie and Macken-Horarik, 2007), and across other disciplines. Such analysis offers teachers sharper insight into the nature of their pedagogy and how it is placed in relation to the range of models of subject English available. This awareness may help teachers widen their pedagogic repertoires, feeding into more conscious decisions as to which models of English literary instruction may be most productively drawn on for particular pedagogic purposes to best meet the needs of specific learners (Macken-Horarik, 2014).

Further research is suggested to build an increasingly refined picture of variations in the forms of specialisation and semantic coding within the practice of individual English teachers, and between teachers in varying pedagogic contexts, across different aspects of the subject, and through time. Comparisons of variations in forms of specialisation and semantic coding with other home language subjects taught in South Africa would also be instructive in identifying how different communities of learners are being inducted into key literacy practices.

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Appendix One

Task Orientation - Brainstorming Exercise

- (a) Language fusion – revising denotation and connotation
Individual learner (L) brainstorming exercise – ‘Lesson’
[Linking statement – prior lesson]
- SG- [Transfer – Language focus]
SG+ [Narrowing – Task focus: Topic]
SG- [Content]
Procedural directions – locational, rationale (implicit)
[Revising concepts] ER+
- [Collaborative production – definitions]
SG- [Partial Teacher (T) validation][T generalizing]
[Procedural instruction: signals importance]
SG+ [L answer]
SG+ [Qualified acceptance + elaboration – Grammatically congruent unpacking]
SG- [More abstract repacking]
[Varied redundancy – multiple processing routes.
Building ideational network]
SG+ [Specific procedural instructions + time limit] SR+
- (b) Plenary – sharing connotations of ‘Lesson’
- SG+ [Validation of Ls’ experiences] SR++
[Explication: personal gaze]
[Summarizes L contributions]
SG- [Redirects L focus]
SG+- [Expansion of answers:
SG+ Defines term; explains concept – link: Lesson focus
SG- Reformulation of answer – abstraction
SG- Amplification – expansion- cause-effect]
SG- [Flags wider issues] SR+
- SG+ [Procedural instructions –task]
SG- [Topic abstraction + attributes]
SG- [Validation + abstraction: L responses]
[Narrowing of topic focus]
[Process comment; ‘we’ shift] SR+
[Indexing frame] ER+

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CHAPTER ELEVEN²⁷

INSIGHTS ARISING FROM APPLICATION OF LEGITIMATION CODE THEORY TO ANALYSIS OF AN ENGLISH ADDITIONAL LANGUAGE POETRY LESSON

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Fiona Jackson, University of KwaZulu Natal

PLOTTING PEDAGOGY IN A RURAL SOUTH AFRICAN ENGLISH CLASSROOM: A LEGITIMATION CODE THEORY ANALYSIS

Poetry instruction in South African English Additional Language (EAL) classrooms is in sharp decline, while little empirical research exists to shed light on this situation. This paper describes what happened to poetry pedagogy in a Grade 10 EAL classroom in rural KwaZulu-Natal when teacher and learners were forced to engage with a poem inappropriate to the context, learner level and teacher content knowledge. This paper applies a sociology of knowledge lens, Legitimation Code Theory, to the task of describing EAL poetry pedagogy in a resource scarce context of high difficulty. The analysis shows how the difficulty level of the poem obstructed epistemic access to the poem's global meanings, generating pedagogic incoherence. Implications and recommendations for further research are presented.

INTRODUCTION

Poetry has become a ritual of mass learning, teaching and most importantly, opening wounds so that they may heal, in the presence of art (Nova Masango, 2013).

Unfortunately, for most learners in South Africa's schools, there is a vast gulf between the dynamic performed poetry community in which many young South Africans, such as Nova Masango (2013), actively participate, and their experience of poetry in English Additional Language (EAL) classrooms. While performed poetry is widely created and eagerly listened to locally and internationally (D'Abdon, 2014, 2016), the study of English literature, particularly poetry, within EAL curricula is declining due to perceptions of difficulty, elitism and mechanistic pedagogies, generating negative attitudes in learners (Fialho, Zyngier & Miall, 2011; Newfield & Maungedzo, 2006). Consequently, many educators minimise poetry in EAL classrooms, despite strong earlier motivations for its inclusion, and with little empirical knowledge of the nature and effects of poetry instruction within school classrooms. This paper aims to explore the insights to be gained from applying Legitimation Code Theory (LCT), a sociology of knowledge lens, to the empirical description of poetry pedagogy in an EAL classroom.

REVIEW OF LITERATURE ON EAL LITERATURE TEACHING

Enthusiastic rationales promulgated since the 1970s have hailed literature study for English language learners. Advocates argue that literary texts provide meaningful, purposive, authentic language contexts that produce language development benefits such as expanded vocabulary and increased grammatical range and target language thinking capacity (Brunfit & Carter, 1987; Davies & Widdowson, 1974; Nada, 1993; Sanoto, 2017.) Formal poetic features may demand more conscious attention than everyday language, providing input to be negotiated and synthesised (Hanauer, 1997). More affectively-oriented claims include the fostering of cross-cultural awareness and personal engagement with universal themes and issues, along with the evocation of powerful emotional responses. Studying poetry can also stimulate learners' own creative writing (Heath, 1996; Lazar, 1993; Kirkgöz, 2008).

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However, despite these positive motivations, many local and international teachers and learners see studying poetry as the most challenging and least popular aspect of the syllabus. In many EAL classrooms, it is simply avoided (Benton, 2000; Dymoke, 2012; Epperly, 2009; Kumah, 2009; Newfield & Maungedzo, 2006). Yet, in addition to arguments for the intrinsic aesthetic value of studying poetry, engaging with poems' complex, condensed, figurative ecosystems can contribute to developing high-level reading competencies in learners (Barry, 1999; Lockett, 2010).

Much sensible pedagogic advice has been disseminated alongside these motivations, encompassing issues of text selection and diverse pedagogic approaches, from the more cognitively formalist to the more affective. Supporters of the New Critical tradition advocate close reading of texts, focusing on formal poetic features such as word choice, language patterning and part/whole relations (Hanauer, 1997). Texts need to be carefully selected for appropriate linguistic and cultural level, length, genre representation and relevance to learners (Brumfit, 1981; Scott & Huntington, 2007). Robertson (2017) emphasises moving from learners' extant knowledge of poetry in the home language, using poetry for reading instruction, and harnessing multisensory, interactive approaches, including much oral poetry reading and having learners illustrate poems. Hughes (2007) advises stressing the orality of poetry, along with facilitating learners in collaborative searches for multiple meanings. However, many such proposals continue to rest upon slim empirical foundations. Edmonson (1997) deplors the lack of well-designed studies of the use of literature in additional language classrooms. Carter (2007) reiterates the need to fill the gap of empirical, classroom-based studies and 'generate enhanced paradigms' for this task. Yet Hall (2015: 96) concludes, again, that 'we know little or nothing about the actual teaching of literature in second language situations'.

Of this 'little or nothing', more is known about additional language learners as readers of target language literature than about how additional/foreign language teachers teach literature. Most reader studies focus on college students, particularly in the USA (Akyel, 1995; Ahmed, 2014; Hanauer, 2001; Hall, 2015). Overall, poetry reading by additional language learners comprises processes of close reading in the service of global meaning construction via excavation of latent textual meanings (Hanauer, 2001). However, different people read different genres varyingly, and experienced and educated readers read differently from novice and uneducated readers (Peskin, 2010). Readers with low levels of linguistic ability read with literal understandings that subvert high-level comprehension responses, partly because accurate comprehending needs reading from behind the eyes; that is, prior experience and knowledge schemata help in linking new information to extant knowledge. Use of poetry can boost learners' intrinsic motivation to study and use the target language (Khatib & Daftarifard, 2010). Overall, novice readers are more text-bound and more dependent on bottom-up linguistic processing, lacking experienced readers' more flexible repertoire of reading strategies. Readers of poetry expect complexity and challenge and the reading strategies deployed usually comprise learned and taught behaviours (Hall, 2015). The strategies of poetry readers identified by Culler (1975), such as assuming the significance and metaphorical coherence of texts, the use of binary oppositions as means of fostering coherence, and the suspension of disbelief, comprise top-down means of processing cultivated gazes through the typically institutionalised conventions of schooled literary meaning-making (Fish, 1981).

Studies of literature teaching in additional/foreign language classrooms tend to be small-scale and qualitative, with earlier studies focusing on teacher evaluation and assessment strategies.

These earlier studies highlighted the predominant use of testing, rather than teaching questions, with teachers mostly asking many closed-ended questions (Nystrand, 1991). Assessment questions clustered around three types: evaluate and criticise, describe and discuss, and paraphrase and contextualise (Carter & Long, 1990).

Good literature teacher traits include high use of authentic, open-ended questions, encouraging learners in the exploration of texts via their own experience, and the incorporation of prior learner responses into subsequent teacher questions (Nystrand, 1991). Teacher intervention has been identified as crucial in maximising the potential in poetry study in terms of purposeful, dynamic thought and interaction (Boyd & Maloof, 2000). Naidoo's (1992) case study focused on the effects of studying anti-racist literature on the development of learner cultural knowledge. A few case studies have been suggestive of the benefits for learners of interactive teaching approaches such as collaborative tasks, including learner dyads, small group work and individual learner journals with teacher marginalia and high-level teacher evaluation (Nystrand & Gamoran, 1991; Scott & Huntington, 2007). South African studies are even more elusive. Reid (1982) and Paton and Janks (1985) investigated literary text selections for the secondary school EAL curriculum, concluding that it was dominated by canonical Western texts. Newfield and Maungedzo (2006) documented Maungedzo's action research study, tracking the positive effects of his implementation of a multi-modal, learner-centred, project-based approach to teaching the poetry curriculum to his deeply alienated Sowetan high school students.

The research knowledge base with respect to the teaching and learning of poetry in EAL classrooms remains sparse. In particular, there is very little systematic, pedagogically theorised knowledge about how teachers teach poetry in these contexts, the nature of their interaction with the learners in their classrooms, and how these practices relate to issues of the knowledge building of literary competence. Building knowledge of EAL poetry pedagogy is an important component of understanding the relationship between the overall pedagogy of subject English teachers and the development of advanced literacy competencies in learners, hence the present paper's focus on this lesson.

This paper explores the insights to be gained by applying LCT (Maton, 2014b), a multi-dimensional, flexible sociology of knowledge and knowing practices, to the task of describing EAL poetry pedagogy. The goal is to demonstrate the nature of the insights to be garnered through the application of this lens, not to effect definitive judgements about the teacher and her pedagogy.

METHODOLOGY

Rural South African schools serving black communities generally comprise multiple dimensions of marginalisation: geographic, economic, educational and linguistic (Moletsane, 2012). This was true of the KwaZulu-Natal school in which this 2008 lesson occurred. It was situated 60 km from the city of Pietermaritzburg and 20 km from the nearest town, in an economically depressed area. The school was purposively selected as a functional rural state school. In 2004 (personal communication), the principal stated that most of the 820 learners lived with their grandparents and most parents/guardians struggled to pay the minimal annual school fees of R150. The 88% Grade 12 pass rate was thus a considerable achievement, but needs contextualisation against the almost 50% dropout of learners by Grade 11.

Eleven Grade 10 lessons taught by the same teacher were observed and video and/or audio recorded: five in 2005, four in 2006 and two in 2008. Nine were transcribed and closely

analysed, initially inductively and qualitatively. The recordings of the other two were inaudible due to noise interference from adjoining classrooms. The lesson selected here is representative of earlier analysis of the broader data which revealed two dominant patterns. The first was a strongly teacher-centred pedagogy, with a prevalence of whole-class instruction. The second was oral group work, for brief periods, with group presentation of a short product arising from the group work. Strong teacher control of pacing and sparse evaluation were common to both modes. The lesson analysed here was selected for further LCT analysis due to the substantial challenges presented by the choice of poem for both teacher and learners.¹

Focusing on a single lesson allows for in-depth exploration of the knowledge practices enacted, utilising two LCT dimensions. I proceed with contextualisation of this lesson. Thereafter, I introduce LCT and the two dimensions, specialisation and semantics, used in this analysis. I then present the analysis of the materials used and the lesson, exploring how LCT illuminates aspects of the nature of the teacher's poetry pedagogy, and the implications for improving this aspect of subject English pedagogy in South Africa.

LESSON CONTEXTUALISATION

The teacher, Mrs Dlamini (a pseudonym), an isiZulu home language speaker, was qualified with a teacher training college diploma and was completing a degree majoring in English and mathematics through distance education. She had taught at the school for 12 years, with nine years' experience in teaching English. Her goal was to motivate her learners to gain knowledge of English and an understanding of its importance to the wider world. She expressed more interest in the language aspect of the syllabus than the literature and saw the extensive use of code-switching into isiZulu by content subject teachers and logistical problems presented by aspects of the recently introduced Outcomes Based Education curriculum as creating challenges for her work. For example, she said it was difficult to control classes with up to 65 learners in group work and assessing all the oral pairs created time problems. In this class of almost 50 Grade 10 isiZulu home language learners, she was teaching a sonnet by the eighteenth century British poet William Wordsworth.

LESSON OVERVIEW

This lesson focused on understanding Wordsworth's sonnet *The World Is Too Much With Us*. Comprising five phases as tabulated below, the lesson was strongly teacher-led, apart from phase four.

Phase	Focus	Time (end of phase)
1	Settling in, distributing handout	1:12
2	Teacher-led decoding of biographical paragraph	14:09
3	Teacher-led explication of poem	42:14
4	Group work: answering worksheet questions	46:30
5	Teacher-led sharing of answers to some worksheet questions	51:08

The lesson was organised around a photocopied handout comprising a biographical paragraph on Wordsworth (see Appendix 1), the poem, a glossary of 12 words, a six-line paraphrasing of the poem's meaning and two sets of questions headed 'Understand the poem' and 'Explore poetic devices'. The paragraph briefly referenced Wordsworth's time in France, return to Britain and views on the French Revolution, and nature. There was no reference to

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Wordsworth's response to industrialisation or explication of 'Romanticism' as reaction to this.

Overall, this strongly teacher-controlled lesson comprised mostly teacher-led exposition of the paragraph and the poem, with extended 'question and answer' sequences exhibiting the initiation and response pattern first identified by Mehan (1979), with few evaluation moves. The selection of content, its sequencing and the pacing was controlled by Mrs Dlamini, moving the lesson consistently along, with only slight lessening of pace in the brief group discussion of handout questions. Decoding both texts was the sole focus, without integration with other aspects of the syllabus. Interdisciplinary relations (boundaries between different subjects) were weaker, due to the teacher referencing links to the Life Science syllabus in relation to the image of 'sleeping flowers'. Interdiscursive relations (boundaries between schooled and everyday knowledge) were also relatively weak through the teacher's drawing on isiZulu cultural frames to explain aspects of both texts.

Mrs Dlamini's warm, relaxed manner permitted intermittent noisiness and laughter, while maintaining task focus. Seldom naming learners, she selected readers and responders from those who self-nominated. Only one learner-initiated question occurred, during a discussion of what it means to be pagan.

The above overview broadly outlined the relational and procedural structures of the lesson. However, it provided no insight into how the knowledge/knower and semantic practices underpinning the lesson were enacted. It is to these aspects that an LCT analysis was directed.

LEGITIMATION CODE THEORY

LCT comprises a sociological framework seeking to uncover the deep generative principles of social practices which offers a rich multi-dimensional set of conceptual resources for this task. Drawing from Bernstein's code theory, LCT sees social practices as enacting competing claims to legitimacy via more or less explicit or tacit languages of legitimation deployed within a wide arena of social fields. Informed by Bourdieu's field theory, social actors are conceived as working collaboratively and competitively in shifting struggles over status and resources. Such actors' goals are to achieve maximum relational gain, to have power to shape what counts as most important within fields and to secure the most advantageous positions within them. Field theory helps illuminate the way the organisation and relations of social fields structure knowledge practices, while code theory draws attention to the shaping importance of knowledge structures for fields (Maton, 2014b).

Specialisation: epistemic relations and social relations

The specialisation dimension of LCT focuses on the underlying organisational principles of knowledge practices with respect to what they are oriented towards and by whom they are enacted. That is, all practices simultaneously comprise relations both to objects and to subjects (Maton, 2014b: 29). For analytical purposes, one can then differentiate between epistemic relations (focused upon practices and what they spotlight) and social relations (oriented towards who is the agent of the practices). With respect to knowledge claims, epistemic relations are expressed in terms of the relations between knowledge and its items of study, and social relations in terms of knowledge and its originators. Epistemic relations and social relations can vary in degree of strength for different knowledge practices. For example, physics draws strong boundaries between itself and other knowledge practices in terms of

what may be studied and what constitutes legitimated procedures of study. However, in principle, anyone who masters these practices may study that which physics focuses upon. Physics thus reveals strong epistemic relations and weak social relations.

By contrast, what is studied in school English can be highly varied (Maton, 2014b: 32), ranging from the linguistic structure of the language, through literary to popular and academic texts, and oral processes of communication. Epistemic relations here are relatively weaker. Who may be seen as legitimate knowers is variable. In terms of the literary aspect of subject English, it is those who have taken on particular literary identities and ways of being, producing relatively stronger social relations. The organising principles of practices can then be conceived in terms of specialisation codes, varying independently in strengths of epistemic relations and social relations. Visualising these relations as intersecting continua generates a matrix, along which countless variations in the strengths of each aspect can be plotted, within and across four specialisation codes: knowledge, elite, knower and relativist. These are represented in Figure 1 below:

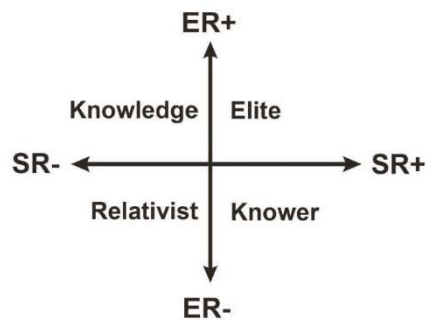


Figure 1: Specialisation plane (adapted from Maton, 2014b)

A knower code thus comprises relatively weaker epistemic relations and stronger social relations (ER-/SR+). The legitimacy of claims derives from the legitimacy of knowers and their attributes, rather than the specific nature of the object of study or the forms of knowledge-building. Maton (2014b: 32) argues that the ‘procedures and principles of knowledge are thus relatively tacit’. The legitimating traits of knowers may derive from biological or social features, and ‘socialized or cultivated dispositions’ (Maton, 2014b: 32).

In the field of the school subject EAL, varied codings are possible. The study of English may be approached linguistically, with emphasis upon structural knowledge and analysis of language forms. This could fall within a knowledge code. On the other hand, study which sets fluent, communicative competence as the goal, emphasising learner language use in real-life contexts, may fall within the knower code. A range of coding placements is also possible for the roles given to literature study within EAL courses. In advanced classes with goals of high-level literary analysis, similar to those set in home-language courses, a cultivated knower code may apply, often utilising ‘a powerful invisible pedagogy’ (Christie & Macken-Horarik, 2007: 157) with tacit criteria for success. Such knowers are likely fostered via immersion in established literary canons, internalisation of cultural heritage values of aesthetic refinement and sensibility, and analytic competence in close reading of literary texts

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(Hennessy et al., 2010; Lockett, 2010). Other possible forms of knower code in EAL literary studies will derive from how much emphasis is placed on aspects of the text itself, the author's context and intentions, the reader's personal experiences and responses to texts, and/or the reader's context. The specialisation plane offers the means for nuanced tracing of variations in relative strengths of epistemic relations and social relations, within as well as between quadrants, as illustrated in Figure 2 below. These can be explored within individual units such as single lessons, multiple units within individual case studies and cross-case comparisons.

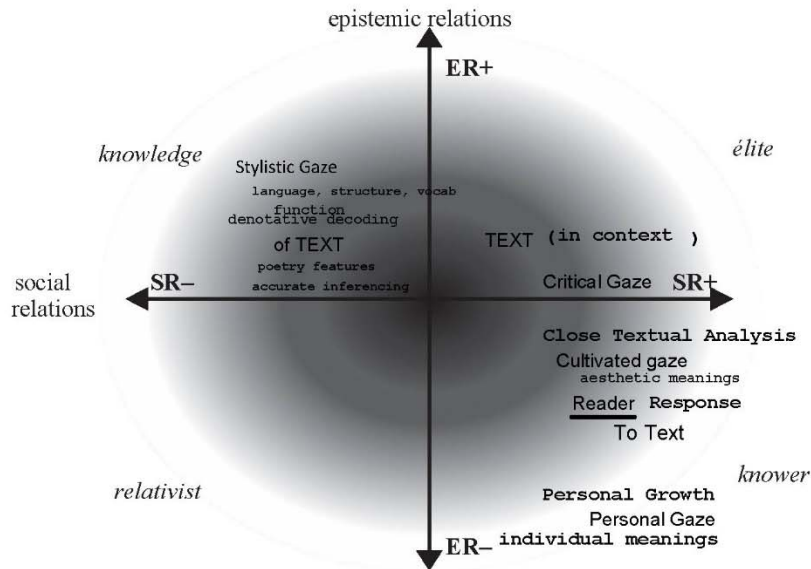


Figure 2: Specialisation plane: EAL poetry pedagogies (ibid)

These variations in approaches to EAL literature instruction can be organised upon a continuum of relative strengths of specialisation relations moving from ER+/SR- to ER-/SR+, to inform analysis of pedagogy and materials utilised. This serves as an external language of description (Ensor & Hoadley, 2004; Maton & Chen, 2016) that translates the salient LCT concepts into an analytical framework for tracking specialisation relations in EAL poetry lessons. This framework can be presented as follows:

▲ **Teacher/pedagogic material focuses upon:**

ER++/SR-

Knowledge of language in poem, e.g.:
structure (grammar), vocabulary (denotation), functions.

Knowledge of poet, e.g.:
biography, interests, genres.

ER+/SR-

Knowledge of poetry, e.g.:
formal features – structures, language patterns, poetic techniques;
poem as contained semantico-logical puzzle:
seeing and making plausible links between parts and whole;
how to read between the lines and effect accurate inferencing; and
cultural conventions/meanings with interpretive salience for poem.

ER-/SR+

Seeking core, aesthetic meaning of poem via:
modelling + performing close textual analysis, including:
adopting subjective stance within ‘high’ cultural criteria (more ‘objective’);
activating salient cultural schemas + analogies;
identifying symbolic connotations of poetic elements; and
extrapolating from text.

Fostering learners’ interpretive abilities with respect to the above.

Fostering learners’ target language thinking abilities via engagement with poem.

Fostering learners’ responsive capacities + ranges via:
choosing a poem which the teacher likes and which is aligned with learner
cultural frames, interests, motivations and needs;
building bridges between learners’ world and the world of the poet and poem;
growing learners’ empathic capacities via responses to poem;
growing learners’ creativity and creative writing capacities; and
activating and harnessing learner enjoyment of poem.

ER --/SR ++

Fostering learners’ personal growth through engagement with poem.
Eliciting learners’ personal responses to poem.

Managing classroom relations: encouraging/validating learners, defusing difficulty/tension,
deflecting face threatening issues.

▼ **Semantics: semantic gravity and semantic density**

The semantics dimension focuses on the nature of meaning in relation to sustained knowledge building. This dimension understands social fields of practice as ‘semantic structures’ whose controlling principles are conceptualised as semantic codes made up of semantic gravity and semantic density (Maton, 2014a: 36). The concept of semantic gravity articulates the organising principle beneath different types of educational knowledge relating to the extent of the context-dependence of meaning (Maton, 2014b). The relative strength of semantic gravity can vary along a continuum of strengths where, the more contingent meaning is on its location, the stronger the semantic gravity (SG+) and, the less contingent, the weaker the semantic gravity (SG-). So attending to the denotative meaning of a word in a poem encapsulates stronger semantic gravity than attending to the theme expressed through the word in the poem. Furthermore, by:

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dynamising this continuum to analyse change over time, one can also describe processes of: *weakening* semantic gravity (↓), such as moving from the concrete particulars of a specific case towards generalisations and abstractions; and *strengthening* semantic gravity(↑), such as moving from abstract or generalised ideas towards concrete and delimited cases (Maton, 2014a: 37).

Semantic density captures the extent to which meaning is concentrated within social practices such as clothing and teaching. It may also vary along a continuum of strengths. When semantic density is stronger (SD+), greater amounts of meaning are concentrated within practices; with weaker semantic density (SD-), fewer meanings are concentrated (Maton, 2014a). So the term ‘foot’ as used in everyday discourse to refer to a body part would carry fewer meanings than its use as a technical poetry term, where it would invoke networks of related concepts such as stressed and unstressed syllables, and iambic meter. Semantic density can also be dynamised to capture processes of weakening and strengthening. The relative strengths of both concepts can alter independently, producing a spectrum of semantic codes (SG+/-, SD+/-). Changes in semantic gravity and semantic density over time can be represented as visual semantic profiles. Figure 3 below provides a simplified illustration of idealised profiles mapping changes in both semantic gravity and semantic density moving in inverse relationship to each other (they can alter independently). The semantic profiles also indicate differences in the range of movements between SG-, SD+ and SG+, SD-. Profile A1 shows a high semantic flatline, representing knowledge far less tied to its immediate context than that shown in the low semantic flatline of profile A2. Profile B shows a semantic wave, revealing movements between more and less contextually tied knowledge (Maton, 2014a: 38).

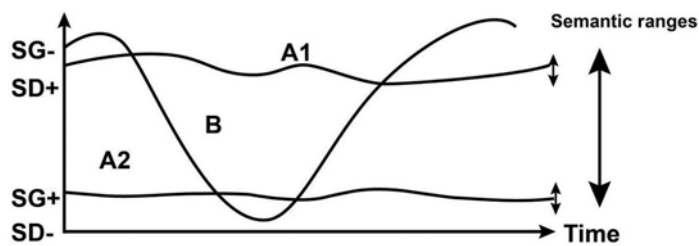


Figure 3: Semantic profiles (adapted from Maton, 2014b: 143)

Specialisation analysis: text difficulty obstructing epistemic access

The objects of study in this lesson were the biographical text and the poem, *The World Is Too Much With Us*, while the knowers were Mrs Dlamini and the learners. Tracing the shifts in epistemic and social relations here highlights the profound consequences of mis-selection of the poem for study in this context, compounded by insufficiently scaffolded teaching materials.

Specialisation relations in the lesson materials

The photocopied materials (from an unnamed textbook) comprised a paragraph of biographical information on Wordsworth, the poem, a glossary, a paraphrase of the poem’s meaning and two sets of post-reading questions. The biographical paragraph moved between

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relatively stronger social relations and relatively stronger epistemic relations. It opened with the assertion of the poet's inspiration by the ideals of the French Revolution: 'liberty, equality and fraternity (brotherhood)'. Epistemic relations were strengthened through the provision of biographical details about the poet's tertiary education, his French relations and his return to the English countryside. Slight strengthening of social relations was evident through the inclusion of information alluding to his beliefs and values – abhorrence of violence in the late French Revolution and the British war against France, and seeing nature as a key source of inspiration. Epistemic relations were foregrounded in the list of glossed words placed to the right of the poem. They remained foregrounded in the six-line paraphrase of the poem provided on the next page, and five of the six questions listed under the heading 'Understand the poem'. These, as well as the other two ER+ questions, focused on the basic meanings of words, phrases and poetic devices. The majority of questions expressing stronger social relations focused upon how certain poetic devices contributed to the aesthetic effects of the poem. One question elicited learner opinion on the salience of ideas in the poem for today. This was expressed in general, rather than personal terms. Overall, the questions highlighted building knowledge of the poem, primarily in terms of denotative meaning, and knowledge of poetry as expressed through the poet's deployment of poetic devices. This suggests placement just within the knowledge quadrant due to the focus on denotative decoding of the meaning of the poem, with a little shift into the knower quadrant via the few questions orienting slightly towards a close textual analysis approach.

Specialisation analysis of the lesson

Overall, the lesson showed a dominance of epistemic relations. Phase 2 displayed relatively stronger epistemic relations, with Phases 2 and 3 expressing slightly less strong epistemic relations. Episode 2 had some sections with stronger social relations. Episode 3 had some sections moving into relatively stronger social relations.

Mrs Dlamini's main focus was on decoding both texts, mostly linearly, with epistemic relations predominating. She asked many display questions focused on establishing the denotative meanings of words. For example, immediately after her initial oral reading of the paragraph, she asked: '*So the kind of poem that he loved to write was what?*' She and the learners co-chorused '*Romantic*' as a response. Further examples of definition-seeking included: '*Fraternity means what?*' and '*Something that is sordid is something that is how?*' Most of the vocabulary she asked about simply required learners to recite the definition provided on the handout, invoking resonances with the collusive 'safe-talk' between teachers and learners identified within apartheid-era 'Bantu' education (Chick, 1996). Safe-talk comprises patterns of non-threatening, routinised exchange that avoided exposure of either teacher or learners' lack of specialised knowledge.

For unglossed words, Mrs Dlamini directed learners to dictionaries. This was reasonably helpful for 'devote', providing 'give completely'. However, the dictionary definitions of 'world' provided 'the earth with all its countries and peoples', which could not help learners to access the implied meaning of 'worldliness' in the poem, a crucial 'keystone' concept for understanding the entire poem. The very next entry in the school dictionary is 'worldly', defined as '1. of life on earth, not spiritual, 2. interested only in money, pleasure etc. **worldliness**' (South African Oxford School Dictionary, 2004: 523). Inferring that this is the poet's meaning relies on advanced poetic comprehension competencies drawing on holistic meanings beyond literal, linear decoding. This was clearly beyond the learners' capacities and seemed beyond those of the teacher as well. The absence of gloss for 'the world' in the support materials had significant, negative consequences for teacher and learners.

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Without this knowledge, both teacher and learners struggled to interpret the opening line 'The world is too much with us'. Learners initially failed to respond when asked the meaning of 'world'. After teacher encouragement: 'Your own opinion; just come and say,' learners valiantly provided a range of literal and occasionally more metaphorical possibilities: 'environment', 'population', 'the world is so obsessed with us', and 'the world is bigger than us'. In a follow-up move to 'so obsessed with us', the teacher validated the answer and asked for explanation of 'obsessed'. Another learner offered: 'interest'. Mrs Dlamini demurred: 'To be interested – is the world interested in us?' Learners chorused: 'No.' Mrs Dlamini repeated the line of poetry, adding: 'Is something not somewhere, ja?' She then repeated the learner's utterance, and ended this sequence with: 'Let us find out, maybe we get the right answer. This all our opinion (sic).' Her initial foregrounding of epistemic relations thus concluded without clearly establishing the knowledge needed to unlock the metaphorical senses of the opening line. However, there was also no emphasis on social relations in terms of learners' personal associations for this line. While the teacher acknowledged opinions, she did not provide guidance on how these could be meaningfully utilised in relation to schooled literary practices. This is again suggestive of safe-talk (Chick, 1996), and situations identified by Jacklin (2004), Hoadley (2006) and Hugo and Wedekind (2013), comprising routinised practices with formal semblances of pedagogic discourse but lacking processes generative of specialised insight. Hoadley (2006: 28) concludes that these represent 'collapse'/'rupture' in pedagogic discourse, or the lack of a specific aspect of pedagogy within a lesson. The classroom activity here comprises a comparable absence of specialised pedagogic code, best plotted as ER°/SR°, located at the intersection of the axes of the specialisation plane.

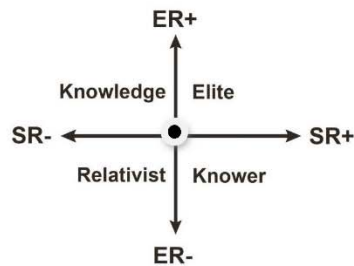


Figure 4: Specialisation plane: zero coding

This represents the occurrence of a 'shell' of pedagogic activity without offering learners access to a specialised literary (or language) voice in the face of a textual choice acutely misaligned with learners' language level and frames of reference and the teacher's content knowledge.

Within this superordinate ER°/SR° position, the interludes of relatively stronger social relations serve an important localised role in helping both teacher and learners stay a demanding course. Social relations became relatively stronger when Mrs Dlamini worked to:

- Reduce the distance between the 200 year old British poem and the learners' world: 'Okay, getting and spending ... we, you girls, we receive some of the things, we spend some of the things When you go and buy; then my husband will come – he spend a lot of money buying rubbish sometimes.'

- Encourage learners that they could understand the poem:
'Okay, as I got to read the poem once more, try to understand, be in William's shoes, take as if it's you who's writing this poem ... then I think it's ... you're going to have the understanding.'
- Diffuse difficulty levels (often with humour):
'Hau, there's nothing that we own. Can you listen to that Fiona? They don't own anything' (learner laughter).

Learners struggled to explain why Wordsworth wrote Romantic poetry. Mrs Dlamini's response was to construct an intricate local analogy to aspects of the biographic paragraph:

'Let's say if you are a boy, get married to Xhosa girl ... You do what they want ... Then you get married, until you have a baby with that particular somebody. All of a sudden, when you think that's the best place for me to go and stay, if that's your in-laws say, "you going to come and stay with us this side", or you think that the better place for me are to stay next to my in-laws ... You get the point? ... But in that particular place, all of a sudden they start fighting ... they declare what you call war. What would you, what would come into your mind? [Ls: Leave that place] You'd be stressed, right? What else would come to your mind? Would you continue staying? [Ls: No] Stressed as you are, depressed as you are – what would you do? ... [L: I would flee that particular (place)].'

This analogy re-constructed the socio-political complexities of Wordsworth's circumstances, values and subsequent actions in individually psychologised terms, with misleading implications, such as Wordsworth and Vallon being married. Dis-analogous relations, such as nation-state versus ethno-linguistic conflicts, were not clarified (Bertram, 2015). The appeal to learner experience and responses was largely rhetorical, de facto excluding opportunities for learners to explore counter-opinions or how this information shed light on the poem. The extensive amount of time and energy expended by the teacher here provided little return in increasing meaningful access to the poem.

Here, and when dealing with the poem, the teacher gave more attention to the less specialised dimensions of both texts, avoiding the unpacking of notions such as liberty, equality and fraternity. While the learners remained engaged, the analogy above did not offer salient schemata for interpretation of the poem. The biographical material was unhelpful in this regard, omitting potentially more useful information such as Wordsworth's views on industrialisation. In the short term, deployment of unspecialised strategies offers face-saving benefits to both teachers and learners. However, these, in combination with the selection of a poetry text inappropriate to both the teacher's and learners' competencies and needs, mitigate strongly against learners' acquisition of advanced English literacies and likelihood of seeing engagement with English, beyond the communicatively utilitarian, as offering much personal meaning and value.

Insights from semantic analysis

Focusing upon semantic gravity and semantic density draws attention to formations of abstraction, particularity conceptual networks and connections. Mapping these formations within pedagogic practice can:

1. highlight issues of conceptual complexity contributing to challenges in decoding the object of study; and

- illuminate areas where deliberate developmental attention may provide teachers with knowledge of valued semantic profiles within their discipline.

Such insight may assist teachers in strategically deploying a wider repertoire of semantic ranges to facilitate the growth of their learners' literacy and literary competencies.

The semantic gravity analysis revealed two broad patterns. The first, dominant pattern involved a series of incomplete downward 'escalators', where the teacher aimed to unpack word meanings. The second pattern exhibited a slight downwards drift, but comprised more 'semantic scatter' than a defined descending escalator, due to the absence of significant connections and semantic flow.

Maton (2013) and his researchers found frequent occurrences of descending semantic gravity escalators in the Australian school lessons they observed. These formed when teachers unpacked more abstract, specialist knowledge into more concrete, everyday forms, without overt modelling of subsequent ways to ascend to more decontextualised formulations. An example of incomplete downward shift occurred when the teacher asked: *'Have you ever seen the flowers sleeping?'*

Ls: *[Noisy generalised 'No.']*

T: *Hau!*

Ls: *I'm talking to the Grade 10, to the Science class. [Laughter] Do you good at Science?*

Ls: *Yes.*

T: *But you don't know about flowers? Hau!*

Ls: *We don't know that flowers sleep.*

T: *The flowers sleep.*

Ls: *Yes*

T: *Who is your, who is your science, your, your, your life science teacher?*

Ls: *[Noisily name teacher.]*

T: *I ask him to take you out to Botanic Gardens.*

Ls: *Yes.*

T: *I'll ask him to take you out to Botanic Gardens. Maybe you going to see different kinds of flowers. The flowers sleep, but not all the flowers – different kinds of flowers. You have to know them by their names. I'll ask him to take there in town. It's nearby you, Botanic Gardens. [Noisy response from learners] Okay, they up-gathered now sleeping flowers.*

Given its metaphorical nature, 'sleeping flowers' displays relatively weak semantic gravity and strong semantic density. The phrase attributes animate behaviour to plants and invokes an image of flowers with closed petals. Further networked complexity operates through the phrase serving as a simile for the state of the winds referred to in the previous line. The

teacher strengthened semantic gravity by asking the learners if they have had direct experience of 'sleeping flowers', pointing potentially to concrete particularities. She moved on to the particularity of the students being Science students and invoked the potential of being able to achieve empirical understanding via direct sensory experience. She added a small additional layer of particularity through asserting that only some flowers 'sleep'. So her unpacking comprised her declaration that certain flowers do 'sleep' and are potentially available for scrutiny by learners in a local botanical garden. At this point, she moved on to the next line in the poem, leaving learners with no detail on how flowers can be said to sleep. Thus, this sequence comprised an incomplete descending semantic gravity escalator. There was also no unpacking of the metaphor of winds being 'up-gathered ... like sleeping flowers'. The resulting incomplete escalator can be plotted as in Figure 4 below. A dotted line is used to indicate that, although all the elements were topically related to each other, coherent unpacking of the meaning was not achieved, concluding in a semantically 'disconnected' reversion to the original phrase, as represented in the separate line (7).

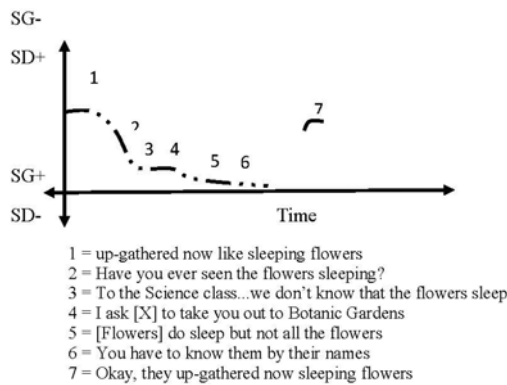


Figure 5: 'Sleeping flowers' semantic gravity profile

A similar profile was evident when Mrs Dlamini, after establishing that pagans are people who worship gods, asked: 'What are gods? You know the small "g"?'. A learner responded: 'A person who worships statues.' The teacher implicitly evaluated this: 'Statues. Is it statues?' Another learner offered 'And snakes.' The teacher repeated this, amid learner laughter, and then moved on: 'Okay, let's go on.' Here, learners descended abruptly to very concrete particulars that were not fundamentally wrong, but would have benefited from mediation at intervening levels of semantic gravity, such as that some communities believe in multiple gods, who may embody concepts, such as wisdom, or an aspect of the natural world, such as the sea, or snakes, and these may be venerated through representations such as statues.

The second pattern of semantic scatter represented an extreme variation of truncated escalators, with very little or no unpacking of concepts with weak semantic gravity and even fewer semantic connections within the sequence. The first such sequence occurred when the class worked to establish the meaning of 'the world' and the first line. The teacher deferred endorsement of most of the interpretations offered, including 'good things and bad things happen to us and nature', and 'the world is so obsessed with us'. While she occasionally

obliquely rejected a few, as in: *'To be interested – is the world interested in us?'*, she offered no overt unpacking of the line using movement from more to less decontextualised forms of knowledge. The sequence thus concluded, unresolved, without any pedagogically useful semantic waving.

The other key episode of semantic scatter occurred at the end of the lesson, in addressing the worksheet question: *'Are there any modern movements with similar attitudes?'* Here, the teacher did not unpack the meaning of 'modern movements'. The first learner answer was *'the war'*, which linked back to the biographical paragraph, not the poem itself. The teacher obliquely deflected the answer by asking for further responses: *'The war, say this group, say the war, the attitude, the modern movement. Somebody want to try.'* A learner then offered: *'They still praise a pagan'* which the teacher expanded with: *'So, in other words, there are still people believe in gods? [Ls: Yes]. Is that a modern movement? ... that's your own opinion. What would other groups say?'* This implied absence of teacher validation. A learner then offered: *'Howling of wind.'* Mrs Dlamini endorsed this: *'... that is still valid. It happened long time ago, it still happens – the wind blows. Whenever it feels like, it blows.'* This was suggestive that the teacher was working with a literal understanding of 'movements'. Very shortly thereafter, she ended the lesson: *'Okay, time is over. Okay, work it out there in your own, in your room.'*

These two patterns accounted for the bulk of the lesson. One instance of a reasonably complete wave occurred near the end of the lesson, when the teacher elaborated on the last line. She invoked her learners' experiences of visiting the sea and hearing the waves. She said:

'So the author ... says here we seem to be focusing on things that seems not to be so important. It's like we are dishonouring things that are not useful to us; not noticing everything that is around us. We focus on ... other things that are how? The very first way – materialistic.'

Her invocation of personal experiences strengthened semantic gravity, but was not an immediate unpacking of the actual clause. She then weakened semantic gravity slightly by bringing in the concept of 'dishonouring', then strengthened it fractionally by using more concrete, everyday terms such as 'not useful' and 'not noticing'. 'Things that are not useful' obliquely connected to the image of Triton and her personal recounting of hearing sea waves. She concluded with a little weakening of semantic gravity with: *'We focus on other things that are ... materialistic.'*

Maton (2013, 2014a) argues the importance of semantic waves within classroom practice as one key means whereby teachers can mediate between high-stakes reading (such as a complex poem) and high-stakes writing (where learners have to demonstrate their learning in assessment tasks.) The dominant semantic formations of this lesson clearly showed the negative pedagogic consequences of the intense pressures created when EAL teachers and learners have to engage with content acutely inappropriate to their context, content knowledge and cultural frames. Working with such a difficult poem, distanced from them in time, culture and language, contributed to pedagogic immobility on the part of the teacher, rendering mediation of the poem's tacit, densely-structured, allusive networks incoherent at key points. That is, the semantic threshold was too high for the teacher to render the poem meaningful as a whole to her learners. Such pedagogy construes reading of poetry as impenetrable mystification, a ritualistic performance comprising a shell of pedagogic-like

acts, but without increased access to poetic knowledge, or responsive meaning making, at its centre.

Yet it is also suggestive (beyond better selection of poems) of possible entry points for creative interventions. Mapping semantic formations can illuminate areas where developmental attention may provide teachers with conscious knowledge of valued disciplinary semantic profiles and a wider repertoire of semantic ranges that they can purposively deploy to facilitate the growth of their learners' literacy and literary competencies.

CONCLUSION

Applying the LCT specialisation and semantics lenses to the pedagogy of this conscientious rural teacher highlighted the difficulties in building coherent meaning in response to such a challenging poem. This analysis has illuminated the extensive obstacles to developing cumulative poetic understanding within a frustrating scenario. Given these insights, it is not surprising that many teachers choose to avoid teaching poetry altogether. This points to the ongoing importance of attending to the power relations and contextual circumstances shaping the selection of such a poem for EAL learners studying in a resource-scarce school. That this poem was taught in a rural Grade 10 EAL classroom in 2008 suggests that the findings of Reid (1982) and Paton and Janks (1985) regarding the persistence of canonical Western texts in local EAL curricula retain pertinence. While Grade 10 EAL teachers in South Africa currently have three approved anthologies of poetry from which to choose poems for study, suggesting slightly more control on their part, the 10 poems selected for formal examination in the Grade 12 EAL literature paper show a disturbingly masculinist, Eurocentric bias. Not one female poet is included, but nine white male poets are. Only four South African poets are included, with only one being black. There is need for further research into the multiple layers influencing poetry selection criteria, along with what forms of intervention will generate sustainable means of growing teacher capacities for creative EAL poetry pedagogies producing meaningful engagement for learners. Inspiring case studies of innovative teaching, such as those of Camangian (2008), Newfield and Maungedzo (2006) and Kajee (2011), along with Newfield and D'Abdon's eloquent case for reconceiving poetry as inherently multi-modal, provide vital visions of what is possible when poetry is embraced and taught as a dynamic genre expressing contemporary concerns. The remaining challenge is to establish sufficient detailed knowledge of existing poetry pedagogies in EAL classrooms. We need understanding of the contextual features that generate and sustain them, and knowledge of the kinds of conditions and supporting materials that would enable the myriad 'ordinary' EAL teachers, working in extraordinarily tough circumstances, to provide their learners with richly engaging access to poetic literacies. Without these, it will be very difficult to bridge the gulf between too-often ossified schooled poetry instruction and the compelling world of South African performed poetry.

The dominant ER^o/SR^o coding finding of the specialisation analysis suggests that, while these learners may have gained some new vocabulary and some ideas on humanity's materialism and alienation from nature, studying this poem did not further coherently induct them into poetry literacy. If poetry is to be more widely and effectively harnessed in local EAL classrooms, further research is needed on numerous fronts. Depth ethnographic case studies utilising LCT lenses could contribute to carefully contextualised tracking of full ranges of EAL teachers' literature pedagogies, building nuanced understanding of the relationships between teachers' content and pedagogic knowledge, subject department and school 'ecologies', syllabi and curriculum frames and the knowledge practices enacted within

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subject EAL classrooms. Use of LCT concepts would facilitate cross-case comparisons. Analysis of learner responses to national assessments, such as Grade 12 exit examinations, would establish what forms of specialisation and semantic formations are most valued by examiners. Such knowledge could form a baseline for research into what forms of pedagogic knowledge practices most effectively facilitate learner progress in mastering valued knowledge practices in their written assessments.

Given this teacher's clear dependence on insufficiently supportive textbook material, research exploring what knowledge formations in support materials (print and audio-visual) provide optimal purchase for EAL teachers and learners is indicated. Insights from the semantics dimension of LCT could provide models for how to work deliberately with varying strengths of semantic gravity and semantic density, and how to relate salient aspects of indigenous knowledge productively to other cultural knowledges (see Appendix 2 for one very provisional initial example). Application of these insights as a tool for creative pre- and in-service training is also suggested. Macnaught et al. (2013) documented a promising initial project with Australian school teachers. For subject EAL, particularly in South Africa, the challenge is to build systematic understanding of the diversity and instability of the knowledge practices of subject EAL, and creatively channel these insights to increase teachers' repertoires of apt, confidently mobile pedagogies, locally fitted to the particular needs of their learners.

¹ Informed consent was secured in writing from the Department of Education, the school principal and the teacher. The full transcript of this lesson is available at <https://ukzn.academia.edu/FionaJackson>.

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BIOGRAPHICAL NOTE

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APPENDICES

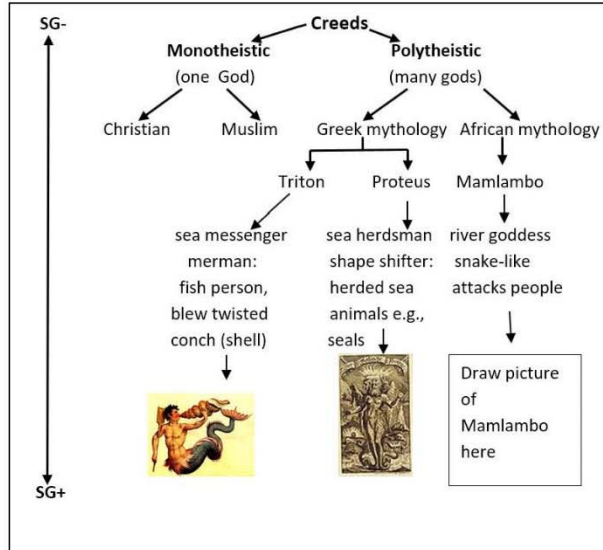
Appendix 1: Biographical paragraph from worksheet

William Wordsworth (1770 – 1850)

When he was young, William Wordsworth was inspired by the ideals of the French Revolution: liberty, equality and fraternity (brotherhood). He moved to France after graduating from Cambridge University and had a daughter with his French lover. He was horrified when England declared war on France, but became increasingly alarmed by the violence of the French Revolution. He became deeply depressed and moved to the English countryside where he had grown up. Here he wrote some of the earliest Romantic poetry. Romantic poetry celebrates nature as a source of comfort and moral guidance (see the glossary at the back of the book for more about Romantic poetry.) Wordsworth lived with his sister Dorothy. Dorothy was herself a poet and writer who neglected her own work in order to devote her life to her brother's creativity.

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Appendix 2: Example of a pragmatic semantic gravity inspired network for pedagogic practice



CHAPTER TWELVE²⁸

INSIGHTS ARISING FROM APPLYING CONCEPTUAL INTEGRATION THEORY TO A GROUP ORAL TASK

5 *Understanding teacher and learner movement between real-world and classroom genres via conceptual integration*

Fiona Jackson

Conceptual integration theory offers us a set of tools with which to peel open certain pedagogic processes and products to gain a sharper view of aspects of their components and inner workings. Fauconnier and Turner argue that much human innovation arises from our capacity to perform complex mental blending operations. In doing this we draw from distinct input spaces, or 'small conceptual packets' (Fauconnier & Turner 2002: 102), that we build dynamically to promote particular understanding and action. These spaces are strongly focused and selective. They perform in our working memories but are constructed through the triggering of our schemata from long-term memory. Input spaces may be built through organising frames that specify the nature of the relevant activity, events and participants. We can use established, familiar frames or we may have to construct frames. However, conceptual integration of input spaces can also happen without specific organising frames.

How might this set of tools be usefully deployed in relation to English-language teaching? Potentially in many ways – conceptual integration theory has already been extensively utilised in relation to academic literary studies. Hart notes that '[b]lending is already being used as an instrument of narrative studies' (2006: 235). Insights from these initiatives could be fruitfully recontextualised for the teaching of literature in schools. A further key aspect of most English curricula is that of the development of learners' language and communication competencies. A recurring issue here is that of the efficacy of 'real-world language' and the teaching of the critical decoding and production of real-world genres. This focus on 'real communication' and use of language 'realia' is stressed within the communicative and critical language teaching approaches,¹ as a means of extending learners' own communicative mastery. Conceptual integration theory can sharpen our sense of the pedagogic issues that need to be worked through when transferring a specific real-world genre into the classroom.

