Rhodes University

Department of Education

Exploring visual literacy development through films in Senior Phase English First Additional Language

Submitted by

Mr Michael Khosa

In partial fulfilment of the requirements for the degree of

Master of Education (English Language Teaching)

February 2019

ABSTRACT

Despite learners' general poor performance in English First Additional Language (EFAL), research indicates their wide exposure to film viewing which is untapped when teaching visual literacy in EFAL classes (Mnyanda, 2017). This study identified a golden opportunity of introducing film teaching in the senior phase in order to equip learners with the knowledge, skills and values for self-fulfilment, and meaningful participation in society as citizens of a free country. Two teachers' meaning-making and pedagogical practices of teaching film were explored in a rural Eastern Cape District, South Africa. Qualitative research methodology was used to collect data from lesson observations using a video camera and post-lesson interviews with each teacher. I drew on Vygotsky's (1978) socio-cultural theory of learning which privileges learners' social interaction, More Knowledgeable Other and scaffolding in the learning process. Critical Discourse Analysis offered insights on challenging stereotypes available in designing and redesigning texts. It emerged that lack of resources in previously disadvantaged schools and teachers' missed opportunities to teach film in context were major causes of underperformance. Findings also interestingly revealed that learners could perform better when taught through the film. This study recommends that schools should teach film since it is can improve learners' results.

Keywords: visual literacy, film, CDA, CHAT, multi-modal social semiotics, socio-cultural theory of learning, meaning-making, pedagogy.

ACKNOWLEDGEMENTS

DECLARATION OF ORIGINALITY

I, Michael Khosa, hereby declare that this thesis is my own original work and has not been previously submitted for a degree or examination in any other university. Other sources used have been fully acknowledged and referenced following a complete reference Guidelines set by Rhodes University in the Department of Education.

Michael Khosa (February 2019)

…………………………………………..

(Signature and Date)

16k8890

…………………………………………..

(Student Number)

Table of Contents

LIST OF ABBREVIATIONS AND ACRONYMS

ANA – Annual National Assessments

CAPS – Curriculum Assessment Policy Statement

CDA – Critical Discourse Analysis

CHAT – Cultural-Historical Activity Theory

EFAL – English First Additional Language

MKO – More Knowledgeable Other

MSS – Multimodal Social Semiotics

PIRLS – Progress for International Reading and Literacy Skills

TV – Television

ZPD – Zone of Proximal Development

LIST OF TABLES

LIST OF FIGURES

LIST OF EXTRACTS

LIST OF APPENDICES

CHAPTER 1 – INTRODUCTION

1.1 Introduction

This chapter presents an overarching background of my research project, with the aim of exploring teachers' use of films as tools to develop senior phase learners' critical visual literacy in English First Additional Language (EFAL). I begin by giving a snapshot of the research problem which motivated the researcher to undertake this study. Secondly, I give the context of visual literacy as well as my motivation for the research. Thirdly, I provide research design and methodology used, which is subsequently followed by research sites and participants. Lastly, I discuss validity and reliability as fundamental aspects of conducting research and an outline of chapters that form a springboard of this research project.

1.2. The research problem

The motivation of this research starts from the premise that English First Additional Language (EFAL) learners are not doing well internationally, nationally and locally, especially in the Eastern Cape Province. It is evidenced by Pretorius and Naude (2002) that the South African education system is in a state of paralysis. In addition, results in Annual National Assessment (ANA) (2014, 2013 & 2012) also point learners' performance in EFAL at a downward spiral. Results indicate that the majority of South African learners find it very difficult to cope with high order cognitive levels. Who is to blame here: the whole education system, teachers who are teaching the learners or the learners themselves? This rhetorical question is sparred for another research. Progress in International Reading Literacy Skills (PIRLS) (2011 and 2006) further painted a gloomy picture on the problem of underperformance. Mbelani and Murray (2009) also pinpointed at teachers' pedagogic challenges in teaching the curriculum, especially visual literacy. As a result, teachers are not trained to teach visual literacy. Findings of teachers' inability to teach visual literacy were made from the research (Moodley, 2013: Mbelani, 2014). In view of evidence showing underperformance above, there is a dire need to find a working mechanism to enable learners to perform well in EFAL.

Although learners are criticized for not doing well, there is high-level optimism to overcome shameful underperformance. Much of the optimism emanating from the evidence that learners are widely exposed to visual images than teachers (Mnyanda, 2017). The reality proved to be true in that findings from Mnyanda (2017) and Mbelani (2018) showed that today's' learners

are more visual. As a result, some of these challenges were dealt with in the Change Laboratory Workshop wherein teachers were trained on how to approach visual literacy (Mbelani, 2018). Inevitably, some South African researchers such as Leask-Smith (2009), Moodley (2013) and Mbelani (2007, 2008, 2009, 2012a, 2012b & 2014) concurred on the common causes of problems associated with teaching, learning and assessment of visual literacy. Moreover, visual literacy is examinable on EFAL question paper even in Grade 12 formal and informal assessment. Furthermore, Mbelani (2014) postulated that media education is everywhere, including film. Although learners are immersed in film or TV, former disadvantaged schools do not seem to take the changing landscape of visual literacy serious. Instead, teachers rely solely on the old teaching method of the teacher seen as the sole provider of knowledge. This problem is exacerbated by the fact that teachers are not willing to further their studies. Knowledge is not static (Macedo and Freire, 1987). This study found film teaching, which is under the auspices of visual literacy as a new way of teaching that can break the ground and restore the once high literacy levels in our schools. The context in which the study is based is subsequently discussed.

1.3. The context of the study

This research project is located in visual literacy. Its salience was acknowledged by (South Africa, Department of Basic Education [DBE], 2011) for teachers to teach it across the curriculum. Historically, the concept 'visual literacy' was first defined to consist of "vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences" (Fransecky and Debes, 1972, p.7). Based on Debes' definition of visual literacy, there is a need to develop learners' literacy skills in order for them to be navigators of learning. Serafini (2012) advanced the four reader roles and extended the four resources model. In this model, learners as navigators are capable of plotting and interpret words, speeches and images from text. Today's society requires learners who can see and question things that are hindrances to their success. This model is discussed in details in Chapter 2.

Curriculum Assessment Policy Statement (CAPS) envisage developing learners' critical thinking (South Africa, DBE, 2011). However, achieving this goal is far-fetched. Furthermore, CAPS require a learner who is able to "communicate effectively using visual, symbolic and/or

language skills in various modes", while also acquiring the skills to "collect, analyse, organise and critically evaluate information" (South Africa. DBE, 2011, p. 5).

This study is underpinned by the socio-cultural theory of literacy which takes a learner-centered approach (Wang, 2007). It puts emphasis on the roles social relations, community and culture play in cognition and learning. It draws on Vygotsky's Zone of Proximal Development (ZPD), the More Knowledgeable Other (MKO) and scaffolding. It is understandable that the teachers from which data will be collected may or may not be well versed with Vygotsky's concept. However, the main focus is solely based on delivering the subject matter in a film for observational purposes. Film teaching has a cultural value of developing a critical analysis of texts in the classroom. According to Vygotsky (1978), the ZPD starts with the teacher emerging as more knowledgeable (MKO) or capable peer, followed by a zone of proximal development and scaffolding as the last step. The ZPD proposed that learners learn better in interaction with others. The potential development level is what the child can achieve under adult guidance or in collaboration with more capable peers. Essentially, the ZPD entails bridging the gap between what the child knows and what the child is likely to know. Taking into consideration the pedagogy of teaching by Vygotsky (1978), teaching film in the classroom is fundamental for the learners to develop critical thinking. Once achieved, the assumption is that the learner can critically engage with any given text and with confidence.

Janks (2000) argued that a visually literate learner should be able to deconstruct a text and can redesign it. It is claimed that as individuals grow, their sense of relevance and realism also grows (Fehlman, 1996). Chapter 2 discusses this in detail. Films are visual texts that can be analysed within the confines of visual literacy. They are easily accessible and good in grabbing the learners' attention. To get the view of what teachers do when teaching visual literacy, this study aims to explore what is there and what is not yet there with the help of the following main question:

How do teachers use films as tools to develop senior phase learners' Critical Visual Literacy in EFAL?

To achieve the above main questions, the following sub-questions will be investigated:

1. What are senior phase English FAL teachers' and learners' understanding and attitudes of teaching film in developing visual literacy?
2. What pedagogic strategies do teachers employ in mediating meaning and critical teaching of the film?
3. What factors, if any, enable or constrain meaning and critical teaching of film in senior phase English FAL classrooms?

1.4. Research design and methodology

This research project is framed as exploratory for many reasons. Firstly, Leedy and Ormrod (2005) postulated that the purpose of exploratory qualitative research is to evaluate objective data. Secondly, such research deals with everyday life but rather with an abstraction of reality. The role of the researcher in this instance is to go to the class to find what and how teachers are teaching and eventually analyse their teaching strategies. Teachers used computers as tools to attain their objectives. It is from these computers that film clips were played after which learners were expected to interpret and apply film techniques relevant to the film. A research design was defined as a phenomenon which involves a set of decisions to be taken when conducting research (Babbie and Mouton, 2006). One set of data was collected at each school which teaches film. There are three ways in which data will be collected in this study i.e. lesson observation, semi-structured interviews with the teacher, as well as document analysis. A video-recorder was used to collect data. Mbelani and Murray (2009) advocated for the use of a video-recorder as a useful tool to record the lesson in the classroom for its ability to capture speech, gestures and body posture simultaneously. The videoed lessons would be transcribed verbatim.

In addition to lesson observations, I had one on one post-lesson semi-structured interview with each teacher. Post lesson interviews with the teachers took place immediately after the end of the lessons. Other segments of the information from the semi-structured interview template comprised the biographical data of the sampled teachers under observation. Lastly, I will collect documents such as teachers' lesson preparation notes and learners' written notes. Transcribed data will be taken to back to teachers to verify for member checking. Further details will be discussed in Chapter 3.

1.5. The research sites and participants

The research sites are two schools in Matatiele; one senior secondary school and one junior secondary school. Both schools are situated in the rural Eastern Cape Province. Although Matatiele and its surrounding villages are largely rural, most of them are electrified and those without electricity have the provision of solar panels. Thus, this study draws on an assumption that learners in most households have access to films via television sets. I have purposefully sampled the two sites and participants because they are the only close schools that teach film. This selection criterion implies that certain individuals or groups of people are identified and selection is done on the basis of their knowledge or experiences to a specific area of interests (Creswell and Poth, 2017). I thus selected teachers who are teaching EFAL in the senior phase. Such teachers should be teaching a film study in visual literacy. The reason for this choice was to get in-depth information on the phenomenon I hoped to explore based on their knowledge and experience in the field. Both schools, teachers and learners are given pseudonyms.

Delimitation of study according to (Simon, 2011) involves amongst other things the choice of participants in the study. In light of this, the research sites were meant to be two senior secondary schools; one in Matatiele, Eastern Cape Province, and the other one in Pietermaritzburg, KZN. The intention was to find a rural school and a school in town for generalisation of the findings. It is a fact that surrounding villages in Matatiele are largely rural, but most of them are electrified, and those without electricity have the provision of solar panels. Pietermaritzburg is an urban set-up. Thus, this study draws on an assumption that learners in most households have access to films via television sets.