The focus of this chapter is on an oral performance task in which learners created a product and an infomercial to market that product. Firstly, the discussion considers how blending theory can help clarify the component elements of the task that the learners must draw on and blend in order to respond effectively to it. This is followed by an analysis of aspects of the blending processes of one group of learners in performing their oral task. Finally, the chapter presents implications of this analysis for teacher planning of tasks, the use of genre-based pedagogy, and the use of aspects of popular culture and the promotion of critical media literacy within the English-language classroom.

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²⁸ Chapter in book originally published as: Jackson, F. 2015c. Understanding teacher and learner movement between real-world and classroom genres via conceptual integration. Pages 59-74 in *Conceptual integration and educational analysis*, edited by Hugo, W. Braamfontein: HSRC Press.

An analysis of the oral performance task using conceptual integration

Conceptual integration theory allows us to examine the component elements of a learning task through a lens that is somewhat different from the perspective offered by pedagogic task design and assessment criteria usually applied. This lens can help illuminate more explicitly

- what certain tasks require of learners for successful execution;
- the nature and degree of alignment between the task, learning outcomes and assessment criteria;
- the nature of learner responses; and
- the extent of appropriate 'fit' with the task demands.

With increased consciousness of the processes of blending, teachers and learners may be better positioned to exploit such tasks optimally in order to deepen the teaching and learning process and increase the creative learning of both teacher and pupils.

The data in this chapter come from a Grade 10 English classroom in a formerly exclusively white, urban, state high school in KwaZulu-Natal, South Africa. The school is now open to all population groups and this class was racially diverse, with African, Indian, coloured and white learners represented. The teacher, Ms Aldridge (a pseudonym), is a white, female, English-mother-tongue speaker implementing an English home-language syllabus to learners with a range of home languages. A group oral task had been assigned for presentation at the end of a unit which had introduced learners to purposes of emotive language in advertising. Learners were to create a product and an infomercial to market that product. Ms Aldridge indicated that the aim was to develop in learners a critical understanding of one of the ways in which language can be manipulated. Furthermore, producing an infomercial provided a meaningful oral task offering possibilities for group work with a variety of participating roles for learners.

Ms Aldridge had presented a theoretical framework of principles using the acronym AIDA, which summarised what an effective advertisement must do:

Attention: Get the attention of the viewer.

Interest: Maintain the interest of the viewer.

Desire: Evoke certain desires within the viewer.

Action: Provoke the viewer into some kind of action in relation to the advertised product.

Ms Aldridge and the learners had then completed worksheets requiring the analysis of numerous advertisements using these principles. They had also watched and critiqued an infomercial, using a structured worksheet. At the end of the second

lesson observed, the teacher handed out and explained a worksheet containing the brief for the learners' oral assessment task. Later she also provided an assessment rubric for the task and reminded learners of these criteria immediately before the presentations.

The overall organising frame for this event is 'Classroom task for assessment'. There are two dominant input spaces within this frame and further, embedded 'subordinate' input spaces, making it a multiple-scope blend. Initially, we can analyse the event using the key input spaces of 'Oral task requirements' and 'Infomercial genre elements'. The teacher's provision of the task requirements, along with the assessment criteria, provides very clear indications of the 'Oral task requirements' (in *italic* type below) and 'Infomercial genre elements' (in **bold** type below) input spaces invoked by the task:

You're going to be required to firstly create a **product** that *you're going to be liaising on now* and then produce an **infomercial** on it, bearing in mind that your aim is to **inform** and **persuade** your target audience **to buy your product**. Can I **stress that this is an infomercial**, so the emphasis must be on **delivering a lot of information** on your particular product. Your **target audience must be very clear** to *your audience* and I must hear all these **persuasive tactics** that we've been *studying* in other adverts ... I would like you to *work in groups of about four or five each. Each person must speak for at least two minutes.* This is the only way in which we *can fairly assess you.* *Dressing up and the use of audio-visual aids might benefit your presentation,* but really it's your *oral presentation* that we're assessing. So I *can't allocate marks for props* and things like that, even though they will contribute to the overall effectiveness of what you do, and it may be necessary to **demonstrate your product** – I would really like to see that. Now we've seen an infomercial together, *we've looked at the persuasive devices that they've used there, we've critted it, so I think you know what's expected ...*

The key elements of the task brief are thus:

- Work with three to four other people.
- Create a product (the teacher had earlier instructed learners that their target market was their peer group).
- Produce an infomercial on the above product that
 - delivers a lot of information;
 - makes the target audience very clear;
 - utilises all the persuasive techniques studied;
 - gets each person to speak for a minimum of two minutes;
 - does not overly rely on props but perhaps makes cautious use of audio-visual resources; and
 - demonstrates the product.

Ms Aldridge reminded learners that the focus of the assessment is 'on originality and how effectively you've positioned the product'. She then provided a detailed presentation of the assessment criteria as follows:

You will see now what 1 to 4 stands for; there is an explanation for each criterion. The second thing we're looking at is structure and logical development in your presentation. It involves a lot of people: is there a sense of continuity? The third thing is how you present your speech, how clearly you speak and how confident you are. You are promoting a product, so confidence is essential, and then persuasive techniques, how well you've implemented the principles that we've been discussing in other adverts. If you turn to the back, there's an effort mark that is self-explanatory in terms of how you've actually worked on enhancing your presentation with your visual aids.

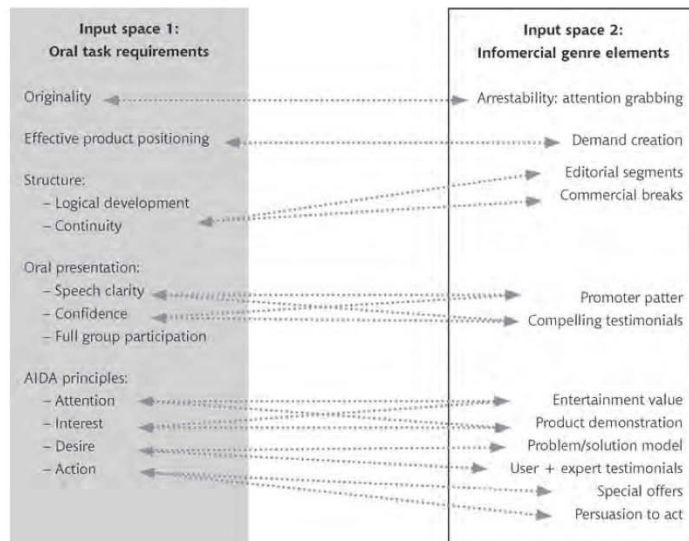
These, and the original task brief provided to the learners, make up one key input space the learners have to work with. The other input space comprises the nature and structure of actual infomercials.

The infomercial is an innately hybridised television genre in itself, as the attainment of its goal, within its specific broadcasting context, 'depends upon its ability to blur editorial and advertising content' (Hope & Johnson 2004: 2). The name is clearly a linguistic blend of 'information' and 'commercial', expressing the goal of embedding the advertising content within 'a presentation of information for interest or entertainment' (2004: 7). Infomercials are typically longer than regular advertisements, extending up to 30 minutes in length. They are conventionally composed of segments showing demonstrations, along with user and expert testimonials, divided by internal commercials (Agee & Martin 2001). Underpinning the infomercial is a communication model aiming at the perpetual strengthening of the persuasive message, presented as accessibly as possible to the viewer and in a non-threatening tone. 'The ideal result is a simple, engaging, and informative product that includes a high degree of persuasion' (Hope & Johnson 2004: 6).

The input spaces implicated in the task can thus be set out and cross-space-mapped as shown in Figure 5.1.

Ms Aldridge has planned an oral performance task with strong connections to the real-world genre of the infomercial. Her directives to the learners suggest that what they have to create will be an integrated space in which their performance is a pedagogic genre – a staged infomercial. It will not be an actual infomercial with a real product, but a fictional infomercial marketing an imagined product. While the learners have been cued to pay attention to actual infomercials, and to actively draw on aspects of the generic nature of infomercials, they also have to deselect from certain features to ensure they give sufficient attention to all the features elucidated in the first input space – the oral task requirements. That is, they have to ensure that they create a performance without non-salient elements of the infomercial input space intruding in ways inappropriate to the requirements of the oral task.

Figure 5.1 Contributing input spaces for infomercial task (input space 2 based on Hope and Johnson 2004)



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This might seem an overly obvious point to highlight, but a pervasive difficulty for many learners is to achieve an understanding of what elements of ‘real-world’ input spaces may or may not legitimately be projected into the integrated spaces of completed pedagogic tasks. This is not always explicitly cued for learners. In this case, the teacher provides considerable active cueing: for example, in her directives that each group participant has to speak for at least two minutes, that the infomercials must be information rich, and that her assessment focus is primarily on their oral delivery rather than their entire performance design and enactment. (The reason for the latter is to level the playing field between those who come from technology-rich homes, and those who do not.) However, she is not fully explicit about length requirements. For instance, real-world infomercials may be up to 30 minutes in length, a deliberate tactic to blur the programme/advertising boundary and to provide an intensively information-rich message to the viewer. The teacher implied a lower duration limit of 8–10 minutes but did not specify an upper limit. The group performance examined here was longer than the others observed. Structurally, it followed the format of actual infomercials fairly closely and included:

- a pre-recorded video clip demonstrating the product;
- a live product demonstration;
- a break, provided by a promotional jingle; and
- a final component following a 'talk-show' format, with satisfied product users testifying to how the product solved their problems.

The learners thus showed a strong understanding of typical infomercial structuring, but were skating on the edge of overstepping implicit classroom norms of length, as hinted at by Ms Aldridge's interjections of 'Thanks' and 'OK, boys, are you finished?' at the end of the first two segments of their performance.

These two input spaces for the setting up of the task connect to two generic spaces of oral task assessment and advertising. Generic components of oral assessment include features such as 'assessment criteria'; comparable components of the advertising space include typical 'constituents of infomercials'. The integrated space created from the fusion of selected elements of all the contributing input spaces contains the unique infomercials created by the learners. Let us now consider the specifics of one particular performance.

The group consisted of three male Indian learners. Their performance features a product, Morphodite, that is claimed to solve problems of excess hair and body odour. The group's presentation is a complex, layered creation, involving the four distinct AIDA principles outlined previously. The learners have clearly internalised the compartmentalised structure of professional infomercials, including the prolonged length relative to regular advertisements, and the idea of 'entertainment' as a hook to engage viewers and keep them focused so as to receive commercial messages through demonstrations and testimonials.

In terms of integrating, the learners have worked strongly with the given integrations of oral task and infomercial. Within that, they have drawn on further integrations, such as popular song → promotional jingle; infomercial → talk show; and stock 'joke character' → user testimonial. By focusing on an extract from the video, we can see how aspects of the two input spaces can be identified within the integration of the performance:

Street scene. Moving graphic circle in centre of screen. Young Indian guy walking down street. Approached, unsolicited, by product promoter. (Can only see promoter's hands and a sliver of his body.)

Promoter: Sir, I think you definitely need (holding out can of Morphodite).

Man: 'Scuse me – who are you calling 'Sir'? (Right arm cocked at elbow, hand up at shoulder level, bent forward at wrist, index finger pointing. Hand waves side to side, in stylised fashion, in time to words.)

Promoter: [inaudible] but I think, the thing is ... [inaudible] Morphodite [inaudible] a hair remover.

Man: I am a queen and queens not need this.

Promoter: I'm sorry, but I definitely think you need this [inaudible] ... and all your hair will grow after you shave it.

Young man: OK, is this for free?

Promoter: Well, this is a free sample. Try it.

Young man: How do I put it on?

Promoter: Just all you do is spray it on and [inaudible] that's it.

Young man: Are you sure this thing works?

Promoter: I am sure.

(Writing sliding over lower screen, in white letters: 'Free pink toothbrush and genuine Colgate imitation toothpaste'.)

Young man: (Takes can in hand and looks at it.) So I just spray it?

Promoter: Just spray it.

Young man: Straight? (Scrutinises can. Sprays it under his arms, a little later sprays it under his chin, on his neck.)

Promoter: Just straight. (Pause) I think it's [inaudible] you can just use it to remove hair on the legs.

Young man: (Hands can back to promoter. He bends forward, lifts foot onto toe and very delicately starts lifting jeans up leg.)

Camera on promoter: This is one day later. Let's go see how our subject is doing. (He walks to young man.)

Promoter: How, how [inaudible]

Young man: [inaudible] I really [recommend?] (He takes can, holds it up next to shoulder) Morphodite. (Smiles)

In terms of the input spaces drawn on to produce the blended space of the learners' unique creation, we can identify the following elements:

- Performance components – e.g. Learners A and B are specific values in relation to roles (discussed below), such as product promoter and prospective product user; a local street serves as a film location for the infomercial clip.
- Originality in relation to advertising genre strategies – they are working with grabbing attention through having the prospective product user reject being hailed as 'Sir' and displaying stereotypically 'effeminate' gestures and self-identifying as a 'queen'.

- Effective product positioning is invoked through demand creation by rebutting the prospective user's assertion that 'queens not need this' with 'all your hair will grow after you shave it'.
- Maintaining interest through product demonstrations (the prospective user is persuaded to try the product) and special offers (the overlaid text promising 'free pink toothbrush and genuine Colgate imitation toothpaste').
- Providing entertainment value through the deployment of recognisable stereotypes that their audience is likely to find humorous, through the relative absurdity of enticement through a pink toothbrush, evoking again the 'queen' frame of reference, and toothpaste that is an authentic imitation of a well-known brand.

Fauconnier and Turner (2002) explain that we build input spaces, the links between them, and integrated spaces in order to generate purposeful meaning and useful, novel insights. A major means of doing this is through processes of compression effected through integrating. They label particular conceptual linkages as 'vital relations' that recur repeatedly through compression by blending (2002: 92). The chief vital relation enacted here is that of 'representation' (2002: 93). That is, the learners from the oral classroom task input represent the fictive characters of the product promoter and prospective product user in the blend.

The real identity of the learners is compressed with the identity of the fictive characters of their infomercial script. This results in the unique presentation of the characters in their performance. The performance is, in other words, a unique, complex, dynamic image within the world of representations. Inside the blend of the performance the learners are working within projections of the characters that they have created. So at that moment they are altering their real-world selves through these projected, fictive personalities. Thus, 'dramatic performances are deliberate blends of a living person with an identity. They give us a living person in one input and a different living person, an actor, in another. The person on stage is an integration of these two' (Fauconnier & Turner 2002: 266). For Fauconnier and Turner, the power of dramatic performances lies precisely in the 'integration in the blend' (2002: 267). That is, the pleasure we derive from engaging with such performances is through knowing we are being transported out of existing real-world spaces and identities into new ones.

This is evident even in a non-professional, short, classroom performance such as the Morphodite infomercial, with its moments of dragging timing and lack of professional slickness. The learners seem to enjoy taking on and playing with identities. The fact that they are often drawing on stock stereotypes (the effeminate queen) does not detract from this. Given that adolescence is a time when issues of identity formation and reception often move to centre stage, many learners may respond particularly positively to such opportunities for the 'trying on' and blending of their 'real' identities with other identities, and generating and enjoying the humour rising from the tension between what learners know of the actual characters of the actors, and the personalities of their assumed roles.

To return to the performance itself, the second segment of the infomercial was a 'live demonstration' in front of the class. The promoter introduced himself as 'Mr Morphodite' (Mr M) and presented to the class 'Mr Pravesh, the hobo' (Mr P). The segment proceeds as follows:

Mr M: Please have a seat. Mr Pravesh, would you like to tell us something about yourself?

Mr P: As you see, I stink, and as you can see, I have a chest hair problem. Now I've been working on it for five months. Because your product works so well, I've been working on it five months to grow this hair back.

Mr M: We saw you on the street. Now we could smell you and we can see your leg, so we felt you really do need the product. Would you like to just try this on? All you do is spray it on yourself and the hair will be gone.

(Mr P sprays 'product'.)

Mr P: It really works, look at this.

(Mr P uses 'product' to wipe off hairs that have been drawn on his chest.)

Mr M: Now people, just look at that, look at how his hairs were removed so easily and *(smelling Mr P)* he doesn't stink anymore!

Mr P: That's a miracle.

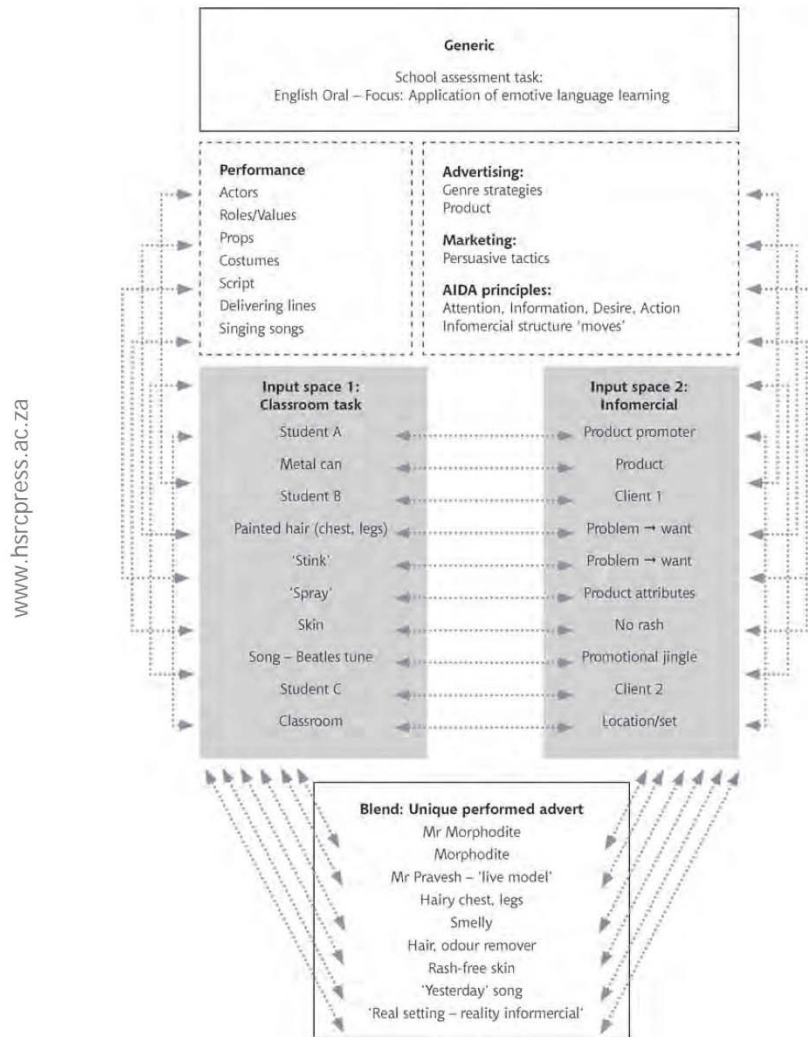
[Class starts to applaud as though it's the end of the segment.]

Mr M: And Morphodite is not leaving with any rashes at all. It's baby friendly also, so it can be used – all ages can *(stumbling over words)* – it's user friendly.

The key input spaces are again that of the oral classroom task and the infomercial genre. Selective projections are made from these into the integrated space, within which these, and other elements, are fused to become the unique performed advert promoting 'Mr Morphodite'. The unique infomercial performance results from this integrated space, through which a fictional world is created. In this world the Morphodite product exists and is actively promoted by 'Mr Morphodite'. The second input space contains roles typically found in the genre of infomercials, such as the product promoter and product users. These roles can be cross-space mapped to particular values in the first input space, which are filled by the learners. Further cross-space mappings can be identified. For example, a role in the infomercial genre space such as 'Problem' can be mapped to particular values in the oral performance task space such as 'Painted hair' and 'Stink'. The role of 'Product' in the infomercial genre space can be mapped to the 'Metal can' in the oral performance task space.

There is presentation of demand creation, by means of implied vital relations of analogy and disanalogy. Analogous relations rest on role-value compression (Fauconnier & Turner 2002). For example, the learners' infomercial suggests the

Figure 5.2 Major input spaces for infomercial task



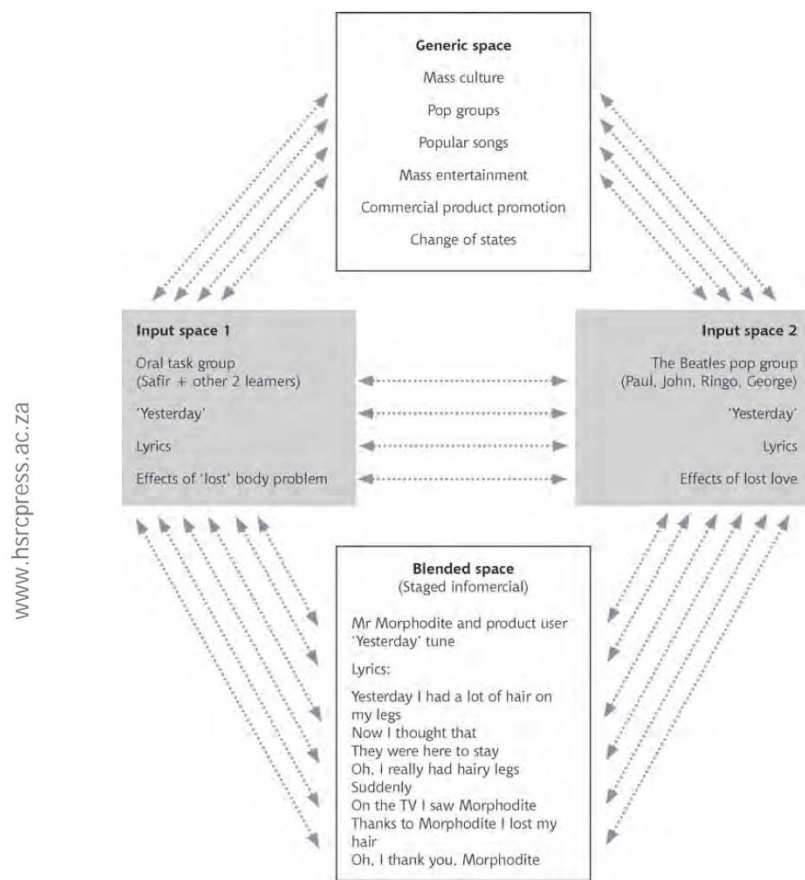
existence of numerous (unspecified) people in the role of 'happy, desirable, hairless, odourless male Morphodite users'. The values are taken up by unspecified individuals – in the Morphodite scenario, hypothetically perhaps 'Ahmed' or 'Nadir' – who are linked by an identity connector between the role input in one space and the role input in another space. Analogy is then foundational for disanalogy. That is, we can more easily identify and articulate how things are different where there is some element of similarity – here, for example, other men sharing some attributes with the Morphodite users. In the context of the Morphodite infomercial, the product user is shown to have a problem – too much hair and body odour – which invokes a potential world where acceptable and desirable young men exist happily without excess body hair and odour. In the infomercial blend, the world of 'Mr Pravesh' is disanalogous with such an ideal, and needs the solution of 'Morphodite' to remove the disjuncture. Through this process a manufactured want is represented in the infomercial. In the classroom task input space, we find painted hair on a learner's chest and legs, which maps onto the problem of excess hairiness in the infomercial space. Similar cross-space mapping relations are set up between the metal can and the product, the spray and product attributes, and the song and a promotional jingle. Following Fauconnier and Turner's model, these sets of relationships can be graphically represented as in Figure 5.2.

However, the model in Figure 5.2 does not capture all the input spaces and relations between them. The Morphodite performance is a multiple-scope integration, drawing on multiple input spaces. A clear example of this is the song that is sung as a promotional jingle. This song comprises new input spaces nested inside the oral assessment task and infomercial genre input spaces already identified. The song is an adaptation of the Beatles' famous 'Yesterday'. The spaces specific to this song can be represented as shown in Figure 5.3.

This mapping helps clarify that although the learners have directly harnessed the Beatles tune, they have performed a clever inversion of the overall emotional tone of the song with their lyrics. The original is a plaintive lament to lost love, while the infomercial version is a paean to the wonders of Morphodite. However, they have framed this praise within selected, highly identifiable words occurring at the start of lines in the original song. This could be read as a quite sophisticated (albeit probably subconscious) deployment of analogy/disanalogy vital relations. That is, the lyrics perhaps imply that if you use Morphodite, you are less likely to land up inexplicably ditched by your girlfriend. The input spaces presented above are also connected to the input space of infomercial genre elements. These would include some of the previously identified elements, such as entertainment as an attention-grabbing hook, a vehicle of product information, and client persuasion.

The name of the product, Morphodite, could also be seen as strengthening a reading of the product as promoting successful romantic relationships. The linguistic blend of the stem 'morph' (referring to shape, structure and changing forms) and Aphrodite (the Greek goddess of love) could be suggestive of positively transformed

Figure 5.3 *Input spaces for infomercial task song*



love relationships through a desirably transformed body. However, it is not entirely clear from the video of the lesson if this was the learners' own invention. Their reply to the teacher's query about this is rather inaudible, but suggests this came from a mother! There are further elements of multiple integration, such as the fusion between the prime infomercial goal of promoting a particular product and the TV

talk-show genre, in which guests often lay bare their problems and agonies and receive counsel from 'experts' and/or the show host. Even more deeply buried may be implied input spaces such as those of metrosexuality (Anderson 2008) and the cult of smooth skin promoted by celebrity soccer players such as David Beckham and Cristiano Ronaldo. Ideally, enabling learners to deconstruct their creations along the above lines, guided by their teacher (herself familiarised with conceptual integration analysis), would be the next pedagogic step. Such analysis could promote deeper development of learners' critical literacy abilities (Doering, Beach & O'Brien 2007; Morrell 2005).

The learners' Morphodite performance draws complexly and deftly from a number of diverse sources. Despite its protracted, sometimes awkward delivery, it reveals what the learners have internalised of the nature of emotive language in advertising. It also shows their ability to apply this insight in creating their infomercial. Integration analysis has highlighted how the teacher has to balance and align elements from different input spaces to create a strong pedagogic task in terms of task requirements, learner outcomes and assessment criteria. That is, for such a task to work successfully as a formally assessed activity, the teacher needs a very clear grasp of the contributing input spaces and of how he or she is setting up the relationships between them. The teacher also needs to communicate the resultant integration – the pedagogic task – very explicitly to the learners. The assessment criteria need to be fairly related to the weight of effort of the learners in constructing their version of a real-world genre, as well as to more conventional classroom criteria. This may often be very tricky to achieve, as Newfield et al. (2003) highlight. Finally, this analysis has also illuminated how one successful application of the task requires learner understanding of the balance between the classroom task input space and the infomercial input space, and of complex use of multiple integrations.

Implications for English as a subject

When the goals of the English curriculum focus strongly on increasing learners' language capacity to act more strategically and effectively in their worlds, it makes sense to draw on real-world genres and texts for pedagogic purposes. The insights generated by the analysis of this oral task using conceptual integration theory emphasises the need for care and clarity in doing this. At the micro-level of planning lesson units and classroom tasks, the application of conceptual integration analysis highlights the need for clear goals in using real-world genres in the classroom. Teachers can crystallise their pedagogic goals in terms of how they use these genres in the classroom, and align learning outcomes and assessment criteria (both formative and summative) more precisely. Working with a clear sense of the contributing input spaces to a task can also aid teachers in pinpointing what they need to explicate to learners about the relationship between the real-world genres, and their translation into the classroom context for specific learning purposes. The concept of selective projection from input spaces is particularly helpful here.

Teachers can develop strategies of conscious, reasoned task analysis with learners to identify and acknowledge the elements of real-world genres that need to be selected out, as well as those to be retained, for successful completion of tasks. Highly innovative, sensitively responsive teaching that encourages blending across formal educational demands and learner-selected real-world genres will often present complex challenges in aligning these various factors, as highlighted by Newfield et al. (2003). Application of conceptual integration analysis may help teachers identify which input spaces can dominate in particular circumstances. This could clarify what forms of response and assessment are most appropriate and effective at different points within larger tasks and for summative assessment.

At a broader level, this chapter's focus on a particular learning task raises ongoing, complex and contested curricular issues about the content focus of English as a subject. The elements of English curricula are always ideologically laden and contestable, as 'it is a subject which is apparently so amorphous that it eludes definition ... [and] [o]f course it is the subject's very lack of definition that allows it to be so fiercely contested' (Marshall 2000: 2–3). The role of popular culture within English classrooms remains a heated issue. The snippet of an English lesson explored here is located in an educational context in which the study of 'emotive language' has a long-established presence, particularly with a view to infusing learners with some critical protection against the presumed predatory consequences of consumerist culture, such as advertising. There are strong arguments over the need to acknowledge the power of popular culture in the lives of contemporary youth within education (Alvermann & Hagood 2000), alongside arguments for the need to develop critical media literacy among school learners (Doering, Beach & O'Brien 2007; Morrell 2005; Pascarella 2008).

The Morphodite infomercial performance is composed of numerous blended elements of popular culture, such as the infomercial genre, the TV talk show and the hit-parade pop song. It also draws on the technology of mass, popular culture in the learners' creation of their own video clip, and on digital editing software. This raises interesting general questions about the role of popular culture, the mass media and digital technology in English classrooms. It also points to some acute issues of equity, access and social transformation in the classrooms of developing countries such as South Africa, since for the many schools still lacking adequate toilets, electrical supply and libraries, access to digital technology is a distant pipe dream. Even within relatively well-resourced state schools, a significant number of learners will at best have access only to televisions and cellphones outside of schools. Such schools may struggle to sustain provision of existing digital facilities as the proportion of learners enrolling from poor families increases and fee income thus declines. This presents ongoing challenges of how to acknowledge and encourage pedagogically productive use of rapidly evolving digital technologies in the language classroom without penalising learners with least access to these resources.

From one perspective, all culture can be seen as the product of forms of conceptual integration. Lessing argues that all culture is 'remix', the utilisation of cultural products

to change and combine them into innovative blends (cited in Knobel & Lankshear 2008: 22–23). The concept of ‘remix’, originally used mostly for audio-editing for the creation of remixed songs, has been expanded to include digital remixing, such as putting music to remixed movie and video clips. It can also be applied to ‘low-tech’ possibilities, where learners relocate, transform and fuse community oral, visual and performance genres (Stein & Newfield 2002). Knobel and Lankshear are at pains to point out the extent to which ‘young people are embracing remix en masse’ and its increasing centrality to their processes of meaning making and communication of ideas (2008: 23).

This view resonates strongly with Fauconnier and Turner’s claim that the capacity for conceptual integration is a defining characteristic of human beings, but it raises numerous questions in relation to English-language education. How much could/should we consciously and productively frame what we generally do in the English classroom as cultural remixing? What ‘new’ forms of cultural remix should be embraced and how should these be linked to more canonical and traditional forms of English-language education? In what ways will admitting new technologies into such creative blending practices in English classrooms reinforce and possibly widen gaps between poorer and richer learners? And what are the implications of increasingly multimodal creations in the language classroom for assessment of learners? These are all complex issues, but they are not inherently insurmountable. The work of Newfield et al. (2003) provides a useful starting point for grappling with some of these questions. Building conscious connections between the intricacies of multimodality in language and literacy work and the application of conceptual integration analysis may generate further useful means of refining our understanding of these issues.

Note

1. Communicative language teaching is a learner-centred approach which foregrounds the communicative purposes of language as the pivot around which learning-rich language lessons and materials are designed. Elements such as grammar and pronunciation development are integrated within activities designed to promote learners’ communicative competencies. Critical language teaching focuses on power relations inherent in all communication activities as social events, building learners’ awareness of and ability to critique these relationships.

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CHAPTER THIRTEEN

CONCLUSIONS: THE COMPLEXITIES OF TRACKING TEACHER TALK

Introduction

Rob Moore (2003) likens pedagogic discourses to mazes which learners have to figure out how to navigate to reach and claim the centre where ultimate meaning, and initiation into the realm of sacred knowledge, lies. Teachers serve as guides within the mazes, offering support, information and tasks to assist learners in the decoding and internalising processes of the esoteric codes that must be mastered. The role of guide is exceptionally intricate and sensitive, requiring deep knowledge of both the maze itself, the contexts in which the mazes are situated, and the learner-navigators: what they bring with them, from beyond the maze, and their unique inner navigational competencies and processes and how they engage with moving through the maze (Honan, 2004). The guide's task is to offer optimal initiating environments and processes; to judge what forms of activity and guidance will have maximum benefit, thus requiring a perpetually dynamic, relational stance to their task and role (van Manen, 1990.) Guide and initiates are tied together in this deeply relational process that is a complex adaptive system nested within other larger complex systems, characterised by dynamic, shifting, multi-directional relations and multiple interacting elements (Radford, 2006; Mercer, 2013). Such a system is significantly different from a complicated system where the whole equals the sum of the parts. Complex systems, such as pedagogy, by contrast, comprise complexity expressed at the level of the system itself, product of the interactions and non-linear relations of constituent parts and nuanced feedback loops. These relations may give rise to emergent, unpredictable outcomes signifying that the behaviour of the whole is more than the sum of the parts (Cochran-Smith, Eil, Ludlow, Aitken & Grudnoff, 2014).

Researching the complex system of teacher pedagogy thus presents inevitable, ongoing tensions. Accordingly:

Taking complex systems apart results in losing key aspects of how they work and what makes them work in the first place since unexpected consequences can arise as a result of the interaction of the parts (Cochran-Smith et al., 2014: 6).

However, focusing upon selective parts of the systems can increase the feasibility, and reach across contexts and cases, of research, albeit at the cost of tracing the dynamic holistic working of particular systems within unique contexts. Recognition of the reality of the complex systems of language classrooms requires, at minimum, acknowledgement that real language classroom life is far more complex than shown in schematised summaries of coding categories (Mercer, 2013).

This study has focused intently upon one very specific component of subject English pedagogy—classroom teacher talk. Key motivations for selecting this focus included that the teacher is the primary constituent of the field of reproduction, serving as a major attractor and thus a key influence on the pedagogic system of the classroom and learner achievements (Hattie, 2003). Hence:

[W]hat children learn is directly related to what and how teachers teach: what teachers and learners do in the classroom is significant and pedagogical choices shape learning outcomes (Livingstone et al., 2017).

Even more specifically, teacher talk serves as the major mediator, for learners, between the demands of high stakes reading and the high stakes writing that serves as the dominant form of assessment of learners (Maton, 2013). The main research question explored in the study thus has been:

How can the classroom teacher talk of Grade Ten subject English teachers be pedagogically tracked?

The impetus for the study was spurred by the problem presented by limitations of an initial code theory analysis in providing a nuanced and sufficiently discriminating description of the range of pedagogy encountered across a wider

data set gathered as part of an earlier study. Consequently, the following sub-questions were formulated to hone the particular focus of the research study:

- i. What insights are derivable through the application of the lenses of code theory, systemic functional linguistics, classroom discourse analysis, Legitimation Code Theory and conceptual integration theory, to the task of pedagogically tracking classroom teacher talk?
- ii. What challenges are presented in the process of tracking classroom teacher talk with these lenses?

This chapter reviews the findings of the study in the light of these research questions, considers the limitations of the study and the significance and implications of the findings when viewed as a whole.

Code theory: Classification and framing analysis

Bernstein's massive contribution to pedagogic theorising has enabled powerful analysis and systematic accounting of educational structures as a key form of broader social and cultural transmission. With the development of code theory, Bernstein effected a shift away from empirical description focused purely upon surface traits. Rather, he identified generative principles, such as classification and framing, which increased the reach of the theory. Deploying the principles of classification and framing facilitates the generation of intricate positional systems inside the social spaces of two-dimensional grids (Moore, 2013). In relation to education, Bernstein identified a phenomenon interior to education and then engaged the means by which the forces of that phenomenon create arenas for the confrontation, disruption and alteration of educational phenomena and processes. He identified pedagogic codes as knowledge transformers that control access to knowledge in systematically varied forms and which work differently for different social groups. The principles of classification and framing provide the sociological formula for how social structure mediates between language and speech and combines with orientations to meaning.

Teachers are central to this mediating process, deploying elaborating codes as means of initiation into the ‘sacred knowledge’ of restricted codes. Elaborate codes have their basis within articulated symbols that draw upon rationality via expanded forms while restricted codes are based within condensed symbols drawing upon distilled, compacted metaphors. An elaborating code comprises a relationship as the process of elaboration presumes something requires unpacking for someone. Elaborating codes are thus mechanisms of “initiation into restricted codes” (Moore, 2013: 69) that methodically enlarge and unpack meanings that are “symbolically condensed” (2013: 71) within restricted codes. Much of schooling thus requires teachers to utilise elaborating codes to effect the initiation of learners and presumes learners are primed to recognise what is signified by these elaborating processes, and the ultimately restricted codes of esoteric knowledge. This entails learners being socialised to recognise what forms of classification between varying contexts apply, such as between home and school, between different subjects at school, and being able to translate this recognition into realisation of the forms of meaning required within the school contexts.

When schooling is strongly classified there is a strong boundary between home and school. Children (and in the context of my data, some teachers) from different social groups are varyingly prepared to ‘see’ that boundary and identify the specialised nature of the school (and particular tasks within the school) arena. The classification principle specialises situations via differences between contexts. However, some learners and teachers see the context differently—not all recognise the official, institutional reading of the context and how it is different from home and the profane knowledge of everyday life. Focusing on classification and framing principles helps explain the educational context in relation to wider macro-contexts. Tracing classification and framing values helps delineate the forms of classroom action that modulate pedagogic discourses in terms of connections between elaborating and restricting codes.

The classification principle concerns power over the pedagogic process with respect to the social dispersal of category relations. That is, it identifies relative positions of greater or lesser degrees of insulation between categories, at a range of social levels, from the broadest between every day, common sense knowledge, of the home, and specialised knowledge of the school, down to sub-sections within a subject, such as grammar and literature in English teaching. The framing principle concerns control inside categories in terms of the modulation of the transmission process at a more micro level. This can be seen inside classrooms in terms of the varying degrees of overt control effected by teachers over the pedagogic process, in terms of what is studied, the order in which it is studied, the speed at which study happens, and the criteria selected and deployed for the assessment of learner products.

Given the theoretical and descriptive power of code theory, it served as the launching point for my study. Application of the classification and framing lenses to 26 lessons from four KwaZulu-Natal schools spanning the socio-economic spectrum, revealed the majority of lessons to be strongly classified in terms of inter- and intra-disciplinary relations, and strongly framed, particularly with respect to pacing, and for most lessons, with respect to selection and sequencing. No lessons were wholly, very weakly classified and framed, but small parts of some lessons showed some weak classification and framing. The exception to this dominant pattern were the 2006 Zamokuhle High lessons, which showed the most-weakly classified intra-disciplinary and inter-disciplinary relations. Most lessons were strongly teacher controlled, with plenary teacher led question and answer sessions exhibiting little linking to other subjects or other aspects of subject English. There were only a few occasions in which the tasks and teacher-talk promoted links to the everyday world, either in terms of teacher beliefs or learner experiences. The extent of similarity in these broad classification and framing relations across schools serving such socio-economically, and to some extent, culturally diverse, communities, is an interesting pattern to emerge. It is suggestive of a wide preference for strong teacher control and distinct insulation of subject English, from other subjects, and in its internal relations. This is despite the data being

collected at the endpoint of just over a decade of an official OBE curriculum which promoted weak classification relations in particular. In this respect, the application of the classification and framing lenses is significant for showing aspects of commonality across parts of a provincial education system that in other respects remains deeply divided with respect to quality and quantity of infra-structural and other material resources, and teachers.

Tracking of the framing of evaluation relations began a process of penetrating beyond the surface veneer of similarity painted by the other dimensions of these lenses. Evaluation relations were generally strongly framed, mostly with respect to recognition rules. Some differences were evident with respect to the framing of realisation rules. The teacher in Lincoln High, the ex-Model C school, provided the few lessons with very strongly framed realisation rules. While there was no evidence of very weakly framed evaluation in any lessons, there were numerous instances of the absence of evaluative relations, which were coded as F⁰, as per Hoadley (2006). These occurred in Enthabeni High, the rural school serving a poor black community. A detailed comparative analysis of one literature lesson each of the ex-Model C (Lincoln High) school teacher, and the rural, ex-DET (Enthabeni High) school teacher showed that the Lincoln teacher provided evaluative utterances at more than double the rate of the Enthabeni High teacher. Given strong research evidence of the importance of quality feedback to learner achievement (Hattie, 2003), this indicates a key area for ongoing investigation in South African teacher talk and broader pedagogic practices. Given the very large class sizes in the majority of South African schools serving working class and poor communities, the nature and quality of oral teacher feedback assumes even greater significance. While formal analysis of learner written work, and teacher evaluation of it, was not a focus of this study, numerous samples of learner work were collected from each school. An informal survey pointed to minimal written feedback in all classes, bar Lincoln High, which had the smallest class sizes. In such circumstances, oral feedback and evaluation is the prime means by which learners may get clues as to the realisation rules they are expected to master. This points to the importance of building a robust research picture of the nature and role of

feedback and evaluation in South African English classrooms. What amounts and forms of feedback prevail? What kinds of feedback have maximum positive impact for learners? Where minimal teacher feedback prevails, what are the reasons for this? What kinds of work with teachers, both pre- and in-service, would increase the effectiveness of their feedback to learners? The code theory lenses produced suggestive insight that evaluative relations need to be tracked systematically and deeply, but did not offer the tools for the full job. These were found, to varying degrees, in the lenses offered by Jacklin and Brodie and Molefe.

Only the evaluation dimension of the classification and framing lenses overtly captured some of the differences across these lessons. While clear differences in the absolute presence or absence of evaluation in lessons otherwise broadly similarly categorised were identified, these lenses could not describe the specific nature of the forms of evaluation that were present, or any other variations in these patterns of these lessons dominated by teacher-talk. While code theory provides a rigorous internal theoretical language with powerful explanatory reach from macro- to micro-social levels, and which can be productively translated into strong external languages of description for empirical application, it does not offer sufficient explanatory nuance for contexts where pedagogic messages are not always consistently delivered, or for the detailing of pedagogic variations within particular classification and framing categories. Code theory could therefore only provide partial tracking of the range of practices in the teacher talk of these Grade Ten subject English teachers. This led to recruitment of systemic functional linguistics, as offering tools for a micro-level analysis that were in alignment with the core principles of code theory.

Systemic functional linguistic analysis

SFL prioritises investigation of language in term of what it facilitates people doing and meaning. As a theory it views language as a “social process that contributes to the realisation of different social contexts” (Schleppergrell, 2004: 45). That is, it offers systematic grounds for the delineation of how and why

language use alters in relation to both the user and the goals of its use. It thus specifies the organisation of grammatical structures that are associated with varied types of socially salient tasks and connects these linguistic selections with the social goals and situations the communications are part of. Limited exploration of the classroom talk of the teachers selected with a few aspects of the tools available for construal of the field of the lessons did highlight differences in how each teacher construed the task of teaching a novel.

Working however with SFL proved challenging. Despite my training as an applied linguist, I struggled to identify an efficient path into selection of the optimal aspects of the panoply of tools available via SFL for the specific purpose of pedagogic tracking of the teacher talk in my data. Simply diving into whole transcripts of lessons in order to map the field via participants, and construal of the world, via transitivity analysis, proved a recipe for so drowning in mountains of wood that it became almost impossible to find the trees. I found it hard to discern at the start what aspects of the teachers' language was most salient for the purpose of pedagogic mapping of their classroom talk. With hindsight, I needed to have gone in at the start with an initial inductive "soft eyes" (Maton, 2012, pers. comm.) engagement with the data, along with a consciousness of seeking what seemed the most pedagogically salient parts of lessons. After identifying these sections, honing in on them with a more sharply refined, selective focus on the micro- structures, using aspects of SFL chosen through interaction with insights gained from other lenses, would have been more productive in terms of time expended and insights generated.

The productive breakthrough to a generative micro-analysis occurred after later return, with 'harder eyes' sharpened by the concepts of vertical and horizontal discourses, developed through insights produced through intensive engagement with code theory and Legitimation Code Theory. Field analysis focused upon the mapping of participants in each literature lesson illuminated differences between each teacher's construal of their pedagogic task. The analysis revealed the Lincoln teacher's construal of the pedagogic task in terms of a traditional literary gaze highlighting the significance of elements of the novel in relation to social institutions, norms and practices and various conditions and

states of being. She referenced the locations, characters, events and artefacts of the novelistic world as indexing broader social generalities, thus modelling the cultivation of a symbolic eye for her learners. She exhibited pedagogic mobility in being able to shift frequently and fluidly between the broader, more abstract concepts, as participants, and the more concrete, specific events, objects, people, creatures and plants of the novel. Illuminating as this analysis was, it could not, however, map these processes as unfolding movements to capture the nature and extent of dimensions such as pedagogic coherence and pedagogic flow. By contrast, the field analysis highlighted the Enthabeni High teacher's construal of the pedagogic task as a process of localised, linear decoding of the text. This was evident through the dominance of participants in her talk being characters and objects in the novel, with some role categorisations. Very few participants comprised social institutions and there were none falling into the categories of social practices and norms. The nature and range of participants were thus significantly different from those of the Lincoln High lesson.

Honing in on nominalisations as a sub-category of participants produced the most revealing form of micro-analysis, highlighting key differences between each teacher's talk in relation to literary study. The Lincoln High teacher's talk was shown to be much more highly nominalised than the Enthabeni High teacher's talk. Nominalisations in the *Shades* lesson served numerous functions resulting in considerable abstraction and rendering the talk more 'writerly.' Her use of classifiable and contrastable nominalised complexes promoted a synoptic, 'bird's eye' stance towards the novel. The use of nominalisations altered, summarised and condensed prior actions, events and sequences into 'frozen' states of being that facilitated their concise linking to characters, and rendered them 'available' for scrutiny within relational networks and in terms of culturally salient concepts. This manipulation into discursively efficient conceptual relationships contributed to the teacher's smooth conceptual and pedagogic mobility and her pedagogic construal of the study of novel in terms of patterns of social significance and coherence.

In sharp contrast, the Enthabeni High teacher's talk in the *Jungle love* lesson was dominated by grammatical congruency, with very few nominalisations deployed for a narrow range of functions. These included effecting slight distancing from the plot and the conversion of localised actions into abstracted nouns. Nominalisation analysis reveals a construal of the study of the novel primarily in terms of immediate ungluing of the text congruent with the moment by moment movement through the text.

The transitivity analysis showed the Lincoln High teacher's talk comprising almost fifty percent more clauses than the Enthabeni High teacher's talk. Both lessons contained many complex, multi-clausal utterances, but the Enthabeni High lesson had less of these overall. In both lessons such utterances were used to paraphrase and unpack novel plots and links and character motivations and inner thoughts. The Lincoln High teacher made more use of material, behavioural and mental processes, while the Enthabeni High teacher used more verbal processes. Material processes were used to recount and comment on plot, to elicit learner knowledge displays, signal links with previously completed activities and project lesson direction. Behavioural processes were dominantly used for pedagogic processing. Mental processes construed parts of the inner lives of characters and guided learners towards identifying the motivating reasons for character actions. They were also used by the teacher to construe her learners as aware and remembering partners in navigating the text.

Transitivity analysis offers tools that do map out dominant and distinctive patterns of teacher talk for each of these lessons. It is a more complex form of analysis to undertake than nominalisation analysis, both in terms of mastering the metalanguage, and in terms of determining the pedagogic significance of the patterns uncovered, and the reasons for them. This study did not set out to identify causes of the particular forms of teacher talk, or the effects of these forms, but establishing these would be a logical ultimate goal. Potential starting points for such a quest indexed by this data include investigating the nature of the links between the teacher's existing subject knowledge, the requirements of the syllabus, the ecology of the subject department in the school, the ecology

of the school and its resources and challenges and the existing subject knowledge of the learners. The need to unravel such complex interconnections is not news, but has not been extensively explored in relation to subject English, particularly within South African education. SFL offers tools with which to undertake such a project but comes with a high cost in terms of the expertise and time needed to master the toolset.

At the level of pedagogic application my tiny slice of analysis raises ongoing questions about the role of nominalised discourses within the specialisation of 'voice' in subject English, with respect to literature studies, and beyond, particularly in relation, to the English Additional Language syllabus. It points to a strong need for investigation of the nature and role of nominalisation within indigenous South African languages, and how similar/different these may be to the role nominalisation performs in academic discourses in subject English, Home and Additional Language. Researching the extent and ways in which nominalised discourse occurs within African Home Language teacher talk is indicated as a further, important next step to discover whether black South African learners experience similar exposure to the forms of specialisation of voice offered via nominalised discourse, and to compare the nature of such discourse with that found in English Home and Additional Language classrooms.

Given the importance of the role of nominalisation in specialised academic discourses that has been established by research (MacNaught et al., 2013; Snow & Uccelli, 2009; Schleppergrell, 2004; Childs & McNicholl, 2007), where significant, pervasive absence of such features is present in teacher talk, targeted education on nominalisation and the functions it serves is suggested for both pre- and in-service teacher training. Focusing on raising teacher awareness on how to identify and formulate nominalisations should be feasible, as attending to this linguistic feature does not require intensive induction in the full SFL grammatical metalanguage. MacNaught et al. (2013) provide some pointers in an Australian context for how nominalisation awareness can be creatively raised amongst teachers. This is not to suggest that nominalised teacher talk is a perpetual requirement of teachers. Clearly, use of congruent

grammatical forms may be exactly what is required in certain pedagogic contexts (e.g. when working with very young, or beginner, language learners or when speedy, sharp regulation of learners is necessary). However, increasing teachers' range of awareness of both congruent and metaphorical grammatical forms, and their functions, and teachers' abilities to select confidently and fluently from that full range depending on pedagogic requirements, is likely to enhance the range of orientations to meaning offered to their learners. Tracking the impact of such awareness on the nature and effects of teachers' pedagogic mobility would seem to be another area for future research.