Eventually, the research sites were all based in Matatiele. Pietermaritzburg is about 240 Kilometres from where I stay. I had to suspend my initial decision because this would have a negative impact on my expenses, time and accuracy of the required data. Furthermore, the teacher I initially thought of sampling to participate in the research project in Pietermaritzburg is a Creative Arts teacher, not an English teacher. Although the teacher showed an understanding of visual literacy, certain aspects of English would be compromised. Another dilemma emerged when the teacher of the second sampled school is teaching English only in Grade 8, the teacher teaching Grade 9 in the same school is not well versed with visual literacy. I have conveniently sampled the two sites and participants because they are the only close schools that teach film. Fundamentally, the main participants in this study are one Grade 9 teacher and one Grade 8 teacher from each school and their learners. Their ages range between

35 and 53. They both specialised in English in their qualifications. Their teaching experiences are above 10 years each. They both like teaching visual literacy. Both schools, teachers and learners were given pseudonyms to hide their identity.

1.6. Validity and reliability

Leedy and Ormrod (2005) maintained that validity and reliability make the research credible. Validity is defined as the extent to which an empirical measurement adequately reflects the real meaning of the concept under consideration (Babbie and Mouton, 2006). In qualitative research, validity eliminates subjectivity and thereby ensure reliability. It is a verbatim transcription of data, analysis and evidence to support the data that validate the real issue being investigated. Triangulation strengthens validity claims. This is when the researcher uses two or more methods in their investigation. Reliability relates to the credibility of the findings.

1.7. Outline of chapters

This section provides an overview of the four chapters that form the basis of this thesis. **Chapter 1** places the study on visual literacy in context, explains the utilisation of film as a ground-breaking phenomenon. It also introduces the main research question and sub-research questions, synopsis of the socio-cultural theory of literacy (ZPD, MKO and Scaffolding).

Chapter 2 reviews the literature on the evolving nature of literacy and explains how teachers' pedagogic strategies enable or constrain teaching visual literacy using film as a tool. It provides a theoretical framework in which this research on visual literacy can be located. It begins with a conceptualization of literacy. It further explores a socio-cultural theory of literacy. It also focuses on the context in which films can be taught to improve learners' critical understanding of multi-modal texts.

Chapter 3 discusses the research methodology and research design. It draws on CHAT which enables categorizing units of analysis from the data collected. I justify validity and ethical considerations as important aspects of making the results of this study credible and reliable.

Chapter 4 presents and discusses the analysis of the data collected from the two teachers of the sampled schools which is the core of this study. This is done by answering the sub-research

questions and trying to understand teachers' pedagogic strategies in developing critical visual literacy.

Chapter 5 concludes the thesis by providing a synthesis of the research findings, literature and the theoretical framework which form the umbilical cord of this research. The chapter presents key findings, limitations, recommendations and reflects on the researcher' research journey.

1.8. Conclusion

In this chapter, the researcher introduced the research problem which indicated that most learners are not ferrying well in EFAL. The study is located within the context of visual literacy. Preliminary evidence indicated that teaching visual literacy through film has the capacity to break the ground. The qualitative research design was chosen for this study. The purpose of this choice was its interest in the mining of data. Validity and reliability issues were brought forward to be addressed for the credibility of the study. Lastly, an outline of chapters that formulate this thesis was tabulated and briefly explained.

CHAPTER TWO - LITERATURE REVIEW

2.1. Introduction

In the previous chapter, I discussed the research problem and presented the context of my study. I explained the underlying key concepts and then introduced my selected design and methodology, research sites and sampling. I also touched on the issue of validity and reliability for the credibility of the data that I intend to collect and analyse. I concluded Chapter 1 with an overview of the chapter outline, as well as ethical considerations to which I aimed to adhere.

In this chapter, I provide context to the study in terms of existing literature. I explore various sources explicating the changing nature of literacy and the relevance of visual literacy to the study of film. As I was exploring existing literature, I explored Vygotsky '(1978) socio-cultural theory of learning. Multi-modal social semiotics as well as critical discourse analysis as a framework for my study. To achieve meaningful participation, the study desired to Freirean principles in the establishment of a learner-centred pedagogy in the evolving nature of literacy. It also borrowed insights from a socio-cultural theory of learning which value what learners know before they come to school as a useful resource and looked at how teachers can utilise film as a tool to mediate teaching and learning to senior phase learners. It also looked at the theoretical roots of film teaching in South Africa. In concluding the chapter, I explain the relevance of critical discourse analysis as selected theoretical framework in the teaching of a multi-modal text such as a film.

2.2. Conceptualizing the evolving nature of literacy

2.2.1. Problematizing literacy

South Africa' literacy skills levels are denounced to be relatively low in comparison with other countries. With no exception, the claim that South African pupils compare most unfavourably with other countries in relation to literacy and numeracy development is evidenced (Pretorius and Naude, 2002). The development of literacy was based on different points of view. Both the autonomous and ideological models of literacy focused on the acquisition of skills to define literacy (Street, 1984). However, the description of literacy as a social practice found ground in cultural contexts (Perry, 2012). This dimension of literacy recognized the value of social practices as influential in meaning-making. In accordance, Perry' (2012) discussion of social

practices involve connection to and are shaped by social relationships. Therefore, literacy should be defined by what people do with the text and why they do it. By extension, literacy is the ability to read for both knowledge and interest, to write coherently, and to think critically about the written word. It was discovered that many South African learners do not read for meaning, suggesting that they do not understand what they are reading (Spaull, 2015). This linear definition does not accommodate the upsurge of a variety of resources such as a film. On its review, a film consists of images and visual text that accompany signs and symbols. It is therefore parochial to look at the linear definition of 'literacy' without taking other aspects such as speech and images into cognisance.

Much criticisms were levelled against the traditional definition of literacy which was seen to 'constitute a linear reference to the ability to read and write as incoherent; thereby maintain that literacy should be defined through social and cultural practises' embedded in the society (Gee, 2015). Furthermore, the acquisition of literacy requires exposure to functional and meaningful models. Thus, the critical exploration of meaning needs to be done in relation to the specific social, political and historical contexts in which the text is embedded.

The definition of literacy has changed over time to mean "the ability to read both for knowledge and interest, to write coherently, and to think critically about the written word" (NEEDU, 2014). This study is underpinned by multliteracy view that

> … broadens literacy from an emphasis on 'reading the word' to reading multi-modal texts; includes the assumption that in the process of becoming literate, students are making sense of the world and themselves in the world, assumes that literacy is also about communicating with, and understanding the communication of others; and finally assumes that part of being literate involves developing the capacity to understand the influences of cultural, social, historical and political contexts (O'Rourke, 2005:1–2).

This dimension of literacy recognized the value of social practices as influential in meaning-making. In accordance, Perry' (2012) discussion of social practices involve connection to and are shaped by social relationships. Therefore, literacy should be defined by what people do with the text and why they do it.

2.2.2. The understanding of visual literacy

The term 'visual literacy' was introduced by John Debes in 1968. On its inception, it was aimed to refer to visual aids to assist teachers and other professions that saw the relevance of the

concept. This culminated in the National Conference on Visual Literacy in 1969. The 1969 conference coined the definition of visual literacy as:

> [… a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he can communicate with others. Through the appreciative use of these competencies, he can comprehend and enjoy the masterworks of visual communication] (International Visual Literacy Association, 1969, p.27).

There is a dominant view suggesting that there is a need for a scholarly common definition of the concept 'visual literacy'. The concept is viewed as a complex continuum and therefore make a call for discourse to come with a uniform definition of the concept. There is a supported view that competency in visual literacy can enhance student learning through visual images (Tillman, 2012).

Visual literacy is an important area to be developed for all learners. In terms of the definition above, visual literacy encompasses vision-competencies and other sensory experiences as fundamental for development. The definition provided us with symptoms to look at in describing a literate person. It stated that when vision and other sensory experiences are developed, a visually literate person will be able to interpret the visible actions, objects, symbols etc. This description is remarkable for my study because there are symbols and objects to be interpreted and analysed. Drawing from the description of visual literacy, it is clear that it is an important field to be taught to learners. Visual literacy critics hold a strong view that teaching visual literacy could improve critical literacy (Mbelani and Murray, 2009). Visual material includes film, television programmes, pictures, photographs, cartoons, billboards and advertisements. This study focussed in films. Therefore, symbols and objects pertaining to the film will be discussed at length when reviewing film literature. Now, it is virtually important to exhaust the pros and cons of visual literacy. Drawing from the description of visual literacy, it is clear that it is an important field to be taught to learners. Visual literacy critics hold a strong view that teaching visual literacy could improve critical literacy (Mbelani and Murray, 2009).

Explicitly, visual literacy means the ability to comprehend what you see and analyse it in your own context. Fransecky and Debes (1972) postulated that the combination of children' passive

listening and watching experience school can be utilized effectively to develop their interactive skill of communication through a film. Fundamental aspects of interpretation and meaning are available in a film that seeks to increase the students' critical understanding of the given text. Furthermore, it was conceded that today's child is visual, better informed and more intellectually skilled as opposed to children born when technology was still limited (Fransecky and Debes, 1972). They gave credit for this difference in that today's children watch television. However, other innate kinds of visual and audio-visual communication such as movies etc. cannot be ignored as contributory factors to their current level of development. Fransecky and Debes (1972) further suggested that finding a new agenda for education in visual literacy should be part of widening options. They furthermore believe that visual literacy can revitalize teaching and learning. Several expectations from a visually literate child can be summarised as follows: that a visually literate child can elicit information from verbal-visual texts, analyse it and draw their own conclusions.

The findings of the research findings suggest that visual literacy can be taught meaningfully if it is introduced in lower classes such as Grades 7-9 to provide the learners with a proper foundation to critical literacy (Mbelani and Murray, 2009). The same research also found indicated that the reason for underperformance rested with teachers who by and large have limited capacity to make sense of and teach the curriculum section of visual literacy (Ibid). Inadequate knowledge of the subject matter worsens the problem, hence teachers who are given the mandate to teach did not receive any training of some sort even when they were training at colleges or Universities for visual literacy. This view was supported by Freire and Macedo (1987) who asserted that educators who do not develop themselves become outdated and out of touch with the world. Moreover, they also found that the availability of resources could promote critical thinking as learners could deconstruct and reconstruct an advertisement. An element of optimism expressed by Mbelani and Murray (2009) presented this study with an opportunity to explore the teaching of visual literacy teaching as an alternative way to describe, interpret and analyse visual texts.

Drawing from Freebody and Luke' (1990) four reader roles, learners' literacy levels are determined by their cultural and historical background. The four resources model originally included the following four roles of (1) reader as code breaker, (2) reader as text participant, (3) reader as text user and (4) reader as text analyst. These were preceded by the four reader roles which expanded the definition of a reader from only decoding printed texts to meaning

construction and analysis of socio-cultural texts in context (Serafini, 2012). The four reader roles model took a step further to provide a framework describing how to distinguish a literate individual. The four reader roles model served as a pedagogical springboard on reading visual and multimodal texts based on what kind of a learner is envisaged in order to be regarded as a literate reader. The four reader roles described a reader as navigator, the reader as interpreter, the reader as designer and reader as an interrogator (Ibid). The classification of the four reader roles correctly determined the level of understanding when interacting with a text.