The application of this lens was fruitful in tracking distinctions between the teacher talk in these two lessons, thus opening up aspects of the internal pedagogic moves of the teachers that code theory had been unable to do. The transitivity analysis, in particular, was deeply time intensive, and produced a static, fragmented analysis that risked losing sight of the pedagogic ebb and flow of the classroom interaction. This led to my quest for relatively more accessible analytic lenses that might be more directly pedagogically revealing, the first of which was Jacklin's tripartite typology of discursive, conventional and repetition practice, an extension of code theory.

Jacklin's tripartite typology of pedagogic practice

Jacklin's tripartite categorisation of pedagogic practice derived from her extension and development of code theory's conceptualisation of pedagogic practice as dominantly shaped by vertical knowledge discourses via the functioning of the pedagogic device. She shows that the logic of pedagogic practice is not always the logic of recontextualization of vertical knowledge structures. That is, pedagogic practice is a hybrid phenomenon drawing elements from situational sources additional to knowledge structures. These sources, or affordances, comprise "potential relationship[s] between an individual and contextual factors such as contexts, artefacts, objects and people, as realised through the person's perception of ...[their] utility" (Mercer, 2013: Section 3.4). This means pedagogic practice is shaped by three sets of sources, with variations in the nature of pedagogic practice, in part, dependent

upon which of the three plays the dominant shaping role for the practice. Pedagogic practice can thus be shaped by:

- a) Knowledge structures informing the discipline,
- b) Interpersonal relations informing conventions of pedagogic practice, and
- c) Material relations informing patterns of possibility and routine.

Jacklin acknowledged that all actual pedagogic practice is likely to comprise subtle variations of complex mixes of the above three shaping factors, leading to an intricate array of possibilities. However, for her analytic purposes she distilled the above insights into three broad categories of pedagogic practice, namely, discursive practice, conventional practice and repetition practice. Application of her categories to my data produced a clear distinction between the Lincoln High and Enthabeni High lessons, with the former showing dominantly discursive practice and the latter dominantly conventional practice. The largest single category of the Lincoln teacher's moves comprised feedback validating learner responses while the comparable category for the Enthabeni High teacher was her task regulation communication with learners. These highlight core differences in teacher talk providing access (even if limited) into the discursive requirements of the discipline (thus potentially building more cumulative knowledge) and talk focused upon immediate completion of tasks (this potentially building more segmented knowledge). The analysis of the Lincoln teacher's classroom talk broadly revealed a construal of literary instruction in terms of identifying abstract units operating across the whole text, along with making frequent links situating smaller parts within larger wholes. Her talk promoted a global, analytic stance to processing the text with intermittent explication of what was required by the wider discourse of literary study. The Enthabeni High teacher's talk revealed a procedural approach, closely tied to linear decoding of the text in terms of immediate understanding of narrative events and character actions, and some expression of normative moral judgements.

Jacklin's conceptual tools offered a productive means of identifying core areas of difference between these lessons but proved limited in delineating the varied ways these differences unfolded in each lesson. Additionally, working with a tripartite typology, despite Jacklin's warnings about their limitations in relation to the intricacy of actual pedagogic practices, carries the risk of 'fixing' the categories and implicitly relating them to a hierarchy of good and bad practice, with discursive practice at the apex of 'good' and repetition practice at the base, as 'bad.' The aim of this study is not to generate a meta-language for description, and ultimately, analysis, inherently infused with normative judgements of greater or lesser merit within the analytic categories. That is, 'discursive practice' is not necessarily inherently the best form of pedagogic practice, and repetition practice inherently the worst. In principle, there could be pedagogic situations in which deployment of the former would not be best practice, and the deployment of the latter would not be worst practice. That said, Jacklin's development of code theory through her engagement with Enser's notion of hybrid pedagogic discourse and Lefebvre's theorisation of the banal routinisation of the commonplace, does provide analytic categories that account for the range of difference in my data. This stems from her significant insight that pedagogic discourses are not always the primary determining referent for pedagogic practices—we have to be alert to the role played by localised school, and subject department cultures of community of practice and the material affordances of the context. This indexes the need for detailed future research into the relationship between the forms of classroom talk used by teachers and their ecologies of practice within their department and school communities. It also points to the importance of further research to identify the contexts and conditions in which vertical discourses are horizontalized, the extent to which this happens in language classrooms, and the impact of this upon the learning of learners. The conduct of such research is time-, labour- and cost-intensive, making it more difficult to implement on a large scale. In order to seek illumination on how to track variations within categories that emerged as significant through the Jacklinian analysis, such as the role of feedback, a version of classroom discourse analysis, as developed by Brodie and Molefe, was the next lens recruited.

Brodie and Molefe's classroom discourse analysis

Analysis in terms of established patterns of classroom discourse analysis produced findings for both teachers consistent with the dominant I-R-E pattern established in international research. Further analysis drew on Brodie and Molefe's extension of this research by means of opening up the evaluation move. Brodie drew distinctions between feedback, which encourages expansions of learner contributions, and evaluation, which judges the rightness of learner contributions. Brodie advocates analysis of teacher communicative moves as a means to establish teachers' overall move profiles, and thereafter, the conditions that facilitate and constrain greater or lesser use of particular moves.

My analysis of the two literature lessons described discourse patterns consistent with the code theory analysis of generally strong framing, evidenced through the low prevalence of maintain, press and confirm moves across both lessons. Such moves are associated with pedagogic practice aimed at increasing learner contributions to class discussions, and thereby fostering learners' thinking and competencies in critical debate. Use of such moves potentially enables teachers to probe for, and elicit, learners' grounds for thinking and answering in particular ways. Low frequency of such moves points to high teacher control over who is speaking and a dominant tendency to elicit low-level displays of knowledge from the learners. The patterns in these two lessons were also consistent with the dominant patterns identified in other local and international research (Alexander, 2008). However, the analysis was insightful in pinpointing differences between each teacher's ways of control of the classroom talk. While for both teachers their talk dominated over learner talk, and Elicitation and Directive moves prevailed, the Enthabeni High teacher used double the number of directives than the Lincoln teacher. The Enthabeni High teacher used directives to maintain learner focus on the lesson, and to regulate her very large class. The Lincoln High teacher tended to use procedural directives to establish clear links between prior work done and the current lesson focus. The Enthabeni High teacher used elicit moves much more than the Lincoln teacher, who made more, and longer, Insert moves. She used

these to elaborate learner responses and connect them with plot/character developments in the text studied. She also provided more overt evaluation and affirmation of learner contributions, while the Enthabeni High teacher tended toward implicit negative evaluations of learner utterances.

This form of discourse analysis of teacher talk provided a system easier to master than that of systemic functional linguistics as its categories are sociological, focusing on semantic function, rather than linguistic units. It facilitated an effective means of generating systematic synoptic profiles of teacher communicative moves in terms of their frequency, and distribution of categories. It thus proved a time efficient form of analysis for providing such overviews. In terms of the mapping of subject English teacher talk, tracking of teacher communicative moves across connected series of lessons, and across a range of sub-sections of the syllabus and varied task types, is needed before a process of investigating relationships between variations in move profiles, teacher values and beliefs, and learner outcomes could be undertaken. This could provide a more nuanced and less normatively judgmental form of description than binary categorisations such as, “teacher-versus learner-centred” or “traditional-versus communicative language teaching.” It is a form of description that offers potential for use within pre- and in-service training, in that mastering identification of the communicative moves within actual teacher talk does not require immense time nor high linguistic expertise, and provides a useful meta-language for discussion both within the field of language teaching, and in comparative discussion with other subject areas. If used in large scale studies, these patterns can be statistically analysed and used in correlational studies across schools, systems and countries. They can also be used locally, with individual teachers looking at their own patterns for their own consciousness raising purposes, and possibly to inform efforts to broaden their ways of interacting with their learners (Wells & Arauz, 2006.) Discussion of varying mixes of moves, and how these relate to a range of pedagogic goals and tasks, may offer fruitful insights for professional development amongst teachers. The basic move analysis focused upon teacher talk, can be expanded into systematic exchange structure analysis (Rose, 2014), which looks closely

at teacher-learner interaction across the extended sequences of lessons as a means of describing the deep relationality of pedagogic interaction.

What this description could not do, however, was provide a means of mapping the nature of what happens within the communicative moves. It also cannot offer means of tracking the nature and form of how teachers work with knowledge practices, in subject particular ways, within the diverse moves. This was the reason for the subsequent recruiting of the Legitimation Code Theory lenses to the task.

Legitimation Code Theory

While mastering the intricate conceptual system of LCT took time, its application to my data bore rich fruit. It generated a convincing account of key differences between these lessons, utilising concepts from an internal language of description that allow for comparison across diverse contexts, but with an external language of description that represents the pedagogic specificity of this context: teacher talk in the teaching of literature in subject English.

Description using the specialisation dimension enabled intricate mapping showing subtle distinctions within the broader identification of literature teaching as the cultivation of a knower code, revealing finely wrought relations between both epistemic- and social relations. Both teachers were shown to have aspects of their pedagogy linked to stronger epistemic relations, but in very different ways. The Lincoln High teacher tended towards the fostering of a cognitively oriented cultivated literary knower code, modelling, and occasionally articulating the forms of this gaze, such as relating to the text synoptically with many diverse literary dimensions and always seeing particular parts in relation to larger wholes. This aspect of her pedagogy can be construed as one dimension of pedagogic coherence—the building and modelling of conceptual networks. The Enthabeni High teacher also tended towards more dominant epistemic relations, but with a focus on eliciting learner knowledge display of the text in syntagmatic, localised terms. Social relations became more dominant occasionally, serving to facilitate embodied demonstration of word meaning,

and entertainment and stress relief. They were also linked with ethical judgements expressed by the teacher when she used character actions in the novel as a springboard for her to exhort her learners (particularly the girls) on how they should behave.

Developing an external language of description for a semantic gravity analysis of the lessons initially proved tricky given there seemed to be nothing beyond my own subjective intuition to discriminate varying levels of generality and particularity. A usefully functional rubric was eventually achieved through adaptation of Macken-Horarik's insights into what distinguished high, middle and low scoring subject English essays (2006), in combination with my iterative engagement with my own data. This led to the formulation of a three-level continuum of varying degrees of semantic gravity specifying different orientations to the study of novels. Applying the rubric proved illuminating in clearly distinguishing between the two lessons. It facilitated a sharper, more focused mapping of these teachers' discipline specific forms of movement between relatively more and less generality and particularity. The Lincoln High teacher is shown as working with repeated weakening of semantic gravity over noticeable semantic range, with regular semantic waving movements. Techniques producing relatively weakening semantic gravity included adoption of a global stance towards the novel and paradigmatic reorganisation of events in the novel around more abstract concepts. Semantic gravity strengthened with the provision of specific examples from the novel as illustrations of more general and symbolic concepts. Simultaneous with much relative weakening of semantic gravity was relative strengthening of semantic density, typically by use of nominalisation enabling the condensation of other happenings, beliefs and practices into compact noun clusters. By contrast, the semantic gravity analysis shows the Enthabeni High teacher operating with a narrower semantic range than the Lincoln High teacher. Her syntagmatic focus on the narrative concentrated learner attention on accurate factual knowledge of textual details. She stressed life messages and worked with truncated downward 'escalators' partially unpacking word definitions. The semantic density analysis shows the dominant use of everyday language with generally weaker semantic density

than that of the Lincoln High teacher. This form of analysis proved usefully illuminating of varying degrees of pedagogic flow across the lessons.

I then analysed a poetry lesson by each of the same teachers to further explore the capacity of LCT tools to capture the pedagogic range in their classroom talk. The LCT dimensions of Specialisation and Semantics provided further revealing description that captured significant differences in their pedagogic talk.

Lincoln High teacher: English home language poetry lesson

The LCT dimensions of Specialisation and Semantics provided tools with which to map the unfolding internal complexities of poetry pedagogy beyond simple labelling as “traditional practical criticism in service of building a cultural heritage gaze.” Application of the specialisation lens revealed intricate distinctions between the teacher’s focus for the lesson, and the basis employed within it. While the dominant focus of the lesson was the cultivation of a cognitive, aesthetic literary gaze, the basis of the teacher’s pedagogic practices was rooted in complexly interleaving shifts in strengths of epistemic and social relations. The specialisation lens displayed capacity for nuanced tracking of initially relatively strengthened social relations to elicit personal frames of reference from the learners and acknowledge and then bracket these. Thereafter the teacher shifted focus to a related but broader concept, moving learners from personal experiences of this, to focus on identifying and understanding the poem’s exploration of the concept. Thereafter, the teacher worked with relatively strengthened epistemic relations, construing the poem as an autonomous, aesthetic artefact requiring accurate reading as the basis for broader symbolic inferencing. Her teacher talk modelled elements of a cultivated literary gaze, via her signalling the importance of movement between textual details and wider interpretive inferences along with potential limits of inferential possibility. Her talk construed poetry study epistemically, as a detached, cognitively associative interpretive task.

Within the relatively stronger epistemic relations occasionally strengthened social relations were evident, effecting control over learners, encouraging them, providing relief of pressure, and once, connecting learners' own understanding to the world of the poem. Specialisation analysis highlighted the complex shifts in movement between epistemic and social relations within the broad ambit of the cultivation of a cultural heritage literary gaze rooted in precise textual decoding as grounds for a symbolic, literary interpretation. Selective strengthening of social relations served to nudge learners from personalised associations towards broader literary interpretations.

The Semantic analysis identified many small semantic waves, or 'ripples' in the teacher's talk, showing relative strengthening and weakening of semantic gravity. This analysis highlighted the teacher's movement between particularities of learners' experiences, the details of the text, and elements of her desired literary gaze. For example, she strengthened semantic gravity by defining specialised terms, implicitly building ideational networks for the learners. Weakening semantic gravity was associated with her use of more abstract, nominalised terms, often effected in her reformulations of learner responses to questions. This included many 'small' examples of repacking more concrete responses via elaboration and reformulation, thus modelling movements towards more specialised processes of poetry analysis and indexing elements of a poetic literary gaze.

Enthabeni High teacher: English additional language poetry lesson

A key methodological fruit of my Specialisation analysis of this poetry lesson is the ER/SR continuum framework presented in this article (Jackson, 2017).²⁹ This framework offers the potential for the analysis of poetry teaching pedagogy beyond binary typological categorisations such as "practical criticism versus critical literacy." The LCT description of this lesson also demonstrated the capacity to discriminate between the teacher talk of this lesson, and that of the EHL poetry lesson, to a greater degree than the code theory analysis. While

²⁹ Incorporated as Chapter 11 of this study.

both poetry lessons were dominantly teacher-centred, with brief interludes of learner focused group work, the Specialisation analysis reveals different forms of epistemic and social relations, and significant differences in the semantic formations of each lesson.

Denotative decoding of both the biographical information provided on the poet, and the poem itself was the dominant focus of the teacher talk in this lesson. The biographical material exhibited relatively more dominant epistemic relations with only one instance of strengthened social relations. A few worksheet questions showed dominant epistemic relations, with the majority showing dominant social relations, focusing on the role of poetic devices for aesthetic effects. However, the teacher structured the lesson mostly independently of these questions.

Relatively stronger epistemic relations dominated the teacher talk through her focus on the elicitation of denotative word and textual meanings from learners. The mapping highlighted her attendance to the least specialised aspects of the text. It also identified numerous instances of teacher talk coded as ER⁰/SR⁰, constituting neither clearly dominant epistemic nor social relations. These instances comprised routinised pedagogic interaction without specialised educational insight— ‘empty shell pedagogy.’ Instances of strengthened social relations were identified, reflecting the teacher’s efforts to diminish distance between learners and the poem; to encourage learners to believe they could understand the poem, and to diffuse difficulty levels in the process of engaging the poem.

The semantic description revealed patterns significantly different from those in the EHL lesson. Where the other lesson was characterised by many small semantic waves or ‘ripples’ effecting teacher movements of unpacking more general concepts, and upward repackaging of learner responses to questions, this lesson exhibited patterns of incomplete downward escalator movements, or semantic ‘scatter’ constituting abrupt, largely unmediated descent to concrete particulars, or extremely truncated downward escalators with unresolved conclusions. The semantic threshold of the poem, being too high

for the learners, and in some respects, the teacher as well, produced pedagogic immobility in the teacher. Strategies such as attending to the least specialised aspect of materials, if regularly deployed, might be argued to provide short term payoffs for both the teacher and the learners, but carry potentially high long term costs for the learners if they consistently receive diminished access to those specialised literacies that garner high legitimation by the education system.

Mastery of the LCT lenses of Specialisation and Semantics do require time and effort beyond that of a lens such as classroom discourse analysis deploying sociological units of analysis, but less than that of systemic functional analysis. The tools provide for delicate tracking of the knowledge practices of the teacher talk in forms that enable comparison and dialogue with similar research in other subjects, schools and educational systems while yet facilitating close attention to the subject specificity of school English knowledge practices. This is a toolset proffering much potential power for the task of pedagogic tracking. This is particularly useful for a school subject such as subject English where the languages of legitimation have traditionally remained very tacit and invisible to the detriment of learners, and teachers from non-mainstream communities. Rendering the rules of the legitimacy game in subject English more visible could potentially offer powerful resources for teacher education and wider learner achievement.

Conceptual integration

The conceptual integration theory lens was applied to the single lesson in the data set where a real-world communicative genre served as the well-spring for a pedagogic task. The lesson was also important in being one of very few focused on extensive learner group work in the entire data set gathered. Particularly noteworthy was the requirement for learners to respond to a clearly structured task with a collaborative, creative, performative product serving as a 'capstone' assessment to an extended lesson unit. The conceptual integration theory tools facilitated precise mapping of aspects of the teacher's pedagogic content knowledge (Shulman, 1986), or process of recontextualization of real-

world knowledge and genres for specifically pedagogic purposes. This is of note since the empirical specification of pedagogic content knowledge has remained elusive.

Conceptual integration analysis enabled fine-grained identification and tracking of the selective integration of elements of the input spaces of advertising infomercials and oral assessment tasks, and how the teacher related these to each other to establish the pedagogic task and explain it. The analysis traced the adroit integration and communication of almost all the requirements of the resulting pedagogic task explicitly to the learners. It also enabled identification of the one area where the task expectations were left implicit with respect to de-selection of one aspect of the real-world genre. This highlights a key element of visible pedagogic practice: the need for teachers to elucidate for learners those aspects (both with respect to content and to form) of everyday life that are illegitimate for specialised school performances.

Conceptual integration theory analysis thus offers lucid insights when we need to delineate and understand how pedagogic practice draws on diverse sources (or input spaces) and the ways in which teachers integrate these in order to generate appropriate, blended pedagogic spaces. It can illuminate how a teacher has to juggle and align components from diverse input spaces and the way she establishes relationships between them. It also highlights the importance of how the teacher conveys the integrated space of the pedagogic task overtly to learners so they have clarity on precisely what aspects of each input space can be legitimately included in the integrated pedagogic space. Conceptual integration in classroom contexts is not limited to the blending of real world and pedagogic genres. It can also comprise the analogies and metaphors teachers use to render specialised knowledge more accessible to their learners (Hugo, 2015c). The findings from this study index the need for further research focused on identifying how English teachers work with the integration of diverse input spaces across the full range of sub-sections of the discipline and what factors contribute to more or less effective forms of pedagogic conceptual integration.

The rest of the chapter (Jackson, 2015c)³⁰ traced the ways in which one group of learners harnessed processes of conceptual integration very adroitly in their complex, multi-layered performance. Strictly speaking, this aspect of the paper falls outside the ambit of the main research question of this study. However, it is salient in demonstrating a mostly harmonious fit between the teacher's goals for the task, her mediation of it to the learners, and their uptake and internalisation of the goals of the task. It points us again to the relationality of pedagogy, and the need to focus attention on the learners' place and role in the process of classroom communication in the quest to the centre of the educational maze, and mastery of the specialised discourses of subject English. It also points to the need to understand teacher talk, and learner learning, for the dimensions of subject English beyond literature study.

Thus, it brings us squarely up to the limitations of this study.

Limitations

This study is rooted in a small data set of twenty-six lessons with the detailed data analysis conducted on five lessons. Thus, this study cannot, and does not, set out to make any generalisations about the nature or quality of the overall pedagogy of any of the teachers. It also has not focused upon in depth contextual analysis to establish relations between contextual factors in the classroom, in the English departments, in the schools or the communities within which they are located, as this form of analysis would have rendered the research too large for a doctoral study. For similar reasons it has, for a lens such as SFL, only explored a tiny set of the total toolkit, and has not utilised developments out of SFL and into genre theory, such as exchange structure analysis, which provide potentially highly productive tools for the tracking of pedagogy in subject English lessons (Rose, 2014). It has also focused only on the observable speech behaviour of the teachers within classrooms without eliciting teacher thoughts and beliefs on pedagogy or what they did in the observed lessons and why they did it. This has meant an absence of description

³⁰ Incorporated as Chapter 12 of this study.

of teacher intentions and reasons. Partly this arose from the practical realities of real life: one teacher actively did not want to participate in video stimulated recall interviews; the other indicated severe time limits on her availability outside her school within which there was no space quiet enough to conduct such interviews. It has also, of practical necessity, not focused upon the learners—either in terms of detailed analysis of their spoken contributions within the lessons, or their assessed work and the understandings they take from the lessons observed. Such foci are obviously also key elements of the ecology of pedagogy of these learning contexts, but had to be backgrounded in order to accommodate the multi-lensed attention to the teacher talk.

Concluding thoughts

Generating systematic, principled and replicable descriptions of teacher classroom talk that are also sensitive to the specificities of particular subjects and educational contexts, remains a challenge (Meidell Sigsgaard, 2013; Mercer, 2013). The more precisely we can build a pedagogically well theorised meta-language for the task the better the challenge can be addressed. While purely bottom up, inductive analyses of classroom practice can offer richly detailed descriptions of classrooms, opening up fresh dimensions of the complexity of the educational process, if they persist in forms entirely unique to their originating context, their reach and applicability will be limited.³¹ The power and insight of their categories is also contingent on the sensitivity and acumen of their originators. Where theoretically robust systems and categories of analysis are derived from powerful internal languages of description via careful processes of translation into sensitive external languages of description, the potential for refined, replicable and discriminating description of classroom teacher talk, is greatly amplified.

This study demonstrated that all the additional lenses deployed have the capacity for nuanced description, at varying levels, that more fully captures the

³¹ See for example, Kapp (2004), whose findings with respect to the English literature lessons she analysed, resonate very closely with my analyses.

range of the teacher talk in my data set, than code theory alone did. However, theorised description of pedagogy remains very difficult to accomplish. My analyses highlight that the further one moves down towards increasingly micro-levels of the processes (such as with aspects of SFL) the tougher it becomes to retain hold of the pedagogical meanings at play. This indexes the need to find the 'sweet spot' of the smallest level of a pedagogic act, as opposed, for example, to a linguistic act. Exactly what this is remains elusive to specify. My analyses suggest that the sociologically based classroom discourse analysis, extended by Brodie and Molefe, while less integrated into a broader theory of pedagogy and knowledge than LCT, yet offers a relatively more accessible and 'confined' language of description capable of generating concise synoptic profiles of teacher talk and pedagogic interaction. However, new forms of the model would be needed for classroom interaction less tightly controlled by teachers (Stojković, 2015). Jacklin's extension of code theory by means of acknowledgement of the hybrid sources for pedagogic discourse, shows the efficacy of judicious fusion of theory, such as code theory and rhythm analysis, that indexes the limitations, in educational contexts such as South Africa, of assuming pedagogic acts are fundamentally determined only by disciplinary discourses. The increasingly sophisticated extension of code theory via Legitimation Code Theory provides finely nuanced capacity for discriminating description of classroom practice, incorporating acknowledgement of both knowledge and identity issues within pedagogic acts, and permits attention to the discipline specificity of these acts while utilising theorised concepts with portability across contexts, and cumulative knowledge building power. Conceptual integration theory displayed capacity for close description of pedagogic acts which draw from multiple source frames recontextualized for specific pedagogic tasks. Key to all these lenses is their capacity to offer refined external languages of description transcending normative binaries often deployed with respect to teacher classroom practice, such as 'traditional' versus 'communicative' or 'teacher-centred' versus 'learner-centred.' Additionally, the LCT lens demonstrated capacity to make visible key aspects of school subject English literary gazes, which are often opaque to many learners, particularly those from non-dominant groups. More precise, delicate languages of

description can be useful contributors to the process of providing quality educational knowledge that may help equip teachers with wider pedagogic repertoires and increased pedagogic mobility aptly fitted to the contexts and needs of their learners.

My findings illuminate that there is much more to teacher talk than simply the transmission of designated content and the regulation and control of learners in the classroom. Teacher talk construes both knowledge and knower relations in complex configurations. Through their talk, teachers construe stronger and weaker boundaries between every day and specialist knowledge formations, and varying boundaries of relations between different categories of specialist knowledge. While teacher talk predominated over learner talk in almost all the lessons I studied, considerable range existed in what was being construed through that talk. Teachers can vary in the extent to which they model more vertical and more horizontal knowledge structures in their discourse, and the extent to which they draw overt attention to such structures. They can move very differently through time in terms of the ways their talk unpacks and recontextualizes specialist knowledge formations into more accessible versions for their learners, and the ways in which they do or do not model, and co-construct with their learners, the re-packaging of such knowledge into the particular abstract, decontextualized and particularised formations valued within the subject. In addition to considerable variation in how knowledge formations are construed through teacher talk, my findings highlighted numerous ways in which social relations are diversely construed through the talk of teachers. Teacher talk serves a vital function in eliciting learner talk and this can vary from seeking basic knowledge displays to encouraging and probing for learner displays of their thinking and feeling processes. Teacher talk is also very important for providing feedback and evaluation on learner contributions. While some teachers may offer much affective validation of learners through their talk, others may work with more covert and latent strategies of response. The external languages of description derived from the six lenses I deployed offer a rich set of tools for further explorations of teacher talk in other classrooms and disciplines. My analysis points to the need for

further research, in particular, into the role of teacher talk in construing the specialist gazes valued in schooled English studies and how this relates to learner construals of the subject, and their uptake of their teachers' construals in their writing and formal assessments. We need to build cumulative knowledge of such matters in diverse pedagogic contexts, and of the factors that inform the formation of particular patterns of teacher talk, and their effects on learner outcomes. The use of the lenses derived from Brodie's discourse analysis, and LCT in particular, point to means of ongoing analysis of teacher talk in nuanced forms that avoid reductive, static typologies, facilitating systematic knowledge building of teacher talk in terms of ranges of dynamic, unfolding strategies and mixed palettes, and how these relate to teachers' knowledge of content, pedagogic methods and learner needs and competencies.

Finally, key issues to emerge in relation to the understanding of pedagogy were those of teacher pedagogic mobility, pedagogic coherence and pedagogic flow. Teacher pedagogic mobility refers to the teacher's capacity to move along and between a range of continua, such as those of epistemic relations and social relations, semantic gravity and semantic density in response to the needs of the learners. Pedagogic coherence refers to teacher competence in harnessing her repertoires of multiple dimensions (such as content knowledge, knowledge of learners, pedagogic strategies) and link them productively in the service of the goal of enabling learners' epistemic access to the wider discourses of subject English. Pedagogic coherence is linked very closely to pedagogic flow, which refers to the unfolding of pedagogic processes through the smaller units of time of single lessons to larger units of curriculum macro-genres over weeks, months and years, and the ways in which forms of pedagogic flow contribute towards the building of cumulative knowledge. The specific realisations of pedagogic mobility, coherence and flow will vary depending upon the multiple layers of factors informing and affecting what teachers and learners actually do in their classrooms. Ongoing research is needed to identify what constitutes optimal pedagogic mobility, coherence and flow for subject English learning in

the wide range of contexts and circumstances presented in South Africa, and beyond.

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APPENDIX 1

LINCOLN HIGH, LESSON 1, 2005 – LITERATURE – NOVEL *SHADES* – TRANSCRIPT

Key: T = Teacher. L = Learner. Ls = Many Learners at once. = Inaudible.

- T: Right, okay everyone. Right, so you've each got one of these. Okay I hope you are handing out the same thing because some of you have a close reading of *Shades* and what you really do need is Frances Emily. Right shall we begin? I'm going to introduce this very generally, this chapter 17, by placing it in the context of the novel as a whole because it's very important to see the novel holistically as you go along. So, we're going to be doing a number of things to just keep consolidating what we're doing, making a number of cross - references. So, let's see where we've come from. You have seen this before (puts on OH). I want to focus on chapters 12-15, alright, because the backdrop to chapter 17 is in these. Firstly, you'll remember Frances' letter being a turning point in the lives of several characters in this novel, particularly the Pumlani brothers and we also know that Victor and Crispin will be the feature. That letter has affected the destinies of people. Can anyone tell me what has happened to the Pumlani brothers as a result? Siphos?
- L: They have been recruited.
- T: They have been recruited. And we know that Richard and Crispin are going along with them in their capacity as officials of the Native Affairs Department. Obviously, you can see that there's some sort of love triangle developing. Victor we see plays a number of games with Frances. We're acutely aware of how Walter Brownlee feels, how for example in the letter he wrote back he played with Frances' feelings. They didn't share exactly what was on their minds regarding the fact that they'd slept together and whether there was a pregnancy as a result of that. We see that the whole rinderpest episode affects the lives of the characters on a very personal level because there was the whole distrust by the Xhosas of the men who inoculated the cattle and you'll remember the Pumlani's lost their cattle and that's how they come to be recruited and then Walter learning the importance of the shades in Xhosa culture. If you think about the rinderpest epidemic and what happened with the inoculation of those cattle, where do the shades come in to this? The title is *Shades* so we have to be acutely aware of their role. Where do they come in to this? What do they have to do with the inoculation of cattle? Duncan?
- L: I think that the Xhosa felt that they were Inaudible
- T: Very good. Remember that the Rinderpest inspectors had to go into the cattle byre, or the kraal where the cattle are kept, and that is a sacred place, so the shades would then be very angry. Right now, where are we going from there? In Chapter 16 yesterday we saw one or two encounters between Walter and Frances, how potentially a situation arose where Walter could have proclaimed his feelings for Frances and then they had a few moments of intimacy and this against the backdrop of Victor and I'm afraid that now that Frances and Victor have slept together, they know that now perhaps marriage is inevitable. We've also seen this whole issue of Christianity and how it doesn't recognise polygamy. Which character does this sort of apply to in particular? Who is depicted by this whole issue of Christianity stipulating one wife...?
- Class: Kobus
- T: Kobus, right. How, Ryan?

- L: Kobus has two wives ...inaudible
- T: Very good. So, Christianity is then sort of exploited as a convenient means of him discarding his wife. And Andiswa why would he want to discard the mother of Dorkus and Sonwabo?
- L: Ma'am, it's because of the whole issue with him believing that it's his wife's fault.
- T: Very good. It was his wife who permitted the inoculation. Right so those issues we dealt with. In Chapter 17 we see that Kobus signs his boys up to work on the mines and that things are set in motion in this chapter for Frances' marriage to Victor because when Emily gets to hear about what's happened between Frances and Victor, she's insistent that Frances' honour should be saved and then in Chapter 18 we'll deal with Emily's perception of herself as a missionary and get more insight into her character. That's where we are going. (Removes OH) I just wanted you to see some sort of context. The other thing I would like to put up for you is the main theme of this chapter. (Puts on another OH) It's really concerned with tension and conflict. Let's focus this, it's not really clear, but we can see enough. You see the many areas of life where this theme applies in Shades. I've ticked off the ones that are really important for our chapter. Look here at the top left, for example. There's developing tension and conflict between Frances and Victor. Patrick, could you explain that to me?
- L: Ma'am, Frances does not love Victor, or she's bouncing around between Walter or Victor...
- T: Or Victor, well done.
- L: And Victor is now wanting to marry
- T: Yes, that is precisely what the tension is, well done. She's beginning to realise that she actually doesn't love him. There's also tension between Frances and Walter. Jason, what kind of tension is there, there?
- L: [Shakes his head]
- T: You're not sure? Anybody?
- L: They want, they have feelings for each other but there's no way, they're both too scared to say anything.
- T: Well done. They actually cannot share their feelings openly and we've explored the reasons for that. We know that there's also conflict over here between the traditional way of life and the modern way of life and that's going to be very important in chapter 17. Can you think of any example you've come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture? Jason?
- L: Well I think it's ... who always wants to do it the British way and never wants to care, forgets about the traditional way.
- T: Well done, he doesn't acknowledge the Xhosa cultural customs at all and tries to impose his own culture on them. Anybody want to say anything else about that, Tim?
- L: And the inoculation.
- T: And the inoculation and how that was actually misinterpreted as a plot by the British authorities to take away the Black man's source of wealth, so that's very important. And then we're going to look at Christian and heathen, how those two things clash and of course we know that Victor and Walter are involved in

quite a rivalry over Frances at the moment. Okay, so shall we now get into chapter 17? Now for this I'm going to be using the text. You already have the summary which can back up some of the observations I'm going to be making. For your literature books I'm going to be giving you a number of subheadings to use as pointers in our analysis of this chapter. Alright so I'm just going to find that. So the first issue we're going to look at then is the issue of the status of Walter and Frances (writing on blackboard). We're going to be looking at Walter and Frances and the status of their relationship. The pages that we're concerned with are 254 to 255. Okay so if you could turn to page 254 now. Right essentially where we pick up now is that the Pumlanis have already left to go to Johannesburg as have Victor and Crispin. Remember how Crispin had a premonition that he won't see St Mathias again and so we move to Walter and Walter has been in the outlying mission stations for quite a while, the rains have been extremely heavy and he has been unable to get back to St Matthias for a number of days. Consequently, he's missed the leave taking of Victor and Crispin and the Pumani boys. Then on page 255 when he does finally get back, it transpires that Frances and Helmina have gone into the local sort of trading village known as the Hoek to see the Nettletons to get some supplies and they might have a great deal of difficulty coming back because of the heavy rains so Walter decides that he will volunteer to go and fetch them if need be. He's very doubtful about whether Frances really wants to see him again. As you know in Chapter 17 the whole idea of the engagement came out into the open and he now realizes that essentially Frances is taken. However, there's one quite emotional moment from Chapter 16 that he does think about now and that's about half way down page 255.

L: Ya it's the piano.

T: Pardon? It's the piano, the corelli, well done. I'd just like to read those four lines to you. "In the time since he'd played the corelli in the living room and plunged out into the rain he'd forbidden her his thoughts, cast her out. He'd fought himself with an iron will and yet she'd haunted him, silent and spectral in his sleep and in his consciousness." So, you see how important Frances is to him. Although he knows she's going to get married, he's finding it very difficult to put her out of his thoughts. A few lines down he tells us how he see himself – "he was a middle aged priest, dry as a stick and busy as the devil himself." He just feels he lacks the charms to actually attract her. So, he's sort of succumbing to the inevitable. Right the next issue I'd like to look at then is Kobus' baptism. [writes on the board]. And that is pages 255 to 256 and we've already explored the background to that, how he has decided to commit to Christianity and his reasons for doing that, it allows him the perfect excuse to get rid of his wife. So, what happens is they undergo some sort of baptism ceremony, presided over by Walter, presiding with Walter is Mzantsi. Right, following that on page 256 is the whole issue of Mzantsi and his discovery. He exposes Dorkus and Benedict. Can anyone explain what's happening in this novel with Dorkus and Benedict? Yes, James?

L: She's converted to Christianity.

T: She along with her father has converted to Christianity, well done, for what reason?

L: To spend more time together.

T: Yes, so they actually have a relationship. Mzantsi actually catches them together. He sees them meeting in the woods nearby the mission and he feels that they've broken an essential rule of the mission. On page 257, article 3, "no boy shall go beyond the boundaries of the mission at any time or be outside

the walls of the institution after the last bell rings.” In article 11, boys are strictly forbidden from joining the girls. Okay now why Mzantsi is so concerned about this, about them meeting in the woods, is that he fears they are doing what? What is the name given to what he worries that they are doing? Yes?

L: Mock intercourse.

T: Mock intercourse, yes. What is the Xhosa name for that?

Ls: Umetsho

T: Umetsho. Yes, that’s right. He fears they are doing *umetsho*, so he feels it is his Christian duty to go and inform Emily about it and that’s what he does. Before going to inform Emily to whom he feels responsible, he goes back home and makes a disturbing discovery. He discovers that one of his chickens is missing and one of his cabbages has been stolen. [Class laughs] So that makes him a little more upset than he already is because he feels if somebody had just come to ask him, he would have given quite freely. Now where do you think that chicken and that cabbage have got to? Think about what’s happened in the novel. Yes?

L: Dorkus’ mother was kicked out by Kobus, so she stole the chicken and cabbage.

T: Yes, you’re quite right. Having been kicked out by Kobus, she is now on the verge of starvation and she needs to be fed. So Dorkus has actually stolen this. There are a number of reasons why she could not approach Mzantsi directly and one of them is that she is very frightened of Kobus and that he might bewitch her if she were to do this. What is the Xhosa term, I don’t know if I say it right inaudible

Ls: ...

T: Yes, that’s right. So, she fears bewitchment and that’s why the stealing has to happen undercover. The other reason, I think, why Mzantsi goes to tell Emily is that he’s angry with Benedict at the moment. Benedict and him used to be close, they used to have a religious bond, but that’s actually been eroded as you know in previous chapters. Why? Why is Benedict not as committed as he used to be to Christianity? Yes?

L: The whole dipping...

T: Yes, well done. Remember when he was dipped in the rinderpest dip, humiliated and is now extremely angry and has become politicised. It’s all of these that are making Mzantsi very angry so he decides to go and tell Emily what Dorkus and Benedict have been getting up to and the page references for those are 256 to 260. And you will need to go and read that and consolidate what we’re doing. We get further insight into the stealing incident when we meet Dorkus and the mother. That’s the next thing on page 260 to 265. What happens is that Frances encounters Dorkus’ mother on the way back from the Nettletons back to the mission. Let’s have a look at Dorkus’ mother’s plight. It’s described for us on page 261 – after they have greeted each other *molo nkosozan* Frances notices her face “sunken at the cheeks, cadaverous, the eyes deep in the sockets of her skull. She had something of Dorkus in her, something of Sonwabo in the curve of her cheek, in the line of her lip, and something too of age and death, the claw of her hand, the sinews lying taut along its back.” Can you see the descriptive detail in this woman’s plight? Are there any images that you would hone in on from that description that shows us how badly she is suffering? Any particular imagery that sort of really brings

it home to us of how she's suffering after being kicked out by Kobus? Yes Kyle?

L: Wouldn't a skull be one, Ma'am.

T: Well done, where's that? Help me. Oh, here we are, deep in the sockets of her skull. Right you can see, you know, that there's just no flesh on her, good. Jason?

L: What about age and death?

T: Age and death, good, you can see she's on the verge of death. Ryan?

L: "Sunken cheeks"

T: Sunken at the cheeks, good. And then if you look at her hands there's a nice image there used to describe her. Sinhle?

L: That her hand is like a claw.

T: That her hand is so shrivelled that it now looks like a claw, well done. Right, okay let's go on to the next page. Essentially Frances says: "I see you're suffering mother" and then Dorkus tells her the whole story of how Kobus has bought cattle from Klaas Otto and how she's been cast out by Kobus and on page 263 she explains the role of the shades in all this. If you go half way down where it says "a shadow crossed her face." "He is afraid of the anger of the shades for what he has done, knowing he is wrong, she said. He came to the Umfundisi to be baptised, knowing that they will tell him he can only have one wife." What he is trying to do there is appease the anger of the shades. What they do not know, though, is where these cattle have come from that have been advanced to Kobus. Can you remember? Who has supplied the cattle and how? Yes Thabile?

L: It's Victor.

T: It's Victor. How so?

L: With money from the mother...gave the father...

T: Very good. It's the legacy that was left after his father died. Victor has used that to advance cattle. It's important that you know that Frances is not aware at all of this development. So, it is presently Dorkus who is caring for her mother with whatever she can find, hence the cabbage and the chicken. When you read this section, you'll see that there's a basket, okay. The wagon sort of hits a bump and these things just fall out. So everything is exposed, alright. What we need to understand is why these people did not transparently just come and ask for help. On page 264 quickly look at that. I'd like someone to read it for me, Angela could you read it, please? From where, it's about 5 lines down from the top of page 264, have you got it? [L shakes her head] Then Tim could you read it?

L: [L reads excerpt].

T: Do you see the problem. What help could she ask for from the Christian religion that condemns her? That's the tension of the two cultures. Go on.

L: [L continues to read].

T: So, there we have it. This is why they couldn't be transparent and why they had to steal undercover. Thanks very much, Tim. And then on page 265 we see that Frances actually becomes very angry by this state of affairs. She's not like Emily who would accept it as just inevitable and she says something very important. Angela you can read this for us, please. Three lines from the

top of page 265. I want you to listen very carefully to what she tells Benedict he should do once she's heard about the plight of Dorkus' mother.

L: [L reads]

T: So she would actually like this whole issue to be published in a newspaper to inspire opinion and debate because she thinks there's something fundamentally immoral about what's going on. Then we have the scenario where Mzantsi has seen Emily and he now tells her what Dorkus and Benedict have been up to and that's where your worksheet comes in because essentially, she's going to respond to what Mzantsi says and the Frances is going to get involved. This is the part of the chapter we're going to concentrate on in detail but before we continue let's look at this particular conflict in the novel between Frances and Emily. As you know already they don't have an ideal mother-daughter relationship. It's actually doomed from the start and if we just read the bit of commentary here on your worksheet – "Emily is ruled by Victorian expectations and beliefs. Frances rebels against all of these and resists the limitations her mother tries to place on her. She participates in activities that were considered for boys only such as hunting and fishing and she loves speaking Xhosa and listening to traditional Xhosa rhymes and songs." What I want you to consider briefly now and there's a space for you to jot down some things is what expectations does Emily have of Frances? If you could think of possibly four expectations that Emily would have of her daughter and just write them down on the space given.

L: What do we have do?

T: Haven't you got one? I gave one to you today. [Another L shows him what to do. Class writes answers on their worksheets.]

T: Okay can we discuss this now? I see a number of you have got two or three things down. So, Comforter, what do you think would be one thing that Emily expects from Frances?

L: To be like a lady.

T: Okay like a young Victorian lady, very good, so she shouldn't be tomboyish or anything of that nature. Yes?

L: She wants Frances to marry Victor.

T: Very good that's a very strong expectation and before that happens, I think one of the expectations is that Frances should be a virgin. That's a very important Victorian expectation. So, her mother wants her to marry Victor. Anything else you'd like to mention, Tim?

L: To be a good Christian.

T: Very good. To follow strict Christian beliefs and not compromise it in any way with other cultural beliefs. Anything else anyone would like to mention? Right I'd like you to just remember those things when we see basically what happens now between Frances, Emily and Benedict because when Benedict gets back, you know the proverbial trouble will hit the fan, essentially when he gets back and has to face Emily. What do you think Emily is going to say to him when she is told that he's been committing *umetsho*? How do you think she'll respond, Kyle?

L: I think she'll punish him in some way, Ma'am.

T: Yes, she'll punish him. How? What do you think she'll do because she does punish him?

- L: I don't know.
- T: Siphos?
- L: She'll take his
- T: Remember that sponsor in England who's paying for him to be there? He might lose his sponsorship and then be out just like Dorkus' mother. And there are other ways of punishing, as we shall see. Bottom of page 267 now. We'll go right through pretty much to the end of the chapter because this is very important. Two thirds of the page down... [reads aloud]: Benedict and Frances could hear the authority in the tone. "Mr Mzantsi has reported to me that you've been meeting Dorkus down by the river. There are others when questioned who have seen you too." Benedict did not reply. You know the rules of the institute. We read those just now, remember. "Yes ma'am." "It is a question of morality. Do you deny it?" "No Mrs Farmborough. I have been meeting Dorkus, as you say." "And have you flagrantly broken the rules?" "Yes Ma'am." A pause. "Have you no sense of propriety, Benedict? Miss ... has sponsored you right throughout your education. You are like a son to her although she's never seen you. What shall I say to her when I write my monthly report? That you have been not just obedient, but immoral? That you have met a young girl in secret places. Are the consequences of those meetings yet to be seen?" "There will be no consequences, said Benedict." How can he say that with such authority because remember there's no contraception in those days? Siphos?
- L: They had mock intercourse.
- T: I know what you're saying that they stopped at the moment of penetration. Quite right. Indeed, her mother's voice was heavy with innuendo. "And how many abandoned children do we have in the orphanage and how many in foster care?" Why is it particularly cruel, that comment to Benedict? Siphos?
- L: Because Benedict was abandoned by his mother.
- T: He himself was an orphan, well done. "Do I need to remind you of your own beginnings?" "I am reminded every day, Ma'am." And Frances did not doubt the look that would have crossed his face. She could feel the ice and fire marching in her own blood as she stood and listened. She's eavesdropping just outside the door. Emily's voice was low now, "and am I to understand that that heathen vice that shields you from consequences is practiced here on my mission in sight of my church?" The rain had started softly again. Frances came closer to the study door. Her mother said, "Benedict, I thought, I prayed that you would be the first after Victor to take holy orders and assist Father Charles in his work. Decay has set in, Benedict, while we have been looking elsewhere." Silence again. "This is not the only matter. Mr Mzantsi tells me that a chicken has been stolen from his fowl run and cabbages from his garden. It is evident that Dorkus is the culprit, her mother is starving. Is that a reason to steal? She could have asked me; I would not have denied her." "She was afraid, she does not wish it to be known that her mother is close by. She fears her father and the powers of his other wife." "It is theft, nonetheless." Notice the rigidity of Emily's thinking, it's against Christian laws and that's that. She will not take account of any other cultural practice that might come in. Frances heard Emily's step as she crossed the floor. She drew back into the shelter of a doorway. Her mother continued "Dorkus will have to go. She cannot create a precedent as St Mathias. Adequate arrangements for her mother and herself will be made as soon as possible. I will see to it myself. Until that time, you may not speak to her or have any contact with her at all." Think about why this

is possibly very unfair to Benedict. She's labelled him as immoral. Why is her treatment of him fundamentally unfair?

L: It's Frances....

T: Clarify.

L: Because if what's his name, Benedict, is punished Victor should be.

T: Okay Victor should have been as well. Well you will remember that ...'s daughter was sent away just as Dorkus is being sent away. So, there's some consistency there. But consider Benedict's situation. Yes, he's probably having *umetsho* with this girl, but there are mitigating circumstances and what are those? There are reasons to explain why he won't marry her.

L: Ja, he would marry her it's just he doesn't have cattle.

T: He doesn't have cattle and you see he wants to get in touch with his culture and he wants to adhere to those cultural norms to, you know, pay lobola for his wife. Why, what's the whole philosophy behind lobola? It's not just material payment, there's another important reason. It's about the shades, ja?

L: Respect the *Shades*.

T: Respect the shades and showing the Shades that that woman will be respected for as long as the marriage endures. So, do you see why it's so important to Benedict? And now he's being condemned for those cultural beliefs. It's a lot more complex than Emily will give credit for, that's great. To go on then [continues to read] I don't think Benedict bothers to defend himself because he knows it's a lost cause. [Continues to read] Kyle, you brought up that point that he would be punished. For Benedict that's a severe form of punishment, the issue that would hurt him the most. And this is where Frances intervenes and defies all of those expectations that you write down on your worksheets. All of those will now be systematically broken. Would someone like to read now? Thank you Andiswa for volunteering.

[Class laughs].

T: Or what were you going to say?

L: Ma'am what's a coup de...?

T: It's the height, the worst case scenario that she can suggest to Benedict in this context. The statement that will devastate him the most. It's not technically a dictionary definition, but in this context it's what it will be. Will you read now? [Learner reads] Thank you can I just stop you there and discuss that issue. She's saying alright somebody stole a chicken and a cabbage, cattle bribes and labour contracts are much worse. Can anyone suggest why? Why would Frances say that? Why are cattle bribes and labour contracts worse than stealing a chicken?

L: She's saying that in the cattle bribe, because like humans are actually involved, like they're being exchanged.

T: Well done, it's like a bartering system, but it's not with goods, it's with goods and human beings, that's true. Anything else that anyone else would like to add? People don't really have the money to pay for these cattle so they're going to get into horrible debt. And then we know with the labour contracts there were all sorts of abuses going on. Can anyone think of some that might affect the Pumani boys themselves?

L: I think ... too young.

- T: 's much too young to go down a mineshaft, you're right. [Continues to read.
Bell rings.]
- T: We'll pick up tomorrow. Thank you very much.

APPENDIX 2

NORTHHILL HIGH, LESSON 5, 16 OCTOBER 2006 – LITERATURE – *ROMEO AND JULIET* – TRANSCRIPT

Key: T= Teacher. S = Student. Ss.= Many Students at one. G = General. N = Noise. O = Observer. = Inaudible.

26:50

T: Because we're going to be doing Romeo and Juliet for the rest of this week – Thank you, you may sit. Ssshh – I want you to listen carefully. I am not setting your papers for grade 10. Okay? Other teachers are setting, I am setting grade 11 papers. Okay? I can't set all the papers. Okay? You will be tested on all of *Cry the Beloved Country*, you will be tested on all of Romeo and Juliet. It is my responsibility to take you through this, this week, and hopefully next week, and then in that last week we can do some revision. Okay? Poetry (27:45) you'll have to learn all of your poems ... I'll give you a list of all, so that you will learn those for the examination. Okay?

27:54

No. 2. There are people here who have not completed their oral interview and their oral short story. I will be calling you, right, so that we can finish that, and I can add those continuous assessment marks, so that I can give that to Mr (name) – he wanted those marks on Friday but unfortunately, we couldn't finish it on Friday.

28:12

No. 3. How many of you have not written paper 3? You are seated here and you have not attempted paper 3. Is there anyone seated here that has not attempted paper 3? You MUST attempt it today; you must start it today and finish it tomorrow I cannot give you 0.

S:

T: Has everyone attempted paper 3? (name) yes, (name) okay he's absent, when he comes, just remind me and I'll have to give him. Is there anyone here who was absent on Friday and didn't complete the letter? Is there anyone who didn't complete the letter?