At the level of the reader as navigator, learners or readers construct meaning in their transactions with the texts. They are expected to decode meaning from the written text. Readers actively select objects from their visual text to attend to and interpret. Readers are required to attend to the grammar of visual design, the structure of the text and typography associated with a written language to navigate through multimodal texts.

The second level is the reader as interpreter wherein text readers are engaged in the process of interpretation. Interpretation pertains to constructing meanings and responses to various texts and images. Terms such as comprehending, understanding, constructing meaning and making sense are used interchangeably to define the act of interpretation. Interpretation of multimodal texts requires readers to develop interpretive repertoires that address the visual images and design elements (Serafini, 2012).

The third step is a reader as a designer which asserted that readers of multimodal texts not only construct meaning from what is depicted or represented but also design the way the text should be read. The design is the process of organising what is to be navigated, interpreted and articulated, shaping available resources into potential meanings realized in the context of reading multimodal texts. A text designer tends to look at the project at hand, uses available knowledge of semiotic resources, taking into consideration the wider social conditions of production and reception and produces a text by selecting a site of appearance (Ibid). The path to be selected is motivated by the readers' interest, needs and experiences. It in the designing phase that text producers make a decision to either included or excluded certain things. In a film language, this action is called framing which will be discussed in details under film study.

The last step described the reader as an interrogator. This step provided a shift from the ordinary element of understating the text but to a wider social and cultural understanding of the world.

The readers at this level need to understand the context in which the text was written. For the learners to understand the construction of meaning, they need to first understand the social practice of that text. The social practice is inherent in the construction of meaning in a socially mediated context, the availability of power relations in each setting, the identity of the reader as well as the available means of social participation. The most important point about the reader as an interrogator is that readers must consider the production of images and multimodal texts and also take the intended audience into consideration. The four social practices of reader roles help us understand that texts are not neutral in relation to visual literacy (Dixon, Ferreira, Granville and Newfield, 2014). The shift from visual literacy to critical literacy is inevitable.

Promoting critical literacy translates into improved literacy and the ability to critique texts for the learners to move from lower and medium order thinking to high order thinking. The significance of developing higher order thinking learners elucidates improved results when answering questions which require thinking beyond the ordinary. This is important to address learning difficulties South African learners are facing as demonstrated by various critics in chapter 1 under the research problem section for among other things not reading for meaning. Moreover, Janks (2013) argued that it is fundamentally imperative to teach learners in such a way that they develop critical literacy, with a fundamental emphasis on the importance of critical literacy development and application. The ability to read for meaning requires interpretation (Dixon, Ferreira, Granville and Newfield, 2014). Critical literacy further developed into critical visual literacy (CVL).

Critical visual literacy was hailed for 'its unique purpose of promoting engagement with visual texts of all kinds and provision of an understanding of how visual form constructs meaning' (Newfield, 2011). In her paper, she argued that textual materials are largely designed for people to 'read with' the texts as opposed to 'reading against' them (Ibid). I agree with Newfield' (2011) explanation. It is the responsibility of the teacher to assist learners to be able to critique the ideology behind text presentation. When this is achieved, they are literate readers. Her paper played a pivotal role in showing a shift from visual literacy to critical visual literacy. Newfield (2011) also posited that the integration of media education in South Africa in 2006 had its primary goal to promote independent critical thinking and agency among individuals and groups of people in society. He regards visual literacy as education that enhances understanding of the role and function of images in representation and communication.

Regarding CVL, Janks (2010) argued that critique enables participants to engage consciously with the ways in which semiotic sources have been constructed to serve the interests of the producer and the way different resources can be re-designed to reposition the text, in this case, a film. It is the teacher's prerogative to develop learners' CVL by making them aware that there are so many choices made on the production of a film and as such, they need to know what is left out and why this is included, whose interests are served, for whom. In simple terms, texts are designed and can be redesigned through critique. We are living in a world that has become a highly-contested arena. This triggers the need for teachers to ensure that they produce learners who are more critical. Newfield (2011) was instrumental in showing a shift from visual literacy to critical visual literacy.

2.2.3. The relationship between critical literacy and critical visual literacy

Critical visual literacy and critical thinking are used interchangeably in this study. Critical visual literacy encourages people to challenge decisions text makers to choose. CAPS document proclaims that learners should be taught for social transformation purposes whereby there are equal opportunities for all and redress educational imbalances of the past. Transformation starts with an individual and then to a group of people. Drawing from the visual literacy perspective, Newfield (2011) posited that visual texts are produced to position the viewers or readers to read with the text. Readers should interrogate as to who designed the text, for who and why (Newfield, 2011). As an illustration, visual images have social effects such as positioning, gender bias, racism etc. (Janks, Dixon, Ferreira, Granville & Newfield, 2014).

In view of Janks (2013), the absence of critical thinking risks perpetuating the notion of continued marginalisation of previously disadvantaged people. Developing critical thinking essentially prepares learners to be active participants in societal, economic and political activities within the country. The classroom is the focal space in which critical thinking can be developed and nurtured. Critical thinking theorists believe that imparting learners with critical thinking enables or prepares them to engage with the world (Moon, 2008). The impact of developing critical thinking does not end in the classroom but permeates into society. Society presents a platform where people interact with one another. It emerged from her work that critique is essential because it enables participants to think backwards and looking forwards (Janks, 2012). Developing critical thinking, therefore, can help learners to tackle real issues that they are facing. A robust dialogue is essential to unearth such deep-rooted critical issues

along racial lines. It is imperative to empower learners with critical thinking for them to use it as a tool to equally participate in any given circumstances. The only time in which education can bring change is when critical thinking is fully developed since an educated person is expected to read against the word than only reading with the word. The only way to achieve this is to disagree with the text. This allows the reader to find patterns that are available for interpretation.

2.2.4. How to teach critical visual literacy

Advocates of critical pedagogy view teaching as essentially a political act, reject the notion that knowledge is neutrality, and insist that issues of social justice and democracy are not recognizably different from acts of teaching and learning. It was Freire (1987) who popularised teaching critical visual literacy through the pedagogy of critical literacy. He posited that teaching should take place to emancipate people from oppression. When doing critical pedagogy, the workings of power and identity take a centre stage. Teachers who achieve critical literacy use their agency. When the learners are able to critique the text, they develop agency. According to Dixon, Ferreira, Granville and Newfield, 2014), the starting point to critique a text is to ask:

- Whose interests are served?
- Who benefits and who is disadvantaged by the position on offer?
- Who does it include?
- Who does it exclude?
- How has the person or situation been construed?
- Are there other possible ways of interpreting what took place?

Mbelani (2009) echoed the sentiments when maintaining that it is insufficient for teachers to be only endowed with the knowledge of the subject matter, which in his words he referred to as 'content knowledge'. Arguably, a teacher may have an in-depth knowledge of the subject but lacks pedagogical skills to deliver the content. He, therefore, maintained that content knowledge must be accompanied by several things such as selecting the relevant material for the learners, preparing materials for proper instruction in the classroom, teaching and learning approach as well as how to assess the learners (Ibid). Constructivism is another view pertaining to pedagogical strategies to mediate learning.

Constructivism finds resonance on knowledge construction. Mayer (2012) argued that it is essential for educators to identify and take into consideration learners' prior knowledge because that will help them balance their curricular aims. Furthermore, that will assist them to negotiate the gap that arises from different intellectual perspectives. For teachers to learn to mediate knowledge construction meaningfully, they must understand all different kinds of human differences. Constructivism is a theory based on observation and scientific study about how people learn. It stated that people construct their own understanding and knowledge of the world by experiencing things and reflect on those experiences. Constructivist teaching is based on the constructivist learning theory which articulated that learners learn when they are actively involved in the process of meaning and knowledge construction as opposed to passively receiving information (Wilson and Peterson, 2006).

In addition, a contemporary study emphasized the critical role of social groups for providing good opportunities for learning. In such groups, learners talk amongst each other, they do work together, they discuss and debate. Wilson and Peterson (2006) asserted that learning is the process of active engagement. The constructivist classroom presents the learner with opportunities to build on prior knowledge and understanding from authentic experience. Students can confront problems full of meaning because of their real-life context. In solving these problems, students are encouraged to explore possibilities, invent alternative solutions, collaborate with other students, try out ideas and hypotheses, revise their thinking and finally present their best solution they can derive.

Furthermore, Wilson and Peterson (2006) maintained that teaching is a way of inquiry. Teachers have a responsibility to probe learners' understanding by asking questions to find what their learners know or do not know. Pedagogical content knowledge, therefore, emanates from the field of expertise. The following attempts to answer the main research question: How can teachers utilize a film to develop senior phase learners' critical visual literacy in EFAL?

2.2.4.1. Teacher-led learning

In the teaching environment, student-teacher interaction is grossly inevitable. For teaching and learning to take place smoothly, the teacher must give direction and the learners carry out the instruction. Mayer (2012) uncovered a recurring pattern of student-teacher interaction which identified the Initiation, Response and Feedback (IRF) sequence. In this IRF discourse move

sequence, the teacher is responsible for the first and the last parts of the pattern. The teacher initiates, most commonly by probing or posing a problem of some type. Mbelani (2009) referred to this stage of delivering the method as 'asking scaffolding questions'. A student responds and the teacher then provides feedback regarding the response. The fundamental role of the teacher in this traditional mode sequence is to generate both questions and answer. This notion does not cater for critical visual literacy which allows students to design the text, deconstruct it, and reconstruct as postulated (Janks, 2014). Furthermore, in any collaborative negotiation of meaning, one or more people must frame some organising issues to be discussed in which the group is expected to develop possible responses to the inquiry in question. Ultimately, the group should evaluate the various possibilities that the group has generated.

2.2.4.2. Learner-led learning

Learner-led learning is an extension of the last paragraph above on teacher-led learning. Implicitly, learners take the initiative of their learning, they respond to issues addressed and provide feedback to other groups (Mayer, 2012). The role of the teacher is to facilitate learning. This notion digresses from the traditional belief that a teacher is a "know all". This clearly indicates that learners have prior knowledge acquired from home before coming to school. And as such, teachers need to take advantage of that situation to build knowledge construction on. However, the teacher should manage and provide useful guidance in the form of feedback.

The ability to build knowledge construction on prior knowledge should be a useful resource. Similarly, when children come to school, they come having learnt a language at home. In addition, senior phase learners have grasped EFAL to a certain degree which will make it easier to inculcate elements of visual literacy to advance critical visual literacy. Therefore, learner-led learning is fundamentally supported by Mbelani (2014) who argued that learner-centred pedagogy can be a useful tool to prepare marginalised learners to be future democratic citizens of South Africa. The curriculum (CAPS) also stipulated that learning should provide learners with a "rich, powerful and deeply rooted set of images and ideas that can be used to make the world other than it is" (South Africa. DBE, 2011, p.8).