29:04

T: I am not going to ask again. Everyone's completed the letter, so everyone's done the composition and the letter – okay let's start, now I'm going to start with Romeo and Juliet. We are in Act 3 and I'm going to recap some of the events and we're going to go through scene 4, that's where we all should be. [Asks a student to hand out the books, and another student to help and before the books are handed out.] I want you to go to page 121. I'll just recap the events in scene 3 and then we'll go onto scene 4 and 5 and then we'll finish Act 3 and we'll do Act 4. Remember Act 3 is the climax of the play. It is the climax of the play. And you can look at notes after this, you'll have lots of notes – okay let's go to page 121.

29:55

T: Now what happened before this in scene 3? Remember Romeo had a bit, sorry, [A (late) student walks into the classroom] One minute, I'll be with you now (name).

S: Yes ma'am...

T: You haven't done the exam at all; you know that you need to do it during this time and finish it tomorrow.

S: Goes to front of class to collect paper] T: Talks to him about it. [Rest of class sit quietly. Outside noise has finally quietened down a bit, was very noisy while she did her introduction speech. S goes to his desk.]

30:54

T: Do you recall that Romeo had (?) bit and the Prince of Verona banished Romeo to Mantua – remember that Romeo had just married Juliet, right, and this actually was a big blow for him. Right, he loves his Juliet, now he is going to be banished from his Juliet, and now who does he go to for some advice and help.

S: Friar Laurence

T: Friar Laurence. He goes to Friar Laurence and he speaks to Friar Lawrence and he explains to Friar Laurence that this banishment is worse than death, he'd would rather welcome death than be away from his Juliet, but Friar Laurence thinks otherwise – he says, you might as well be banished away from her and you can at some stage ask the Prince to be lenient on you and allow you back into Verona where you can be united with your Juliet. Okay? So, we'll take it up from there. Okay?

31:53.

T: [Reading from her book] Scene 4, it's a room in Capulet's house, enter ... wife and Paris. Who is Paris at this stage? Come in (name) Paris is a suitor to Juliet, she is the person that her parents (the Capulets) want her to marry. Okay? So, we need Capulet – who will be Capulet for us? I want the reading to go on and then I want to call a few people to complete their orals to the table – (name) you be Capulet, and [Student in middle of class stretches] Maybe Lady Capulet and Paris (name) you can be Lady Capulet – and Paris will be – I don't know what you are writing (name) but I don't want you to be writing anything,

S:

T: But I don't want you to be writing anything now, I want you to listen for now, okay let's read.

32:51

Things have fallen out ...

[Student takes over reading.]

T: She had not come down tonight – (we think) Juliet is very upset now because her cousin Tybalt was slain, right.

33:31

[Carries on reading]

T: [While student is busy reading, teacher talks to another student] (name) straighten your desk – put your chair, put that away, whatever it is – put it away, this here – [Student reading stops, laughs, puts his head on his desk, and waits]

T: Paris! Read.

[Reading continues]

34:28
[S struggling over words]

34:38
[Some students talking softly amongst themselves, and a student walks into the classroom and goes to a desk at the back.]

T: One minute, what is Lord Capulet arranging at this stage? He is arranging for Paris to marry his daughter, but remember Juliet is already married to – Romeo, so this is not going to be possible.

35:06
[Student carries on reading.]

T: In other words, they are doing everything in a hurry.

35:34
[S carries on reading – some struggling with words.]

35:55
[New student continues reading.]

T: Paris is so enthusiastic and excited to marry Juliet that he wishes Thursday were tomorrow, right.

36:10
[S reading continues.]

36:25
[S struggles over a word, teacher says it, he repeats and carries on reading]

T: 'Afore me, it is so very late, we may call it by and by good night' and off they go – let's go let's go to Act 3 now Scene 5, okay? And let's see what happens now, our first Juliet is not going to consent to marry Palace because she is already married to – err – okay, thank you for reading – let's have someone else now. Let's have Juliet and let's have Romeo, okay?

S: [Looks at camera, and then puts his head on the desk]

36:51
T: (name) you be Romeo, and let's see, (name) you be Juliet okay, and let's see what now in the Scene 5 which is the end of Act 3, I'll explain as we go along and then we'll look at the other notes in somebody's ... as soon as we've finished the reading because you don't have this at home. Lindiwe, you be Juliet and Siphon you be Romeo, we're on page 125 reading

S: [Begins to read]

37:04
T: [Interrupts and starts reading] ... He's going to bid his Juliet her last farewell right, he has to see her before he leaves for Mantua.

37:28
[S reads clearly.]

37:44
[Struggles over a word and is helped by the T.]

38:08

["Romeo" begins to read.]

38:19

T: Ja, remember, if he remains in Verona the orders from Prince Escalus is that he will be executed – so he cannot remain in Verona – those are the orders from the Prince, right, because he had slain Tybalt the prince had banished.

38:32

[Another student arrives in the class.]

T: To Mantua. Those of you who have just come in now, have you all completed your paper 3, your letter? Good let's go on.

S: ['Juliet' continues to read.]

39:04

T: She'd like him to stay but of course he can't stay.

S: ['Romeo' continues, struggles over a word.]

T: Taken...

39:25

[Three more students come into class.]

39:44

T: Why are you late? Was there a problem at the market? Thulani, find another seat, come forward and don't worry anyone.

['Romeo' reads regardless of what's happening in the classroom.]

['Juliet' reads]

40:28

[Teacher talking to someone.]

40:43

[Teacher sitting at her desk with a student who is talking to her in a fairly loud voice while the reading continues, i.e., assessing learner's oral.]

41:00

['Juliet' finishes, looks around.]

T

[Calls someone] Continue reading.

S:

41:17

T: ... more light than light more dark than dark our worlds – The problems they have. Enter the nurse now, Sibongile, you can be the nurse. Andile, just come to my table I just want to make sureyour oral...

S: [Reading, goes to her table and sits down].

T: Ja. In other words, Lady Capulet is coming to the chamber and remember that Romeo is in there – so the nurse is warning her – remember the nurse knows

all her secrets – right, that her mother is coming there. What do you think her mother is coming there to tell her?

S: ... is getting married....

T: That she has to prepare to get married to Paris, yes. Okay – which is going to be quite a shock to her – okay, let us carry on.

S: [Continues reading. Then stops (42:20) and looks around. There is silence from the rest of the class room.]

42:34

[A girl and boy sitting in middle of class continue laughing and talking quietly, as they have been doing through most of the lesson.]

T: Whose turn is it to read?

G:

T: [Calls the next student]. Okay let's go on, Nonhlanlha is back.

43:00

[Class is sitting quietly, a few talking.]

T: (Name) page number

43:10

S: [Reads]

T: [Repeats what he's read.]

S: Other student continues to read while the class either stretches, talks and a few follow.]

44:08.

[The two students continue to read while the teacher interviews her student.]

T: [Calls next student, reading student continues, some of the class continue to talk.] Repeats, "Adieu adieu – a ghost off" – okay, right, Juliet.

S: [Starts reading and is talked over by T...]

T: We need a Lady Capulet, okay, because Lady Capulet is going to enter ... the room, Zodwa, you can be Lady Capulet.

45:00

[S reads. Some students now talking slightly more loudly.]

T: [Busy reading along, oral student sitting at her desk.]

S: [Battling over word]

45:20

T: Unaccustomed

[Some students talking loudly.]

45:29

S: [Still struggling with some words.]

T: Procures her hither – in other words she doesn't understand why her mother is in such a hurry to come and see her, okay, but she's going to learn soon.

S: [Continues to read, class continue to do their own thing, student at her desk comes back to his desk and teacher calls next student.]

46:12

[Lots of distraction in classroom.]

46:40

[End of oral. Next student called up by teacher.]

46:55

T: [Tells someone] Turn around.

S: [Still busy reading. Class still talking amongst themselves.]

T: Ja – who’s she calling the traitor murderer?

S: [Some students respond.]

47:27

T: Romeo, Yes, because she has intense dislike for Romeo because Romeo killed Tybalt, right, that’s their family member – are you talking, Phumlani?

S: No ma’am.

T: Please listen because there’s an examination to be written, so please listen.

Ss: [Can still hear the students’ voices, over the voice of the student busy reading.]

47:49

[Next student starts reading, oral student finishes and T calls up the next student.]

48:10

T: Ja, you notice what she’s saying... in other words she wants him dead, right, so he can keep Tybalt company. She thinks Juliet is staying in her room because Juliet is mourning Tybalt, but is it so?

G: No.

[Two boys at the back of class continue to talk.]

48:40

T: Of course she does miss her cousin, but I think the greater loss to her [T stands up], is the fact that Romeo has been banished, more than Tybalt being slain, okay, you can make that out from her conversations, right, that she misses Tybalt because he is her cousin, but her mother is of the impression that she is remaining in her room because she is so sad that Tybalt has been slain, but she is actually very upset that she will not be able to see her Romeo – okay, so please follow in your book [T sits down again.] Sizwe! Follow!

49:23

[S continues to read...]

49:43.

T: [Calls next student.]

50:12

[Rest of class continue with their own discussions, some even turning around to chat to those behind them, some lying down.]

50:25

T: [Calls next student.]

50:54

[Student continues reading.]

51:29

[Next student reads.]

51:46

[General class conversations getting louder.]

52:02

[Reading stops.]

52:22

T: We need Capulet now. Page 133. Okay? (Name) you can be Capulet.
[Boys continue to talk] Vusi, where's your book?

S:

T: You don't have. So, ask, there's two lying on the floor, please ask and thou shall receive. Who doesn't have a book on their desk to follow? Does everyone have a book to follow, there's a book on the floor, okay, let's go on?

52:48

[Student reads.]

T: ... he's mourning also, Tybalt, her brother's son.

53:29

[S continues reading.]

T: [Calls next student.] [Talks to a student.]

S: [S reads.]

53:55

T: Our decree, Ja, you know what's a decree there, what is the decree there?
[Standing up] What they are referring to when they talk about the decree there?
He wants to know how – Lady Capulet have you delivered to her our decree.
Yes, Phumla, what is the decree?

S:

54:23

T: Er – ja ... agreement, what else? What is the actual decree? [using her hands]
What have they decided for her?

S: To marry, to marry...marriage

54:43

T: For her to marry Paris – so he wants to know from his wife, Lady Capulet, if she has delivered this to Juliet, right – the decision to marry Paris comes from her parents and not herself, right, and Lady Capulet says "...she gives you thanks...." – Continue (name) in a nice loud voice, starting with... [she sits down.].

S: [Reads in a clear voice.]

T: [Calls the next student.]
55:20
[Girl student reads her part.]
T: [Calls another student.]
56:18
[Student finishes reading a split second before teacher asks:]
T: Do you have any questions to ask, do you want to ask anything, do you know what's going on?
G: Yes.
T: Okay.
T: [standing] Okay then Lady Capulet on page 135.
56:37
[S continues with her reading.]
56:49
T: Firefly! What! Are you mad! And Juliet says of course she doesn't want to marry Paris, you know that, she's married to – Romeo, she's not going to want to marry Paris – read Capulet.
57:05
S: [Reads]
57:26
S: [Struggles, teacher helps him – he continues to read.]
57:48
T: A ... is a person that's a good for nothing. Read (name) please.
58:14
[Teacher sits down – and continues with the orals while the other students continue with their reading.]
58:54
T: [Calls another student forward, reading continues, students continue as they have done throughout the lesson, more and more losing concentration now, two boys leaning on one another]. [T calls another student].
1:00:35
[Student finishes reading his long monologue and teacher calls next student.]
1:00:44
S: Sshhhh...
1:01:59
T: [helps over some of the reading]. In other words, she doesn't want to get married, right, she wants her mother to delay the marriage and then Lady Capulet says "talk not to me" – continue please
1:01:26
[Class talking obviously, student still reading.]

1:02:10

T: [Calls next student]

S: Ssshhhhh ... [Class still talking.]

1:02:20

T: Ja – the nurse is encouraging her to marry Paris, ssshhh – too much of talking, Sindi – are you busy?

Ss: [Class continue with their talking and general lost concentration.]

T: Ja she feels, – the nurse feels that Count Paris – of course, Count Paris is a very noble and gallant man, there is nothing wrong with him – he is a suitor to Juliet, right, but it's just that Juliet is in love with her Romeo. [She looks at, either at the two boys at the back who are talking, or at "O."]

1:02:58

[Many students are moving, swaying their legs, lots of upper body movement and talking.]

1:03:16

T: ... (finished then.)

1:03:39

T: Sshhh – someone's talking!

1:03:46.

T: Of course, the nurse knows who she's married to, right, and then the nurse goes off and then Juliet ancient damnation

1:03:53

[Continues to read.]

T: She's frustrated, she's bitter now right.

1:04:03

S: [Continues reading.]

1:04:38

[Ends her reading.]

1:04:47

T: Okay, let's stop there, I want you to turn to your chapter summaries please – you need to read Act 3, Act 4 is not very long – [calls someone]. Are you there? I just want to remind people who haven't had their turn with interviews its (names them), you'll see me during the first break in my class room, if you don't come, of course, you don't get marks so you must be here with your partner.

T 1:05:50

T: Please take out your chapter summaries, thank you. Let's look at Act 3. I want you to read Act 3, scene 3 – Act 3 scene three. Ntombi – sit please.

1:06:26

[Class organise themselves, in groups.]

T: [Calls a student.]

[Siren goes.]

1:06:48

T: [Says something just as class gets going – not clear whether anyone heard her.]

APPENDIX 3

ZAMOKUHLE HIGH, LESSON 1, 10 OCTOBER 2006 – TEENAGE ISSUES – TRANSCRIPT

Key: T= Teacher. L = Learner. Ls = Many Learners at once. G = General Noise.
.... = inaudible. N = Noise. O = Observer.

0:00:00

T: Today we are discussing our own issues. Teenage years can be a time of excitement. Do you agree with that?

L: Yes.

T: Are you all excited to be teenagers?

L: Yes.

T: It can also be a time of growth, you are growing, developing, physically, mentally and spiritually off course. Do you agree with that?

L: Yes.

T: That you are growing, Okay. And at the same time, you need to form values, as you are growing, you need to form values. Values in life. Values that will guide you till you reach adulthood. Okay?

L: Yes.

T: Have you formed any values at this time?

L: [Silence]

T: Are you not sure? Okay, I think you have. You tell me about those, there are some. And teachers are here to help you make decisions. You have to make decisions in your life. Okay? Decisions that will affect you for the rest of your life. So, you have to think very hard about the decisions that you make. Lastly teenage years can be years of success and frustration. Do you agree with that?

L: Yes.

T: But earlier on you said it is a time of excitement. But that excitement and growth goes with success and frustration. Do you feel that?

L: Yes.

T: [Speaks in isiZulu.] So, we have to discuss this teenage issues, how they affect you. We will be helped by this short exercise, about what teenagers think about themselves. What teenagers think about their issues? I'll give two in each group. How many groups do we have? 1, 2, 3, 4. I'll give three. (T distributes worksheets to each group) So you read in pairs. Okay, no reading, no reading! Even people in the same age group may have difference of opinion. Teenagers also have difference of opinion and ideas and thoughts. A number of teenagers volunteered to speak plainly and honestly on matters concerning teenagers. [Siren is heard]. I will give you one minute to read through that. I can see you are reading in pairs. Read to see what they have to say. Their issues.

Ls: [read silently.]

0:05:20

T: [writes on the c/b "Issues concerning teenagers." T walks around the classroom, Ls continue reading silently.]

0: 06:49

Have you finished? [No response from Ls.]

0:07: 38

T: Okay, let's look at each one of these teenagers and see what they have to say to us. Eh, Barbara, how many teenagers were interviewed here?

Ls: Twelve

T: How many girls and how many boys, do you know that?

Ls: Eight girls and four boys.

T: And their ages ranging from fifteen to eighteen, so they are almost your age. Okay, let's look at Barbara. Nokwanda can you read for us? No, don't read for us tell us what Barbara says.

L:

T: Okay, let's talk about that, do teenagers need privacy?

Ls: Yes.

T: Can you motivate why? Why do you need privacy? Are there things that you are doing in life behind your parents back?

Ls: Yes.

T: And you don't want your parents to know about?

Ls: Yes.

T: What things?

Ls: [Laughter] Having a boyfriend or a girlfriend.

T: And you don't want you parents to know about that?

Ls: Yes.

T: Okay, having boyfriends and girlfriends, what else?

Ls: Go clubbing, drinking.

T: Go clubbing, drinking, Okay, let's write those things down. [T writes on c/b]:

1. having relationships
2. drinking
3. smoking
4. going to night clubs
5. doing drugs
6. night parties

L: Sometimes our parents want us to do something that they like, like Barbara she wants to become a horse trainer, and her parents don't like it. So, we become rebellious and do wrong things, because we are not passionate about what they want us to do.

T: [Goes out the door]. [Camera zooms in on Ls worksheet]

1. *Focus on reading*

Even people in the same age group may have difference of opinion, ideas and thoughts. A number of teenagers volunteered to speak plainly and honestly on matters that concern teenagers.

Here are short excerpts from what teenagers think about....

1. *Barbara – “Family members should respect a teenagers privacy and should also respect the fact that teenagers have hard, tiring days at school and do not enjoy being pressurised for all sorts of things.” – Barbara (16 years) is leaving school to become a horse trainer. She feels that the world would be a better place if she were in control of it (taking the reins, Barbara).*
2. *Victor – “Families should love each other no matter how much they fight.” Victor (17 years) has a lovely sense of humour, although he admits to having a quick temper. He has many friends and has no idea what he wants to be.*
3. *Alvarina – Alvarina’s (18 years) home language is Portuguese, although she is a South African. She is afraid of public embarrassment and she has a great fear of heights. She feels the world will be a better place if people were not so greedy for power.*
4. *Bonita – Bonita (16 years) expresses the same fear as many of her friends when she says that she is afraid of losing someone close to her. Like Barbara she feels that the world will be a better place if she were ruling it (Bonita rules OK!).*
5. *Nicola – Nicola (17 years) says that all teenagers have a secret life and advises parents to face this reality.*
6. *Nathan – Nathan (17 years) feels that the world will be a better place if no one thought that he or she was better than others, and if no racial aggression existed.*
7. *Jacqui – Jacqui is a South African who speaks both English and Afrikaans. She wants to be successful and reach her goals (no, she does not want to rule the world – just yet...) She has a lovely singing voice and does well at school. She is “a very private person.”*
8. *Tamsanqa – Tammy (as her friends call her, 15 years) fears not realizing her dreams and not being able to become what she has planned and worked for. If she could change one thing, it would be that “chocolate do not make you fat!” (Hear everyone cheer this idea, Tammy). She declined to comment on the secret lives of teenagers, and said, “If I told you, it wouldn’t be a secret anymore.”*
9. *Cherilee – Cherilee (16 years) is a gifted musician, singer and dancer. She feels that teenagers cannot really have secret lives because “teachers and parents always seem to find out in the end.”*
10. *Ravi – “Everyone does things that their parents don’t know about such as drinking and smoking.” Ravi (17 years) describes himself as a spiritualist/Buddhist. He agrees that teenagers lead secret lives. His philosophy is “Separately we amount to nothing, but together we are unstoppable.”*
11. *Laura – “Sure, we go to places that our parents don’t know, like clubs, and do things there that our parents don’t know about.” Laura (15 years) also agrees that teenagers have secret lives. She describes herself as soft-hearted but loud.*

12. *Garron – Garron (16 years) fears “being grumpy and miserable when I am old” and believes in a philosophy of “love your neighbour.” He feels that teenagers only keep secrets from their parents if there is no close bond between them.*
- T: [Returns to the classroom] Okay, how do you feel about doing these things, do you think it is okay to be doing these things?
- Ls: No.
- T: Then why are you doing these things? Because of peer pressure?
- Ls: Sometimes.
- T: Sometimes it is just your own decisions.
- Ls: Yes.
- T: Sometimes you just feel like drinking. You think that these are good decisions?
- Ls: No.
- T: So why do you make bad decisions?
- Ls: [Laughter.]
- T: Okay, one at a time.
- L: You are stressed miss.
- T: You are stressed. So, we have to look at ways at dealing with stress. Because these are not good ways of dealing with stress.
- L: sometimes your parents will tell you how much they love you.
- T: Okay, let’s look at the second teenager there, Victor. Nolwazi, what is Victor saying?
- L: Families should love each other no matter how much they fight.
- T: Do you agree with that?
- Ls: Yes.
- T: Do we have fights amongst us?
- Ls: Yes.
- T: Why do you have fights? [No response] Why do you fight?
- L: Because we don’t understand each other.
- T: We do have misunderstandings in our families. We are a family, why do we fight? Do these fights destroy, how do these fights affect a relationship?
- L: Sometimes we get angry with our parents.
- T: You get angry with your parents?
- L: Yes.
- T: You shout at them – do you hit them?
- Ls: No.
- T: You only shout?
- Ls: Yes.
- T: Oh, you do shout?
- Ls: Yes. Sometimes – depends.

T: And how do you feel afterwards?

Ls: Guilty.

T: You feel guilty?

Ls: Yes.

T: But you keep on doing it?

Ls: No. You want to agree with them even if they are wrong.

T: And what about having a quick temper? Victor sometimes has a quick temper. Is that not a cause of conflict?

Ls: Yes, sometimes.

T: Sometimes you are the cause of it and sometimes someone provokes you. Okay, let's look at another one – Alvarina. What do we call a person who comes from another country to stay in your country?

L: A foreigner.

T: A foreigner, so Alvarina is a foreigner. She is from Portugal. Where is Portugal?

Ls: Europe.

T: Okay. There is an African State here which was once colonised by Portugal?

L: Senegal.

T: It starts with M.

L: [guesses wildly]

T: Yes, it is Mozambique. Mozambique was a Portuguese colony. Okay, what is Alvarina afraid of? Can I get an answer from this group now? What is Alvarina afraid of?

Ls: She is afraid of public embarrassment.

T: She is afraid of public embarrassment. So, what do we call that person? We say that the person is shy. She is shy. And what else does she say? Okay, let's give this group a chance. They have been quiet for a long time. She also says...

Ls: She has a great fear of heights.

T: She has a great fear of heights. Can you give me a synonym of fear? We say a person has phobia. What else does she say about greediness? How does she feel about greediness? She says the world will be a better place if people were not so greedy for power. Do you agree with that?

Ls: Yes.

T: Can you give us an example?

L: Like the Government.

T: Like the people in the Government. Can we be specific? Some people believe that there is a power struggle within the ANC. Do you agree with that?

Ls: Yes.

T: Are you going to become Politicians one day?

Ls: Maybe, maybe.

- T: Okay, how does this spoil our greediness for power?
- L: The rich become more richer and the poor become more poorer.
- T: What do you say to that? About greediness? Of course, greediness goes together with corruption. Okay, let's do Bonita. Okay, Khani, can you tell us about Bonita?
- L: [reads from wk/sheet].
- T: Yes, she is scared of losing someone close to her. She is scared of losing a parent, she is scared of losing a family member. Are we not all scared of losing someone close to us?
- Ls: Ja.
- T: Ja, we are. Yes, we are. Everyone is somehow affected by the HIV&AIDS pandemic. We have our loved ones that are sick, very sick, and yes, there is TB coming up, and kill our people and kill us. And how are we not scared?
- Ls: We are.
- T: We are. Yes, we are scared. Especially with the new strain of TB, that cannot be cured. It is a nightmare to all of us. So, what Bonita says there is very true. And I know that it is affecting you as teenagers. It affects your school work, it affects your life, it affects every aspect of your life. It's a very sensitive issue that one. Let's go to Nicole.

0:22:49

What does Nicola say, girls, what does Nicole say?

- L: [reads from work sheet.]
- T: Parents should face the reality that you have secret lives. Are you happy that you have a secret life?
- Ls: Yes.
- T: Doesn't your secret life get you into trouble?
- Ls: Sometimes.
- T: Sometimes it does and sometimes no. Can you give me examples?
- Ls:
- T: So, when you get into trouble you go straight to your parents? I'm going to give you three questions that I am going to write on the board. You can choose a question that you are going to give your response. [T hands out blank paper to each group] so that each group will have something to say.

0:25:55

- T: Number one, are you ready? Okay, No. one, "Do you agree / disagree that teenagers have secret lives that their parents and teachers are not aware of? What are these things that teenagers do and are kept "secret" from parents and teachers" Let me write it on the board? Okay, let us discuss in groups. We are not writing names of people here, no names of people. [T walks around and assists each group]. [Writes on the c/b: "Are these things good or bad? How are they affecting your school work/ life?" Are they affecting you work negatively or positively? And how do you feel about doing these things?] [T walks around to each group and assists Ls].

0:41:20

T: Okay, let's look at another question, "With your secret life will you be able to realize your goals and your dreams?" [Writes the question on the c/b]. Okay, one moment and we will hear what you have to say. [T walks around and continues assisting Ls]. Okay, you are group no. 1, 2, 3, 4, and 5. Okay, let us hear from Gr.1. Do you agree/disagree that teenagers have secret lives that their parents and teachers are not aware of? Please let's give him a chance.

0:45:10

L: Yes, we agree, because if you are a teenager you do not tell your parents about you love life, the teenager girls and guys don't know how to control their hormones, that is why some girls end up pregnant and sleep around, some teenagers are afraid of talking with their parents about life, what to do and what not to do, your mother will always shout with you and you will not be able to ask her what you want to know about life, sex and everything, If we are not open about all these things we will not be able to achieve and reach our goals. No. 2 – We can end up as criminals and it makes poverty. Were you able to realise your goals? No. You even don't have a future. Because you are not talking to your parents, sharing your ideas and getting their opinions.

T: Thank you. Do you have anything more to say? Were you listening? Okay. Their point no. 1 was ...?

Ls: [No response.]

T: Looks like boys and girls you were not listening. Okay, they talked about secret lives that teenagers lead and I lead to the point of pregnancy, because we have a problem of teenage pregnancy. You do things behind parent's backs and you end up in trouble. For example, a girl ends up being pregnant, having relationships and not knowing what to do in a relationship. A girl will end up being pregnant and a boy will end up being a father, a teenage father, we need to address those issues. It not only affects you; some people say it is my life and I can do whatever I want to with my life, but at the end everybody is affected. And the second point that they make I want you to listen. I want you to listen when people are giving us their points. They raised the point of poor parent child relationship. Do you agree with that?

Ls: Yes.

T: What makes you not talk to your parents?

L: Afraid.

T: She says she is afraid of her parents.

L': Yes.

T: What is it that you are afraid of your parents?

L: They shout.

T: Do you understand that parents also have their own problems? Afterwards tell you parent "mum, I don't like you shouting at me."

Ls: [Laughs.]

T: This can be your resolve, if you have quality time at home, where you sit down and discuss issues as a family, suggest that you have quality time. Okay, have you no future? Another point that that group has raised, yes if you do things behind your parents backs you end up in trouble, you end up leaving school and you end up having no future at all. That is why we have so many drop outs

from school. And everyone is worried, not only the parents but the Government itself is worried, the number, because by the time you reach grade 12, half of the learners have disappeared from school.

0:50:43

Okay, group no. 2.

L: [Reads question 1.] We agree, smoking, peer pressure, relationships, going to night clubs and jollying, prostitution for money, delinquency and corruption, are those things good or bad? How are they affecting your school/life? Some are good and some are bad. Like drinking and smoking, some of our parents are doing it. They don't tell us it is a bad thing and also because they do drugs.

T: So, what that group is saying is that you copy from your parents. Parents smoke and so you follow the same thing and you smoke. Parents drink and you also drink. The question is, is your parent drinking not affecting your life?

Ls: Yes.

T: It is. So why do you copy it?

L: Because we don't know whether it is a good thing or a bad thing.

T: You don't know the difference between good and bad. Is that true?

L: Yes.

T: So that is a problem with values here, not knowing the difference between good and bad. We need to address that.

0:53:10

[Someone is at the door, T excuses herself and goes to the person at the door. Then returns.]

T: They also talked about girls who become prostitutes because they want money, again it is an issue of values. Do you sell your body to get money or do you try some other means?

L:

T: Let's get feedback from group 3.

L: [Reads out Q1] – we do agree that we have secret lives, we have sex at an early age, we are dating, smoking, drinking, parents don't know our where about, sex, it happened and we don't know how it just happened. Sometimes we fall pregnant, and we don't have someone to talk to, About dating also, if I say mum I have a boyfriend, she will start shouting, she doesn't want to listen to me, but maybe if she sees my boyfriend and see that he is a nice boy and she will talk to me and give me advise and say don't date as lovers but as friends, because you are still young and you don't know much in your life. About our whereabouts, some of our parents say we can't go to town, we can't go to movies, and we have to lie, because our friends are going. Are they good/ bad? Well they are both good and bad, we all think that the bad things are good because it is the right thing at that time, if everyone is doing it why shouldn't I. When we try to tell our parents, they end up criticising and judging us that is why we end up not telling them and lying. We make mistakes like everybody else, if they made mistakes. Our third point – are we able to realize our goals and dreams – if we have our own secret lives it is not always bad, sometimes we go to Art galleries, that is where we want to sit and think about our own lives, we always strive for a better tomorrow. If I tell my parents I want to become something, they say ish it will be better if you became this, when I am

with my friends we talk, it is not always bad. We have good friends; we talk about how we can make the world a better place.

T: You want to make the world a better place. Okay, the main problem with that group is that parents are over protective. You must remember that your parents are responsible for whatever happens in your life. That is why they strive to protect you all the times and you end up interpreting that as being over protective. So, then you become rebellious because of that. At the end it is your life and you are responsible for your life. Whatever decision you make in life it goes with responsibility.

0:58:42

T: Okay, let's hear from this last group.

L: Yes, we do agree that teenagers have secret lives, like drinking alcohol, we sneak around and go to night clubs, dating each other because we don't get enough love from our parents, prostitution, to buy fancy clothes from the money. Drinking alcohol affects our lives and our school, we lag and we regret doing things and say if only I didn't do that then I will be like the others.

1:00:30

[Siren]

T: Okay, let us wrap up, we have discussed a number of issues, and the feedback that I have received from you has been an eye opener to me, as a parent, so now I have a better understanding of teenagers than I had before, but said the end of the day you are teenagers, you are still dependents okay, your parents are responsible for whatever happens in your lives, and you must also take your responsibilities, okay. Another issue that we need to address is moral degeneration. Teenagers have lost morals they do not know the difference between good and bad. You have raised the point of lack of love in the family, no open-ness, poor parent child relationship and those are issues we need to address. Sit down at home and think about this. Put yourself in the shoes of the parent, and say what my parent feels if I do this. Am I not hurting my parent? Am I not driving my parent away? Ask yourself am I not creating a gap between myself and my parent. And the issue of peer pressure you are running away from....

1:02:20

[End of recording.]

APPENDIX 4

ENTHABENI HIGH, 25 AUGUST 2008 – POETRY – "THE WORLD IS TOO MUCH WITH US" – WORDSWORTH SONNET – TRANSCRIPT

Key: T = Teacher. S = Student. Ss = Many students at once. G = General noise.
.... = inaudible.

[Desks arranged in groups of six.]

T: [Handing out papers. S Cleaning blackboard]

T: We are going to do a poem that was written by Williams Wordsworth, do you all have a note?

Ss: Yes

T: You have to share –You have to share, you have to share, you have to share. Williams Wordsworth was born in 1770, and he died, when? In 1850. Can someone read the very first paragraph about him? From Group A. Just tell us (learner's name)

S: When he was young. William Wordsworth was inspired by the ideals of the French Revolution:

[T writing on the board.]

Liberty, equality and fraternity (brotherhood). He moved to France after graduating from Cambridge University and had a daughter with his French lover. He was horrified when England declared war on France, but became increasingly alarmed by the violence of the French Revolution. He became deeply depressed and moved to the

[T stops writing on the board.]

English countryside where he had grown up. Here he wrote some of the earliest Romantic poetry. Romantic poetry celebrates nature as a source of comfort and moral guidance (see the glossary at the back of the book for more about Romantic poetry). Wordsworth lived with his sister Dorothy. Dorothy was herself a poet and writer who neglected her own work in order to devote her life to her brother's creativity.

T: Okay, let's see again about William Wordsworth's history. Listen very carefully. When he was young, William Wordsworth was inspired by the ideals of the French Revolution: liberty, equality and fraternity, fraternity means what?

T&Ss: Brotherhood

T: That is brotherhood – [Walks to the board and writes, walks back.] He moved to France after graduating from Cambridge University and had a daughter with the French lover. He was horrified when England declared war on France but became increasingly alarmed by the violence of the French Revolution. He became deeply depressed and moved to the English countryside where he had grown up. Here he wrote some of the earliest Romantic poetry. Romantic poetry celebrates nature as a source of comfort and moral guidance, so see the glossary at the back of the book for more about romantic poetry. Unfortunately, I did not bring the book, you will see that afterwards. So, Wordsworth lived with his sister Dorothy. Dorothy was herself a poet and writer who neglected her own work in order to devote her life to her brother's

creativity. That is Wordsworth history, so the kind of the poem that he loved to write was what?

Ss&T: Romantic

T: Why, why do you think this man loved to write romantic poems?

[Silence]

T: [Writes on the board.] Why do you think he, what was the reason that he ...? Wordsworth? [Stops writing on the board.] What caused him to be interested in writing this kind of poems? We know there were different kinds of poems.

[Silence]

T: Before we take this poem, what was actually the reason?

[Silence]

T: What makes him write this kind of poem? Okay, let's go back again to his history. That where it says he was horrified when England declared war on France, he was horrified, what was the cause of that, because he himself was in love with somebody who was from where?

Ss: France/French

T: He had a French lover. So when the time goes on he discovered that afterwards, after he had already, had already a daughter, he had a daughter already, but now how come there is this fight, you know when we talk about war, it means there is some kind of the fight, isn't it?

Ss: Yes

T: So, he decided that, again that's where it says, in this piece about his history, he was horrified after England declared war on France, but became increasingly alarmed by the violence of the French Revolution. So, he became deeply depressed and move to the English countryside. He became deeply depressed, so that was the cause of him to move where? To the English countryside, where he had grown up. So, he left the other place and shifted to another one, because of what the stress, he was depressed. You know when you have a girl, you're still young, but once you get married, then you think of going to a different tribe, a bit of a, so you know what the of that tribe is (writes on the board) Jabusiya Siswe(name). Let's say perhaps you go and decide to go that when I get married, I go and get married, let's say if you are a boy, get married to a Xhosa girl. So that you reach there, you fell, you fall in love with that particular girl, you decide everything, you do whatever they want, you decide that oh it's fine now I've got money I can do this and that, whatever they want, then you get married, until you have a baby with that particular somebody. All of a sudden, when you think that that's the best place for me to go and stay, if that your in-laws say you going to come and stay with us this side, or you think that the better place for me are to stay next to my in-laws, not staying together with your in-laws, you get the point?

Ss: Yes

T: But in that particular place. All of a sudden they start fighting, they, they declare what you call war, what would you, how would we feel about that? Would we continue staying there?

Ss: No

T: But what would you, what would come into your mind?

Ss:

T: You'd be stressed, right? What else would come to your mind? Would you continue staying?

Ss: No.

T: Stressed as you are, depressed as you are. What would you do?
[Some hands go up.]

T Yes (name).

S: [stands up] I would flee that particular....

T [Camera zooms in on S.] You'll change your mind and say I would like to leave [S sits down] this place and go some, somewhere else, but if it is in this man's heart [T starts to walk] there was something that was breaking as he was a poet, you know a poet is someone who, who's always busy... [T speaks a few words of Zulu], whatever he sees he thinks of writing something about that, whatever that somebody else is saying, he thinks of writing something about that. So, what was in this man's heart, if I may say, that's my own opinion, I don't know about yours. It says here that he became deeply depressed and moved to the English countryside where he had grown up. Here he wrote some of the earliest romantic poetry. Romantic poetry celebrates nature as a source of comfort and moral guidance. The source of comfort, so he just wanted to be some He left the place and decided to go to a better place, so while he was there in that better place, he said oh maybe it's fine, as I am here, I'm out of trouble, I'm away from that particular place where the war was in play. So as I am here, let me just think about the nature, let me just think about something else that can do unto me, to comfort me, as [T speaks in Zulu] fight, and was my wife belongs to that particular place, I wonder what is happening there, so what about nature, what does the nature need. Maybe it's us who have forgotten all about nature. Our morals and all that, so he decided to do something that is going to comfort him. So romantic poem [T underlines word on the board] you know when you talk about something romantic, what comes into your mind?

Ss: Romance

T: Romance, yay
[Ss laugh]

T: Okay, there's a word that I like here again, the very last line, I wanted to make use of that.... Dorothy, oh she had, he had a sister, I forgot to mention her. He had a sister, so his sister gave us also was a poet. He was also, she was also a poet. So, for the love of his brother, of her brother she decided to forget about her own work and go and work together with who? With his brother, so they had to work together. That's where it says Dorothy was herself a poet and writer who neglected, who neglected her own work in order to devote her life to her brother's creativity. Devoted, what does the word devote mean?
[Silence.]

T Can you give us the dictionary, Siphho?
[S stands up.]

T: One per group, just find out – Quickly.
[S hands out dictionaries.]

- T But according to this statement what would devote mean here?
[No response.]
- T: According to this statement, what would devote mean?
[No response]
- T: Who would give up their own work in order to devote herself, her life, devote her life, devoting her life, devoted her life to her brother's creativity. What does this mean? Yes, Delani, stand up.
[S stands and gives muffled response.]
- T: Huh
- S: ...
- T: Is to what?
- S: [with others] Give completely.
- T: Is to give completely
[S sits down.]
- T: Who can just tell us the whole statement, the meaning of the whole statement, what the meaning of devotes? What did Dorothy do?
[No response]
In your own words.
- T Nkhanyisile, yes?
[S stands up.]
- S: She gave her life to her brother
- T: You think she gave her life to his brother, life?
- Ss: No
- T: She gave her life to his brother – What do other groups say?
[No response.]
- T Hhmm? Come, come, come, come, try. Let us all try. Yes?
- S She decided ... (G).
- T: She decided to work together with his brother. Okay let's now to the poem, you've got the understanding,
- G:
- T: The poem will be easy. When you read the poem you must be in William Wordsworth's shoes. When you read, keep on reciting the poem, keep on reciting the poem, let's say again when you keep on reciting you are going to come across [T writes on the board] – in which mood or in which tone was he, as was writing this poem [camera zooms in on the board] that must be in your mind, be in Wordsworth's shoes now. Let's read the poem.
- The world is too much with us, the world is too much with us, late and soon,
Getting and spending, we lay waste out, our powers, sorry.*
- Little we see in nature that is ours, we have given our hearts away, a sordid
boon*
- This sea that bares her bosom to the moon*

*The winds that will be howling at all hours
And are up-gathered now like sleeping flowers
For this, for everything, we are out of tune
It moves us not – Great God! I'd rather be
A pagan suckled in a creed outworn
So, might I, standing on the pleasant lea
Have glimpse that would make us, sorry, that would make me less forlorn
Have sight of Proteus rising from the sea
Or hear old Triton blow his wreathed horn.*

That is written by who?

Ss: William ...

T: Wordsworth. The world is too much with us. Can somebody read that again so we can have ... – answer questions.

G: ...

T Can somebody read that again?

S: *The world is too much with us, late and soon
Getting and spending, we lay waste our powers
Little we see in, in the nature that is ours
We have given out heart away, a sordid boon
This sea what bares her bosom to the moon
The winds that will be howling at all hours
And are up-gathered now like sleeping flowers
For this, for everything, we are out of tune
It move us not – Great God! I would rather be
A Pagan suckled, suckling in creed outworn
So might I, standing on this pleasant lea
Have glimpse, glimpses that would make me less for
Have sight of Proteus rising from the sea
Or hear old Triton blow his*

T: Thank you. The world is too much with us. Let's start by trying to understand the very first word, world. What does the author mean by saying world? The world.

[No response.]

T What is this word? The speaker is talking about world. What does he or she mean by, the world?

[No response]

T Hhmm?

T The world. What we think of this word? Yes?

S Environment

T Environment. That is for group C. What do other groups say? Yes?

S Nature

T Nature. Environment, Nature. Yes?

S Universe

T Universe. The others? What does the speaker mean by world? What do the other groups say? Where you going to write the same thing if you were asked for that, if this was a test? You are going to say universe, you are going to say nature. Hmm? What are you going to say, that group? Going to say the same thing?

Ss:

T Not sure?

Ss:

T What does the word world in the dictionary mean, just check there in your dictionaries.

T What did she do? Define the word world in the dictionary, the word world.
[T walks around. Some hands are raised.]

T: Tell us, yes or, group A.
[S stands up, T walks to board.]

S: The earth with all its countries and people.
[T writes on board.]

T: Just a minute. Earth – [still writing]

S: With all its countries and people

T: With all [writing] its countries [writing] ja –

S: And people

T: And us [writing], we people. [stops writing]. That is the meaning the word world, Earth, with all its countries and people. The world. So, the world is too much with us – what does the whole title mean? When they say the world is too much with us? Your own opinion – just come and say. Oh, you know what, the world is too much with us.
[No response.]

T: What, what we think of that?
[No response.]

T The world is too much with us. Maybe ... own ... too quiet, try, say something. We try harder. Yes?
[S stands up.]

S: The world is ... population.

T: Yes, that's your own opinion, yes.
[S stands up.]

S: ...

T: What's wrong with the world?

S: The world is closed to us.

T: Is closed to us.

S:

T: The world is ...

S: Yes ...

T: ... of things that ... only to us?

S: ... anything else that ...

T: anything else

S: ...

T: That's your opinion. Anything else? Something to ask?

G:

T: Can you say more about your point?

S: Okay, say nature.

T: Yes.

S: Anything that ...

T: Anything that ... Yes?

[S stands up.]

S: Good things and bad things happen to us and to nature.

T: Good things and bad things.

[S stands up]:

S: The world is so obsessed with us.

T: The world is so obsessed – what does the word obsessed mean? Can you tell us?

[Laughter]

T: That's a very good answer.

[Class settles down.]

T: Can you just try explain to us.

G: ...

T: Can somebody help him out? Try to tell us, yes?

[S stands up.]

S: Obsessed means ... interest...

T: To be interested – Is the world interested in us?

Ss: No.

T: But the ... says the world is too much with us. Is something not somewhere, ja?

S: The world is bigger than us

T: I didn't –

S: The world is bigger than us.

T: The world is bigger than us. We've got ... us. Let us find out - maybe we get the right answer – this all our opinion. The author says here - the poet, the world is too much with us, late and soon. There's the word late and soon, late and soon. Getting and spending, we lay waste our power. To lay waste means what? Does ... here?

S: The other side.

T: That is to destroy, Ja, destroy – getting and spending – it means we destroy, waste, what? Our powers. What does line one and two mean? Little we see in nature that is ours.

[No response]

T: The world is too much with us, late and soon. Getting and spending, we lay waste, we destroy – to lay waste it says destroy – we destroy our powers. Little we see in nature that is ours. To have something that belongs to us, naturally ... of something that belongs to you.

S: Yes.

T: Naturally. Hau! [T puts hands on her hips.] Grade 10.

G:

T: Do you exist in this world, or you don't?

G:

T: Do you exist in this world, or you don't?

G: [noisy response] Yes.

T: Is there anything that belongs to you?

Ss: [combination of 'yes' and 'no.']

T: Nothing?

S: Yes.

T: We don't own anything?

S: Yes.

T: Even yourself?

G:

T: Hau! There's nothing that we own? Can you listen to that, Fiona? They don't own anything.

G: [laughter]

T: Okay, getting and spending, you know, we, you girls we receive some of the things, we spend of the things, we get or we receive, we spend. To me that if I spend something it's because I don't owe, I don't own that, it doesn't belong to me. I spend something to something about something that I – I can't just spend. You know when I spend it's like when you go and buy. When you go and buy then my husband will come – he spend a lot of money buying rubbish sometimes. He spend a lot of money buying clothes. How many pair of shoes you have – you spend a lot of money ... lie waste – you waste a lot. So that is how to spend. Getting is something sometimes that you receive, something that you get. When you don't get anything, you don't receive anything ...

S: ... much

T: You don't spend much
[Laughter.]

T Okay, as I got – I got to read the poem once more - try to understand – be in William's, William's shoes – take as if it's you who's writing this poem, who's saying all these words – then I think it's ... you're going to have the understanding. Just take line one by one, line one by one, one by one okay.

The world is too much for us, late and soon
Getting and spending, we lay waste our powers.
We said lay waste – what? Is to destroy
Little we see in nature that is ours.

So, it means there's just less things that belongs to us. It's like we don't have anything anymore. But why is that? What causes all that?
We have given our hearts away, a sordid boon.

A sordid something - that is how? Something that is sordid, is something that is how? [T walks to the board.]

S: [Muffled.]
[T writes on the board.]

T: Something that is?

S: Dirty.

T: Dirty [T stops writing] That is dirt. Something that is dishonourable. It means there is no respect any more [Writes on the board.] Dishonourable. So, we have given our hearts away, a sordid boon. A sordid, a sordid – we said is something that is dirty – so the boon is something that is how?

S: Gift.

T: A gift.

T: Dishonourable gift. So, what was given to us? It means ... what we have done, we have dishonoured it. What is the opposite of like dishonour [T walks to the board.]

S: Honour [T writes on board.]

T: Honour [stops writing] If you don't honour something it means you dishonour it. So, a sordid boon.

This sea that bares her bosom to the moon
The winds that will be howling at all hours
And up-gathered now like sleeping flowers

So, it means to us – what is happening to us? It likes we don't listen to the sea anymore – we don't hear even the sound of the sea. It's like we don't – we have decided to forget about, we have dishonoured everything. That that's the sea that bares her bosom to the moon –

The winds that will howling at all hours
And are up-gathered now like sleeping flowers.
Have you ever seen the flowers sleeping?

S: [Noisy response.]

T: Hau!

G:

T: I'm talking to the Grade 10. To the science class.
[Laughter]

T: Do you good at science?

S: Yes.

T: But you don't know about flowers, hau!

G:

S: We don't know that the flowers sleep.

G:

T: ... the flowers sleep

S: Yes.

T: Who is your – who is your science, your, your, your life science teacher?

G: [noisy response.]

T: I ask him to take you out to Botanic Gardens.

Ss: Yes.

T: I'll ask him to take you to Botanic Gardens – maybe you going to see different kinds of flowers. The flowers sleep. They do sleep, but not all the flowers - different kinds of flowers. You have to know them by their names. I'll ask him to take there in town – it's nearby you, Botanic Gardens

G:

T: Okay, *they up-gathered now sleeping flowers.*
For this, for everything, we are out of tune
For this, for everything, we are out, out of tune, we are out of tune
It moves us not, but still it moves us not – Great God! I'd rather be
A Pagan suckled in a creed outworn
So, it means moves – it affects us not – that's what we are saying – it affects us not
Great God! I'd rather be a, a Pagan.
What is a Pagan?

G: [Noisy response.]

T: Someone who worship?

S&T: Gods.

T: What are gods? You know the small g [T walks to the board] What are the gods? What do you think the gods are? Because the one, Great God is a big G there but now with this – a small g. It moves us not; it affects us not. Great God! I'd rather be a Pagan.

S: A person who worships statues.

T Statues. Is it statues?

Ss:

T: What is the other. ...?

Ss::

T Are there any people worship ...

Ss: Yes

T ... what of this?

S: And snakes.

T: And snakes.
[Laughter.]

T Okay let's go on, let's go on –
I'd rather be a Pagan suckled in a creed, a creed.
What is a creed?

Ss: A belief system.

T It's a belief system. It means ... rather go and believe to what – to a snake, as (name) is saying, (name) is saying. There are people believe in snakes, in snakes.

S: You believe in snakes?

G:

T: People are very scared of the snake.

G:

T: Okay.

G:

T: A Pagan's ... outworn. Out worn, outworn – there's a word outworn again – what does that mean?

Ss:

T: A Pagan suckled in a creed outworn.

Ss: Old

T: A belief system – the old system, the old system, the belief system but which is an old one.
*So might I, standing on this pleasant lea
Have glimpse that would make me less forlorn
Have a sight of Proteus rising from the sea
Or hear old Triton blow his wreathed horn*
What is a horn?
[No response.]

S:

T: Huh?

S:

T: ... blow a horn

G:

T: Can – who can demonstrate the sound of the horn?

G:

T: Who can – who can demonstrate that? When somebody blow a horn, how does it sound like?

S: Woooo.

G:

T: Can you do that for me please.

G:

T: It sound like a vuvuzela.

Ss: Yes.

T: How does vuvuzela sound?

G:

[Laughter.]

T: How does it sound?

G:

T: (Name) can you, can you, can you demonstrate to us?

G:

T: Can you ... somewhere?

S: Somewhere ... elephant ...

T: How does it - how does it sound?

G:

T: Make the sound.

S: [makes horn blowing sound] [Laughter.]

T: Okay, that's the end of the poem. What does the word wreathed mean?

S:

G: Circled by flowers.

T: Circled by flowers, circled by flowers, circled by flowers – it means all –flowers all around. And the other one? Triton?

Ss:

T: Ancient sea god.

G:

T: Who blows what?

Ss: A shell

T: A shell. Okay, who can just summarise the poem?

[No response]

According to your own understanding, what would be the poem is talking about?

[No response]

T: Yes?

S: It's talking about nature.

T: It's talking about nature. What's wrong with the nature? Is it not talking about nature and us as well?

S: We are the nature.

T: We are the nature. Very good answer – we are the nature. We are the nature.

G:

T: Just give him a clap, wa wa wa wa!

[Class claps.]

T: We are the nature – I like that – we are the nature.

G:

T: We are. Yes, we are. If you got – if you don't believe to a snake – if you believe to – if you believe to a snake, a snake is your god. I don't think you are the nature.

G:

T: I don't know what kind of a definition ... I think people who believe in the snakes - if they are said to be, what, what's this word here – a Pagan –we are nature.

Okay let's take it over the other side of the page. Notes and activities about the poem – something about the poem. The speaker here is saying that we are too.

Ss: [reading off the worksheet] materialistic.

T: materialistic, too materialistic. What we actually do - we focus on buying or sell, and sell things and losing our connection to what?

Ss&T: To earth.

T: This is where we are weak – there is, that is our weakness [writes on the board].

In other words we need to be focused to something that seems to be useless, than focusing to something that is going to be fruitful to us – [writes on the board] something that is fruitful to us. The speaker is saying that we are too materialistic – focusing on buying and selling things, and losing our connection to the earth. We have giving our hearts to trade and so not, where?

Ss&T: In tune.

T: In tune with what?

Ss: The sea.

T: What does the author mean by saying in tune with the sea?

[No response.]

T: There's a ... – In tune with the sea. The sea that bares her bosom. In tune with the sea. We have given our hearts to trade, and so are not in tune with the sea, the wind and the elements. So, it means we have lost a lot. We seem not to focus or to take note to some of other things that are with us. You know

the world, earth with all its countries and people. Earth, (speaks Zulu), the sea also, the wind that seemed to blow now and again. We seem not to take note of that. What we are focusing on is economy. (Zulu), what to buy, what to eat, what to sell. Forgetting about as (name) said, we are the nature. (Zulu). We are nature. We are also nature, but as we are the nature, why don't we focus in everything that is around us? Let's continue. He says he would rather be a pagan following an old religion, so that at least he would be able to find comfort in nature, and sense the god of the sea rising up, and hear the god of the sea blow his horn. You know when you go closer to the sea it makes a lot of noise. We say that – what you call – the waves, they make what you call the sound, the certain sound that is made by the waves when we are there by the sea [writes on the board]. You know you; we are always there in the sea. During October, (stops writing on the board] summer time, going to the beach. I don't think there's one of you who, who, who can say, "I don't know anything about waves, I don't know what the sound that is made by those waves." So the author, the poet, the writer or the speaker says here we seem to be focusing on things that seems to be not so important, it's like we are dishonouring things that are useful to us, not noticing everything that is around us – we focus on, on, on other things that are how? The very first way. Materialistic. Okay, let's come to the understanding of the poem. How to understand?

The very first line – what does the speaker mean by "The world" in the first line?

G:

T: I think we ... question. Answer to that. We are working out the questions now. What does the speaker mean by "the world" in line 1? Yes (name).

[S stands up]

S: The speaker means that we are becoming visible – focusing on buying and selling things and losing our connection to earth.

T: I think that is – I think that answers question 2. Explain lines 2 and 3 in your own words. But question 1, what does the speaker mean by "the world" in line 1? Line 1 says the world is too much with us, the world – (name)?

[S stands up]

S:

T: Ja, other groups? He says the speaker means ... line 1, the world is too much with us. Okay, just work together in a group then and try to work out question 1, question 2, question 3. Question 3 says What have you "given our hearts" to? What have we 'given our hearts' to? Work, work out those questions in your group, share ideas.

G:

T: Write the answers down as well, as a group.

[T walks around.]

G:

T: Just the – Understand the poem, write the answers down.

[T moves to different groups.]

T: What side of nature?

[T carries on around class.]

Gs: [discussions.]

T: Work it out as a group.

Gs: [discussions] [T speaks, but it is lost in the noise.]
[T continues to move from group to group.]

Gs: [discussions.]

T: There's a question there, question 5, we said, "*Why would the speaker choose to be a pagan?*"

G:

T: [to a specific group] ... the answer is?

G:

[T continues to move from group to group, saying a few words to each – can't be heard above the noise] [Siren sounds]:

T Okay before I leave, I want to know this answer. Why would the speaker choose to be a pagan? Why would the speaker choose to be a pagan? Hmm, what's the answer? It is number 4, 5, why would the speaker choose to be a pagan?

G:

T: Yes, Mbali?
[S stands up.]

S Because then he be able to find comfort in nature.

T: It's because he will be able to find comfort in nature. Number 3 – What was – what have we "*given our hearts*" to? What have we "*given our hearts*" to?
[Some hands go up.]

T: Yes Zama?
[S stands up.]

S: Our heart in to trade.

T: We have given our hearts to trade. What two sides of nature does the speaker give us in line 5 to 7? In line 5 to 7. What two sides of nature does the speaker give us in line 5 to 7?
[No response]

T: Sides of nature? Line 5 – [Some hands go up.]

T: Yes Mbali?

S: Sea and ...

T: Sea It says 5 to 7, line 5 to 7. In line 5 to 7
[One visible hand raised.]

T: Sthe?

S: Flowers.

T: Flowers.

G:

T: Is there ... an answer?

G:

T: Okay, let's come to the next line, question, the last one. This poem was written two hundred years ago. Are any of its ideas still valid today? It was written two hundred years ago, that is long time ago. As you have read about it, is there anything that seems to be similar?

[No response.]

T: What is it?

G:

T: Are there any modern movements with similar attitudes? Yes?

[S stands up.]

S: The war.

T: The war?

S: Yes.

T: The war, say this group, say the war – the attitude, the modern movement?

G:

T: Somebody want to try.

S: They still praise a pagan.

T: They still praise – they still praise a pagan. So, in other words there are still people believe in gods?

Ss: Yes.

T: Is that a modern movement? That's one – that's your own opinion. What would the other groups say? Yes Vuyo?

[S stands up.]

S: Howling of wind.

T: The howling of wind. Other one – that is still valid – it happened long time ago – it still happens – the wind blows. Whenever it feels like – it blows. Hau! That group is very active, ja?

[S stands up]

S:

T: Yes.

G:

T: Okay, time is over – okay, work it out there in your own – in your room –please work out the answers there in your room, and I – ... tomorrow. Thank you very much – take care.

APPENDIX 5

PERMISSION FROM KWAZULU-NATAL PROVINCIAL EDUCATION DEPARTMENT



PROVINCE OF KWAZULU-NATAL
ISIFUNDAZWE SAKWAZULU-NATALI

DEPARTMENT OF EDUCATION
UMNYANGO WEMFUNDO

Tel: 033 341 8610
Fax: 033 341 8612
Private Bag X9137
Pietermaritzburg
3200

228 Pietermaritz Street
PIETERMARITZBURG

INHLOKHOVISI	PIETERMARITZBURG	HEAD OFFICE
Imibuzo: Enquiries: Sibusiso Alwar	Reference: Inkomba: 0028/2009	Date: Usuku: 11 May 2009

MS F.M JACKSON
UNIVERSITY OF KWAZULU-NATAL
PIETERMARITZBURG CAMPUS
PRIVATE BAG X 01
SCOTTSVILLE
3209

PERMISSION TO INTERVIEW LEARNERS AND EDUCATORS

The above matter refers.


Permission is hereby granted to interview Departmental Officials, learners and educators in selected schools of the Province of KwaZulu-Natal subject to the following conditions:

1. You make all the arrangements concerning your interviews.
2. Educators' programmes are not interrupted.
3. Interviews are not conducted during the time of writing examinations in schools.
4. Learners, educators and schools are not identifiable in any way from the results of the interviews.
5. Your interviews are limited only to targeted schools.
6. A brief summary of the interview content, findings and recommendations is provided to my office.
7. A copy of this letter is submitted to District Managers and principals of schools where the intended interviews are to be conducted.

The KZN Department of education fully supports your commitment to research: A case study of how grade 10 English teachers construct English as a subject, during a time of curriculum reform.

It is hoped that you will find the above in order.

Best Wishes


R Cassius Lubisi, (PhD)
Superintendent-General

RESOURCES PLANNING DIRECTORATE: RESEARCH UNIT
Office No. G25, 188 Pietermaritz Street, PIETERMARITZBURG, 3201

APPENDIX 6

ETHICAL CLEARANCE LETTER



RESEARCH OFFICE (GOVAN MBEKI CENTRE)
WESTVILLE CAMPUS
TELEPHONE NO.: 031 – 2603587
EMAIL : sshrec@ukzn.ac.za

10 FEBRUARY 2010

MS. F N JACKSON (802807467)
SCHOOL OF EDUCATION AND DEVELOPMENT

Dear Ms. Jackson

PROTOCOL REFERENCE NUMBER: HSS/0053/10D
PROJECT TITLE: "A case study of how Grade 10 English Teachers construct English as a subject, during a time of curriculum reform"

EXPEDITED APPROVAL

This letter serves to notify you that your application in connection with the above has been granted full approval through an expedited review process.

Any alterations to the approved research protocol i.e. Questionnaire/Interview Schedule, informed Consent Form, Title of the Project, Location of the Study must be reviewed and approved through the amendment /modification prior to its implementation. Please quote the above reference number for all queries relating to this study.

PLEASE NOTE: Research data should be securely stored in the school/department for a period of 5 years

Best wishes for the successful completion of your research protocol.

Yours faithfully

A handwritten signature in black ink, appearing to read "S. Collings".

.....
PROFESSOR STEVEN COLLINGS (CHAIR)
SOCIAL SCIENCES & HUMANITIES RESEARCH ETHICS COMMITTEE

cc. Supervisor (Dr. W Hugo)
cc. Ms. R Govender/Ms. T Khumalo

APPENDIX 7

UPDATED ETHICAL CLEARANCE LETTER



21 November 2018

Ms FN Jackson (802807467)
School of Education
Edgewood Campus

Dear Ms Jackson

PROTOCOL REFERENCE NUMBER: HSS/0053/10D
New Project title: Mapping The Pedagogic Practice of Grade Ten English Teachers: A Qualitative Multi-lensed Study

Approval notification – Amendment Application

This letter serves to notify you that your application for an amendment dated 21 November 2018 has now been granted Full Approval as follows:

- Change in Title

Any alterations to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study must be reviewed and approved through an amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number. PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

Best wishes for the successful completion of your research protocol.

Yours faithfully

Dr Shamila Naidoo (Deputy Chair)
Humanities & Social Sciences Research Ethics Committee
/pm

Cc Supervisor: Dr. W Hugo
cc Academic Leader Research: Dr SB Khoza
cc School Administrators: Ms Sheryl Jeenarain

Humanities & Social Sciences Research Ethics Committee
Professor Shenuka Singh (Chair)
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Website: www.ukzn.ac.za

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APPENDIX 8

PERMISSION TO USE DATA FROM 2005-2009 NRF FURTHER EDUCATION AND TRAINING RESEARCH PROJECT

Dear Fiona Jackson

As the director of the NRF Further Education and Training Research Project (2005-2008), I give you permission to use the data for your PhD.

A handwritten signature in black ink, appearing to be 'WH', written in a cursive style.

Professor Wayne Hugo

APPENDIX 9

INFORMED CONSENT LETTER FOR SCHOOL PRINCIPALS

RESEARCH PROJECT INFORMATION SHEET AND CONSENT FORM FOR SCHOOL PRINCIPALS 2009

Title

A case study of how Grade 10 English teachers construct English as a subject during a time of curriculum reform

The purpose of the project

The aim is to develop understanding of how Gr 10 English teachers understand and construct English as a subject during a period of curriculum transition and change. This study will look at teachers' experiences and understandings of the subject of English, just before, and a few years after the implementation of C2005 for the FET phase.

The researcher

I (Fiona Jackson) am a lecturer in the School of Literature, Language and Linguistics, Pietermaritzburg campus of the University of KwaZulu- Natal. I may be contacted on (033) 260 5749 (w). This research is an extension of the NRF funded research project that was done between 2005 and 2007. I am collecting further data towards the completion of my PHD studies through the School of Education and Development, at UKZN. The Head of the School of Education and Development is Dr Wayne Hugo, who can be contacted on (033) 260 5535. He will also be the supervisor of my research.

Where will the research take place?

The initial research took place in four secondary schools (a rural, a 'township' and two suburban schools) in the broader Pietermaritzburg district. The final phase of the research will entail more detailed data collection from two schools – a suburban and a rural school.

What will the research project involve?

- 1) One or two interviews with you, to collect background information on the school, and on the experience for your school of the introduction of the new FET syllabus in 2006
- 2) Approximately four-five interactions with one teacher in each school, where I show the teacher recorded extracts from some of the lessons I have observed, and talk with the teacher about their understanding and experience of those lessons.
- 3) Video-recording of 3-4 more Gr 10 English lessons to provide longitudinal information on the nature of the teaching and learning of Gr 10 English 3 years after the implementation of the new curriculum.

What will happen to the data collected?

The detailed data collected will only be seen by the researcher and her PHD supervisor, where necessary. To protect the identity of the schools and individuals participating in the study, they will be given fake names in the study and any other publications. Data of a personal nature will be destroyed at the end of the study.

How will the findings be reported?

A thesis, academic journal articles and conference papers will be published on aspects of the study. I will be happy to provide feedback (of a general nature that does not compromise the participating teachers in any way) to the school and/or to the participating teachers after the period of research.

Declaration of consent

I, (full name of principal), have read the project information sheet, and am willing for this study to be conducted in my school. I understand that the teacher/s involved are free to withdraw from the study for any reason at any time.

Signed: Date:

APPENDIX 10

INFORMED CONSENT LETTER FOR SCHOOL TEACHERS

RESEARCH PROJECT INFORMATION SHEET AND CONSENT FORM FOR SCHOOL TEACHERS 2009

Title

The construction of English-as-a-subject, (with a specific focus on Gr 10 classrooms) and teacher experiences, within the context of curriculum reform

The purpose of the project

The purpose of the project is to develop an understanding of the curriculum reform process in the subject of English in Grade 10. This part of the study will look at teachers' experiences and understandings of the subject of English, during a time of national curriculum reform

The researcher

Fiona Jackson is a lecturer in the School of Literature, Language and Linguistics, Pietermaritzburg campus of the University of KwaZulu- Natal. I may be contacted on (033) 260 5749 (w). This research is an extension of the NRF funded research project that was done between 2005 and 2007. Fiona Jackson is collecting further data towards the completion of her PHD studies through the School of Education and Development, at UKZN. The Head of the School of Education and Development is Dr Wayne Hugo, who can be contacted on (033) 260 5535. He will also be the supervisor of Ms Jackson's research

Where will the research take place?

The research will take place in three/four secondary schools (a rural, a 'township' and a suburban school) in the broader Pietermaritzburg district.

What will the research project involve?

- 1) One or two initial interviews with you, on your experiences of teaching English since the introduction of the new FET syllabus in 2006.
- 2) Approximately three 'member check' interactions with you, where I view with you recorded extracts from your lessons I have observed, and talk with you about your understanding and experience of those lessons. They are called 'member check' interactions because I will be checking out my understanding of the teaching and learning of English occurring in those lessons, with your understanding, as the teacher.
- 3) Video-recording of 3-4 more Gr 10 English lessons to provide longitudinal information on the nature of the teaching and learning of Gr 10 English 3 years after the implementation of the new curriculum.

What will happen to the data collected?

The detailed data collected will only be seen by the researcher and her PHD supervisor, where necessary. To protect the identity of the schools and individuals participating in the study, they will be given fake names in the study and any other publications. Data of a personal nature will be destroyed at the end of the study.

How will the findings be reported?

A thesis, academic journal articles and conference papers will be published on aspects of the study. I will be happy to provide feedback to the school and/or to the participating teachers and learners after the period of research.

Declaration of consent

I, (full name of teacher), have read the project information sheet, and am willing to be observed and interviewed for this study. I understand that I am free to withdraw from the study for any reason at any time.

Signed: Date:

APPENDIX 11

APPROVAL OF CHANGE OF PHD TITLE



UNIVERSITY OF KWAZULU NATAL
COLLEGE OF HUMANITIES
FACULTY OF EDUCATION

Motivation for Change of Dissertation/ Thesis Title

NAME OF STUDENT: Fiona Margaret Jackson

STUDENT NUMBER: 802807467

CAMPUS: Pietermaritzburg

DEGREE: Phd (Curriculum Studies)

SCHOOL: Education

NAME OF SUPERVISOR: Prof. Wayne Hugo

CURRENT TITLE: Case studies of how Grade 10 teachers of English construct English as a subject, during a time of curriculum reform.

NEW TITLE: Mapping the Pedagogic Practice of Grade 10 English teachers: A Qualitative, Multi-lensad Study

MOTIVATION FOR CHANGE/ALTERATION OF DISSERTATION/THESIS TITLE:

The new title more accurately reflects the substantive focus and methodology of the implemented study. The evolution of the study has been towards the problem of how to generate a transferable language of description for the pedagogic practice of subject English teachers. That is, the focus has evolved away from a thick, case study account of each teacher, to the question of how to generate theoretically robust descriptions of different dimensions of subject English pedagogic practice (with exemplars of the insights/limitations of a range of theoretical lenses from Gr 10 English teachers' pedagogic practice).

DATE: 10 September 2015

STUDENT SIGNATURE: *Fiona Jackson*

DATE: _____

SUPERVISOR: *Wayne Hugo*

DATE: _____

CO-SUPERVISOR: _____

Change approved - note the Ethical Clearance needs to be updated accordingly
~~Wayne Hugo~~ 26/10/2015

SC Celebrations ...
 TC Celebrates... (writing on board) ... celebrating ...
 TM What... their partner has already scored the goal... and then who is the one .. With the hand. I don't know what she is doing?
 SC Student puts hand up. (a few hands go up)
 TC (I don't want it to be you!) ... what is the other (lady) doing? ...ve decided one is celebrating .. what is the other one doing?
 SC ...
 TM What is the other (lady) doing?
 SC ...
 TM What is the other lady doing?
 SC ...
 TM Hhh... KEEP QUIET PLEASE! Give them a chance...
 SC... juggling
 TM The other is Juggling / judging
 SC No
 TM Judging
 SC No
 TM ...
 SC ...
 TM stands up to answer ... -
 SC ...
 TM ...
 SC ...
 TM Hhh - Give group B a chance
 SC ... the referee is pointing to the other side, looks like at the centre
 TM Looks like the ball is already at the centre, its .. group B is already playing the game, it looks like group B is playing the game ...
 SC ...
 TM Do you know the game, group B, it looks like you know the game ...
 SC ... Writing on board ... So the referee is what ...the whistle, the whistle...it looks like the referee is blowing the whistle ...
 SC ...
 TM What is happening in picture 4, quickly, picture 4, picture 4...
 TM Lots of noise not sure where its coming from...
 TM Picture 4
 SC ...
 TM There are signs from to the other side what is going on there ...
 TM Walks into the class
 SC ...
 TM Lets listen to group 4 ...
 TM stands up and says something ...
 TM How?
 TM Must listen to group A they are saying its half time, ...
 SC ...
 TM ... they are eating some food...
 SC ...disagreement
 TM Are they eating anything?
 SC ...
 SC ...
 TM Yes - B group. shhh
 SC going to goal... going to score
 TM beg your pardon
 SC that's going to score
 TM ...that's going to score, but there is something that is happening the ball. Where is something else, where is the ball
 SC / G The ball is ...
 SC / G In the air ...
 TM The ball is in the air?
 SC / G Yes...
 SC giggling
 TM Well no something here. What is happening here, ...
 SC ... general noise
 TM can see the ball and I there are signs that are pointing on the other side of the ball... what is happening there ...
 SC general noise
 SC (see hands) ...
 TM (a few hands are animatedly answering)
 SC ...
 TM ... shhh
 SC stands (Animated)... two girls are playing with the ball (shows his hands above his head as if throwing a ball overhead)
 TM And then ...other one is doing what? Other one is doing what to the other?
 SC ...
 TM ...
 SC ...
 TM ... writing on the board : passing the ball (to somebody else)
 TM Lets go to the last one, last one, last one ...last one last one
 TM (does she realise she's not getting their focus?? and is she tired, and just wanting the work to be done??)
 TM I haven't heard anything from you, this group...
 TM Hello...?
 TM ...
 TM Yes, ja... the last picture
 TM standing up, (I cant hear him)..... home ... School bus ...
 TM ...
 SC ... bus is waiting -
 TM the game is ...
 SC over
 TM writing on board ... The game is over
 SC ...
 TM What game is this, what kind of a game is this?
 SC Netball
 TM What kind of a game are the girls playing?
 SC Netball
 TM What makes you say its netball?
 SC ...
 TM Why don't you say its basket ball, what makes you say its netball?
 SC ...
 SC Hhhhh
 SC ("pretty" student stands up to answer)
 SC Hhhhh
 SC ...
 SC Because one of the players is wearing a "GK" jersey.
 SC ...
 TM the number - G... on picture - picture no 3 picture no 3 there is one lady who is wearing a t-shirt where it is written GK there is only one game that there is the numbers written GK ...that is the netball game.
 TM Okay, so for you to do I want you to keep that by you, and write a story about the netball game, combine all the pictures together. Group A (has already) given you the clues, that you have to name the girls, give them a name, that is how you are going to start (your) story. Two girls going to school, again going to play, what you call, netball, what you

Paving Selection, Separating
 P. Selection, Separating, Facing
 P. Facing Selection, Separating
 P. Facing Selection, Separating
 P. Selection, Evaluation

call, game... that's what I want you to do... okay put that one aside now ...

T starts handing out some worksheets

G General talking

T I want you to look at the other side of the paper, other side of the paper, other side ... where it says netball match. You see where it says netball match...

G Yes

T That story there ... That story is based on your pictures that you have in front of you

W Worksheet reads: "Netball Match ... (has a pic. of kids playing ball game)

W Now: For the first time in this class, she has almost absolute silence!!

T (reads) ... Thobile and Jabu are excited about their netball match against ... picture no 4 throwing of the ball... that is the end of the story.

T I want you to write your own stories... your own stories make use of more words than these here in this passage, write your own story, write about a page, -if you haven't seen girls playing netball you must watch tomorrow, see how they play netball... learn - get more ...

T That's it, lets turn to the other page quickly, that was just the example ... then on the other page it says...

T Then on the other page it says word search, that is a word search ... Find the words in the word search so the letters that are left over spell out something that you will need to take part in a sports game, like tomorrow you'll be having a sports game so you'll be able to make use of the words, some of the words. So the words are given to you, for you to do, is to ... is to (circle them)... spectators. look for the word spectators and circle the word spectators. look for the word ... look for the word ... look for the word red t-shirt .. look for the word... etc etc... just try to find those words, write your name on the piece of paper ...

T Talks around class, which is still quiet for a change ...

T Look for the word and circle ... walks around class...

T clapping, try to find the word on your own, not from your neighbour...

W Noise level increasing, some laughing ...

W Some students engrossed, others peeking over, some not writing anything...

W Going over to that group... finished?

T Not sure whether she had an answer...

T Don't show your partner

W Group discusses and shares, teacher looks on - moves onto next group

W Fiona zooms in to some worksheets. (very simple word search, words are in horizontal, no diagonals, and seems systematic rather than needing to "search") Class takes some time to complete task. Some even sneak a snack!

W Zooms in on "political" cartoons (some in zulu) on wall.

W Zooms in on class

W Finds more cartoon clips on wall.

W Class is surprisingly quiet: could it be formidable Fiona and that spying eye!

W Looking on students and worksheets (I see some vertical words)

T Okay what do the left over letters spell out ... What is it...

W What do the left over letters spell out? More than one.

T What is it?

W One . hel

W Crowd

T Crowd

W The other one, the other one, do you see the second one

G ...

T What is it?

W ...?? Out??

T Eh!

W ... Start, which is yours?

G ...

T (?!?) Just about when you find the word shout / start?

G ...

T ... which word

G ... (we see, we see,)

W ... right hand side, left hand side, where where???

W Class all busily searching...

W We see, just pay attention to group A ...

W On the left hand side

W On the left hand side!

W (same kid near window) You leave 4 space, on the 5th space you get it, it go down

W Laughing

W You find it now?

W Yes (some no's)

W Say thank you to ...

W Thank you ...

W Now! Just say thank you to group A

W Thank you group A - laughing ...

W Boy at window continues writing something...

W Rest of class either carries on or stops

W ... walking in to class... Word crowd or word start ... spell out, so the first one is crowd, and the second one is start, so you don't have to say ...

W Continues to do something at one of the groups...

W A few students colouring in ... sharing crayons / pencils

W Moves to other side of class

W Okay, that's all for today, see you tomorrow...

W Class seems still engrossed in the word search, a few mutter good bye...

W Moving to her desk ... I have questions on the poem that we did yesterday ... so when you have time please come and fetch them, ... more question besides those on your hand out... when you have time ...

W ... holds up coloured in picture ... see that... just look how they are ... and class "erupts"

W One seems to want to stop working, some have coloured in the lines of words with colour, others have done so in black pencil...

W (what a contrast to the beginning half of the class!!)

Episode 6 T setting up writing task - Write own story of netball match - to do an own

Episode 7 T setting up word search task: L's completing task.

Episode 8: T led feedback on wordsearch task

Episode: Closure. T asking Ls to collect poetry questions -

APPENDIX 13

NORTHHILL HIGH LESSON TRANSCRIPT, 11 OCTOBER 2006, SHOWING CLASSIFICATION AND FRAMING CODING

Northhill High : English : Lesson Two : 11/10/06

T= Teacher, S = Student, G = general, N = noise, O = Observer (blackboard clear)

32:45KClass settling down, teacher talks over the noise

T: I just want to talk about your [7:18] the English paper 3 it has been set, ... is run out, you will start it tomorrow, the first question is your essay or composition, as you call it, there are 4 or 5 topics you choose one, only one topic, please keep to the length and please remember your paragraphs, okay, you must write in paragraph form, start with a good introduction and make ensure your introduction ties up with your conclusion, right, read your topic carefully, not just simple line topic, there's a bit of an explanation as to what you should write there, okay, you will only choose one topic, I think ... has also asked you to do a draft or a mind map so do that and include it, right, you will be given one period to do that, thereafter I will collect the double sheet of paper and the question paper, and then on Friday you will do your letter, okay, you have a letter to write on Friday, this paper is 100 marks, it is for your final examination because there are 3 papers, your first paper is out of 70, your 2nd paper is out of 80, and your paper 3 is out of 100 so what does that add up to : 250, [34:23] is your final mark for your November exam, okay, you will not bring any preparation into the exam room, but you may look at something that you want to (at home) - I would suggest that you always brainstorm [35:45] before you come into the exam room, or brainstorm in the exam room and use those ideas to write your composition, okay, so if you have this nice spider diagram with all these arms, those are the ideas that you can use and you can formulate those into paragraphs, okay, [35:07, (00:08)]

T: The preparation at all must be brought in, in other words you want have anything to press on, or nothing in your pockets or whatever, in any case I don't know the topics myself, right, but I know the paper has been set, so you will write tomorrow and Friday and I will mark it hopefully all of next week and you might get to see it the week after that so you'll know what mark you got [35:28] out of 100, okay, are there any questions?

S: ...

T: Yes all grade tens, but I don't know if they're all writing at the same time.

T: Okay, is that all fine. Is there anything you want to ask me about the paper, that is the first paper that you writing, although it is paper 3 but... if you are absent tomorrow or Friday please you must (furnish) me with a medical certificate so that I can make arrangements for Monday.

T: [37:32] Number Two is that I missed out my lesson yesterday, I must apologise to you, I had to rush off to Durban my mother took very ill, she was hospitalized she is still in hospital I had to rush off and go and make arrangements, because you know my mother lives on her own and she left her house and whatever... Okay, so I had to go and make some arrangements but I am a little better off today because both of my sisters are coming from Jo'burg to be at her house, but she's in hospital, I am sure they'll take care of her because I can't be in Durban to take care of her, okay.

T: You want to complete the oral [36:30] presentations during this lesson, I managed to successfully complete in grade 10 ... And then I want to start with interviews, right, remember I gave you an interview to prepare and I said it should be ready for Wednesday, how many of you have those interviews prepared, you've got a partner ... I watched the ones [in 10F] and I thought they were very good ...

S: Some of the class looking around, majority just sitting quietly as they have been since she started the class, Only one or two have books open and have been writing other desks empty. Not sure whether they've been listening (sympathizing with her) ...

S: [36:51] many of you formulated very good questions and you asked and you made your interview formal you spoke about the curriculum vitae and ... and so on, so ... Who is your partner?

S: ...

T: Should you like to come out

S: (no de'ad)

S: Ma'am don't have a partner

T: Yes, bring two chairs.

S: I don't have a partner

T: You must have a partner - this is pair work it has to be done in pairs

S: ...

S: Its to hard to explain ...

S: Lets start with that ... I will finish it ...

S: Lets do it

T: Those of you who have not completed your 16th birthday speech please do so [37:20] I will send the folder around you'll just ... into this folder, right, I need that, I need to mark that this week-end

L: class talking

T: Teacher talking

S: Class getting themselves organized

T: Teacher sorting out the first pair with chairs etc ...

S: Maabhh

T: Teacher sits, Right class, I want your undivided attention, and when you are absolutely silent then only say they begin ...

S: Pair sit down, some class noise

T: You're interviewing? ... He's interviewing you, you're going to be the right ... Very nice job ... very formal and ... you are being interviewed for what job is this?

S: Answers

T: He's a driver ... okay fine ... tells them to rock it ... come in through the door etc ...

S: One goes out, other sweeps places

T: Please listen the others, or if you're completing your birthday speech please do so because there's a folder coming around ...

T: Student walks in saying something as she is talking he stops and waits.

T: [39:04]

T: Student continues to walk in saying something ...

T: Would he knock (ask to) or just come in?

S: ... (starts sitting)

T: Points to chair (don't think the teacher can see that!)

T: Don't sit down, please take a seat, if someone comes for an interview, must be very nervous, tense, you must ease all their tension, make them comfortable

S: Students begin ... talking very quietly, not sure whether anyone at back of class can hear them, can't hear them on video.

S: Some chairs scrapping, someone shushing...

T: [40:28] The interview ends, and both stand up ...

T: How are you going to notify him if he is accepted for this job ...

S: Answers her

T: Ma, but have you given him your CV? Have you furnished him with all your details?

S: Answers

Episode 1
 Framing: Ft
 Ft: Selan, Eval
 Classification: Ctt: Inter-disc, Inter-disc, C-: Inter-disc

Episode 2
 Framing: Ft
 Ft: Pacing, Selan, Seq
 Classification: Ctt: Inter-disc, Inter-disc
 C-: Inter-disc

Episode 3
 Framing: Seq, Sel - F - Eval, Pac Ft

MT 06

TL I'm just wondering, there are a few gaps, I'm not sure ...right... okay.
 SLook ready to go back to their desks
 TLSo ... Did you disclose your criminal record?
 SL yes ...
 TLOkay
 TLTake their chairs and head back into the class -- (40:55)
 TL(Lots of people don't you know...
 TL...
 TLAsks for a surname.
 TLIs there another pair that's ready or must I just call and you tell me
 whose your partner?
 TLNo answer, class is "choep still!"
 TLCalls a student who doesn't have a partner and asks her whether she is
 going to do something on her own then!
 TLAsks next student who his partner is.
 TLAnswers
 TL(Muffled) You said you don't have a partner?!!
 TLDifferent student pipes up that he doesn't have a partner
 TL You must find a partner in the class... has indicated that he doesn't
 have a partner, .. you can team up with him .. okay.
 TLIf there is anyone seated here who doesn't have a partner, you haven't
 met and decided what you are going to do, in fact, you don't have
 a partner either? There are 3 of you, Are there any others?
 TLNo response
 TLAsks someone who their partner is.. she calls up someone, asks who their
 partner is.
 TLOkay .. bring your chairs when you are ready
 TLNothing happens
 TL... do you want to team up with ...
 TLYes
 TLClass continues to 'work' on their own, no one seems to be "teamed" with
 anyone else?
 TL(43:27) Is there anyone else here who is ready, then we can call ...
 TLCalls someone
 TL's still writing
 TLCalls a different student, no response
 TLSome students now turning around and talking to each other (very softly)
 TLPlease bring your chairs do we have spare chairs, .. please put that
 one in front, there is another one there ...
 TLWe're ready for ... And ...
 TLTwo girls come up, general class noise rises slightly
 TLOne is the interviewer and the other is the interviewee. (44:21)
 TLOkay so who is interviewing, okay, so -- do you want to go outside and ...
 TLStudent walks in ... (44:35)
 TLInterview commences.
 TL(44:55)
 TLTeacher says something, says sorry, carry on... in a nice loud voice ...
 TLCan't hear any loud voices, but the class is definitely talking a bit
 louder.
 TLTeacher says she can't hear (45:21)
 TL(Handeka) ... can you hear her?
 TLNo.
 TLYou say she's very good in communicating?
 TLIs she making a statement or asking a question, or being sarcastic??
 TLSome low giggles
 TL...
 TLInterviewing student talks a mided louder and is replied to also in
 half an octave louder.
 TL(46:25)
 TLOkay, Thank you.
 TLGirls stand up smiling at one another and go back to their desks,
 TLBusy writing, class writing, and if talking very softly.
 TLWh! ... is - here?
 TLNo.
 TL(Handeka. Come "sister".
 TLTwo girls get up and get into position.
 TLOkay, the rest of you need to be quiet so that we can hear. (47:27)
 TLInterviewer walks in - interview starts speaks a little clearer than
 previous students.
 TL.. ah - if only for 2 seconds!
 TL(48: 33) really seemed to struggle to articulate the words she was
 reading.
 TL(49:00) as above.
 TL(50: 04) interview ends. Girls stand up and look at teacher.
 TLThank you.
 TL(outside noise levels increasing, must be coming to end of lesson)
 TLTeacher writes in her notebook.
 TLCalls next student.
 TL... (I think he said no)
 TLIs there anyone else who wants to volunteer?
 TL(he uses interesting words with her non responsive students!)
 TL.. Asks another student
 TL...
 TLIf they could all dig holes, I am CERTAIN they'd be more than half way
 to China by now!!
 TLNot ready yet?
 TLCalls another student
 TL...
 TLWill busy?
 TLAnd again, calls another student
 TL(Muffled or otherwise no response.
 TL(51:10) Okay just something I want to say from my observation, I think
 some of you have the persons curriculum vitae with you so you've either
 studied it and you know their name and whatever because you've called
 them for an interview so you would have had that first, right, and the
 job was probably advertised somewhere and they applied for it and then
 they sent you their cv, right, that's what you call it, and you have it
 in your possession and you study it before the person comes to the
 interview and then you have questions to ask, of course to the person who
 comes to the interview, but always you need to create an atmosphere that
 is very very relaxed, right, because generally when people come for an
 interview they are terribly nervous, (52:01) right, so you need to relax
 them either telephonically or in writing of the outcome of the interview.
 Generally you don't tell the person at the interview whether they've
 been successful or not, so they will receive a letter in the post or they
 will be contacted telephonically, it depends on how your company operates
 so let them know whether they have been successful or not, but the fact
 that you have called them for an interview means that their CV impressed
 you or that's what you were looking for or whatever, and you can ask them
 the interview to elaborate further on their qualification or their
 experience. Right, they will have listed their qualifications in the CV,
 they will have listed their experience, you might want them to elaborate
 more on their experience and ask them a little more questions, maybe they

Episode 3

Setting, P., Paing, Children, Pausing

Setting, Pausing, Pausing, Pausing

Paing, P., Pausing, Selection

Or, with Pausing, Pausing

Pausing, Pausing, Pausing

Paing, P., Pausing

P., Pausing, Pausing

Paing, P., Pausing, Selection

Episode 4
 FH - Eval, Sel, Pac, Sec.
 Classification: c -- Inter -
 discussion
 CH - Inter-disc, Intra -
 FH, Evaluation, C., Pausing, Paing, Selection

worked at this company or whatever, and they resigned or something like that, okay, and maybe you want to get to know more, okay. What else is important for us when you are conducting an interview for a vacancy, remember also this vacancy is for students, right, (53:18) something students are going to do during the December vacation, so you must be very realistic about the kind of work that students will undertake during the December vacation, right, they're not going to go and do something that's very complex. Okay, it might be a sales assistant, it might be a pecker, it might be a teller at a counter, or working on a till, or packing shelves or even gift wrapping, right, remember gift wrapping is something that goes on all of December because people are buying gifts and these shops offer the service if you buy something from them they gift wrap it for you so then need someone like a student to do this kind of a job. Okay what other of jobs do people (hold) during the holidays, I know that second year university students are doing the addition of marks and things like that for the matric exam, okay, they've applied for those kinds of jobs, they're at the centres and they're doing some computation and addition of marks and they're getting paid by the hour for that. (54:36) I know my son, who is 23, he works at Makro, during the December holidays and he works all of December and all of January and half of February until university starts, and the salary that he gets is actually very good for a student because they work longer hours in December, right, because you know the shops don't close, all that early and they work Sundays which is considered overtime and when they work on a Saturday afternoon then they get the rate plus an additional half, okay, so you can earn a lot of money during these periods depending now, I know at Makro you've got to apply at these companies because they outsource their jobs so you apply not to Makro directly, but to this company and then they install you there, and he works there every year in December and they move him around from this department to that department. (55:47) and whatever, but I know this year he's applied to work at a pathology laboratory because he says Makro makes you work very very hard during that time of the year because they are very busy and they are busy doing the stock... you know the stock... he once worked in that section you know where the food is and all that, groceries and stuff, they were busy making up the orders for stock, which are very large orders and he says it can be very tiring, you know, because they are busy carrying, physically carrying and they were busy loading into the trolley one person has . . . four, load that on, take it to the orders department where they load up the order, right, and you get very busy, and once you've worked for them for some time of course you move to another department, you get a promotion (56:50) —okay, and this year, pathology, hoping to get the job, —. (57:18)

THI know also that . . . markets for different companies their products, right, some of the ones company is a time share company —. It can be interesting, December vacation is very long and you can't possibly stay at home for all of that time, find some pocket money, also keeps you away from —

SDrusuanga

TOOH! Drugs Okay, keeps you away from all of the other vices you may have, getting up to mischief, — also help you to sustain yourself at that time — spend it on movies, entertainment, DVDs and whatever, it will help you. Also class, I think income gives in you a very strong sense of responsibility then you know that you can go out and do a bit of work and earn some money and manage this money, and give your parents, my kids don't, the most my son gave me was a 2kg biscuit last year — it was going cheap at makro he brought a box (special to her, no-one in the class responds —) she keeps talking about her personal experience with her son —

THPathology? (59:39)

THIt's in a laboratory, where they do like analysis of cells and you know like,

TH —

THIs, they do all those kinds of things, like blood tests, and whatever because he's got his degree in medical science — He wants to work somewhere related to his studies —

THThat class just to tell you the new mall is open, the second phase, and if you are looking for some work to do, I think it might be late, but you'll never know, but just try,

THSome laughing

THThere's a new edgars open there, and lots of new stores are there — the thing is they employ more people over December because of the Christmas rush...

THDraws attention to one of the students who works and says she could tell the class of her experience

THWeek-end

THHow did you manage to secure the job?

THMy mother works there too.

THOkay, so your mother works there and she agreed for you to work there also. So you work week-end and all the (holidays) So you're lucky

THSome of the other stores don't employ over the other vacations because they are not very busy during July and so on, so they don't employ extra staff, but over December they are so busy —, asks student what she does.

THI'm a sales person

THOkay so you're a sales person, so do you work on commission?

THstudent doesn't seem to understand question)

THDo they give you extra for the amount you sell?

THstudent shakes her head no.

TOOH! You're just required to sell whatever's in the store?

THNods head yes.

THWhat does the store sell?

THMost of everything except food. (not very enthusiastic school bag tucked under her arm)

THMost of everything except food, so it's like clothing and all of that.

THDo tell us, does the money help you out a lot?

THA lot

THIt does, so you can hear Amina is saying it helps her a lot, and in terms of school and —

THLuxuries

TH...all the other luxuries... okay.

THsomebody says — mmmmm

THAmina laughs

TH Today's times, parents to provide all the luxuries that we require, you know, all those brand names —. Amina owns a lot of them, am I right, because she buys them —do you contribute at home..?

THYes

THYou do? You give some to your Mum also, Okay that's good, contributes at home — I think Amina's learned a great sense of responsibility since she's started working she also knows how to manage her money.

THOne of the boys hands over a piece of paper to his friend with a design on it that he's been working very hard at all lesson!

TH—you learn how to manage your money — the little that you earn, you'll find goes a long way, okay

THYes, anyone else who holds a week-end or a van job

THYes

Evaluation, Selection, Pricing, F+, Sequencing.

Evaluation, Pricing, F+, Sequencing.

Episode 4 of 4
 Framing: F+
 Sel, Seq, Pac
 Classification:
 C-- Inter-descurator
 C++ Inter-desc.
 Inter-desc.

Yes, Thando -
says something funny that makes the class (and teacher) laugh (1:02:53)
I think he said 'taxi conductor??
'Asks him to clarify amongst class noise.. (she's SO serious!)
Explains
'Private taxi or public transport?
I.....
'Okay, I see, that's good, and how often do you do this?
I.....
'But its given you some sort of experience...many times, class, we ..
'checks Thando, we take on a job we don't really like it but what does it
do, it gives us some sort of experience for our CV, right, and then when
we move on, we know that we can build up our CV because we've worked
here, and we've worked here and we've gained this kind of experience, and
the next time you go and apply for a job you can market yourself
okay, is there anyone else who is interested in coming out now and
sharing with us -- ? are you ready,
Yes ma'am.
'Okay, come and then we can get a few done and complete the rest on
Monday, I don't think we'll get enough time tomorrow....
Yes
'Cried from - double -
'Where is my folder?
'Just pass it to ...
'Okay, lets listen to ... and her partner
1:04:05 interview begins
'Once again struggle to hear, but alightly better.
'Students READ their skit rather than play it out.
1:04:47... With a softer sigh of relief (not me, the kids!!) the siren
signals the end of a very long lesson. (but I must agree!)
END OF LESSON TWO : 09/10/06

C.
Fr. Philip Sebastian, Securing.

Philip Sebastian, Securing, A.
Episode 5



APPENDIX 14

ZAMOKUHLE LESSON TRANSCRIPT, 01 SEPTEMBER 2005, SHOWING CLASSIFICATION AND FRAMING CODING

English Lesson (Grade 10) *summary myn* *classification mayas - very complex*

The classroom is well lit but stark with bare walls with chalk boards on all four sides of the room. Learners (Ls) are seated at modern desks with ample personal space. Most Ls are wearing uniforms or modified versions of uniforms. There are about 7 Ls in the class. The T stands at the front of the classroom for the duration of the lesson, only moving to write on the board at the front. She speaks extremely fast most of the time and repeats questions without pausing for answers (unless otherwise marked). In this lesson they go through a marked comprehension. Ls have copies of their marked comprehensions and the passage and questions in front of them. When this is completed they move on to analyzing a poem.

T: I can't remember your name?

L1: Gideon.

T: Gideon. What did you write, Gideon?

L1: I wrote open beaches and majestic mountains.

T: That was to prove to him that Rio really was a very beautiful city. Ok I saw that you wrote that and I did think about this as well, the sentence was, I mean the question was very open-ended. They did not specifically say, they didn't ask for proof, but he said majestic mountains and open beaches. I think I'd mark most of that right. But there was another reason. Proof was given that Rio de Janeiro is a very beautiful city. Look at the beginning. The last sentence in that paragraph. Reads aloud: For a moment the beauty of Cape Town was forgotten as we saw the beautiful skyline of Rio. Isn't that proof of how beautiful it was, they're coming from another city and what are they saying? They're saying it's more beautiful because they've forgotten how beautiful Cape Town can be as well. Number three, how can one get to the top of Sugar Loaf Mountain? Come on everyone's got their answers. How can you go to Sugar Loaf Mountain? Ok? Indicates to a L.

L1: By going into a small cable car.

T: Good, by going into a small cable car. There's another way as well. They said you could go to a cable car and you could also?

L1: Climb up the rock face.

T: Good. Climb up the rock face of the mountain. The rock actually sticks out so people, especially hikers, find a way up, they have special boots so it becomes easy to climb up. So you can either walk up the rock face of the mountain or you can take a cable car. Either one, I marked it right. They didn't specifically say one thing, it said how, there were two ways you can get up to that mountain. Alright, number four. What is the name of Thandi's brother? What made you decide this? This was an easy one. You had to interpret this. You had to think about this by looking at the names that the writer gave you. He said four teenagers Sipho, Shaun, Thandi and Theresa. What do you think Thandi's brother's name was? That was a very easy one. Yes?

L1: Sipho.

T: Sipho. Why would we say Sipho?

L1: Because they have Zulu names.

T: Ok they have Zulu names. It belongs to a different part of, how should I say, national, how should I say? A different race group. If you say Shaun and Theresa, we'd probably put them together because the names sound English, isn't that so? Ok you've got that idea. Number five, in paragraph one, Cocobana Beach, one word suggests that it is summer time. You don't need to discuss, one word, most of the Grade 10s found this sentence particularly difficult. One word told you that at Cocobana Beach it was summer time. Which word?

L1: Tanned.

T: Excellent. Did you hear what he said? Say it again loudly.

L1: Tanned.

T: Tanned. If you look at the third paragraph on the second page reads aloud from the airport I drove past famous people at Cocobana, the tanned men and women were playing handball. What does tanned mean? Indicates to learner who gave previous answer. Sorry? Indicates to another learner.

L1: In summer.

T: Yes in summer, what happens? What tans you in summer?

L1: Maybe when it's hot, miss.

T: And? Ya you've got an idea. So when he says it's hot, what tans you? Basically that? What he's saying is correct. What makes it hot?

L1: The sun.

T: The sun. What gives you that tan? The sun. We call it sunburn. We are darker skinned, when we get burnt in the sun we say we get sun burnt, we get a darker shade. But generally fair skinned people, white people generally, they particularly lie on the beach in a costume or a two-piece and they allow the sun to burn them, to darken their skin because their skin is generally very pale and they allow themselves in summertime to get tanned. That's the word. They use special lotions on their bodies to become a darker colour and to protect themselves from the sun and then they get tanned. We don't get tanned because we are darker skinned, we say we get burnt. So lighter people generally go and have tans, more the white people because their skins are very light so in the summer time you'll find them lying on the beach at the sea with a book with lotions on their body because they want to get tanned, darker. So you do that in summer. Obviously in winter you can't put a costume on and go and lie on the beach, it's too cold, can you? Can you?

L1: No.

T: No. Number six can you give a suitable word for rock face? A suitable word for rock face? Yes? Indicates to L.

L1: Mountain

Episode 1

Framing: Ft. Sel, Seq, Pac.

Classification: C# - Intra-disciplinary

C# Intra-discip.

C# Intra-discipl. discussion

discipl.

C# - Intra-disciplinary, Co. intra-disciplinary.

discipl. C#

discipl. C#

T: Good, mountain. A mountain is a rock face as well, obviously at the sea something with huge rocks on it. Who got that? Most of you got that right. Next one. Can you give a word that means the same or almost the same as 'squeeze'? What is 'squeeze' first? What does the word 'squeeze' mean? To squeeze something? I will squeeze the juice out of the orange? Another word for squeeze?

L: Squash

T: Good, to squash something. If I bring all the Grade 10s here, are we going to fit here comfortably? If all A, B, C, D, E come here into this one class are we going to be comfortably sitting like this?

Ls: No

T: No what will happen to you? You'll be squashed, you'll be squeezed into the class isn't it? So that's what it means, to rightly put something in a small space and everybody gets squeezed up alright? When you are not able to move freely, that is to squeeze something. If you take an orange you squash something, what are you taking out? All the juice. If you squash something, especially people in a cable car, you're squashing them up because you don't have enough space, so you're squeezing something. Do you understand?

Ls: Yes

T: Right so? So another word was squash in the small cable car. The statue of Christ is on top of the ??? mountain because it is a natural rock face formation, it is a religious symbol, it is a tourist attraction or is it too heavy to bring down to the city? Why is it that the statue of Christ would be at the top of the mountain? Yes? Indicates to L.

L: Religious symbol.

L: No. It is a religious symbol but why was it particularly in this place here?

L: It was a tourist attraction.

L: Good, it is a tourist attraction. And why is it necessary for cities to have places of tour or to attract tourists? Places of attraction, why? Waits for answer. Why do we need people to come to our country, why? Pauses again. Why do we need tourists? Pauses. Why would you go and visit maybe America? Can I just go to America like that? What do I need? What do you need to go to America?

L: Because you want to experience the place.

T: Because you want to experience the place, why? Because it's interesting, whatever, right. As a tourist what do you need as well?

L softly: Money

T: Say it! What do we need?

L: Inaudible

T: He said money and then he ducked away, he thought he was wrong. You need money, if a place is a tourist attraction you go there to spend money. You have to pay the cable car to go visit this, you have to pay on the train to go for a ride. All the money, where does it go? It goes to the city, to the country. And what does it do? It boosts the economy, the money, your country becomes richer. So that is why lots of places have tourist attractions to bring people to the country to get more money and obviously Rio de Janeiro obviously does have because they depend on tourists' money to keep the country going, you understand? And that is why they make the city beautiful and they have an advantage, they have the beaches like Durban and Cape Town are good tourist places. The natural attraction is the beach and we have perfect weather, you understand? That is why South Africa also depends on tourists, ok, to get money. So that is why they put the statue of Christ, they put on top of the mountain instead of leaving it in the churchyard where everybody sees it. I mean you expect to see a statue of Christ in a church, so would you as a normal person go particularly to the church to look at a statue? No because in church you know it will be there. But if someone was to tell you, and you come from a Christian background, that there's a statue of Christ on a mountain, would you go and see something like that? Yes or no?

Ls: Yes

T: Yes that is called clever thinking. Some people always think of good innovative bright ideas and that was one of the ideas from Rio de Janeiro, they put the statue of Christ on top so they could get more tourists into the country, right. Number nine. Which mountain is higher Sugar Loaf or Cackovara and give a reason for your answer.

L who has answered many of the questions puts up his hand again.

T: Anybody else? Who got that right? Some Ls indicate by putting up their hands.

T: Ok? Indicates to L.

L: Cackovara.

T: Good. Cackovara was the highest mountain. Why? L reads his answer, but is inaudible

T: I don't think I gave you the mark for the reason, I think I gave you the mark for Cackovara, I took one off. Ok what was your reason? Looks to other Ls. That question took two marks, one for saying that Cackovara was the highest mountain and one for saying the reason.

L: To reach 280 steps

T: You climb 280 steps to go to the mountain. But before you climbed, all of you have interpreted this question quite rightly, that is literally saying all that you were supposed to say. Yes? Returns to original L who had his hand up first.

L: You had to take a short train ride of about 10 minutes and then climb 280 steps.

Chr., Interdisciplinary

Inter-discipline, Cr.

Interdisciplinary, Cr.

Inter-disciplinary Cr. - Non-discipline (Interdisciplinary)

T: That was the perfect answer. It told you you have to take a short train ride of about 10 minutes, then when the train stopped you had to climb another 280 steps to get to the bottom of the mountain, isn't it? To get to the statue, that's where it is. So the answer: there were two marks, firstly you had to say which mountain and then you had to explain why it was higher. It told you you had to take a train for 10 minutes and when you reached the railway station you still had to climb another 280 stairs, so obviously that was further than the cable car. You know what a cable car is?