2.3. Insights from the socio-cultural theory of teaching

This study is underpinned by the socio-cultural theory of learning and draws on Vygotsky's Zone of Proximal Development (ZPD), the More Knowledgeable Other (MKO) and scaffolding. It is understandable that the teachers from which data was collected may or may not be well versed with Vygotsky's concept. However, the focus is solely based on delivering the subject matter using a film for observational purposes. According to Vygotsky (1978), the ZPD starts with the teacher emerging as MKO or capable peer, followed by a zone of proximal development and scaffolding as the last step. The ZPD further proposed that what the learner already knows is primarily a foundation to build on their knowledge expectations. The potential development level is what the child can achieve under adult guidance or in collaboration with more capable peers. Essentially, the ZPD entails bridging the gap between what the child knows and what the child is likely to know. Vygotsky described the ZPD as:

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

Taking into consideration the pedagogy of teaching by Vygotsky (1978), teaching film in the classroom is fundamental for the learners to develop critical thinking. Once achieved, the assumption is that the learner can critically engage with any given text without prejudice. Therefore, learners who fail to connect with the expectations lack whole development. The ZPD posited that if a learner has reached a point wherein learning no longer takes place, an object could be placed closer to the learner to expand what they need to learn. Basically, if learners start to question what is included and excluded when texts are designed, that on its own marks the beginning of envisaged critical thinking learners. In order to be considered to be visually literate, a visually literate learner should demonstrate the ability to deconstruct a text and can redesign it again (Janks, 2000).

The understanding of the ZPD is that it is a procedure to check learners' abilities, which in turn also provides intervention to their learning problems. According to Vygotsky (1978), the role of the teacher is to provide support to learners who have limited capabilities. The reference to this is scaffolding. Van der Stuyf (2002) asserted that when the learners' ability improves teachers progressively withdraw their support. This leaves the teacher with a very important role to play to give guidance to the learners in such a way that they are challenged to move to

the next level of thinking. Social interactions between the teacher and the learner provide the teacher with the opportunity to learn from learners and in turn, that makes learning an interdependence phenomenon. As much as the learners think they gain from the teacher, the teacher also gains from them. There is always a mutual benefit of knowledge between the teacher and learners.

It is based on the complexity of teaching critical visual literacy through the film that this study aims to investigate the following main question: How do teachers use films as tools to develop senior phase learners' Critical Visual Literacy in EFAL?

2.4. Contextualizing film study

The film is essentially a category of the art form and is studied in the context of a literary genre. Matamala (2017) contended that film is the 'science and practice' that combines a sequence of moving images and sound. Films are produced by recording images from the world with cameras, or by creating images using animation techniques or special effects. The film is a genre which falls within the auspices of media text, i.e. audio-visual media, print-based media and ICT-based media. A Film is concerned with the careful manipulation of technical and mechanical tools, such as lighting, exposure, lenses, filters and special effects to create a coherent visual expression of information, emotion or narrative. The same criterion used to analyse other written material may also be used to analyse films. These include characters, setting, plot and atmosphere.

Film types include comedy, tragedy, horror, action, romantic etc. In a nutshell, comedy is a story that makes people laugh; it ends in happiness. It is satirical in nature. Inversely, a tragedy is the story that ends in sadness. Usually, the protagonist is the main character in a film. When the protagonist is in trouble, it makes the viewers sympathise with them. Other distinctive features that can be used to classify films include the environment where the story and action take place (setting), issues or concepts that the film revolves around (theme), the emotional tone of the film (mood), the way the film was shot (format), and target audience which could be children, teenagers, women etc. In most cases, films specify viewer description and age restriction at the beginning.

2.4.1. Some technical terms used in analysing a film

When doing a film study, teachers are expected to test learners on their ability to analyse forms and conventions of moving images. Key terms used in a film include camerawork, editing, sound, special effects and mise-en-scene.

2.4.1.1. Camerawork

Fundamentally, learning the correct term for a technical aspect and their use in the examination is vitally important. Camerawork involves camera shots and angles. There is an establishing shot which can either be wide or long. This is used at the start of a new scene to "establish the relationship between the set or location and the characters and to show the whole view" (Clark, Barker and Lewis, 2003, p.18). The difference between a long and a wide shot is seen in their purpose. Both can be used for an establishing shot of a set or location. The location is important for providing the viewers with the context in which the film is taking place. In addition to a long shot, there is a wide shot that shows a large crowd of people and can also emphasize the isolation of a single figure. The film director manipulates the viewer's perception through his/her choice of a shot. Close-ups, including extreme, medium and big are used to "draw the viewer closer and involve them in what is happening; they are used to observe reactions and emotions, such as happiness, elation or tension" (Clark et al., 2003). Reactions and emotions can best be demonstrated by flashbacks. When the plot of the story presents something that happened earlier in the story is called Flashback. A flashback is a psychological phenomenon in which an individual has a sudden, usually powerful, and re-experiencing of a past experience or elements of a past experience (Wikipedia). These experiences can be happy, sad, exciting, or any other emotion one can consider. It is a part of a film that shows a scene that happened earlier in time than the main story. Therefore, flashbacks assist viewers to link or make connections of what is currently happening to the character in the film with the past experience/s of that particular character.

The angles of camera shots shift the way the viewers perceive the characters and react to situations. High angled shots are taken from above the subjects. Their intention is to detract from the character, making him or her less significant, unimportant or vulnerable at that moment. Low angled shots, on the other hand, are taken from a low perspective upwards. Their intention is to make the character appear more powerful and important.