L: Yes

T: Yes? Who can describe what a cable car is? Yes? Indicates to L who answered previous question.

L: It's something that you get in and where it goes to there are cables.

T interrupts: Ok cables are like? Ok he says, sorry you're still talking, carry on.

L: I'm finished.

T: You're finished? Ok it's a little car, a round thing, sometimes square and it is run by cables. You know what cables are? Like electricity wires, this is very thick, well engineered obviously because people are in it right? And it starts from the beginning of the mountain, from the foot of the mountain and it goes right to the top of the mountain so you don't have to climb it, you just enjoy the sight, you can see a whole lot of the city or whatever it is as a view, alright? So you get into this cable car and it takes you up the mountain in the air, it doesn't go flat on the ground, it's in the air, alright? I'm sure you saw it in a movie or on TV programmes. Or you could climb up the mountain so obviously the rock face wasn't very steep.

Noise from neighbouring classroom interrupts T.

T: Obviously this mountain is very much higher, it makes sense. Now the last one says give two reasons, it distinctly says two reasons. Some of you just said one reason so I couldn't give you two marks. You've got to say two different reasons, you can't say it has white beautiful beaches. That's not two reasons. It's two words to describe the same thing. You say white beautiful beaches, those are two words describing the same thing, beach. I didn't give you two marks for that. Two reasons, so you give me two different reasons. Understand? Ok? Gestures towards L

L: It has the biggest mountain and the beach.

T: Ok it has the biggest mountain and the beach. Ok he said it in one sentence but he said two different things. He spoke about the mountain and he spoke about the beach. Ok, somebody else? Ya? Indicates towards L

L: The majestic mountain and the beaches with the main city behind it.

T: Ok it has the beautiful mountain and the beaches and the main city, right. She said more than two reasons. So she got full marks. Anybody else have something different?

L: They had rocs there.

T: Ok they had rocs there, I think I gave you one mark for that? L nods in agreement.

Ok in this whole passage they spoke specifically about two things, they spoke about the beaches and the different mountains, Sugar Loaf Mountain and Cockscomb Mountain. They went on about explaining how good it was, how pretty it was, how they had to get there. Right? Those were the two most important reasons. Ok thank you can I have these back and the sheets back? Ok and we're going to do the lesson we were supposed to do today. How many have your dictionary? How many have got your own dictionary here? I just reminded myself that remember I told you... pauses. Who's speaking Zulu? Waits for quiet, then tells them to hurry up as she goes to open door after someone knocks. Class starts to chat, but some of them tell others to be quiet. T returns and starts to hand out pieces of paper telling them they'll have to share. T reprimands L: Stop eating. Ok remember I was telling you and then I stopped half way. I distinctly told you that I need you to start becoming members of the library. Let's see who's done it so far. Who's become a member of the library? Nobody? And also buying your own dictionary. How many have got your own book? One L raises her hand. Only one? And the rest, are you trying? To do this lesson you really need a dictionary because there are some difficult words here. Anybody else? There is a spare one (referring to worksheet). You need one? Ok we spoke about this. We said that this term we're going to do four poems and this is one of your poems that you're going to do. It does require a little bit more of interpretation than is normal. When you read Animal Farm as well there were certain things you looked particularly for, especially when I gave you the questions and then I told you to look at this word. Why do we read books? What's the reason for us reading? Why do people write poems? Why do people write stories? Why do people produce plays? Why do people act? Why? Why? Yes?

L: Because they want us to get knowledge

T: Because they want us to?

L: Get knowledge.

T: Get knowledge of what?

Another L: Maybe something that they've already experienced, they want to make us know about that thing.

T: That's a good word there, he said maybe it's what they experienced. They want us to understand what they experience, so their experiences they want to share with us. Write something or act something or share with us. Very good. Anyone else? She used the word knowledge, he used the word experience, good words to describe why people do things. Why else? What other reasons do you think? Yes, you try?

L: I'm not sure.

T: Try, try.

L: To give us a message, to send messages to youth.

T: Ok to send messages to people or in particular to send message to

Episode 2

Episode 3

Framing: Ft
Sel, Pac

classificatio
c+ gntis -desc
Shha-dct3

Framing:
Ft: Evalh,
Ft Seq. Pac, Sel

youth, he said youth, he's using one idea, if the poem or story is about youth, to give us an understanding of what he's trying to say, it may be youth if that's one idea. Ok very good. So you do have an idea why literature is useful, why you read because it gives us an idea of what others feel, their experiences, Songani said experiences, or the messages, special messages. So three good words came out of that, why you read. Poems as well are written in certain ways, there are certain structures people follow. Ok we did essay writing, we spoke about descriptive essays, where you use a whole lot of description about writing an essay, remember? And most of you for the essay you did for me, the topics of crime and teenage pregnancy were descriptive, you described things, right? And the same thing and we spoke about informative essays where you inform people. Formal letters, formal ways. Now poems as well take special structures, it has special ways in which it's written. We'll talk about it towards the end of the lesson about what type of poem this particular one is and I will introduce you to other types of poems as well. Four poems we're going to do and we're going to choose four different types of structures of poems. In fact the one we're doing today is actually called a ..., another poem that we will do will be a ballad, another one will be a lyric and we'll do the others as well for you to understand the different types of poems that we have, right, and how you can identify them. You need to know especially how you can identify these poems. Who wants to read? And generally poets are very important people, you have to sometimes read about quotes, you need to know about why he writes that way, like William Shakespeare, in what ways did he write, Elizabeth Browning, all those are important people, not important, sorry, famous people wrote these poems and generally there is a reason why they write and we understand in which year, in which century they were born or what motivated them to write, George Barker, in fact this is a poem, a person that I have come across and there is not much that I know about him right now but obviously I will have to find out and what motivates him to write, alright? So if he's writing a poem, you look at the heading and it will tell you exactly what he's writing about, right? Sometimes poems give us guesses or the title gives us an idea or sometimes the title is so different you have to interpret it, what the poem is trying to say. So who wants to read? Ok you read the first half, let her read the second half indicates towards the ... Quickly, you know why I got you? Because you're fidgeting, that's why. Come let's start.

L: Most dear, most near, most loved and most far, under a window where I often found her sitting.

T: Asia

L: Asia

T: In her.

L: In her

T: Irish hand

L: Irish hand

T: Rubberized

L: Rubberized

T: Procession

L: Procession_but she likes

T: But be like

T: Condensed

T: Scuttle

T: Mahogany

T: Ok did you get an idea of what it was? Do you want to read it one more time? Generally poems you have to read more than one to actually understand what the idea is about, right, depends on the writer. Sometimes he can use lots of rhyming words, repetition of words as well for you to get an idea of what is being said. So you need to read the poem more than once to actually get a feel of the poem. Who wants to read? Or do you want me to read it again and then someone else? Someone else first, you're going to read? Ok, please listen and follow, ok.

L begins to read "To my mother"

T: To my mother, read the heading as well.

L: To my mother

T: Inaccessible

T: Rubberized

T: Scuttle

T: Ok did you get an idea again? Ok can I read it to you one time and then we will discuss what is trying to be said, alright? T begins to read: To My Mother. Most dear, most dear, most loved and most far. Under the window where I often found her sitting as hope as Asia. If you read the last two words mourning and morning, you will definitely realise that they are two different words. Same pronunciation, two different words. Let's look at the first line of the poem, or very quickly tell me what the poet is trying to tell us. What do you think he's trying to tell us? First we know it is about... Sorry?

L: His mom

T: His mom, ok. His mother. What does he tell you about his mother? Yes?

L (angry): How important she is

T: Ok how important she is, what else is he describing his mother like? She was important to who? Only to him or who else was she important to? How do we know she's important, how do we know? What made you say she's important, uh, I forget your name? What's your name? The one with glasses. Sorry?

Episode 4

Frang: Ft
Sel. Seq, Pac, Eval

Classification:
CH: Inter-decap.
Onha-des c

Evaluation

Frang P.

Fr., Evaluation

Informational
C

C

Formal Expository, Persuasive
Socratic, Pa.

C

Informational, Persuasive, Expository, Socratic, Pa.

C

Formal Expository, Persuasive, Socratic, Pa.

Lungile: Lungile
T: Lungile. What made you say that she was important? Who else was she important to? Was she only important to the writer or who else was she important to?
L: In all look down at their poems
Your answer is right, by the way, it is correct, but who is she important to? What do you think? Anybody who can help her? What do you think? Come on Grade 10, sit up, you already had lunch, you had an hour's break, you shouldn't be sleeping, sit up.
L: shift around
Who? Who else? Ya?

Philiani: Her family
T: Her family, which sentence or which line there tells us she was important to her family? Philiani looks down at his copy of the poem then looks up and smiles. Which one? Her family, who else? Lots of things he says, there's lots of things he says. OK do you remember the question that I asked?

Lungile: The sentence that says sitting as huge as Asia..Irish hands
T: Irish hands. Very good, now she said she wasn't only important to the writer, but she was important to everybody else. How as huge as Asia, excellent answer, huge as Asia meaning what? He's describing his mother by telling us two things there, she's huge in what way? What does huge mean first? what is huge?

L: Big
T: Huge, something is big. So what is he saying, he's using two words there, huge as Asia. Now that whole sentence 'sitting as huge as Asia' is actually a part of speech, what part of speech is that, sitting as huge as Asia? T looks around for chaos. What part of speech is that? What part of speech is that 'sitting as huge as Asia'? As huge as Asia emphasizing the as, speaking slowly, clicks her fingers and points to a L

L: Personification
T: No. What is personification? Personification is pauses for answer. Doesn't get one, so answers herself when you give inanimate things, things that don't have life, you give them life, alright like the shoes were dancing. That's personification, but here we're talking about sitting as huge as Asia emphasize as again What part of speech?

L: Figurative speaking
T: Figurative speaking, no, what part of speech? starting to sound irritated, waits for answer, silence in the classroom. What is he doing directly? What is he doing? We'll come back to what you said indicating to Lungile, don't break your thoughts, you said she's important, what sentences said she's important, how do we know that? And Lungile told me that she's important because the sentence there said that she's as huge as Asia. That is very true, he's described something, he's comparing something as well. What is he comparing? Huge, oh, to what? To Asia. What part of speech is that comparison? When you compare two things and you use words like 'as', then there's a comparison. Writes 'comparison as' on board. As something as something. What part of speech is that? Starts with an 's'. It's a? Someone said it. Indicates towards back of classroom Why you scared, come on. It's a? Writes 'simile' on the board. What's the word?

P., 1984-disciplinary, interdisciplinary, C+.

L: sound unsure: simile
T: Grade 10! The first time you've heard the word simile. Have we not discussed similes before? You've never heard of simile before? Yes? No? Some Ls say yes, others no

T: I'm not going to let you get away with it because you think Mrs Johnson's going to think that you're silly. We talked about similes, didn't we? We spoke about similes and we spoke about metaphors once before, when we did. I can't remember what lesson it was, we didn't specifically do that, but we spoke about simile and metaphor, did we not?

L: still sound unsure
T: We did.
L: Yes

T: Yes, right. So what is a simile? Again what is a simile? What is a metaphor? A simile and metaphor is a comparison pointing to word 'comparison' on board. Ls read it aloud, it compares two things. But a simile is slightly different because a simile tells you, they use words like as huge as a mountain. Right? She's telling you, you comparing a mountain, right she's telling you're comparing a lady probably as big as this. You're using words like 'as' and it becomes a simile. But when you say it directly, if you have to say 'she is Asia', she can't be Asia, obviously right? What are you trying to say? If you think about Asia, Asia is a country, it is huge so obviously you are talking about a hugeness, how big it is. Another similar example if I say the boy is as brave as a lion, I am comparing his braveness to the lion. The minute I use the word 'as', he's as brave as the lion, what part of speech am I using? Points to board

One or two Ls: Simile
T: All of you
Ls: Simile

T: A simile, right. If I say he is a lion, now can he be a lion? Why am I obviously telling you? I'm not telling you he's as brave as a lion, I'm telling you he's a lion. I'm telling you directly, I'm telling you he could be strong, he could be brave as a lion, right, and that becomes a metaphor. Especially there's no word like 'as' in it and I am comparing two things so it becomes a metaphor when there's no word like 'as'. I am directly making a comparison. But if I use words like 'like' and 'as', I actually break up the word, it becomes a simile. The poet is using a simile, he's describing his mother's hugeness and the huge means big. Big in what way? She is big in what way? She's big in probably size gestures size. What else do we think he is probably talking about?

Can anyone be as fat as Asia? Think about where Asia is on the map, right? Europe and Asia and all of that that makes up the whole of Eurasia on one side of the map. Pity we don't have that, a map. So what is he saying about her hugeness? We know nobody can be as big and fat as that, they would probably blow up and die nobody laughs. As huge as Asia, what is he talking about? She must be fat obviously because she's big, big hands. In fact in that sentence look at it, sitting as huge as Asia, we said that's a simile, look at the one after the comma, the very next phrase next to it, seismic pronounces it siss'back with laughter. Seismic with laughter is also a comparison. It is not a simile but because it doesn't have words like 'as'. So if it's not a simile, what other word could it be? Points to board. A metaphor. It's actually a metaphor as well, he's describing something. Obviously the word seismic is going to be difficult alright. What does it mean? When you have an earthquake, you know the tremors that you get, the feeling that you get. You know what an earthquake is? Yes or no? What is it indicates to L:

L: It's when the earth shakes gestures tremor movement

T: Yes ok, if you do Geography they'll probably tell you it's when there's movement in the earth's crust and trembling and everything's making noise and moving in the house. I'm sure you've seen movies or watched it on TV. There's a tremor on the earth's surface. Generally they use that term, seismic, it's a vibration a movement. So now he's comparing that, that whole big movement with her laughter, it's loud, it's everywhere. Obviously an earthquake makes you scared, but he's not talking about that part of it, he's talking about the effect that it has, right? It probably spreads out to everybody else, everyone around her will smile and laugh, right? An earthquake effect. So there's a direct comparison. He's comparing the tremor of it to her laughter, how it would be contagious, how everybody would get it as well. In the same sense he's also using a simile. Huge as Asia, again we spoke about huge, why's it huge? Why huge? When somebody is? Pauses when we say somebody has a big heart what are we saying? Is it a big fat heart gestures. Is her heart bigger than all of ours? What are we talking about when we say somebody has a big heart? Yes?

L: It means they're a nice person

T: Good, a nice person. Big heart meaning friendly, open, caring. And how do we know that is true? What else are they saying? Look at the next sentence, the sick birds that surround her. So if he tells us his mother is as huge as Asia, aside from probably being fat, his mother has a very big heart. How do we know that? Because all the lame dogs, lame dogs are generally ones that are hurt, hurt birds all come to his mother so obviously she is caring, she must be taking care of them. Then he describes her hands. What do you think he's saying gin and chicken in her Irish hands? Irish? What is Irish? Who's Irish? What are you? You are? Where do you come from? From where? Indicates to L

L: South Africa

T: So what are you?

L: South African

T: South Africans, right. Irish people where do they come from?

L: Asia

T: Asia? Ok. Asia's not part of the European countries, that particular place. Ireland. They come from Ireland, the Irish people. So obviously you know he's Irish, right. Probably he's telling us that his mom did come from Ireland, right? And that is her nationality. You're South African, but I'm not saying you're black to be South African, you could be white, you could be Indian, you could be Coloured. As long as you're born in this country you are South African. So she's Irish probably because she's born in Ireland. Now what does it mean gin and chicken in her Irish hand? What does it mean? Siren goes for end of lesson.

Do you think she's eating? Or what is he saying? When people are open-hearted or big hearted what do they normally do?

L: Inaudible

T: Talk louder please

L: Inaudible

T: Ok she treats them very well, she comforts them very well. Gin and chicken in Irish hands, as huge as Asia, he's trying to describe to us, to make us understand how open hearted his mother was, her hands were always, he talks about gin and chicken, gin is what? Gin is a form of? Alcohol, it's alcohol. Like cane and Seinfeld. Gin and chicken in her house, not that she's eating it, but if anybody comes to her house she's always offering food and a drink. Nobody leaves empty-handed, she's always very open, very hospitable, very caring. So the little that we know, he's talked about how big his mother was to everybody not just to himself. Huge, she had a big heart to everybody, not only to himself, ok? Hand these in please we'll carry on tomorrow

Hand in poem worksheets as they leave the classroom.

Possibly not knowing recorder is still on, T discusses issues with researcher, saying "see how difficult it is to teach these kids with the language barrier and how you have to say things in the simplest of simplest terms" and "how can you teach at Grade 10 level when these kids are maybe at Grade 8 level" and "they expect to pass". Not all of this conversation is audible because next class is entering classroom and making a noise.

Interdisciplinary, Interdisciplinary C+

C, Interdisciplinary
Interdisciplinary

A

C+, Interdisciplinary, Interdisciplinary

C, Interdisciplinary

Jr

APPENDIX 15

LINCOLN HIGH TRANSCRIPT, 2005 – LITERATURE – NOVEL SHADES – SHOWING CLASSIFICATION AND FRAMING CODING

Lesson 15 *Mary Lesson 1 2005*

F: Right, ok everyone. Right, so you've each got one of these. Ok I hope you are handing out the same thing because some of you have a close reading of Shades and what you really do need is Francis Daily. Right shall we begin? I'm going to introduce this very generally, this chapter 17, by placing it in the context of the novel as a whole because it's very important to see the novel holistically as you go along. So we're going to be doing a number of things to just keep consolidating what we're doing, making a number of cross-references. So let's see where we've come from. You have seen this before (puts on OH). I want to focus on chapters 12 13, alright, because the backdrop to chapter 17 is in these. Firstly you'll remember Francis' letter being a turning point in the lives of several characters in this novel, particularly the Xhosi brothers and we also know that Victor and Crispin will be the feature. That letter has affected the destinies of people. Can anyone tell me what has happened to the Xhosi brothers as a result? Siphos?

S: They have been recruited.

F: They have been recruited. And we know that Richard and Crispin are going along with them in their capacity as officials of the Native Affairs Department. Obviously you can see that there's some sort of love triangle developing. Victor we see plays a number of games with Francis. We're acutely aware of how Walter Brownlee feels, how for example in the letter he wrote back he played with Francis' feelings. They didn't share exactly what was on their minds regarding the fact that they'd slept together and whether there was a pregnancy as a result of that. We see that the whole rinderpest episode affects the lives of the characters on a very personal level because there was the whole distrust by the Xhosa of the man who inoculated the cattle and you'll remember the Xhosi lost their cattle and that's how they come to be recruited and then Walter learning the importance of the shades in Xhosa culture. If you think about the rinderpest epidemic and what happened with the inoculation of those cattle, where do the shades come in to this? The title is Shades so we have to be acutely aware of their role. Where do they come in to this? What do they have to do with the inoculation of cattle? Duncan?

S: I think that the Xhosa felt that they were -- Insudible

F: Very good. Remember that the rinderpest inspectors had to go into the cattle byre, or the kraal where the cattle are kept, and that is a sacred place, so the shades would then be very angry. Right now where are we going from there? In Chapter 16 yesterday we saw one or two encounters between Walter and Francis, how potentially a situation arose where Walter could have proclaimed his feelings for Francis and then they had a few moments of intimacy and this against the backdrop of Victor and I'm afraid that now that Francis and Victor have slept together, they know that now perhaps marriage is inevitable. We've also seen this whole issue of Christianity and how it doesn't recognize polygamy. Which character does this sort of apply to in particular? Who is depicted by this whole issue of Christianity stipulating one wife?

Task: Kobus

F: Kobus, right. Now, Ryan?

S: Kobus has two wives. Insudible

F: Very good. So Christianity is then sort of exploited as a convenient means of him discarding his wife. And Andlana why would he want to discard the mother of Dorkus and Solwando?

S: Well, it's because of the whole issue with him believing that it's his wife's fault.

F: Very good. It was his wife who permitted the inoculation. Right so those issues we dealt with. In Chapter 17 we see that Kobus signs his boys up to work on the mines and that things are set in motion in this chapter for Francis' marriage to Victor because when Emily gets to hear about what's happened between Francis and Victor, she's insistent that Francis' honour should be saved and then in Chapter 18 we'll deal with Emily's perception of herself as a missionary and get more insight into her character. That's where we are going. (Removes OH) I just wanted you to see some sort of context. The other thing I would like to put up for you is the main theme of this chapter. (Puts on another OH) It's really concerned with tension and conflict. Let's focus this, it's not really clear, but we can see enough. You see the messy areas of life where this theme applies in Shades. I've ticked off the ones that are really important for our chapter. Look here at the top left, for example. There's developing tension and conflict between Francis and Victor. Patrick, could you explain that to me?

S: Well, Francis does not love Victor, or she's bouncing around between Walter or Victor.

F: Or Victor, well done.

S: And Victor is now wanting to marry

F: Yes, that is precisely what the tension is, well done. She's beginning to realize that she actually doesn't love him. There's also tension between Francis and Walter. Jason, what kind of tension is there there?

S: Shakes his head

F: You're not sure? Anybody?

S: They want, they have feelings for each other but there's no way, they're both too scared to say anything.

F: Well done. They actually cannot share their feelings openly and we've explored the reasons for that. We know that there's also conflict over here between the traditional way of life and the modern way of life and that's going to be very important in chapter 17. Can you think of any example you've come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture? Jason?

L: Well I think it's insensible who always wants to do it the British way and never wants to care, forgets about the traditional way.

T: Well done, he doesn't acknowledge the Xhosa cultural customs at all and tries to impose his own culture on them. Anybody want to say anything else about that, Tim?

L: And the inoculation.

T: And the inoculation and how that was actually misinterpreted as a plot by the British authorities to take away the Black man's source of wealth, so that's very important. And then we're going to look at Christian and heathen, how those two things clash and of course we know that Victor and Walter are involved in quite a rivalry over Francis at the moment. Ok, so shall we now get into chapter 11? Now for this I'm going to be using the text. You already have the summary which can back up some of the observations I'm going to be making. For your literature books I'm going to be giving you a number of subheadings to use as pointers in our analysis of this chapter. Alright so I'm just going to find that. So the first issue we're going to look at then is the issue of the status of Walter and Francis (writing on blackboard). We're going to be looking at Walter and Francis and the status of their relationship. The pages that we're concerned with are 234 to 255. Ok so if you could turn to page 234 now. Right essentially where we pick up now is that the Kuzalis have already left to go to Johannesburg as have Victor and Crispin. Remember how Crispin had a preoccupation that he won't see St Mathias again and so we move to Walter and Walter has been in the outlying mission stations for quite a while, the rains have been extremely heavy and he has been unable to get back to St Mathias for a number of days. Consequently he's missed the leave taking of Victor and Crispin and the Kuzali boys. Then on page 235 when he does finally get back, it transpires that Francis and Helina have gone into the local sort of trading village known as the kooq to see the Matlletons to get some supplies and they might have a great deal of difficulty coming back because of the heavy rains so Walter decides that he will volunteer to go and fetch them if need be. He's very doubtful about whether Francis really wants to see him again. As you know in Chapter 11 the whole idea of the engagement came out into the open and he now realizes that essentially Francis is taken. However there's one quite emotional moment from Chapter 16 that he does think about now and that's about half way down page 255.

L: Is it's the piano.

T: Pardon? It's the piano, the coralli, well done. I'd just like to read those four lines to you. 'In the time since he'd played the coralli in the living room and plunged out into the rain he'd forbidden her his thoughts, cast her out. He'd fought himself with an iron will and yet she'd haunted him, silent and spectral in his sleep and in his consciousness'. So you see how important Francis is to him. Although he knows she's going to get married, he's finding it very difficult to put her out of his thoughts. A few lines down he tells us how he sees himself 'He was a middle aged, creased, dry as a stick and busy as the devil himself'. He just feels he lacks the charm to actually attract her. So he's sort of succumbing to the inevitable. Right the next issue I'd like to look at then is Kobus' baptism, (writes on the board). And that is pages 253 to 256 and we've already explored the background to that, how he has decided to commit to Christianity and his reasons for doing that, it allows him the perfect excuse to get rid of his wife. So what happens is they undergo some sort of baptism ceremony, presided over by Walter, presiding with Walter is Nzantzi. Right, following that on page 256 is the whole issue of Nzantzi and his discovery. He espouses Dorkus and Benedict. Can anyone explain what's happening in this novel with Dorkus and Benedict? Yes, James?

L: She's converted to Christianity.

T: She along with her father has converted to Christianity, well done, for what reason?

L: To spend more time together.

T: Yes, so they actually have a relationship. Nzantzi actually catches them together. He sees them meeting in the woods nearby the mission and he feels that they've broken an essential rule of the mission. On page 257, article 3 'no boy shall go beyond the boundaries of the mission at any time or be outside the walls of the institution after the last bell rings. In article 11 boys are strictly forbidden from joining the girls'. Ok now why Nzantzi is so concerned about this, about these meetings in the woods, is that he fears they are doing what? What is the name given to what he worries that they are doing? Yes?

L: Mock intercourse.

T: Mock intercourse, yes. What is the Xhosa name for that?

L: Umetsabo

T: Umetsabo. Yes that's right. He fears they are doing umetsabo, so he feels it is his Christian duty to go and inform Emily about it and that's what he does. Before going to inform Emily to whom he feels responsible, he goes back home and makes a disturbing discovery. He discovers that one of his chickens is missing and one of his cabbages has been stolen. (Class laughs) So that makes him a little more upset than he already is because he feels if somebody had just come to ask him, he would have given quite freely. Now where do you think that chicken and that cabbage have got to? Think about what's happened in the novel. Yes?

L: Dorkus' mother was kicked out by Kobus, so she stole the chicken and cabbage.

T: Yes, you're quite right. Having been kicked out by Kobus, she is now on the verge of starvation and she needs to be fed. So Dorkus has actually stolen this. There are a number of reasons why she could not approach Nzantzi directly and one of them is that she is very frightened of Kobus and that he might beat her if she were to do this. What is the Xhosa term, I don't know if I say it right insensible

L: insensible

too of age and death, the claw of her hand, the sinews lying taut along its back'. Can you see the descriptive detail in this woman's plight? Are there any images that you would have in mind from that description that show us how badly she is suffering? Any particular imagery that sort of really brings it home to us of how she's suffering after being kicked out by Kobus? Yes Nyle?

L: Shouldn't a skull be one, M'am

T: Well does, where's that? Help me. Oh here we are, deep in the sockets of her skull. Right you can see, you know, that there's just no flash on her, good. Jason?

L: What about age and death?

T: Age and death, good, you can see she's on the verge of death. Ryan?

L: "Sunken cheeks"

T: Sunken at the cheeks, good. And then if you look at her hands there's a nice image there used to describe her. Siskie?

L: That her hand is like a claw.

T: That her hand is so shriveled that it now looks like a claw, well done. Right, ok let's go on to the next page. Essentially Francis says "I see you're suffering mother" and then Dorkus tells her the whole story of how Kobus has bought cattle from Klaus Otto and how she's been cast out by Kobus and on page 263 she explains the role of the shades in all this. If you go half way down where it says "a shadow crossed her face". "He is afraid of the anger of the shades for what he has done, knowing he is wrong, she said. He came to the Umfilla to be baptized, knowing that they will tell him he can only have one wife". What he is trying to do there is appease the anger of the shades. What they do not know, though, is where these cattle have come from that have been advanced to Kobus. Can you remember? Who has supplied the cattle and how? Yes Thibault?

L: It's Victor.

T: It's Victor. Now so?

L: With money from the mother gave the father.

T: Very good. It's the legacy that was left after his father died. Victor has used that to advance cattle. It's important that you know that Francis is not aware at all of this development. So it is presently Dorkus who is caring for her mother with whatever she can find, hence the carriage and the children. When you read this section you'll see that there's a basket, ok. The wagon sort of hits a bump and these things just fall out. So everything is exposed, alright. What we need to understand is why these people did not transparently just come and ask for help. On page 264 quickly look at that. I'd like someone to read it for me, Angela could you read it, please? From where, it's about 5 lines down from the top of page 264, have you got it? G. shakes her head. Then Tis could you read it?

L: I reads excerpt.

T: Do you see the problem. What help could she ask for from the Christian religion that condemns her? That's the tension of the two cultures. Go on.

L: I continues to read.

T: So there we have it. This is why they couldn't be transparent and why they had to reveal undercover. Thanks very much, Tim. And then on page 265 we see that Francis actually becomes very angry by this state of affairs. She's not like Emily who would accept it as just inevitable and she says something very important. Angela you can read this for us, please. Three lines from the top of page 265. I want you to listen very carefully to what she tells Benedict he should do once she's heard about the plight of Dorkus' mother.

L: I reads

T: So she would actually like this whole issue to be published in a newspaper to inspire opinion and debate because she thinks there's something fundamentally immoral about what's going on. Then we have the scenario where Muntal has seen Emily and he now tells her what Dorkus and Benedict have been up to and that's where your worksheet comes in because essentially she's going to respond to what Muntal says and the Francis is going to get involved. This is the part of the chapter we're going to concentrate on in detail but before we continue let's look at

stealing has to happen undercover. The other reason, I think, why Nzambi goes to tell Emily is that he's angry with Benedict at the moment. Benedict and his used to be close, they used to have a religious bond, but that's actually been eroded as you know in previous chapters. Why? Why is Benedict not as committed as he used to be to Christianity? Yes?

L: The whole dipping.

T: Yes, well done. Remember when he was dipped in the rindapat dip, humiliated and is now extremely angry and has become politicized. It's all of these that are making Nzambi very angry so he decides to go and tell Emily what Dokus and Benedict have been getting up to and the page references for those are 256 to 260. And you will need to go and read that and consolidate what we're doing. We get further insight into the stealing incident when we meet Dokus and the mother. That's the next thing on page 260 to 265. What happens is that Francis encounters Dokus' mother on the way back from the Wettletons back to the mission. Let's have a look at Dokus' mother's plight. It's described for us on page 261 after they have greeted each other solo nkoson Francis notices her face 'smoken at the cheeks, cadaverous, the eyes deep in the

that Emily expects from Francis?

L: To be like a lady.

T: Ok like a young Victorian lady, very good, so she shouldn't be tomboyish or anything of that nature. Yes?

L: She wants Francis to marry Victor.

T: Very good that's a very strong expectation and before that happens I think one of the expectations is that Francis should be a virgin. That's a very important Victorian expectation. So her mother wants her to marry Victor. Anything else you'd like to mention, Tim?

L: To be a good Christian.

T: Very good. To follow strict Christian beliefs and not compromise it in any way with other cultural beliefs. Anything else anyone would like to mention? Right I'd like you to just remember those things when we see basically what happens now between Francis, Emily and Benedict because when Benedict gets back, you know the proverbial trouble will hit the fan, essentially when he gets back and has to face Emily. What do you think Emily is going to say to him when she is told that he's been committing incest? How do you think she'll respond, Kyle?

L: I think she'll punish him in some way, M'um.

T: Yes, she'll punish him. How? What do you think she'll do because she does punish him?

L: I don't know.

T: Sigh?

L: She'll take his inaudible

T: Remember that sponsor in England who's paying for him to be there? He might lose his sponsorship and then be out just like Dorkus' mother. And there are other ways of punishing, as we shall see. Bottom of page 287 now. We'll go right through pretty much to the end of the chapter because this is very important. Two thirds of the page down...reads aloud: Benedict and Francis could hear the authority in the tone. 'Mr M'ntai has reported to me that you've been meeting Dorkus down by the river. There are others who have said you too.' Benedict did not reply. You know the rules of the institute. We read those just now, remember. 'Yes m'um.' 'It is a question of morality. Do you deny it?' 'No Mrs Fairborough. I have been meeting Dorkus, as you say.' 'And have you flagrantly broken the rules?' 'Yes m'um.' A pause. 'Have you no sense of propriety, Benedict? Miss F has sponsored you right throughout your education. You are like a son to her although she's never seen you. What shall I say to her when I write my monthly report? That you have been not just obedient, but immoral? That you have met a young girl in secret places. Are the consequences of those meetings yet to be seen?' 'There will be no consequences' said Benedict. How can he say that with such authority because remember there's no contraception in those days. Sigh?

L: They had sock intercourse.

T: I know what you're saying that they stopped at the moment of penetration. Quite right. Indeed her mother's voice was heavy with innuendo. And how many abandoned children do we have in the orphanage and how many in foster care? Why is it particularly cruel, that comment to Benedict? Sigh?

L: Because Benedict was abandoned by his mother.

T: He himself was an orphan, well done. 'Do I need to remind you of your own beginnings?' 'I am reminded every day, M'um.' And Francis did not doubt the look that would have crossed his face. She could feel the ice and fire marching in her own blood as she stood and listened. She's eavesdropping just outside the door. Emily's voice was low now, 'and as I do understand that that heathen vice that shields you from consequences is practiced here on my mission in spite of my church?' The rain had started softly again. Francis came closer to the study door. Her mother said, 'Benedict, I thought, I prayed that you would be the first after Victor to take holy orders and assist Father Charles in his work. Decey has met in, Benedict, while we have been looking elsewhere.' Silence again. 'This is not the only matter. Mr M'ntai tells me that a chicken has been stolen from his fowl run and cabbages from his garden. It is evident that Dorkus is the culprit, her mother is starving. Is that a reason to steal? she could have asked me, I would not have denied her.' 'She was afraid, she does not wish it to be known that her mother is close by. She fears her father and the powers of his other wife.' 'It is theft, nonetheless.' Notice the rigidity of Emily's thinking, it's against Christian law and that's that. She will not take account of any other cultural practice that might come in. Francis heard Emily's step

this particular conflict in the novel between Francis and Emily. As you know already they don't have an ideal mother-daughter relationship. It's actually doomed from the start and if we just read the bit of commentary here on your worksheet Emily is ruled by Victorian expectations and beliefs. Francis rebels against all of these and resists the limitations her mother tries to place on her. She participates in activities that were considered for boys only such as hunting and fishing and she loves speaking Xhosa and listening to traditional Xhosa rhymes and songs. What I want you to consider briefly now and there's a space for you to jot down some things is what expectations does Emily have of Francis. If you could think of possibly four expectations that Emily would have of her daughter and just write them down on the space given.

L: What do we have to do?

T: Haven't you got one? I gave one to you today. (Another L shows his sheet to do)

Class writes answers on their worksheets

T: Oh can we discuss this now? I see a number of you have got two or three things down. So Comforter, what do you think would be one thing

7

1

1

1

1

as they crossed the floor. She crouched back into the shelter of a doorway. Her mother continued 'Dorkus will have to go. She cannot create a precedent as St Mathias. Adequate arrangements for her mother and herself will be made as soon as possible. I will see to it myself. Until that time you may not speak to her or have any contact with her at all. Think about why this is possibly very unfair to Benedict. She's labeled him as immoral. Why is her treatment of him fundamentally unfair?

L: It's Francis Inaudible

T: Clarify

L: Because if that's his name, Benedict, is punished Victor should be.

T: Ok Victor should have been as well. Well you will remember that's daughter was sent away just as Dorkus is being sent away. So there's some consistency there. But consider Benedict's situation. Yes he's probably having unmet with this girl, but there are mitigating circumstances and what are those? There are reasons to explain why he won't marry her.

L: Ya he would marry her it's just he doesn't have cattle.

T: He doesn't have cattle and you see he wants to get in touch with his culture and he wants to adhere to those cultural norms to, you know, pay lobola for his wife. Why, what's the whole philosophy behind lobola? It's not just material payment, there's another important reason. It's about the shades, ya?

L: Respect the shades.

T: Respect the shades and showing the shades that that woman will be respected for as long as the marriage endures. So do you see why it's so important to Benedict? And now he's being condemned for those cultural beliefs. It's a lot more complex than Emily will give credit for, that's great. To go on then (continues to read) I don't think Benedict bothers to defend himself because he knows it's a lost cause. (Continues to read) Kyle, you brought up that point that he would be punished. For Benedict that's a severe form of punishment, the issue that would hurt him the most. And this is where Francis intervenes and defies all of those expectations that you write down on your worksheets. All of those will now be systematically broken. Would someone like to read now? Thank you Andrea for volunteering.

Class laughs

T: Or what were you going to say?

L: M'am what's a coop do?

T: It's the height, the worst case scenario that she can suggest to Benedict in this context. The statement that will devastate him the most. It's not technically a dictionary definition, but in this context it's what it will be. Will you read now? (Learner reads) Thank you can I just stop you there and discuss that issue. She's saying alright somebody stole a chicken and a cabbage, cattle bribes and labour contracts are such worse. Can anyone suggest why? Why would Francis say that? Why are cattle bribes and labour contracts worse than stealing a chicken?

L: She's saying that in the cattle bribe, because like humans are actually involved, like they're being exchanged.

T: Well done, it's like a bartering system, but it's not with goods, it's with goods and human beings, that's true. Anything else that anyone else would like to add? People don't really have the money to pay for these cattle so they're going to get into horrible debt. And then we know with the labour contracts there were all sorts of abuses going on. Can anyone think of some that might affect the Kwalli boys themselves?

L: I think Inaudible's too young.

T: Inaudible's such too young to go down a mineshaft, you're right. Continues to read.

Well rings.

T: We'll pick up tomorrow. Thank you very much.

APPENDIX 16

EXAMPLES OF SYSTEMIC FUNCTIONAL LINGUISTIC ANALYSIS

A. ENTHABENI HIGH, 10 MAY 2006, LITERATURE – NOVEL *JUNGLE LOVE* – EXTRACT SHOWING TRANSITIVITY ANALYSIS

Enthabeni High - Grade 10B – English – Caroline & Ian - 10 May 2006

T= Teacher. S = Student. G = general noise.

T	Yes?				
S	... ..			
T	Caroline and Ian	are arguing?			
	Participant	Process			
	Behaver	Verbal			
	What	are	they	arguing about?	
		Process	Participant	Process	
		Verbal	Sayer		
G	.....			
T	What	are	they	arguing	about....?
		Process	Participant	Process	
		Behavioural	Behavior		
	They	had	an argument,		
	Carrier	Process	Attribute		
	Possessor	rel attr poss	Possessed		
	they arguing about?				
G	.....			
T	[Writing on board:]				
	Chpt 3. It	's	about the argument between Ian and Caroline..."		
	Participant	Process	Circumstance??		
	Value	rel ident circ	Token??		
T	What	are	they	arguing about? X2.....	
	Process		Participant	Process	
	Behavioural		Behaver		
T	Chapter 3. It's about the argument between.... Ian and Caroline. What are they arguing about?				
G					
S	They	are arguing	about money		
	Participant	Process	Circumstance		
	Behaver	Behavioural			
T	About...money				
	Circumstance				
T	Let	's	go on	now...Chapter 4.....	
	Process	Participant	Process	Circumstance	
	Behavioural??	Recipient	Behavioural??		
	Chapter 4	says			
	Participant	Process			
	Sayer?	Verbal: projecting			
	..... it	's	Jennifer	again	
	Token	Process	Value	Circumstance	
		Rel identifying			

telling the story...
 Process Circumstance??
 Verbal
 So there is where
 Process Existing
 [they are going to meet Ian, [doing what?]]
 Participant Process Circumstance Process
 Actor Material
 If you can just remember according to your own knowledge ,
 Participant Process
 Senser Mental: cognition Circumstance?
 referring to ch 3

From your own knowledge, what was Ian doing?
 Circumstance? Process Participant
 Material Actor

S (G) some (beer)

T At ... bar drinking what.....
 Circumstance Process
 Material

G & T Drinking some some (beer)
 Process Participant
 Material Goal

T Who is going to read now?
 Process Circumstance
 Behavioural

Read 1st para
 Process Goal
 Behavioural

G& T Yes...

S "The 1st person I saw when I entered (here)... was Ian. Hhe was looking desirable
 G (general talking, shuffling)

Ssitting alone at a table for two with an almost ...empty glass In front of him... I stood in the doorway wondering what I should or go and join him, but then ...he made the decision for me.....then he said hi ...I offer to buy you a drink, but at the Homestead and it was much money ... then I said let me buy you one, oh -you don't have to do that he said, I smiled ... reaching for some money from my pocket. I know I don't I said, but I'd like to. What are you drinking, drinking beer? drinking beer, is the local ?.beer?.. making (business), when you don't ...fancy..drinking rum... it is a delicious , it's a delicious alternative (struggle over word)

T alternative

S

It 's a delicious alternative...
 Carrier Process Attribute
 Relational attrib

S Yes,.....

T no.....someone else....

[classroom silent and concentrating!!]

S Yes. yes he said, I went over to the bar to order the drinks, (classroom beautifully silent and concentrating!!) yes I am waiting to be served. I noticed two women (sitting next to) Ian and... whispering to each other about him.....clearly.. they found him ... so do I.... the

women ...not to.. find me attractive...however I don't intend to complain about it ... I....
(circumstances)

S		Struggling go over "circumstances".....			
		(general noise and laugh)			
S		.....		
T					
Okay	before	we	go	any further	
		Participant	Process	Circumstance	
		Actor	Material		
...	what	caused	Ian	to feel	miserable?
		Process	Participant	Process	Attribute
		Behavioural?	Goal	Mental: affect	
G		Little mumbling....			
T					
		It	appeared	there	in the first paragraph,||
		Participant	Process		Circumstance
		Empty??	Material?		
		he	was looking	very miserable,||	
		Part	Process	Circumstance	
		Senser	Mental: percep		
	what	was	the cause	of that... (G A)||	
		Process	Participant	Circumstance?	
		Relational identifying??	Value?		
	why	was	he feeling	miserable as||	
		Process	Part	Circumstance	
		Mental: affect	Value?		
		Jennifer	finds	Ian	at the bar,
		Part	Process	Part	Circumstance
		Actor	Material	Goal	
		she	noticed	||	
		Part	Process		
		Senser	Mental: perception		
[that		he	was looking	miserable,||	
		Part	Process	Circumstance	
		Behavior	Behavioural		
		why	was	that,||	
			Process		
			relational		
		answer	me	that....||	
		Process	Participant	??	
		Verbal	Target		
S		it	was	because of the argument||	
		Part?	Process	Circumstance	
			Relational		
S		Was	because of the argument||		
		Process	Circumstance		
T		Was	because of the argument.||		
		Process	Circumstance		
		What	was	the argument?||	
			Process	Participant	
			Relational	Goal?	
S		Because	he (she),....	was	embarrassed||
			Carrier	Process	Attribute

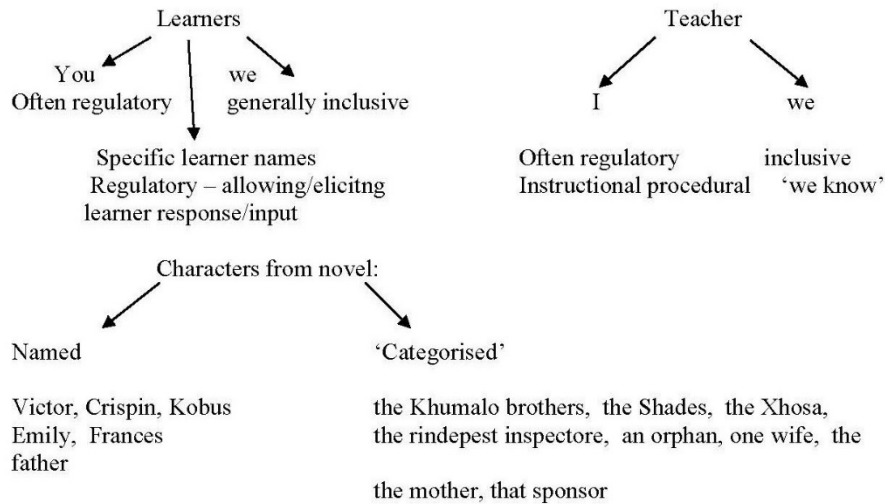
				Relational		
T	He, she ... Who	was	embarrassed?||	he		
		Process	Attribute			
		Relational				
S	(same)					
T	I.... (Ian)					
G	He, she ??? he was, she...					
T	Who	was	embarrassed			
	Ian (pronounced "Iron")	was	embarrassed			
	Carrier	Process : rel	Attribute			
S & G	He is, he was					
T	I (Ian) as in he					
	Is that what	he	said?||			
		Part	Process			
			Verbal			
	what you	say?				
	Sayer	Process: verbal				
	Ian was	embarrassed....||				
	Carrier	Process : rel	Attribute			
T	Another ?question	[that I would like	to know]	is		
	Identified??	Part Process	Process??	Process		
		Senser Mental	Mental	relational		
		Inclination	Cog	Identifying		
	[to whom Jennifer	was talking to?]				
	Sayer	Process				
	Verbal					
G & S	[general answers ... "Iron"...Ian . He....]					
T	To who Jennifer	was talking to?				
	Sayer	Process				
		Verbal				
G	.....general muffled answering					
T	To who Jennifer	was talking to?				
	Sayer	Process				
		Verbal				
T	She was talking	to herself?				
	Sayer	Process	Circumstance			
		Verbal				
S	To us!?!.....					
	Circumstance					
	.....laughing.....incl teacher...					
T	To who Jennifer	was talking to?]				
	Sayer	Process				
		Verbal				
	She	was not talking	to us,||			
	Sayer	Process	Circumstance			
		Verbal				
	she	was not talking	to herself			
	Sayer	Process	Circumstance			
		Verbal				
	but	she	was talking	to someone.		
		Sayer	Process	Circumstance		
			Verbal			
	Who is	that special someone?				

		Process	Identified	
		Relational		
G	Iron. Iron....Ocean (Laughing...)			
	Participant			
T	Yes? ... (Asking specific student?)			
S	Iron.			
	Participant			
T	She was talking to Ian			
	Sayer Process Circumstance			
	Don't be confused			
	Process Attribute			
	Relational attrib			
T	I know (?the story)			
	Partici Process			
	Senser Mental: cog			
	What is the special beer			
	Process Participant			
	relational			
	[that is.....[muffled answers] mentioned]?			
	Process Attribute?			
	relational			
	^THERE IS Something about it,			
	Process Existent			
	existential			
	the kind of beer [that is going to be her delicious alternative]?			
	Carrier Process Attribute??			
	^IT IS American beer			
T	Oh you are following the story			
	Part Process Part			
	Actor Material Goal			
	Okay, one other thing –			
	why did Jennifer decide to buy for Ian||.....x2.....			
	Senser Process Circumstance			
	Mental: cog			
T	.....		
T	Isn't Jennifer a lady?			
	Process Carrier Attribute			
	Rel attributive			
G	Yes..			
T	Then Ian was supposed to buy for Jennifer| – isn't it?|			
	Participant Process ?? Circumstance Tag?			
	Actor Material			
G	Yes...			
T	Then all of a sudden Jennifer decided to buy for Ian ||			
	Circumstance Participant Process Process Circumstance			
	Senser Mental Behavioural			
	why was that?			
	Process			
	Relational			
S & G	Because.....			

T [Students in middle putting up hands]
 T ... (said something about hands..)
 T ...no....
 T [Teacher and students all talking at once]
 T This row?||
 Is quiet this row||
 Process Attribute Carrier
 Rel attrib
 how come ^ARE YOU QUIET?
 Discussion.....
 T Yes
 S trying to answer... too much noise...
 T Can you hear||
 Participant Process
 Behaver Behavioural
 [what he is saying?|||
 Sayer Process
 Verbal
 G No.
 T Stand up
 Process
 Material
 S Because Jennifer saw empty glass
 Senser Mental Phenomenon
 Perception
 T Do you agree?||
 Participant Process
 Sayer Verbal (lots of noise...)
 Because Jennifer saw the empty glass||
 Senser Process Phenomenon
 Mental: perception
 [when she came into the bar in front of Ian|||
 Participant Process Circumstance
 Actor Material
 Was that the reason?||
 Process Token Value ????
 Rel ident??
 G No....
 Noise.....
 T Put up the hands||
 Process Participant
 Material Goal
 what you say...?||
 Participant Process
 Senser Verbal
 What is the answer?
 Process Value
 Rel identifying
 S (girl) (standing)
 It 's ||
 Participant Process
 relational
 [because Jennifer heard the argument|||
 Participant Process Phenomenon

		Actor	Material	Goal		
S	She	was wanting to go	with Iron			
	Part	Process	Circumstance			
	Senser	Mental: inclination				
T	She	was having	a soft spot	for Iron,||		
	Part	Process	Participant	Circumstance		
	Actor	Material	Goal			
	and then	why	that	makes	her	feel
		Part	Process	Part	Process	nervous |||
		Material	Goal	Behaviour		Circumstance?
S	She	knows||				
	Part	Process				
	Senser	Mental cog				
	she	was not	a good girl.|||			
	Carrier	Process	Attribute???			
		Rel attrib				

B. LINCOLN HIGH LESSON 1, 2005 – LITERATURE – NOVEL SHADES – SFL FIELD ANALYSIS – TYPES OF PARTICIPANTS



Creatures:

The cattle one of his chickens

Plants:

One of his cabbages that cabbage the cabbage

Places:

Johannesburg St Mathias England the local sort of trading store
the outlying mission stations the woods the mission the boundaries
the walls the institution the way back a space a mineshaft

Objects:

Frances's letter money the money the wagon a basket these things
a newspaper goods

Social Institutions:

Marriage Frances's marriage Frances's honour
The Xhosa cultural customs the traditional way of life the traditional

Culture

The traditional way the Black man's source of wealth
The more modern British sort of culture Christianity Reason
The Christian religion strict Christian beliefs Christian laws
The clash of two cultures the Christian and the heathen
Other cultural beliefs other ways

Social Practices and Norms:

An essential rule of the mission his sponsorship a severe form of punishment
Mock intercourse umetsho lobola material payment those cultural beliefs
The legacy cattle bribes and labour contracts the cattle bribe a bartering system goods and human beings

States/Conditions:

Physical:

The charms his sleep a look
The verge of starvation Dorkus's mother's plight the eyes deep in the sockets of her skull age and death the verge of death

Cognitive/Psychological:

Emily's perception of herself
The reasons his thoughts a premonition a great deal of difficulty
The whole idea of the engagement
Bewitching
The other reason
A shadow fell across her face

Social:

Benedict's situation a relationship his Christian duty a religious bond
The anger of the Shades opinion and debate all sorts of abuses
the plight of Dorkus's mother

Financial:

Horrible debt

Attributes of People

Physical:

Her face the cheeks the curve of her cheeks the line of her lip the claw of her hand a skull the sinews the sockets of her skull no flesh sunken cheeks her hands a claw

Social/Psychological:

The limitations of her mother a young Victorian lady (a virgin) a good Christian his culture his wife this woman's plight

Happenings:

Activities hunting and fishing her treatment traditional Xhosa rhymes and songs

Events:

The whole rinderpest episode the marriage the (heavy) rains the leave taking
Kobus's baptism some sort of baptism ceremony a disturbing discovery the stealing the whole dipping the rinderpest dip the stealing incident a bump the moment of penetration

Pedagogic Objects:

The text your literature books the summary a number of subheadings
This [overhead transparency]

Pedagogic Strategy:

The observations

Literary concepts:

The main theme character her character some sort of context the background to that

The many areas of life the first issue our analysis the status of their relationship the whole issue of Mzantsi and his discovery this novel further insight the descriptive detail any images the issue that description any particular imagery the whole story a lost cause the role of the Shades this development this context the whole philosophy mitigating circumstances the rigidity of Emily's thinking any other cultural practices a very important Victorian expectation a very strong expectation one of the expectations tension and conflict, diversity and difference 2 or 3 things expectations four expectations all of these Victorian expectations and beliefs those expectations the problem the tension of the two cultures this state of affairs this whole issue the scenario this particular conflict in the novel an ideal mother-daughter relationship

Textual References:

This chapter these 4 lines a few lines your worksheets previous chapter page references that's the next thing the next page half way down this section 2/3 of the page down the end of the chapter a few lines down page... the top of page 263 5 lines down the part of the chapter the bit of commentary here on your worksheet

APPENDIX 17

EXAMPLE OF JACKLINIAN ANALYSIS CODING – ENTHABENI HIGH, 10 MAY 2006, LITERATURE – NOVEL JUNGLE LOVE

T= Teacher. S = Student. G = general response. = tape inaudible (word) = hard to hear { } = English translation of isiZulu
(Most learners sharing books in groups of 2 or 3)

Episode One: Setting the Scene

T Yes?

S

T Caroline and Ian are arguing? What are they arguing about?

G

T What are they arguing about...? They had an argument, what are they arguing about?

G

T Writing on board: "Chpt 3. Its about the argument between Ian and Caroline..."

T What are they arguing about? X2.....

T Chapter 3. Its about the argument between... Ian and Caroline. What are they arguing about?

G

S They are arguing about money

T About...money

Episode Two

T Lets go on now...Chapter 4.....

Chapter 4 says its Jennifer again telling the story...

So there is where they are going to meet Ian, doing what? If you can just remember ... according to your own knowledge. referring to chp 3. From your own knowledge.. what was Ian doing?

S (G) some (beer)

T At ... bardrinking what.....

G & T Drinking some some (beer)

T Who is going to read now? Read 1st para

G& T Yes...

Commented [u1]: CP: T focusing on activity as end in itself; no use of specialist terminology

Commented [u2]: CP: T focusing on nature + mechanisms of task itself

S "The 1st person I saw when I entered (here)... was Ian he was looking desirable
 G (general talking, shuffling)
 S ...sitting alone at a table for two with an almost ...empty glass ... In front of him... I stood in the doorway wondering what I should or go and join him, but then ... he made the decision for me....then he said hi ... I offer to buy you a drink, but at the Homestead and it was much money ... then I said let me buy you one, oh -you don't have to do that he said, I smiled ... reaching for some money from my pocket. I know I don't I said, But I'd like to, what are you drinking, drinking beer? drinking beer, is the local?.beer?.. making (business), when you don't ...fancy..drinking rum... it is a delicious , its a delicious alternative (struggle over word)

T alternative Commented [u3]: ?; T modeling pronunciation

S its a delicious alternative

S Yes,.....

T no..... someone else
 (classroom silent)

S Yes. Yes he said 'I went over to the bar to order the drinks, (classroom silent) yes, I am waiting to be served. I noticed two women (sitting next to) Ian and whispering to each other about him. Clearly, they found him ... So do I. The women,not to.. find me attractive...however I don't intend to complain about it ... in the (circumstances) [student struggling to pronounce 'circumstances']

(general noise and laugh)

T Okay before we go any further - what caused Ian to feel miserable?

G (mumbling)

T It appeared there in the -- first paragraph - he was looking very miserable - what was the cause of that?

Why was he feeling miserable? As Jennifer finds Ian at the bar, she noticed that he was looking miserable, why was that? Answer me that.

S It was because of the argument.

S Was because of the argument

T Was because of the argument. What was the argument?

S Because he (she) was embarrassed

T He, she - who was embarrassed? He -

S (same)

T I... (Ian)

G He, she ?Hhe was, she...

T Who was embarrassed? Ian was embarrassed.

S & G He is, he was ...

T I (Ian) as in he - Is that what he said? What you say? Ian was embarrassed | **Commented [u4]:** CP: T focusing on nature + mechanisms of task itself

[T] Another question that I would like to know is - to whom Jennifer was talking to?

G & S [general answers] Ion - Ian - He...

T To whom Jennifer was talking to?

G (general muffled answering)

T To whom Jennifer was talking to?

T She was talking to herself?

S To us!? (laughing, including teacher)

T To whom Jennifer was talking to? She was not talking to us, she was not talking to herself but she was talking to someone - who is that special someone?

G Ion, Ion (Ocean) [Laughing]

T Yes? [Asking specific student]

S Ion.

T She was talking to Ian. Don't be confused - | **Commented [u5]:** CP: focusing on nature + mechanisms of task itself - characters interacting - who does what it whom

[T] I know (the story). What is the special beer that is [muffled answers] mentioned something about it - the kind of beer that is going to be her delicious alternative? (danyk - American beer) Oh you are following the story -okay - one other thing -why did Jennifer decide to buy for Ian? x2. Isn't Jennifer a woman

G Yes

T Then isn't it Ian was supposed to buy for Jennifer? Isn't it?

G Yes

T Then all of a sudden Jennifer decided to buy for Ian - why was that?

S & G Because - [learners in middle putting up hands]

T Put up the hands. No - [Teacher and learners all talking at once] This row - is quiet this row - how come?

G [general discussion] | **Commented [u6]:** CP: regulation it immediate task

T Yes

S [Trying to answer - too much noise]

[T] Can you hear what he is saying?

G No.

T Stand up... | **Commented [u7]:** CP: regulation ito immediate task

S Because Jennifer saw empty glass | **Commented [u8]:** CP: regulationito immediate task

[T] Do you agree? [lots of noise] Because Jennifer saw the empty glass when she came into the bar in front of Ian? Was that the reason?

G No. [Noise]

T Put up the hands. What you say? What is the answer?

S [girl standing] It's because Jennifer heard the argument.

T Again.

S It's because Ion - Jennifer heard about the argument, about the money - and

T She heard the argument about the money, so she thought that Ion had nothing in his pocket - is it?

G Yes.

T Let's continue. [Lots shuffling as class quiets down]

S "He smiled at me as I carried... you saved my life he told me. Come on, let's go outside. So I followed him outside and we walked to the very end of the jetty where there was just a single ... terrible ... chair. It's a bit like being on a (boat)... and I said that as I sat downcould see the ...the sea was on theand I could see ... top of the waves... to be honest I felt a bit nervous being alone ... (with Ion) in such romantic surroundings obviously designed for couples - the sunset... together... most two people ... definitely not going to be more than just friends -

T Thank you.

S nothing...and as I smiled and looked up at the sky it was changing colour quickly now from red, from (orange) to (pink) red again... about how quickly the sun was setting... How beautiful it is, I said to Ion and he ... yes, he said ... He looked at me, saying to me... artist... did you bring ... (your painting things) with you?

[class very quiet]

T Okay - finding that Jennifer feeling a bit nervous as they were sitting outside and drinking some beer - why was Jennifer feeling nervous? [Class very quiet] What caused her to feel very nervous? Was anything wrong with her to be sitting with Ion outside in a (romantic) place? Was there any reason to cause her to feel nervous

S she was wanting to go with Ion

T She was having a soft spot for Ion, and then why that makes her feel nervous?

S She knows she was not a good girl.

T She knows she was not a good girl - what makes you say she was not a good girl? How come you say she's not a good girl?

S She's weak - she knows that

T She knows that? She's not weak? It's not that she's weak,

S

T How do you know that she's weak?

G [laughing]

T What makes you say she's weak?

Commented [u9]: CP: T focuses on nature + mechanism of immediate task

Commented [u10]: CP: regulation to immediate task

Commented [u11]: CP regulation

G

S to be in love with someone

T Is there anything wrong with that?

G [laughter - generalized discussion]

S It's because she at the bar.

G [laughter]

S Because she loves everybody

G [laughter]

T Because she loves everybody? Is there anything wrong with love?

G yes [predominantly male]

T [laughter - generalized discussion] There is something that makes her nervous as they were sitting together - she said she has a soft spot and then - that is not enough

G [noise]

S When it is time to say no she can't say no

T When it is Time to say no she says yes, she say no - she can't say no - what causes her to not say yes? She can't say no - she says yes, there is something - what causes her to say yes? There is something about that.

G [Lots discussion and giggling]

S She can't hide her feelings for him [LOTS of noise]

T She can't hide her feelings for him - my problem is - was anything wrong with that?

G [General noise] Yes No [simultaneously called by many]

T My problem is - why is that wrong?

S [same girl reads her book and then stands to answer] ... Ocean.... and now she's in love with Ion

T Is anything wrong with that?

G [Lots of mumbling]

S Because ...two ... at the same time..

G [LOTS of laughter]

S Because she is engaged to Pete.

T Yes, that's the answer - because she is engaged to Pete -

G Oh!

T so she has to control herself

G

T Because she is engaged to Pete - so she has to control herself, she is engaged to Pete - that is the main thing- she can meet as many men as she can but she mustn't forget that she is engaged to Pete [writing on board 'Jennifer' -in a bubble, then a spider leg 'engaged to Pete']

G [Noisy discussion]

T Now she is talking to who? [draws another spider leg]

S. Ian

T. Whose fiancé is Ian?

T & G Caroline. [T draws spider leg to join those two names]

T I have a new name here mentioned [Draws another spider leg] Who is Gary? [ongoing general class discussion]

Gary is the man who took her out for dinner. [joins 'Caroline' to Gary leg] There is another man. Who is the other man? [ongoing general discussion within class]

T & G Ocean.

T So Ocean is still outstanding for?

G & T swimming. [teacher draws last leg of spider diagram] [LOTS of talking]

T [isiZulu: Usamupromisile yena akakahambi naye {She promised him but has not gone out with him}] How many are they now?

G 4.

T But the real man in her life is who?

G Pete.

T But she has to control herself. So it says here "my life is already quite complicated enough with Pete and Gary".

[isiZulu: uGary akamulahi ngaphandle because wenzenjani? {She doesn't exclude Gary}]

She did say yes [isiZulu: ngesikhathi chamba naye {The time she was with him}]. Continue reading. We've gone through all of that, so we are going to talk about the paintings now - next para.

Commented [u12]: Reviewing characters + their interrelationships
Ethical judgment

Commented [u13]: CP dominant - focuses on checking L memory of characters plus reason for acceptability or not of Caroline's behaviour

S I shore, shook shook my head

T What is the present tense of the word shook?

G [Much discussion] shake, shook

T Shake not shore

T Shake.... Shook... (writing on board)

T Continue...

S I shook my head... No I said I never seem to ...want to what are you waiting for Ian wanted to know...I heard about it, but it depend what I'm (thinking?)... I told him but usually they are quite strong and very ... (detailed) (terrible)

Commented [u14]: CP dominant: bringing in grammar point, but not so as to advance understanding of literary analysis

S (another student corrects) ...Terrible

S terrible..... and bit old fashioned I suppose... that sound nice... he said I ...I lifted my shoulders..... it will be as wrong for me asan accountant for Ian smiled at me oh yes, a joke..... Accountant are terrible people, oh dear I said..... you are an accountant ... until.....

Above difficult to hear, students settle down, but occasionally shuffle, or comment

T Thank you.....

Commented [u15]: CP: immediate task regulation

Students make certain level of noise, after that soft reading

T So they are having a conversation ...they are talking about the paintings at the same time as teasing Pete about being an accountant.

What is an accountant. X2

T If a person says he is an accountant, what does that mean?

A person who does what..

Do you know what is an accountant?

S Yes

T Then tell me then.. (laughing behind her book)

Yes,....

what is an accountant...

yes...

S

T Yes,what is an accountant... yes..

S It is a person who ...other people's money

S ...disagreement....

T Yes, but at least he has some idea... what is an accountant, please?

Commented [u16]: CP: nature + mechanisms of task itself

Zulu...

T What is an accountant?

Zulu...

.....

G Laughing

TGo and talk to the "c"s go and ask them what an accountant is... oh they must

Commented [u17]: ? not RP, but not DP or CP either - handing knowledge building completely over to learners - T deflection?

guess?...

S A person who take care of.....unfinished

G Laughing....

T Ok - Lets continue we are wasting time....

Commented [u18]: CP: regulation aimed at lesson task

T Anybody...

Tas Ian is saying to Jennifer,

(lots of noise, T talking over the noise)

T I know I have heard about...that you are a painter, and at the same time Jennifer says oh ... paintings while I am on holiday, but what about you I also know you are an accountant. Let us find out if Ian is an accountant or if it is just a joke? **Commented [u19]: CP: focus on immediate task**

Continue reading....

S Yes I am afraid I am (Ian)...??...

T ?? .. "afraid"are you reading at the right place **Commented [u20]: CP: regulation – immediate task**

Yes... afraid..?

..... is that the right place?..... | **Commented [u21]: CP: regulation – immediate task**

G

G Laughter....

T .. "afraid"

Yes... afraid..?

Yes, I am afraid....

G .. talking....

T Hello – come back you are lost....

Gtalking

T Yes I agree - not I am afraid...

S !! No...!!

T Yes...

Gtalking

T Okay ...Continue | **Commented [u22]: CP: regulation – immediate task**

S Well at this rate... I said quickly, I mean I havent got anything against accountants, its just that I am so helpless at maths myself its all okay, Jennifer...I am sad... ..this boring job... but it pays the rent but somebody has to do it the world need accountant, yes I agree, I certainly... I thought about...

(CAMERA ZOOM IN ON READING STUDENT)

T Read louder...| **Commented [u23]: CP: regulation – immediate task**

(general talking from the class, one voice in particular throughout this reading)

S I thought about my accountant roger - ... company (comparing) him with Iron I had to smile... I thought him very dependable... and... proper (struggled over the word properly)... he saved me a lot of money....he nothing like Iron at all, roger Shorts ... fat and bauld (bald) and that not speak a lot...whereas Iron... apart from being good to look ,

Ian is very easy to talk to I like a simple life he was saying ... good company good food nice home, time to enjoy it I'm not the type of person who is ... to excesses.

T [.....Thank you.... Can someone read the second half,..... start from "yes I agree -- and stop making noise.....]

Commented [u24]: CP: regulation – immediate task

(reading from a book shared with another student) (while student begins teacher "sorts out disruptive student which causes laughter and more shuffling..... - does not stop the "particular" student from talking, or the reader from reading!!)

S (para read again... very distorted, mis pronounced, SO fast.....no punctuation)

Yes I agree that is certainly right, I thought about my accountant roger...comparing(!) with .. iron...I had to smile..... a lot of myiron apart from to look at easy to talk easy to talk.to.....

T] Easy to talk...]

Commented [u25]: CP: focus immediate task

S . easy to talk to..... I like a simple life

(class finally settling down)

S he was saying, good company, good food nice home time to enjoy it... I'm not the type of person who is ...(curious). ... for success that drives Caroline crazy sometimes... Success is glory for .. ten to pain (?). he drank some more of his beer. Looking.. food...(thoughtful) ..on the other hand ...he said...almost speaking to himself I expect there is... a lot about me... .that might drive Caroline crazy ...he looked up at me consciously putting a smile back on his face which reminds me I better get (back his support) (I suppose).....

(noisy page turn)....

S breakfast HOME guide me. for everyone I ...

T Thank you...]

Commented [u26]: CP: regulation – immediate task

T Why does he mean about this.....

T Rogers

T Who is this Rogers?

T Who is this Rogers?

G (lots of mumbling)

T Who is this Rogers?

S It's Jennifer's accountant.

T It's Jennifer's accountant. How is he?

G S fat

T How was he, this Rogers?

S & G Short, fat...

T What kind of a person is he?

G

Teacher waits patiently....

T To be bald is to be how?

T Yes, so Why you have your hands up....

S As long as he is not easy to talk to?

T Rogers?

Laughing

G & T Lots of interaction... disagreement?

T Is it not Rogers who is easy to talk to?

G General comments

T Its Iron, its iron who is easy to talk to...

Not that he is attractive.

..... to many that Jennifer mentioned about him

S

T No its not because he doesn't talk at all... It says Rogers ... and does short, fat, bald and doesn't speak a lot...

Whereas while I am (Ian) good to look at, apart from being good to look at, as attractive as he is, but ... not (zulu) proud of himself, he had no pride, its easy to talk to me, you can say whatever, as you can hear that Jennifer is teasing him about what you call - being an accountant, you can say whatever, easy to talk to : so I like a simple life he was saying.... Good company, good food a nice home time nice to enjoy it... I'm not the type of person who is desperate for success.

T Who is that particular somebody that Iron is directing words to... his words are directed to someone...

S Caroline...

T Caroline

He's matched in... to Caroline... I'm not like Caroline, Caroline is desperate to success...

You remember that Caroline demanded money from Ian?

G Yes

T Yes.

Ian mentioned that ... I don't have money ... you can even see that the banks are closed.... where can Ian get the money from, so that he decided to leave her like that and go to the bar... where now she's he's meeting who? Jennifer..... so that he is saying all these ways whereas Jennifer is sleeping... Around ... mind you Jennifer is being Oh... Terrible in love, responsible what you call it; conflict. There is conflict.

T Writing conflict on board

Tmoney money money, money money money

Commented [u27]: CP: focus nature + mechanisms of task itself

Commented [u28]: CP: regulation - immediate task

Commented [u29]: CP: focus on immediate task

Commented [u30]: CP/DP: limited modeling of specialized terminology

...so although its like that... But Jennifer has to do what, she has to do what, she can hear whatever Ian is saying, but, she has to do what, she has to control herself.

She has to control herself.

T Zulu |

Commented [u31]: CP:

T Lets do the next paragraph - I'd....Forgotten about that...

Commented [u32]: CP: regulation - aimed at lesson task

S Actually.....I not like other people...at all but as I am not used to being people all the times.... especially (take so much of your energy - struggling) energy do you think Caroline would mind if I miss her ... good bye.....

T writes "(and says, while student still reading) take so much of your energy" on board.

S I think I like to stay here for a while at the bar and then go back..... Caroline ... forgive me... finished his beer and standing up...I only wished... I only wished I only wished I could stay until enjoy your peace enjoy your peace and quiet. I'll see you tomorrowhe gave me

T So Ian now was going to miss a good bye..... (a dinner)?

Was he going to miss the good bye dinner for Caroline...?

G Yes

T? Was he going to miss the good bye dinner for Caroline...?

G

T Was he going to miss the good bye dinner for ... Caroline...?

.....

T He wished - that was what he was wishing for - he can just risk that and stay with who?

Jennifer

And Jennifer wished just ... stay together

Why was Jennifer was thinking of that was because she didn't want to back go back because she knows that Lisa was going to be around to take so much of her ... what?

G Energy

T Energy

Tshe was going to call her....?

G

S ?.....

Zulu |

Commented [u33]: CP: T focus on immediate, concrete understanding of Ls its character actions

T Lets finish this now...

Commented [u34]: CP: regulation - immediate task

S

?eiybo!

S??jumping pages....

[T Read...

T Who is reading?>>>>.....

Laughing.....

S
Laughing....

S (VERY fast reader – NO punctuation!!) (own book, held up not down on desk like most others) (camera zomed in)

S ...Bye I saidmore damages..... Afraid she was thinking about the ... each other...
(lots of laughing, talking)...

S Dangerous, it surely wasn't very nice to say some of these things, I wouldn't like..... if it – he .. boyfriend.... Not that he was ever going to be my boyfriend ... men are too much troubleif they are.... into your heart then they are...then they are doing their best tomake you jungle cats walkthe way Pete tried to make me (for example)... Just after (our) one night out together..... (Cough).....Jan told me that He knew Pete and that if I didnt agree to see him again...he would tell him we spend the night together there is a way to describe that sort of behaviour that way its blackmail.

[T Thank you]

G talking

[T We heard again that Jennifer is describing ... Pete's walk now is – I mean Iron is working (walking) (like what) hard at - who can show us the walk that jungle cats walk. Jungle cats walk

T jungle cats walk...
talking).....

T jungle cats walk

T come and demonstrate to us ...

T what kind of a walk is that..... jungle cats walk
demo
..... laughing

T Is that a jungle cats walk ...?

S No....
Another student walks to front and demo's
- laughing....

Commented [u35]: CP: regulation – immediate task

Commented [u36]: CP: regulation – immediate task

Commented [u37]: CP+: embodied learning – learner demonstration – application of understanding, but not linked to vertical discourse – e.g specialized terminology of metaphorical language

More laughing....

Another demo.... at back of class |

T ... Ian wants – he was drunk..... after a person is drunk how is he walking?????

S Male voice – "no!"

demo of drunken walk.....

noisy |

T Jennifer was looking at all that in such a way that.....
(noisy)

T at the end is where she says not that he isever going to be my boyfriend - do you see there where it says that.... that he isnever going to be my boyfriend – men are too much trouble, all together so she's just looking at allthese things what he's complaining as well....so she's just thinking maybe the same thing will happen (to her) when he is with her....(he's together with Pete.).....so she's saying men are too much trouble altogether...if you are not smiling its (into)your eyes, behind their girlfriend's backlike Iron, then they are doing their best to make you live in some falling down old cottage miles from anywhere.....the way Pete's trying to with me.... You remember that when she was reading her bookshe said that loves the countryside, she, he was going to take her and stay there in the countryside....so now she's mentioning the same thing that if the man is not in front of you ... you can see what is happening What is doing ... he is with other people, you can see she is complaining now, she is not pleased...she's not buying what..... or as they treating me just like Gary after our night out together ... She's talking now about Gary ... including hetold me that he knew Pete and that if I didn't agree to see him again he'd tell Pete we spent the night together....

You see now – Gary's going to put her now into what? Into trouble. It means, Jennifer because she agreed to go out with ..who with Garyif she say now ... no – she didn't want to go – Gary can come and ask her for the second time ... lets go out again...if Jennifer say no I don't want to go, whats gary going to do ...tell Pete |

You know men are trouble sometimes

(male mumble No)

T And watch out girls... watch out....

T that's why say yes yes, all over

(general no – yes – male – female)

T you must make use of the word.....

Males Yes yes

T NO!

G No yes...

T Don't say yes all the time.....

Lots of talking |

Commented [u38]: CP+: embodied learning – learner demonstration – application of understanding, but not linked to vertical discourse –e.g specialized terminology of metaphorical language

Commented [u39]: CP+: embodied learning – learner demonstration – application of understanding, but not linked to vertical discourse –e.g specialized terminology of metaphorical language

Commented [u40]: CP: limited modeling to wider discourse – does move between specific focus on text and slight distanciation - but not to induction into wider discourse of literary analysis

Commented [u41]: CP: T moves sideways into horizontal discourse - using text as opportunity for moral homily

T Ok. Lets go on again, so there is a way to describe that sort of behaviour.... that word is "blackmail"

(NOISE)

[T ... who is ... going to blackmail now...

G Gary ..

T Jennifer ...

T Gary was not going to (blame) her that is not something that they talk about,

Gary knew that Jennifer had a thing... a partner she had her own partner, but now she decided to blackmail him for taking her out, now if she refuses to go again he is telling her that I will tell your partner, I'll tell your partner she's (he's) just good for nothing.... don't you think that she's (he's) just good for nothing....

Don't you think that girl (Gary's) is good for nothing?

S Yes... |

[T Is he a good man? Gary...

Muffled male answer... no...

T Girls! Gary's? Isn't it ...

S (male) No ... Laughing

yes...

T Sometimes?

Laughing, talking... |

[T Lets finish up |

T Just as I was finishing my drink I heard footsteps approaching my ... wondering if it was Iron returning, but it wasn't Iron at all... It was WHO? |

G Ocean

T Ocean ... and he was still smiling at me....

(talking)

[T Ocean smiles all the time. Loves to smile. Smiles all the time.

T Writing on board

?..... lots talking ...

T Okay - he is charming... |

Males noooo

THe is ...he said siting himself down in Iron's empty chair, I just know its (him), imagining moonlight is a good idea for you, I wanted to say yes.....

males Yesssss (I want him to say yes)

Commented [u42]: CP: regulation - aimed at lesson task

Commented [u43]: CP: focused on immediate, concrete in story

Commented [u44]: CP: horizontal discourse - asking learners to pass a normative moral judgement on character

Commented [u45]: CP: regulation - immediate task

Commented [u46]: CP: focus on basic textual info

Commented [u47]: CP: focus on basic character info

T The ... ? firelight of the sun was shining on his dark skin turning it a beautiful reddish brown, it was very easy to believe in magic as I looked into his eyes... and suddenly I was smiling. All right I heard myself saying... lets go..... Hooouw!!!!

Commented [u48]: CP?: teacher exclamation expressing feeling

G Yes - houwwww!

T That the end of the story....

G Yes, loud and noisy

T Jennifer is already saying hamba - you hear girls that is how you must talk to boys that is how you talk to girls..... show how much you love.....

Commented [u49]: CP: horizontal discourse - normative life lessons

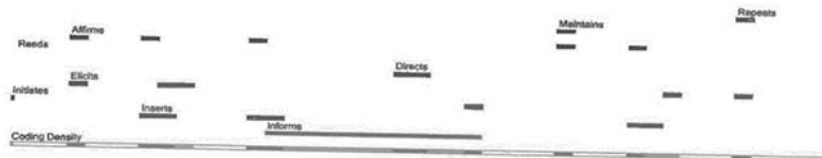
G Talking noise

END OF CD

APPENDIX 18

EXAMPLE OF BRODEIAN CLASSROOM DISCOURSE ANALYSIS – EXTRACT FROM LINCOLN HIGH, LESSON 1, 2005 – LITERATURE – NOVEL *SHADES*

2A



Class: Kobus

T: Kobus, right. How, Ryan?

L: Kobus has two wives.....*incredible*

T: Very good. So Christianity is then sort of exploited as a convenient means of him discarding his wife. And Andriana why would he want to discard the mother of Durkus and Somwabo?

L: M'am, it's because of the whole issue with him believing that it's his wife's fault.

T: Very good. It was his wife who permitted the inoculation. Right so those issues we dealt with. In Chapter 17 we see that Kobus signs his boys up to work on the mines and that things are set in motion in this chapter for Frances' marriage to Victor because when Emily goes to hear about what's happened between Frances and Victor, she's insistent that Frances' honour should be saved and then in Chapter 18 we'll deal with Emily's perception of herself as a missionary and get more insight into her character. That's where we are going. *(Removes Oh)* I just wanted you to see some sort of context. The other thing I would like to put up for you is the main theme of this chapter. *(Puts on another Oh)* It's really concerned with tension and conflict. Let's focus this, it's not really clear, but we can see enough. You see the many areas of life where this theme applies in *Shades*. I've ticked off the ones that are really important for our chapter. Look here at the top left, for example. There's developing tension and conflict between Frances and Victor. Patrick, could you explain that to me?

L: M'am, Frances does not love Victor, or she's bouncing around between Walter or Victor...

T: ...Or Victor, well done.

L: And Victor is now wanting to marry

T: Yes, that is precisely what the tension is, well done. She's beginning to realize that she actually doesn't love him. There's also tension between Frances and Walter. Jason, what kind of tension is there there?

L: *Shakes his head*

T: You're not sure? Anybody?

L: They want, they have feelings for each other but there's no way, they're both too scared to say anything.

T: Well done. They actually cannot share their feelings openly and we've explored the reasons for that. We know that there's also conflict over here between the traditional way of life and the modern way of life and that's going to be very important in chapter 17. Can you think of any example you've come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture? Jason?

L: Well I think it's *inamifike* who always wants to do it the British way and never wants to care, forgets about the traditional way.

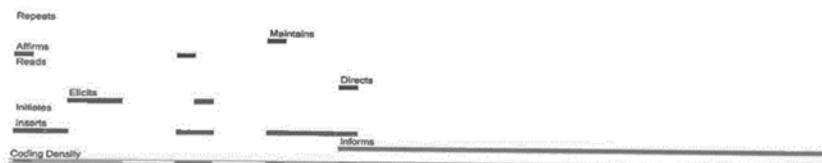
T: Well done, he doesn't acknowledge the Xhosa cultural customs at all and tries to impose his own culture on them. Anybody want to say anything else about that, Tim?

L: And the inoculation.

T: And the inoculation and how that was actually misinterpreted as a plot by the British authorities to take away the Black man's source of wealth, so that's very important. And then we're going to look at Christian and heathen, how those two things clash and of course we know that Victor and Walter are involved in quite a rivalry over Frances at the moment. Ok, so shall we now get into chapter 17? Now for this I'm going to be using the text. You already have the summary which can back up some of the observations I'm going to be making. For your literature books I'm going to be giving you a number of subheadings to use as pointers in our analysis of this chapter. Alright so I'm just going to find that. So the first issue we're going to look at then is the issue of the status of Walter and Frances (*writing on bloodboard*). We're going to be looking at Walter and Frances and the status of their relationship. The pages that we're concerned with are 254 to 255. Ok so if you could turn to page 254 now. Right essentially where we pick up now is that the Fumilanis have already left to go to Johannesburg as have Victor and Crispin. Remember how Crispin had a pronouncement that he won't see St Mathias again and so we move to Walter and Walter has been in the outlying mission stations for quite a while, the rains have been extremely heavy and he has been unable to get back to St Mathias for a number of days. Consequently he's missed the leave taking of Victor and Crispin and the Purnani boys. Then on page 255 when he does finally get back, it transpires that Frances and Helmina have gone into the local sort of trading village known as the Hloko to see the Nettletons to get some supplies and they might have a great deal of difficulty coming back because of the heavy rains so Walter decides that he will volunteer to go and fetch them if need be. He's very doubtful about whether Frances really wants to see him again. As you know in Chapter 17 the whole idea of the engagement came out into the open and he now realizes that essentially Frances is taken. However there's one quite emotional moment from Chapter 16 that he does think about now and that's about half way down page 255.

L: Ya it's the piano.

T: Pardon? It's the piano, the corral, well done. I'd just like to read those four lines to you. "In the time since he'd played the corral in the living room and plunged out into the



APPENDIX 19

EXAMPLES OF LEGITIMATION CODE THEORY SEMANTIC GRAVITY ANALYSIS CODING

A. EXTRACT FROM ENTHABENI HIGH, 10 MAY 2006, LITERATURE – NOVEL *JUNGLE LOVE*

Enthabeni High - Grade 10B – English – Caroline & Ian - 10 May 2006

T= Teacher. S = Student. G = general noise.

(Most children sharing books, groups 2 or 3,)

SG-- SG- SG+ SG++

T	Yes?.....	
S	... ..
T	Caroline and Ian are arguing? What are they arguing about?	☆
G	.....
T	What are they arguing about...? They had an argument, what are they arguing about?	
G	.....	☆
T	Writing on board : "Chpt 3. Its about the argument between Ian and Caroline..."	
T	What are they arguing about? X2.....	
T	Chapter 3. Its about the argument between.... Ian and Caroline. What are they arguing about?	☆
G		
S	They are arguing about money	
T	About...money	
T	Lets go on now...Chapter 4..... Chapter 4 says its Jennifer again telling the story.... So there is where they are going to meet Ian, doing what? If you can just remember ...according to your own knowledge. referring to chp 3. From your own knowledge, what was Ian doing?	☆
S (G)	... some (beer)	
T	At ... bar .....drinking what.....	
G & T	Drinking some some (beer)	
T	Who is going to read now? Read 1 st para	
G& T	Yes...	
S	"The 1 st person I saw when I entered (here)... was Ian he was looking desirable	
G	(general talking, shuffling)	
S	....sitting alone at a table for two with an almost ...empty glass In front of him... I stood in the doorway wondering what I should or go and join him, but then ...he made the decision for me....then he said hi ...I offer to buy you a drink, but at the Homestead and it was much money ... then I said let me buy you one, oh -you don't have to do that he said, I smiled ... reaching for some money from my pocket. I know I don't I said, But I'd like to, what are you drinking, drinking beer ? drinking beer, is the local ?..beer?.. making (business), when you don't ...fancy..drinking rum... it is a delicious , its a delicious alternative (struggle over word)	☆
T	alternative	

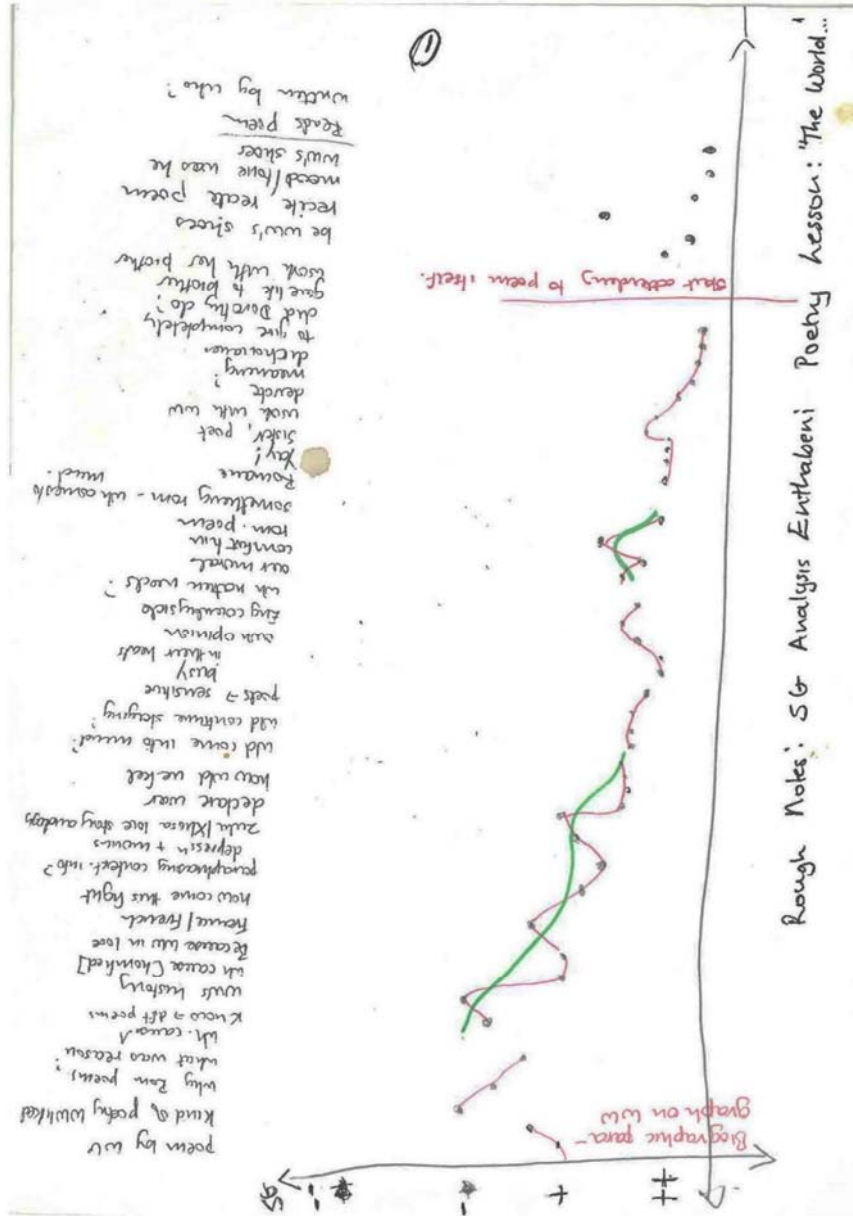
T	Yes? ...Asking specific student?
S	Iron.
T	She was talking to Ian.....Don't be confused.....
T	..... I know (?the story)....What is the special beer that is.....(muffled answers) mentioned something about it, the kind of beer that is going to be her delicious alternative? ... danyk?? (American beer)
T	Oh you are.....following the story... okay... one other thing...why did Jennifer decide to buy for Ian.....x2.....
T	.....
T	.....(isn't .....?Jennifer a name,)
G	Yes..
T	?? Then isn't it Ian was... supposed to buy for... Jennifer - isn't it?
G	Yes...
T	Then all of a sudden Jennifer decided to buy for Ian ... why was that?
S & G	Because.....
	Students in middle putting up hands.....
T	....(said something about hands..)
T	...no....
	Teacher and students all talking at once...
T	This row? Is quiet this row....how come?
	Discussion.....
T	Yes
S	..... trying to answer... too much noise...
T	Can you hear what he is saying?
G	No.
T	Stand up...
S	Because Jennifer saw Empty glass
T	Do you agree.... (lots of noise...) Because Jennifer saw the Empty glass when she came into the bar in front of Ian, was that the reason.....
G	No....
	Noise.....
T	Put up the hands, ... what you say...? What is the answer?.....
S	(girl) (standing) Its because Jennifer ... heard the argument
T	Again.....
S	Its because ...Iron.... Jennifer heard about the argument ...about the (money)..... And
T	She heard the argument about the money, so she thought that Iron had nothing in his pocket... Is it...?
G	Yes...
T	Lets continue...
	Lots shuffling, but class quietens down.....
S	He smiled at me as I carried..... you saved my life he told me come on lets go outside, so I followed him

= - + +



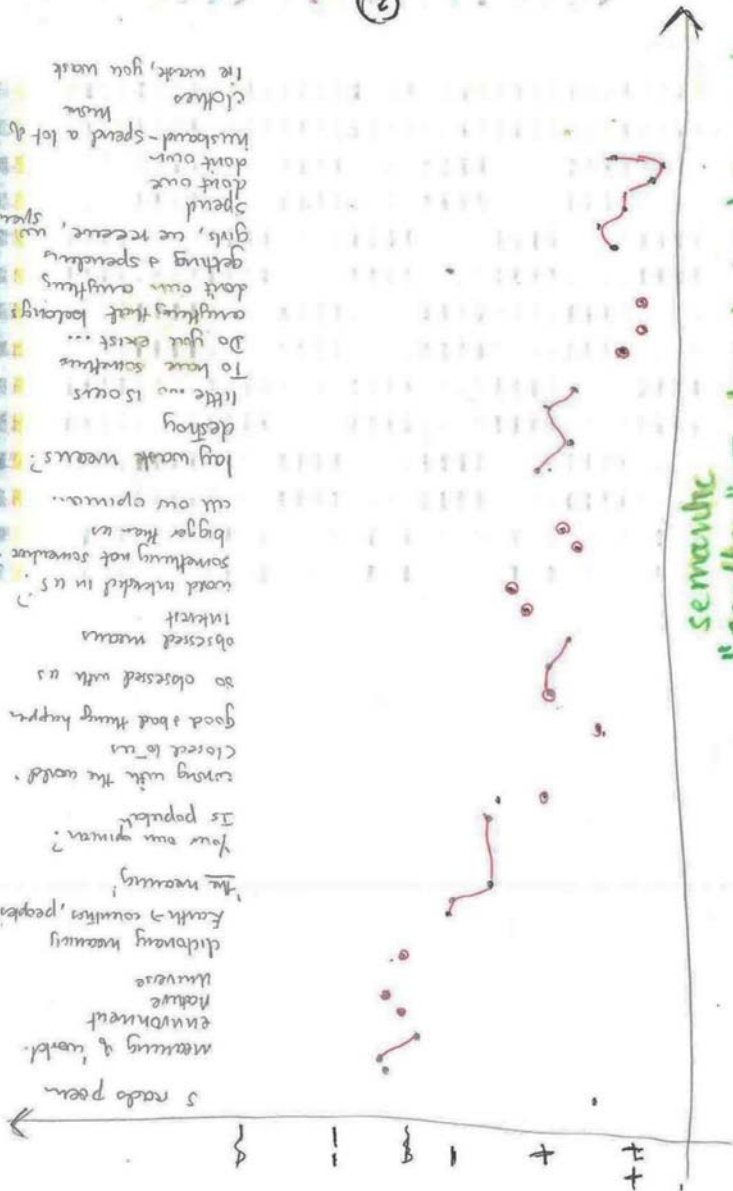
best?

**B. EXTRACT FROM ENTHABENI HIGH, 25 AUGUST 2008 –
POETRY – "THE WORLD IS TOO MUCH WITH US" –
WORDSWORTH SONNET**

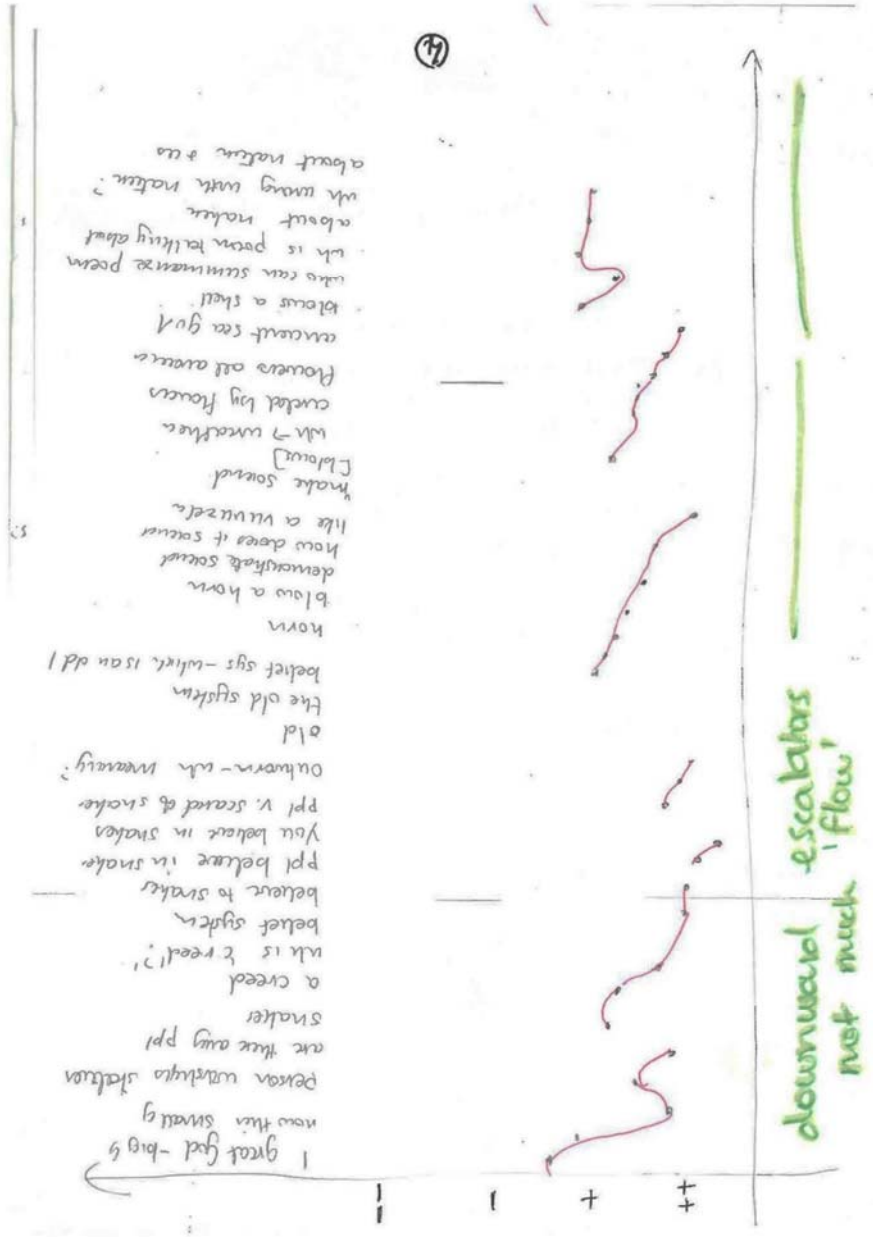


2

5 radio peers
 meaning & work.
 environment
 nature
 universe
 dichotomy meaning
 Earth → countries, people
 'the meaning'
 Your own opinion?
 Is popular?
 coming with the world?
 closest to us
 good & bad things happen
 so obsessed with us
 obsessed means
 interest
 world interest in us
 something not somewhere
 bigger than us
 all our opinion...
 lay waste means?
 destroy
 little no 15 ours
 To have someone
 Do you exist...
 anything that belongs?
 don't own anything
 getting a spending
 give, we receive, we
 spend
 don't own
 don't own
 husband - spend a lot of
 money
 clothes
 the waste, you waste



semantic
 "scatter" - almost no waving
 at all



APPENDIX 20

LINCOLN HIGH, LESSON 1, 2005 – LITERATURE – NOVEL *SHADES* – MY FIRST GROUNDED ANALYSIS

What is the teacher doing at various stages throughout this lesson?

Phase One

Logistics

Checking learners have the right sheets

Phase Two

Says what she's setting out to do – provides an explicit orientation to learners

"I'm going to introduce this very generally...."

States a particular focus

"this Ch 17"

States her sense of importance of linking, contextualizing

"by placing it in the context of the novel as a whole"

Provides a reason for this

"because it's very important to see the novel holistically as you go along"

[but doesn't say why holism is important]

Then makes inclusive statement of what she and learners will be doing

"so we're going to be doing a number of things"

And elaborates what this will involve

"to just keep consolidating what we're doing, making a number of cross-references"

She then orientates learners to an upcoming review process

"so lets see where we've come from"

And reminds learners, makes an explicit link for them

"You have seen this before" [referring to an OHP transparency]

Phase Three

Recycles earlier orientation, with more specific detail

"I want to focus on Chs 12-15"

And adds a reason, linking prior work to coming work

"because the backdrop to Ch 17 is in these"

She then starts presenting her synopsis of previous events in the novel:

Frances's letter → turning point in lives of several characters → esp Khumalo brothers

Victor + Crispin

→changed destinies

Then presents recall question to learners, focusing on consequences for Khumalo brothers.
Nominates Siphon to answer. Repeats his answer, affirming it.

Adds to it:

Khumalo brothers → recruited

→ Richard + Crispin going →Native Affairs Officials

Signals another dimension:

Love triangle: Victor →plays games→Frances ←Victor (letter) plays with Frances' feelings

Walter Brownlee

Victor/Frances – unstated concern – pregnancy?

Rindepest episode:

Affects characters' lives – personal level

Xhosa distrust of men who inoculated

Khumalo's lost cattle →led to recruitment

Importance of Shades in Xhosa culture: Walter's learning

Then asks learners an open ended question

“If you think about the rindepest epidemic and what happened with the inoculation of those cattle, where do the shades come in to this?”

She immediately makes a move up a level of generality and abstraction

“The title is Shades so we have to be acutely aware of their role”

She affirms learner's answer and then elaborates from it

Rindepest inspectors→kraal (sacred space)→angry shades

Then reorients herself, shifts focus to Ch 16

Walter-Frances – potential for him to proclaim feelings

- Backdrop of Victor

- Frances-Victor- slept together – perhaps marriage inevitable

Some evaluative use of language here

“I'm afraid that...” “inevitable”

Christianity – not recognizing polygamy

Directs simple identification question to learners:

“Which character does this sort of apply to in particular?”

[Elicits whole class response]

Validates that response. Nominates single learner to elaborate on this response.

Links character action to broader issue of Christianity. Nominates another single learner to explain why character would want to get rid of one wife. Affirms learner’s response. Expands on her response.

“It was his wife who permitted the inoculation?”

Signals conclusion of review of issues in Chapter 17. Summarises key points raised. Adds a little more extensive reasons

Emily→response to revelation that Frances slept with Victor→saving honour

Points to Ch 18

Emily’s self-perception: missionary

“get more insight into her character”

Concluding statement of direction + summation, reiterating focus on “context”

Phase Four: Highlighting Chapter Theme

Orientates learners to new, higher level aspect: theme; another aspect of introducing the chapter using a visual aid

“The other think I would like to put up for you is the main theme of this chapter”

Tension and conflict

Refers to OHP transparency, explicates where this is evident

“the many areas of life where this theme applies”

Foregrounds explication for learners

“I’ve ticked off the ones that are really important for our chapter”

Brings it down to particular relationship between characters

“developing tension and conflict between Frances and Victor”

Nominates individual learner to explain this – so presents higher level abstraction, asks learner to make link between it and more specific detail. Affirms learner’s answer. Allows further learner answer and validates it. Elaborates on these answers.

Frances- beginning realization- no love for Victor

Identifies another relationship fitting under theme. Repeats process of nominating single learner to explain this. Elicits negative response from learner. Opens response to anyone. Validates response from self-selected learner, restates it in slightly different words. Reminds learners that they have looked at underlying reasons. [Perhaps this is also her way of closing off further discussion on that].

Identifies a new instance of tension and conflict

“the traditional way of life and the modern way of life”

Signals this will be significant in coming Ch. Asks learners to move from more general to more concrete by identifying examples of clash between these. Affirms learner response. Restates learner response in slightly different words. Open ended offer for anyone to make any further comment.

APPENDIX 21

LINCOLN HIGH, LESSON 1, 2005 – LITERATURE – NOVEL SHADES – EXTRACT FROM LEGITIMATION CODE THEORY CODING NOTES

Jacklin - Access to wider discourse: cognitive
here: cultivating a literary gaze. experiential

Focus → SR → knower code?

Many
Lesson 1 2005
Basis → ER → mostly outer relations?
↳ knowledge about the text.

T: Right, ok everyone. Right, so you've each got one of these. Ok I hope you are handing out the same thing because some of you have a close reading of

Shades and what you really do need is Frances Emily. Right shall we begin? - solidarity - SR

I'm going to introduce this very generally, this chapter 17, by placing it in the context of the novel as a whole because it's very important to see the novel holistically as you go along. So

we're going to be doing a number of things to just keep consolidating what we're doing, (making a number of cross references) So let's see where we've come from. You have seen this before

(puts on OH). I want to focus on chapters 12 - 15, alright, because the backdrop to chapter 17 is in these. Firstly you'll remember Frances' letter being a turning point in the lives of several characters in this novel, particularly the Pumani brothers and we also know that Victor and Crispin will be the feature. That letter has affected the destinies of people. Can anyone tell me what has happened to the Pumani brothers as a result? Siphos?

L: They have been recruited.

T: They have been recruited. And we know that Richard and Crispin are going along with them in their capacity as officials of the Native Affairs Department. Obviously you can see that there's some sort of love triangle developing. Victor we see plays a number of games with Frances. (We're acutely aware) of how Walter Brownlee feels, how for example in the letter he wrote back he played with Frances' feelings. They didn't share exactly what was on their minds regarding the fact

pres tense
cultivating gaze
simple pres tense SR
past pres tense simple pres
future tense
simple pres simple past pres

ER - gaze

view particular within relation of the whole.
mental percepⁿ gaze telling us how to 'see literature'. DR

ER

specific participant

SG → V

SG → V

SG → V

Strong ER?
Focus: novel content → narrative turning point, character relations.

simple pres
pres prog
simple pres
simple past
pres
past
past

mental percepⁿ
SG → V
SG → V

SR Basis: social gaze?

past perf
past

that they'd slept together and whether there was a pregnancy as a result of that. ^{SDI condensation}
We see that the whole rindepest episode ^{SR +}
affects the lives of the characters on a very personal level because there was the whole distrust by the Xhosas of the men who inoculated the cattle and you'll ^{SR ER}
remember the Pumanis lost their cattle and that's how they come to be recruited and then Walter learning the importance ^{SG ↓ SR}
of the shades in Xhosa culture. If you ^{SG ↓ SR}
think about the rindepest epidemic and what happened with the inoculation of those cattle, where do the shades come in to this? The title is *Shades* so we ^{SG ↓ SR}
have to be acutely aware of their role. Where do they come in to this? What do they have to do with the inoculation of cattle?
Duncan?

on the rel's?
(content)

pres
prog

L: I think that the Xhosa felt that they were *Inaudible*

past

sim. pres

pres
past

past
past perf

pres
past
past perf

T: Very good. Remember that the rindepest inspectors had to go into the cattle byre, or the kraal where the cattle are kept, and that is a sacred place, so the shades would then be very angry. Right now where are we going from there? In Chapter 16 yesterday we saw one or two encounters between Walter and Frances, how potentially a situation arose where Walter could have proclaimed his feelings for Frances and then they had a few moments of intimacy and this against the backdrop of Victor and I'm ^{presented as 'real life'}
afraid that now that Frances and Victor have slept together, they know that now perhaps marriage is inevitable. We've ^{SR}
also seen this whole issue of Christianity ^{SG ↓}
and how it doesn't recognize polygamy. ^{SG ↑ ER}
Which character does this sort of apply to in particular? Who is depicted by this whole issue of Christianity stipulating one wife...? ^{on the relations?}

on the rel's?

Focus on
Ts+Ls seeing &
whom?

Class: Kobus

T: Kobus, right. How, Ryan?

SG ↑ strengthen ↓

L: Kobus has two wives...inaudible

T: Very good. So Christianity is then sort of exploited as a convenient means of him discarding his wife. And Andiswa why would he want to discard the mother of Dorkus and Sonwabo?

ER questions

ontic relations

L: M'am, it's because of the whole issue with him believing that it's his wife's fault.

T: Very good. It was his wife who permitted the inoculation. Right so those issues we dealt with. In Chapter 17 we see that Kobus signs his boys up to work on the mines and that things are set in motion in this chapter for Frances' marriage to Victor because when Emily gets to hear about what's happened between Frances and Victor, she's insistent that Frances' honour should be saved and then in Chapter 18 we'll deal with Emily's perception of herself as a missionary and get more (insight) into her character. That's where we are going.

simp pres

SR

SG ↓

SG ↓

SR

(Removes OH) I just wanted you to see some sort of context. The other thing I would like to put up for you is the main theme of this chapter. (Puts on another ER)

cultivating literary gaze - understand particularities w/ the whole

(OH) It's really concerned with tension and conflict. Let's focus this, it's not really clear, but we can see enough. You see the many areas of life where this theme applies in *Shades*. I've ticked off the ones that are really important for our chapter. Look here at the top left, for example. There's developing tension and conflict between Frances and Victor. Patrick, could you explain that to me?

SG ↓

simp pres

pres prog

Access to under discourse. cultivating gaze.

SG ↓

L: M'am, Frances does not love Victor, or she's bouncing around between Walter or Victor... SG ↑

T: ...Or Victor, well done.

L: And Victor is now wanting to marry SG ↑

simple pres
pres-i-pres

T: Yes, that is precisely what the tension is, well done. She's beginning to realize

simple pres

that she actually doesn't love him. There's also tension between Frances and Walter. Jason, what kind of tension is there there? ER focused questions

L: *Shakes his head*

T: You're not sure? Anybody?

simple pres

L: They want, they have feelings for each other but there's no way, they're both too scared to say anything.

T: Well done. They actually cannot share their feelings openly and we've explored the reasons for that. We know that there's also conflict over here between the traditional way of life and the modern way of life and that's going to be very important in chapter 17. Can you think of any example you've come across so far of the clash of two cultures, the traditional culture and the more modern British sort of culture? Jason? SG ↑

SG ↑
SR

social relations
but its
seeing, knowing,
exploring
[reasons]
you think

literary gaze -
synoptic
narrative
focus?

L: Well I think it's *inaudible* who always wants to do it the British way and never wants to care, forgets about the traditional way. SG ↑

T: Well done, he doesn't acknowledge the Xhosa cultural customs at all and tries to impose his own culture on them. Anybody want to say anything else about that, Tim? SG ↓

APPENDIX 22

LINCOLN HIGH, 31 AUGUST 2008 – LITERATURE – POETRY – *THE LESSON* – CONCEPTUAL DESCRIPTION OF LEGITIMATION CODE THEORY ANALYSIS

Conceptual Description Tues 22/10/13
Poetry: *The Lesson* by Edward Lucie-Smith 31st July 2008

Essentially a close-reading, practical criticism approach. Not even the poet's name is mentioned.

Units of lesson:

1. Settling in
2. Task orientation: Literature – poetry
3. Academic Administration: Submission – *To Kill a Mockingbird* task
4. Task orientation: Brainstorming exercise
 - a) Language fusion

Denotation + connotation
Revising of above
Applying connotation
Individual learner brainstorming task: "lesson"
 - b) Plenary

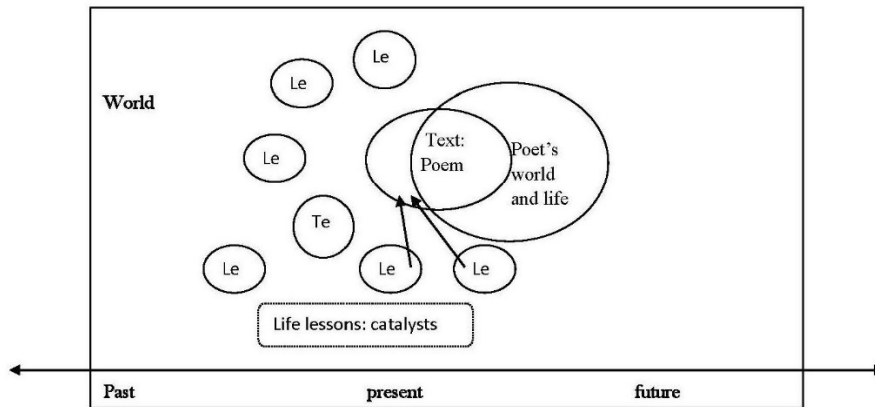
Sharing connotations of 'lesson'
School associations
Individual learner writing [13:24]
Plenary sharing of life lessons
5. Poetry Task
 - a) Teacher reading poem
Teacher framing discussion task: catalyst – life lesson
Poem: father's death
Learner group discussion [18:58]
Start of group discussion [19:46]
End of group discussion [30:53]
 - b) Plenary sharing of insights from group discussion [42:50]
 - c) Learner completion of written questions on poem
6. Conclusion [47:26]
 - a) Admin – submission date of 4 question
 - b) What is the lesson learned?

Focus of lesson:

Close reading of poem	}	SR+, ER-
Cultivation of analytical gaze		

Basis of lesson:

- SR+ : drawing on learner's prior experiences
- : demonstrating interpretive possibilities
- ER+ : evidentiary basis for claims – text of poem itself



Teacher Strategies

Interleaving of SR and ER

- Start a task – SR – pre-reading, building a frame: brainstorm from learner knowledge and personal experience
- ER: knowledge re denotation and connotation
 - Creates more abstract 'frame' for learner personal experience
 - Revises abstract definitions
 - Makes learners apply knowledge

APPENDIX 23

LINCOLN HIGH, 31 AUGUST 2008 – LITERATURE – POETRY – THE LESSON – CONCEPTUAL SUMMARY OF GROUNDED DISCOURSE - CODE THEORY AND LEGITIMATION CODE THEORY ANALYSIS

Lincoln High 31st August 2008, “The Lesson” Poetry
Conceptual Abstraction

Section	Focus
1	Settling in: SR+ Ped Cont Behav + Ped Reasons
2	Task Orientation: Literature – Poetry: [Disciplinary + Sub-disciplinary area] ER+ Lesson Type – Content SG + [Fr of Ref Activation – Activity Type] Orienting Statement [Activity Type irt sub- discipline area] Admin Task Narrowing – Fr of Ref Activation Orienting Statement (Variation)
3	Academic Administration – Submission of <i>To Kill A Mockingbird</i> Task
4	Task Orientation – Brainstorming Exercise a) Language fusion – revising and applying denotation and connotation Individual learner brainstorming exercise – “Lesson” [Linking statement – prior lesson activity] SG- [Transfer – Language focus] SG+ [Narrowing – Task focus: Topic SG- content] [Procedural directions – locational, rationale (implicit)] [Revising concepts]ER+ [Collaborative production – defs] SG- [Partial T validation][T generalizing] [Procedural instruction: signals NB] SG+[Learner answer] SG+[Qualified acceptance + elaboration - Grammatically congruent unpacking] SG- [More abstract repacking] [Varied redundancy – multiple processing routes. Building ideational network] F- (Sel)F++ (Pac, Seq)SG+[Specific procedural instructions]SR+ [Specific time limit] b) Plenary – sharing connotations of “Lesson” [Strong validation of knowers’ experiences] SR++ [Explicates element of personal gaze] [Summarizes L contributions] SG-[Redirects L focus] SG+- [Expansion of answers:

		<p>SG+ defines term; explains concept – link: Lesson focus</p> <p>SG- Reformulation of answer – abstraction</p> <p>SG- Amplification – expansion- cause-effect]</p> <p>SG- [Flags wider issues] SR+</p> <p>SG+ [Procedural instructions –task]</p> <p>SG- [Topic abstraction + attributes]</p> <p>SG- [Validation + abstraction: L responses] [Narrowing of topic focus] [Process comment; ‘we’ shift] SR+ [Indexing frame]ER+</p>
5	<p>Poetry</p> <p>a) Teacher reads “The Lesson” Learner small group discussion focused on establishing the life lesson learnt</p> <p>Linking observations; identification of generalized abstraction] SG- [Exemplification] [Indirect meaning explanation] [Epistemically oriented question] ER+ [Response validation; elaboration] [Focus redirection: textual evidence]ER+ [Modeling cultivated gaze]</p> <p>SG+[Procedural, conceptual instructions - More concretely unpacked] [Indexing approach needed]ER+ [Intermittent instruction reformulation] [Misreading correction]ER+ [Clarification: textual micro-details]ER+ Build accurate base –ER – macro Interpretive SR; indexing cultivated gaze] [Validates thinking process; questions content; poses probe questions – redirects learners’ focus]</p> <p>SG+[Poses further probe questions; pushes for textual evidence; Reformulation – concrete to abstract scaffolding]</p> <p>b) Plenary sharing of insights from group discussion</p> <p>[Articulation: processes of poetry</p> <p>SG- interpretation: recursive questioning Oblique encouragement] ER [Return to specifics Signals joint meaning construction] Indexes importance + process] [Flags DR + OR]ER</p>	

	<p>[Sarcasm, laughter– social control]SR+</p> <p>SG-,SD+ [Redirects attention: poem]</p> <p>[Directs notetaking; lateral linking]</p> <p>c) Learners directed to individually complete written questions on poem</p>
6	<p>Conclusion</p> <p>a) Administration – submission date for questions</p> <p>b) Teacher refocuses on what lesson the poem’s protagonist learned</p>

APPENDIX 24

EARLIER CONCEPTUAL INTEGRATION ARTICLE – PUBLISHED IN ENGLISH TEACHING PRACTICE AND CRITIQUE, DECEMBER 2011

Local appropriation of global communication forms: A micro case study of teacher and learners' uses of mass media genres. *English Teaching: Practice and Critique*. December, Vol 10 (4). 2011. <http://education.waikato.ac.nz/research/files/etpc/files/2011v10n4art1.pdf>

English Teaching: Practice and Critique December, 2011, Volume 10, Number 4
<http://education.waikato.ac.nz/research/files/etpc/files/2011v10n4art1.pdf> pp. 58-74

Local appropriation of global communication forms: A micro case study of teacher and learners' uses of mass media genres

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ABSTRACT: Conceptual Blending Theory (CBT) (Fauconnier & Turner, 2002), a cognitive theory of human processes of innovation, can be productively used alongside critical literacy approaches, for the analysis of how teachers and learners draw selectively, transformatively and purposively from aspects of the mass media. While numerous studies have pointed to the complexity of the relationship between globalised mass media forms and local cultures, highlighting intricate bi-directional flows of influence, there is still much to be learned of the nature of individual take-up of the global within the local, particularly with respect to youth in school settings. CBT offers a set of tools with which to peel open certain pedagogic processes and products, gaining a clearer vision of parts of their components and inner workings. In this paper I analyse qualitative data showing how one South African English teacher and a group of her Grade 10 learners draw from mass media genres of advertising, infomercials, talk shows and popular music, and blend these with elements of local culture and pedagogic genres, in order to meet their specific, localised communicative purposes. In the light of this analysis, I also consider implications for the use of mass media genres and products within English education, for the promotion of critical media literacy amongst learners.

KEYWORDS: Conceptual blending theory, mass media in English education, critical literacies, South African English language education.

INTRODUCTION

The complexity of the educational implications of the impact of globalised mass media forms on local cultures is only beginning to be unraveled. There is still much to be learned of the nature of teachers' and learners' take-up of globalised mass media communications. From this perspective, Conceptual Blending Theory (CBT) (Fauconnier & Turner, 2002), which highlights human processes of innovation, offers a set of useful tools for the analysis of how individuals draw selectively, transformatively and purposively from aspects of the mass media. Though fundamentally a cognitive theory, CBT can be usefully harnessed alongside a critical literacy approach, offering an apt lens for unravelling layers within new media, meaning-making modes (mixing, mashing, cutting, pasting) (Janks & Vasquez, 2011, p. 2) and other popular culture forms drawn on by English learners. Tyler and Burn (2010) argue cogently for the need for English educators to acknowledge the power and pervasiveness of new media literacy tools in the lives of contemporary youth, and to embrace the need for a focus on both the production and analysis of new media products. They point to the relative marginalisation of critical production and analysis of new media texts within classrooms, despite their extensive cultural reach within (largely developed, urban) society. They also suggest the need for increased focus by English educators on issues of identity, an area where media scholars have been

highlighting complexities of relationships between consumption of global and local messages for some time (for example, Servaes & Lie, 2003).

In this paper, I analyse qualitative data showing how one teacher and a group of her learners draw from mass media genres of advertising, infomercials, talk shows and popular music, and blend these with elements of local culture and pedagogic genres, in order to meet their specific, localised communicative purposes. In the light of this analysis, I also consider implications for the use of mass media genres and products within English education, for the promotion of critical media literacy amongst learners.

THEORETICAL CONTEXTUALISATION

The seductive power of new media offerings can be viewed with concern by English educators, worried that their learners will be rendered increasingly semi-literate and de-cultured, through reduced reading practices and extensive engagement with inferior products of popular global culture. Viewed from transformationalist perspectives of media theory, however, current changes in cultures can be seen as the latest in persistent historical patterns of change, while also collectively amounting to something new. Innovations derive from, amongst other features, the strengths of cultures in both homogeneity and diversity, along with a fresh focus, which locates the arena of globalisation within the local (Servaes & Lie, 2003). Thus, contemporary cultural exchanges form only the latest in a long line of encounters and can be seen as simply effecting further hybridisation of already hybridised cultures (Want, 2002, cited in Servaes & Lie, 2003).

The recognition of such complexities has led to an increased research focus upon community and audience agencies. Such work has explored interactions across cultures and peripheries “talking back” to centres. It has picked up in new ways upon the established idea that culture and identity are “an evolving process, positioning the individual and the community as active participants in the consumption of information and appropriation of communication” (Andersen, 1983, cited in Servaes & Lie, 2003, p. 13). Servaes and Lie have foregrounded the “exchange of meaning” taking place in the local consumption of global messages and a view of identities as fragmented, comprised of multiple mediated pieces drawn from many levels ranging from global to local sources. Strelitz conceptualises these processes occurring through “spaces of interaction”, facilitating the building of local identities using concrete and symbolic resources from diverse origins (2004).

A range of conceptual lenses have been deployed in efforts to understand mixing in cultures: contact zones, processes of deterritorialisation and reterritorialisation, hybridity, transculturation and creolisation. Within South Africa, scholarly attention on the creolisation of cultures has till recently been largely ignored, with the prior focus fixed upon separation, stratification, difference and distinctiveness (Strelitz, 2004). However, there is increasing recognition of the importance of understanding processes of creolisation and questions of cultural hybridity. These issues are especially pertinent when examining the relationship of youth to mass media products. Besley (2003) points to the need for study of how the market seeps into the textures of social organisation as a means of the consumerist socialisation of the

young. This necessitates us conceptualising youth in relation to their imbibing of identities from the global marketplace and acknowledging the importance of style and taste within youth cultures. She foregrounds the inherently mixed nature of style for youth, detailing it as the “use of bricolage, assembly, pastiche, blending, pick’n mix or hybridisation” (p. 168). However, within this *mélange* she believes there are usually aspects of innovation created so as to project innovation and some power.

Besley (2003) sees youth as composing their identities in the global arena from within the foundations their local cultures orient them to, such that “many young people may identify themselves as cultural ethnic blends with multiple identities” (p. 169). Thus we need to explore the nature of the “in-between”, shifting forces and practices of contemporary youth culture. This resonates with views that all culture is “remix”, fruits of perpetual combining of cultural products into innovative blends (Lessing, cited in Knobel & Lankshear, 2008, p. 22-23). Strelitz’s 2004 study of university students falls within such a focus, painting a picture of the complexity, diversity and division within this section of South African youth culture. He highlights the intricate ways in which South African youth with very different socialisations and socio-economic positioning relate aspects of global media to their own situations. However, his study shows very little of the how, of the mechanisms that operate within the appropriation of the global into the local.

The concepts of “remix” and “blending” point to the intricacy and multi-layered quality of much popular youth culture and can be productively used to probe popular culture and new media texts within English education. The offerings of the new media and contemporary culture for young people, in terms of both consumption and production, demand increased creative and critical capacities for both educators and learners (Janks & Vasquez, 2011; Hall, 2011; Tyner & Burn, 2010). CBT offers one set of tools that can assist English educators in describing aspects of these processes, and developing greater confidence and expertise in integrating them into pedagogical practices.

CONCEPTUAL BLENDING THEORY

CBT, developed by Gilles Fauconnier and Mark Turner as a means of explaining the mechanisms of a key component of human thinking, offers us a useful analytic frame for the exploration of aspects of both verbal and visual texts. They argue that much human innovation arises from our capacity to perform complex mental blending operations by drawing from distinct input spaces, or “small conceptual packets” (2002, p. 102), strongly focused and selective, that perform in our working memories but are constructed, partly, through the triggering of our stored knowledge from long-term memory. That is, mental spaces are not simplistically equivalent to the schemata of schema theory, which are typically conceived of as fairly persistent constructs making up long-term memory (McVee, Dunsmore, & Gavelek, 2005). Rather, they are tools for innovative activity as it happens, that may well recruit information (selectively) from schemata. Input spaces may be built through organising frames that specify the nature of the relevant activity, events and participants (2002, p. 104). We can use established, familiar frames or we may have to construct frames. However, conceptual blending of input spaces can also happen without specific organising frames.

Fauconnier and Turner's model of conceptual blending is centrally concerned with issues of identity, integration and imagination (2002, p. 6). That is, they argue that conceptual blending happens when we identify certain selective correspondences between at least two mental input spaces. Through this identification, we create cross-space mapping links between similar components within each input space. This process invokes a third, generic mental space that connects with each input space and illuminates what they hold in common. Novel integration happens through imaginative processes, which we realise via a fourth, blended space. In this space, certain elements from each of the input spaces are integrated into new unities. These fused elements become an "emergent structure" that is distinct from any of the elements from the original input spaces, and may be developed through processes of composition, completion and elaboration (2002, pp. 40-47).

Through compositional processes, blending arranges constituents from the various input spaces so as to generate connections absent within the input spaces. Completion happens as we unconsciously harness prior knowledge into a blend. This enables us to utilise seen portions of something well known and unconsciously activate "unseen" elements of it as well. In elaborating blends we act as though they are simulations and proceed imaginatively, using principles that we have created for the blend. Elaboration within blending is very powerful, allowing for many possibilities and potentially infinite development (2002, p. 47-49). Fauconnier and Turner continue to expand upon many variations of blends, including double- and multiple-scope blends. The most basic form of a conceptual integration network, according to Fauconnier and Turner's model, can be represented as follows (2002, p. 46):

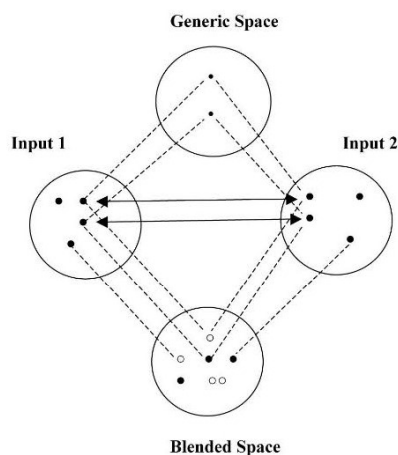


Figure 1. Conceptual blending model

Fauconnier and Turner's model is a useful means of describing and analysing both innovation within media texts and some of what people do in their appropriation of mass media texts.

FOCUS OF THIS STUDY

The data in this paper comes from a Grade 10 English classroom in a formerly white, urban, state high school in KwaZulu-Natal, South Africa. The class was racially and linguistically diverse, the teacher white, female, English-speaking. The focus of this paper is on a group oral task assigned for presentation at the end of a unit, where learners had been introduced to purposes of emotive language in advertising, with the aim of developing learners' critical understanding of how language can be manipulated. As a final task, learners had to create a product and an infomercial to market that product. This provided a meaningful oral task offering possibilities for group work with a variety of participating roles for learners.

My focus is on how blending theory can help clarify the component elements of the task that the learners had to draw on and blend. Secondly, I analyse aspects of the blending processes effected by one group of learners in their performance. Lastly, I shall consider implications of this analysis the use of aspects of popular culture and the promotion of critical media literacy within English education.

Prior to getting the learners engaged on the infomercial task, the teacher had presented a framework of principles representing the need for advertisements to do the following:

- Attention: getting the attention of the viewer;
- Interest: maintaining the interest of the viewer;
- Desire: evoking certain desires within the viewer;
- Action: provoke the viewer into some kind of action in relation to the advertised product.

Using these, learners had analysed numerous advertisements and critiqued a television infomercial. The teacher provided a detailed brief and assessment rubric for the oral task.

CONCEPTUAL BLENDING ANALYSIS

The overall organising frame for this event is "classroom task for assessment". There are two dominant input spaces within this frame and further, embedded "subordinate" input spaces, making it a multiple-scope blend. Initially, we can analyse the event using the key input spaces of "Oral English task demands" and "Infomercial Genre demands". The teacher's provision of the task requirements, and the assessment criteria, provide very clear indications of the "*English oral task*" and "**Infomercial genre**" input spaces invoked by the task:

You're going to be required to firstly create a **product** that *you're going to be liaising on now* and then produce an **infomercial** on it, bearing in mind that your aim is to **inform** and **persuade** your target audience to **buy your product**. Can I **stress that this is an infomercial** so the emphasis must be on **delivering a lot of information** on your particular product. Your **target audience must be very clear to your audience** and I must hear all these **persuasive tactics** that we've been *studying* in other adverts.... I would like you to *work in groups of about 4 or 5 each. Each person must speak for at least two minutes*. This is the only way in which we *can fairly assess you. Dressing up*

*and the use of audiovisual aids might benefit your presentation, but really it's your oral presentation that we're assessing. So I can't allocate marks for props and things like that even though they will contribute to the overall effectiveness of what you do and it may be necessary to **demonstrate your product** - I would really like to see that. Now we've seen an infomercial together, we've looked at the persuasive devices that they've used there, we've critted it, so I think you know what's expected...*

The key elements of the task brief thus highlight the two input space of the specific pedagogic demands and the infomercial genre demands. These were reinforced through the teacher's detailed presentation of the assessment criteria.¹ These elements comprise one key input space the learners have to work with. The other comprises the nature and structure of actual infomercials.

The infomercial is an innately hybridised television genre in itself, as the attainment of its goal, within its specific broadcasting context, "depends upon its ability to blur editorial and advertising content" (Hope & Johnson, 2004, p. 2). The name is clearly a linguistic blend of "information" and "commercial", expressing the goal of embedding the advertising content within "a presentation of information for interest or entertainment" (Hope & Johnson, 2004, p. 7). Infomercials are typically longer than regular advertisements, extending up to 30 minutes. They are conventionally comprised of demonstration segments and user and expert testimonials, divided by internal commercials (Agee & Martin, 2001). Underpinning the infomercial is a communication model aiming at the perpetual strengthening of the persuasive message, presented as accessibly as possible to the viewer, in a non-threatening tone. "The ideal result is a simple, engaging, and informative product that includes a high degree of persuasion" (Hope & Johnson, 2004, p. 6).

The input spaces implicated in the task can thus be set out, and cross-space mapped as per Figure 2. The teacher has planned an oral performative task with strong connections to the real world genre of the infomercial. Her directives suggest that what learners have to create is a blended space, a **pedagogic** genre comprising a staged infomercial marketing an imaginary product. The teacher is thus harnessing the infomercial genre to fulfill a number of her own purposes: completion of an oral assessment task, getting learners to demonstrate their ability to apply their knowledge of the principles used in the unit and securing the active engagement of her class by drawing on their familiarity with, and enjoyment of aspects of the mass media.

The two input spaces for the setting up of the task connect to two generic spaces of "oral task assessment" and "advertising". Generic components of oral assessment include features such as "assessment criteria". Comparable components of the advertising space comprise typical "constituents of infomercials". The blended space created from the fusion of selected elements of all the contributing input spaces

¹ Teacher's presentation of assessment criteria: "... to remind you it's on originality and how effectively you've positioned the product. You will see now what 1 to 4 stands for, there is an explanation for each criterion. The second thing we're looking at is structure and logical development in your presentation. It involves a lot of people, is there a sense of continuity? The third thing is how you present your speech, how clearly you speak and how confident you are. You are promoting a product so confidence is essential and then persuasive techniques, how well you've implemented the principle that we've been discussing in other adverts. If you turn to the back, there's an effort mark which is self-explanatory in terms of how you've actually worked on enhancing your presentation with your visual aids."

contains the unique infomercials created by the learners. I now consider the specifics of one particular performance.

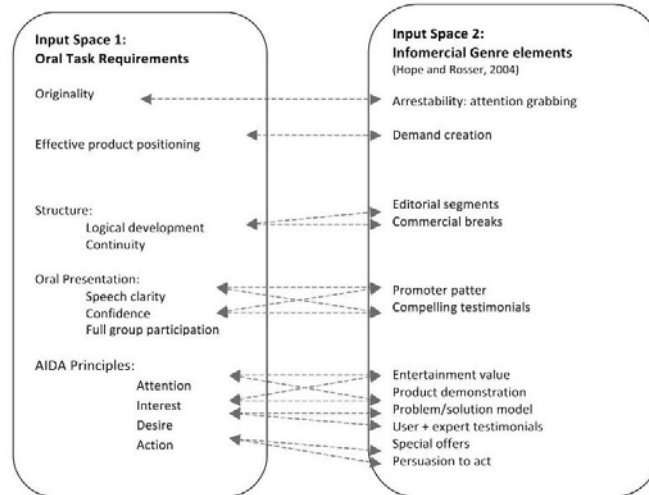


Figure 2. Input spaces for oral infomercial assessment task

The group comprised three male Indian learners who featured a product, Morphodite, which was claimed to solve problems of excess hair and body odour. It was a complex, layered creation, involving four distinct segments following the format of actual infomercials fairly closely, with:

1. a pre-recorded video clip demonstrating the product;
2. a “live studio demonstration”;
3. a “break”, provided by a promotional jingle;
4. a final component following a “talk show” format, with satisfied product-users testifying to how the product solved their problems.

The learners thus showed a strong understanding of typical infomercial structuring, having clearly internalised the compartmentalised structure of professional infomercials, including:

- the prolonged length relative to regular advertisements, and
- the idea of “entertainment” as a hook to engage viewers and keep them focused so as to receive commercial messages through demonstrations and testimonials.

In terms of blending, the learners had worked strongly with the given blends of oral task and infomercial. Within that, they had drawn on further blending, such as popular song ↔ promotional jingle, infomercial ↔ talk show, and stock “joke character” ↔

user testimonial. An analysis of an extract from the video shows how aspects of the two input spaces can be identified within the blend of the performance.

Video Extract From Infomercial Performance

Street scene. Moving graphic circle in centre of screen. Young Indian guy walking down street. Approached, unsolicited, by product promoter. Can only see promoter's hands and sliver of his body.

Promoter: Sir, I think you definitely need [*holding out can of Morphodite*]
 Man: Scuse me – who are you calling “Sir”?
 [*right arm cocked at elbow, hand up at shoulder level, bent forward at wrist, index finger pointing. Hand waved side to side, in stylised fashion, in time to words*]
 Promoter: [*inaudible*] but I think, the thing is... [*inaudible*] Morphodite [*inaudible*]
 a hair remover
 Man: I am a queen and queens not need this
 Promoter: I'm sorry but I definitely think you need this [*inaudible*] ...and all your hair will grow after you shave it
 Young man: Ok, is this for free?
 Promoter: Well, this is a free sample. Try it.
 Young man: How do I put it on?
 Promoter: Just all you do is spray it on and [*inaudible*] that's it
 Young man: Are you sure this thing works?
 Promoter: I am sure.
 [*Writing sliding over lower screen, in white letters: Free pink toothbrush and genuine Colgate imitation toothpaste.*]
 Young man: [*takes can in hand and looks at it*] So I just spray it?
 Promoter: Just spray it.
 Young man: Straight? [*Scrutinises can. Sprays it under his arms, a little later sprays it under his chin, on his neck*]
 Promoter: Just straight. [*pause*] I think it's [*inaudible*] you can just use it to remove hair on the legs.
 Young man: [*Hands can back to promoter. Bends forward. Lifts foot onto toe. Very delicately starts lifting jeans up leg*]
 Promoter: This is one day later. Let's go see how our subject is doing. [*Walks to young man*]
 Promoter: how, how [*inaudible*]
 Young man: [*inaudible*] I really recommend [*takes can, holds up next to shoulder*] Morphodite. [*smiles*]

In terms of the input spaces drawn on to produce the blended space of the students' unique creation, we can identify the following elements:

- performance components – for example, Students A and B are specific Values in relation to Roles such as Product Promoter and Prospective Product User, a local street serves as a film location for their infomercial clip;
- originality in relation to advertising genre strategies – they are working with grabbing attention through having the prospective product user reject being hailed as “Sir” and displaying stereotypically “effeminate” gestures and self-identifying as a “queen”;

- effective product positioning is invoked through demand creation by rebutting the prospective user's assertion that "queens not need this" with "all your hair will grow after you shave it";
- maintaining interest through product demonstrations (the prospective user is persuaded to try the product) and special offers (the overlaid text promising "free pink toothbrush and genuine Colgate imitation toothpaste");
- the last point above can also be seen as providing entertainment value through the deployment of recognisable stereotypes that their audience is likely to find humorous, through the relative absurdity of enticement through a **pink** toothbrush, evoking again the "queen" frame of reference, and toothpaste that is an *authentic* imitation of a well-known brand.

Fauconnier and Turner explain that we build input spaces, the links between them, and blended spaces, in order to generate purposeful meaning and useful, novel insights. They argue a major means of doing this is through compression effected through blending. Particular conceptual linkages recur repeatedly through compression by blending. They label these critical connections "vital relations" (2002, p. 92). The chief vital relation enacted here is that of representation (2002, p. 93). That is, the students from the classroom/oral task input represent the fictive characters of the product promoter and prospective product user in the blend. The identity of the real students is compressed with the identity of the fictive characters of their infomercial script. This results in the unique presentation of the characters in their performance. The performance is, in other words, a unique, complex, dynamic image within the world of representations. Inside the blend of the performance, the learners are working within projections of the characters that they have created. So, at that moment, they are altering their real-world selves through these projected, fictive personalities. Thus,

dramatic performances are deliberate blends of a living person with an identity. They give us a living person in one input and a different living person, an actor, in another. The person on stage is a blend of these two. (Fauconnier & Turner 2002, p. 266)

For Fauconnier and Turner, the power of dramatic performances lies precisely in the "integration in the blend" (p. 267). Performers literally "live in the blend" (albeit temporarily), while for audiences, the satisfaction we derive from engaging with such performances is through knowing we are being transported out of existing real-world spaces and identities into new ones.

This is evident, even in a non-professional, short, classroom performance such as the Morphodite infomercial, with its moments of dragging timing and lack of professional slickness. These learners have deliberately taken on and played with a range of identities, some that they are proscribed from being (for example, Indian youths cannot ever "be" White Afrikaners, though they could adopt similar beliefs and values). In this performance, a number of the adopted identities could be seen as carrying some element of social risk or taboo (being gay, being conservatively racist, being economically and socially marginal). The nature of the task thus allows the learners to select the character "input spaces" that they wish to, and to adapt them according to some of their own agendas, within the parameters established by the teacher. This performance represents an opportunity for the "trying on" and blending of their "real" identities with other identities and generating humour from the tension

between what learners in the audience know of the actual characters of the actors, and the personalities of their assumed roles. From a critical literacies perspective, it offers the learners some levels of agency within the classroom. The fact that through their input spaces they are often drawing on stock stereotypes (the effeminate queen, the hairy, not very intelligent or cool, “Boer” farmer [interviewed in the talk show segment]), albeit creatively, points to the increased pedagogic potential if critical literacy strategies had been recruited into the overall teaching unit, to enable exploration of these stereotypes, their origins and potential effects.

To return to the performance itself, the second segment of the infomercial comprised “live demonstration” in front of the class. The promoter introduced himself as “Mr Morphodite” and presented to the class two “testimonialists”. The segment proceeds as follows:

- Morphodite: Good morning. Welcome to the most amazing TV show that you have ever seen in your life. Today we have two, two people here. These people have been through a lot and I think that they should start expressing themselves so people in the public can acknowledge what people are going through today. Here we have Pravesh, the hobo and here Mr van der Merwe. Now gentlemen would you like to introduce yourselves?
- P: Well as you know my name is Pravesh, the very hairy hobo, but as you can see.
- Others: Hi Pravesh. The hairy hobo [*said in AA meeting type tone*]
- 2P: After using this product I have no more hair. And my chest is clean and you know I can walk within three meters of someone and they won't run away.
- M: That's a miracle. And Mr van der Merwe do you have anything to say?
- V: Goeienaand, my naam is Mr Johannes van der Merwe. Ek is 'n baie hairy boer. Ek het dis problem vir 'n baie lang time. Ek het dis problem vir 'n baie lang time. Dis 'n baie sad story. I was teased as a child [*pretending to almost cry*] for my hairiness [*crying, but then recovers and jumps up*]. But then, I was watching the TV one day and I saw this product called Morphodite and it's really helped me. Now I can go with all my chommies and have a braai and they will not laugh at my legs anymore. So I really do recommend this product, Morphodite.
- M: See guys it really works. So thank you very much. Tune in next week at 7.30 on Monday.

From the input spaces of the oral task and the infomercial genre, selective projections are made into the blended space and fused with other elements to become the unique performed advertisement, a created, fictional world wherein the Morphodite product exists and is promoted by “Mr Morphodite”. The second input space contains roles typically found in the genre of infomercials, such as the product promoter and product users. These roles can be cross-space mapped to particular values in the first input space, which are filled by the students. Further cross-space mappings can be identified. For example, a role in the infomercial genre space such as “Problem” can be mapped to particular values in the oral performance task space such as “Painted

² Good evening, my name is Mr Johannes van der Merwe. I am a very hairy farmer. I've had this problem for a very long time (2x). It's a very sad story. I was teased as a child for my hairiness. But then, I was watching the TV one day and I saw this product called Morphodite and it's really helped me. Now I can go with all my mates and have a barbecue and they will not laugh at my legs anymore.

hair” and “Stink”. The role of “Product” in the infomercial genre space can be mapped to the “Metal Can” in the oral performance task space.

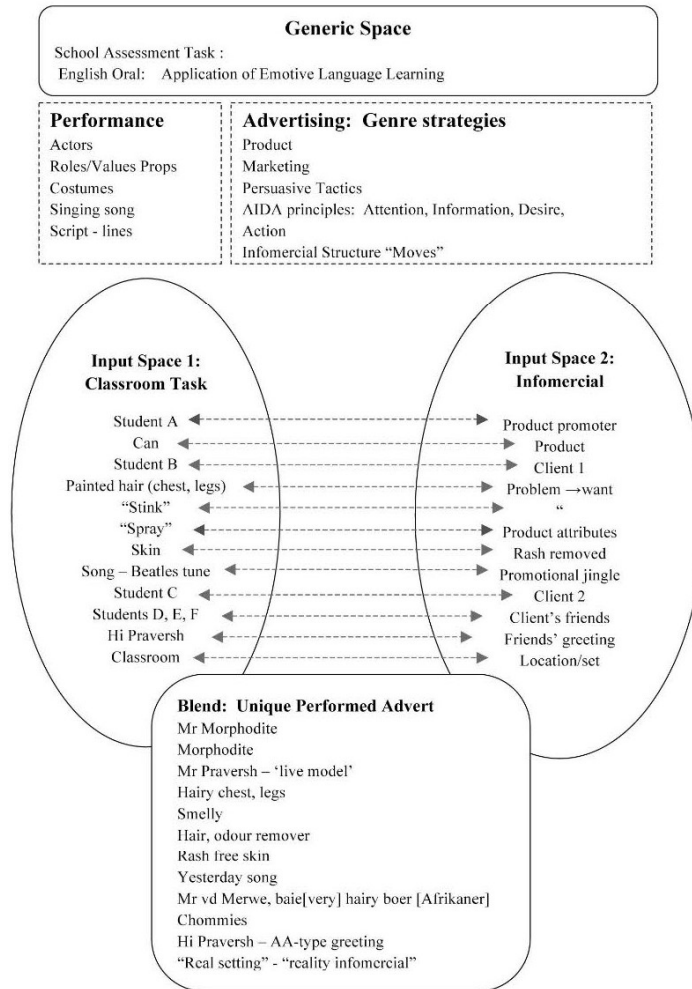


Figure 3. Conceptual blending spaces for Morphodite infomercial

There is presentation of demand creation, by means of implied vital relations of analogy and disanalogy. Analogous relations rest upon Role-Value compression (Fauconnier & Turner, 2002, p. 98). For example, the learners’ infomercial suggests the existence of numerous (hypothetical) people in the Role of “happy, desirable, hairless, odourless Morphodite-users”. The Values are taken up by implied

individuals, in the Morphodite scenario, who are linked by an identity connector between the Role input in one space and the Role input in another space. Analogy is then foundational for Disanalogy. That is, we can more easily identify and articulate how things are different where there is some element of similarity. In the context of the Morphodite infomercial, the product-user is shown to have a problem – too much hair and body odour – which invokes a potential world where acceptable and desirable young men exist happily without excess body hair and odour. In the infomercial blend, the world of “Mr Pravesh” is disanalogous with such an ideal, and needs the solution of “Morphodite” to remove the disjuncture. Through this process, a manufactured want is represented. In the Classroom Task input space we find painted hair on a learner’s chest and legs, which map onto the problem of excess hairiness in the infomercial space. Similar cross-space-mapping relations are set up between the metal can and the spray, the product and product attributes, the song and a promotional jingle. These sets of relationships can, following Fauconnier and Turner’s model, be graphically represented as in Figure 3 (above).

However, the above model does not capture all the input spaces and relations between them. The Morphodite performance is a multiple-scope blend, drawing on multiple input spaces. A clear example of this is the song that is sung as a promotional jingle. This song comprises new input spaces nested inside the oral assessment task and infomercial genre input spaces already identified. The song is an adaptation of the Beatles’ famous “Yesterday”. The spaces specific to this song can be represented as follows:

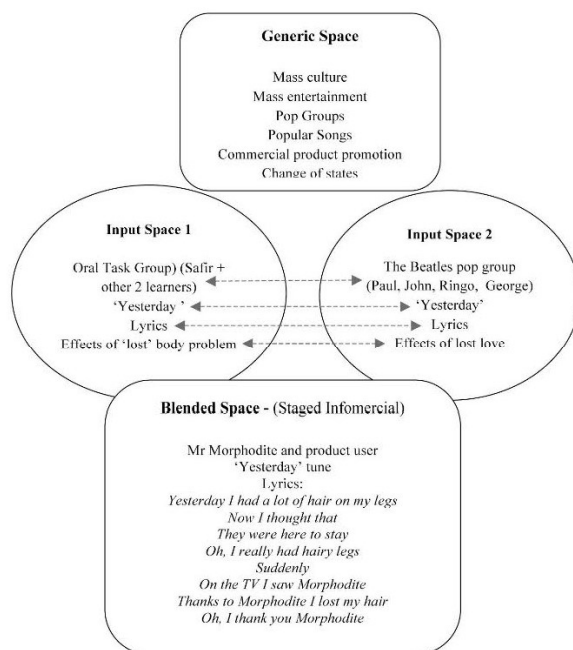


Figure 4. Conceptual blending spaces for infomercial jingle

This mapping helps clarify that although the learners have directly harnessed the Beatles tune, they have performed a clever inversion of the overall emotional tone of the song with their lyrics. The original is a plaintive lament to lost love, while the infomercial version is a paean to the wonders of Morphodite. However, they have framed this praise within selected highly identifiable words occurring at the start of sentences in the original song. This could be read as quite sophisticated (albeit probably subconscious) deployment of Analogy/Disanalogy vital relations again. That is, they perhaps imply that if you use Morphodite, you are less likely to land up inexplicably ditched by your girlfriend. The input spaces presented above are also connected to the input space of infomercial genre elements. These would include some of the previously identified elements, such as entertainment as an attention grabbing hook, a vehicle of product information, and client persuasion.

The name of the product, Morphodite, could also be seen as strengthening a reading of the product promoting successful romantic relationships, through the linguistic blend of “morph” (changing forms) and Aphrodite, the Greek Goddess of Love, implying positively transformed love possibilities through a desirably altered body. Further blending includes the fusion between the infomercial and the confessional TV talk show genre, in which guests often bare their problems and agonies and receive counsel from “experts” and/or the show host (Egan & Papsen, 2005; Parkins, 2001). The learners infuse a uniquely South African “spin” in this arena, with their insertion of Van Der Merwe, the stock, stereotyped Afrikaner bumpkin, butt of Anglicised prejudice, and having him codeswitch to Afrikaans. They satirise both infomercial and talk-show genres, along with conventional South African patriarchal notions of masculinity, in their presentation of his emotional, tearful confession of hirsute social isolation and Morphodite triggered redemption. Perhaps they are also subtly blending less obvious input spaces (Anderson, 2008) of metrosexuality and the cult of smooth skinnedness promoted by celebrity soccer players, such as David Beckham and Cristiano Ronaldo.

The Morphodite performance draws complexly and deftly from a number of diverse sources. Despite its awkward delivery it reveals the learners as acutely aware and insightful about a range of mass media genres and able to appropriate and manipulate them for both pedagogic and personal purposes. Conceptual blending analysis has highlighted how both the teacher and learners drew creatively from mass media genres and productively fused these with pedagogic input spaces. The learners’ manipulations imply an awareness of both the intentions and strategies used within these genres, a playful capacity for “testing out” perhaps edgy, slightly taboo ideas and identity roles (for example, as in the “queen” and metrosexual motifs) and some ongoing linguistic and racial faultlines in their community.

IMPLICATIONS FOR ENGLISH EDUCATION AND CRITICAL MEDIA LITERACY DEVELOPMENT

The analysis of this task raises numerous issues about the role of popular culture within youth culture and education. The snippet of an English lesson explored here is located in an educational context where the study of “emotive language” has a long-established presence, particularly with a view to infusing learners with some critical protection against the presumed predatory consequences of consumerist advertising

culture. There are strong arguments over the need to acknowledge the power of popular culture in the lives of contemporary youth within education (Alvermann & Hagood, 2000), alongside arguments for the need to develop critical media literacy amongst school learners – “the more complex and multi-modal texts become, the more important it is for ‘readers’ to understand the politics of semiosis and textual instantiations of power” (Janks & Vasquez, 2011, p. 2; Pascerella, 2008; Doering, Beach, & O’Brien, 2007; Morrell, 2005).

However, it is equally important to attend carefully to voices highlighting the need for adults to move beyond reflex reactions assuming total passivity, ignorance and vulnerability amongst youth in relation to the effects of the mass media (Maness, 2004). As my data illustrates, many young people are astute and canny in their responses to the mass media. However, much of their insight sits within tacitly embodied knowledge. Deployment of analytic processes derived from CBT could provide opportunities to transform their often significant but implicit knowledge into more explicit, systematised, abstracted and consciously critical forms. For example, the teacher could guide the learners into active consideration of what the range of their contributing input spaces were, how the learners have innovated through their blending, and critical evaluation of their choices. A fusion of insights from CBT and critical literacy approaches could be richly productive, since CBT does not directly address issues of power relations, but offers some additional tools, at a more fine-grained level, in relation to questions of genre and innovation. So while CBT helps us unpack the intricate, multi-sourced nature of these students’ Morphodite production, it does not automatically help us, or the students, to engage with potentially significant “silences” within their selections (such as the absence of any overt inclusion of South African Indian, or African, cultural features within their performance). A critical lens can open up issues of why the learners use the stereotypes they have (for example, in relation to “queens” and “Mr Van Der Merwe”), and how global and local media products contribute towards the creation and maintenance of these. An extension with a CBT lens could lead to critical, playful searching for alternative input spaces in these areas, and efforts to generate alternative blends.

Over time, such awareness could contribute to ongoing discussions around the learners’ experiences of global and local cultures, and their complex relationships in navigating global media products in juxtaposition to local cultural products and experiences, and their own shifting identities. Increased learner ability to analyse and understand the effects of blending processes within popular culture texts could be transferred to their literature studies, promoting understanding of some of the mechanisms of literary inventiveness, at both micro-textual levels (the study of blending within literary metaphors (Landau, Meier & Keefer, 2010) and macro-levels (the generation of new genres through blending) (Sinding, 2005).

For teachers, insights from the application of CBT can sharpen their sense of their goals in drawing on real-world media genres in the English classroom, and of the issues they need to clarify in their design of pedagogic tasks around these. Their increased understanding of aspects of the creation and structuring of popular culture texts, through application of CBT analysis, can be a first step towards increased teacher confidence in utilising media texts for language education purposes, and facilitating learners in becoming more adept and critically creative producers and critics of popular culture artifacts.

The meta-language provided by CBT is thus one further set of tools that offers both educators and learners a means to work far more consciously, in both receptive and productive modes, with human ingenuity and innovation in relation to the globalised mass media. This would need continued combination with explicit critical literacy lenses, to sharpen teachers' and learners' sense of the roots and effects of their own power play, as well as of the social forces of power upon them.

From one perspective, all culture can be seen as the product of forms of conceptual blending. Lessing argues that all culture is "remix", the utilisation of cultural products to change and combine them into innovative blends (cited in Knobel & Lankshear, 2008, p. 22-23). The concept of "remix", originally used mostly for audio-editing for the creation of remixed songs, has been expanded to include digital remixing, such as putting music to remixed movie and video clips. It can also be applied to "low tech" possibilities, where learners relocate, transform and fuse community oral, visual and performative genres (Stein & Newfield, 2002). Knobel and Lankshear are at pains to point out the extent to which "young people are embracing remix en masse" and the increasing centrality of remix to their processes of meaning-making and communication of ideas (2008, p. 23).

This view resonates strongly with Fauconnier and Turner's claim that our capacity for conceptual blending is a defining characteristic of our humanity. This raises numerous questions in relation to English education. How much could/should we productively, consciously frame what we generally do in English classes as cultural remixing? What "new" forms of cultural remix should be embraced and how should these be linked to more canonical and traditional forms of English education? How can conceptual blending theory be utilised to explore questions of genre, imagination, innovation and identity within English language education? In what ways does admitting new technologies into such creative blending practices in English classrooms reinforce and possibly widen gaps between poorer and richer learners? In what ways does it fundamentally alter our sense of what it means to "language" and to develop learners' critical literacy competencies? And what are the implications of increasingly multi-modal creations in English classrooms for assessment of learners? These are all complex issues, but not inherently insurmountable. The work of Newfield, Andrew, Stein and Maungedzo (2003) provides a useful starting point for grappling with some of these questions. Building conscious connections between their unraveling of the intricacies of multi-modality in language, literacy and media work, along with the application of conceptual blending analysis to such tasks, may generate further useful means of refining our understanding of, and resolving, these issues.

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