2.4.1.2. Mise-en-scene

Mise-en-scene implies that which is placed or put in the scene or frame. One element under this category pertains to location. This is the place where the film is shot, outside a studio. The importance of showing the location is to give the context of where the story is taking place. Another technical term that learners can identify in a film is a costume. The selection of costume for actors is essentially deliberate; either in keeping up with the character on the one hand or the design concept of the text in another hand. The colour of what the characters are wearing provides the audience with the conventions necessary to analyse what the film director hoped to achieve. Colour can be black, blue, green, white etc. Each colour represents different things in a film. Lighting is another important element within mise-en-scene. (Clark et al., 2003) categorized lighting into ambient lighting, backlight, key light, fill light and artificial lighting. Artificial lighting is imposed for desired special effects such as colour, shadows and lighting design. After watching the film, teachers should ask learners to discuss what the lighting suggest about the character. They may also be asked to distinguish the effect of the shadows surrounding the character.

2.4.1.3. Technical sound effects

All the combined sound recordings used throughout the film are dubbed onto one final soundtrack. This includes music, dialogue, sound FX and ambient sound. Moreover, Cloete (2017) suggested that sound gives context to the story being told. It also helps to create the mood. Accordingly, the artificially created earthquake sound in their film analysis keeps the audience' suspense right from the beginning to the end of the film. It raises the viewers' inquisitive feelings in a sense that such sound effects tend to signify anticipated destruction when the film unfolds. Dialogue is that which is spoken by characters.

2.4.1.4. Editing

This is the selection of shots or sounds, linked as a continuous sequence. Dissolve is one of the aspects of editing. This occurs when one frame fades out and is gradually replaced by another so that at the midpoint of the dissolve, both frames can be seen on the screen. Dissolve suggests

a close relationship between the scenes that dissolve into each other. It is used to indicate the flashbacks of a character (Fagerjord, 2012)

2.4.2. The advantages of film teaching

Films play a role in engaging learners to interact firmly with the text in a way other texts have a shortfall. By so doing, promote consciousness among diverse cultures. Teaching films present learners with the opportunity to answer open-ended questions. These kinds of questions require learners to think broadly and give a critical analysis of a film. According to Newfield (2011) film images have the power to create imaginative world in our minds in such a way that we tend to associate with the objects and events presented by those images, and at the same time, those images can also create an illusion of "reality" that draws us in and makes us laugh or cry. Children tend to associate themselves with different characters. The importance of association is important in this study for them to demonstrate an understanding of the character so that they could give a thorough critical analysis of the character they adore. The salient point of recent study on film viewing found the viewer's perspective to be important in that they experience and are engaged in the process of meaning-making when watching films (Cloete, 2017).

One way of teaching a film could be through debate. Mayer (2012) provided useful insight into how a film can be a useful tool to be used to debate established values embedded in our society. The impetus of this book presents a general view of the role films plays in teaching learners. A film creates a space for learners to be open-minded, hence open-ended questions do not have right and wrong answers if learners can come up with convincing arguments to back up their claims. To successfully interact with the important elements of the film, it is expected that teachers familiarise learners with various techniques that make up a film. A film gives the learners freedom to actively engage with the text in contested issues embedded in our society. It is inevitable for teachers to come to class with preconceived cultural personal beliefs. South Africa is a multi-cultural country, therefore, analysing critical aspects of a film assist to expose deep-rooted socio-cultural stereotypes available in our society. By engaging with the text, readers consciously choose to read with the text and read against it by estranging from it. Analysing a film using film techniques such as editing and camera techniques as an example will potentially enable learners to engage critically with what the film is aimed to achieve. It is a profession to produce a film and a lot of work is done behind the scene. The producer's choice to include and exclude certain information is something of great interest to film viewers.

Prinsloo and Criticos (1991) asserted that films encompass a range of skills that include the ability to access, analyse, evaluate and produce communications in different forms. Film analysis may equip learners with higher order thinking skills that involve questioning, analysing and evaluating information. Visual images always contain complex concepts that require critical viewers. Kohl, Dressler and Hoback (2001) viewed films as tools that can enhance learners' understanding; they carry interesting themes that learners can explore in the classroom. South Africa is a nation with diverse cultures. The issue of race is currently a burning issue that needs urgent attention for nation-building. The teacher in this instance plays a pivotal role by carefully selecting materials that give learners an engagement opportunity with relevant texts for dialogue. Bringing a film clip that addresses such themes in the classroom for critical analysis is something of the sublime. In 2017, a Zimbabwean Minister was quoted to be addicted to Nigerian African movies in the media. He confessed that they have cultural value and that they make you identifiable.

Undoubtedly, films tell a story. Playing short films for learners is of paramount importance based on the assumption that people always remember and can make meaning from what they have seen. Films expose learners to film language such as shots, lighting, colour, camera angle etc. that affect visual excitement. Some children remember better by touching and others by seeing. CAPS document (Grades 7 – 9) makes provision for teaching film although it clearly stipulated that it is for self-enrichment purposes. The terminology that films bring is virtually important for building learners' vocabulary. (Deacon, Pickering, Golding & Murdock, 1998) maintained that a film can benefit learner's language learning since it borrows its words from semiotics, e.g. for the learners to know that an elevated shot has the significance of power and authority and the shot from below implying smallness and weakness lays a good foundation for them to enhance their analytical skills. Research conducted by UNESCO (1961) suggested that the diffusion of educational films should reveal the constant efforts of individuals and groups to transform, improve and educate the society. They saw the film to have the potential to develop learners' critical visual literacy (UNESCO, 1961). It is therefore very important for learners to get technical expertise concerning the film. Teaching films in schools has been phenomenal in that it encouraged active participation in the classroom and holds the learners' interest, it teaches learners and teachers to remove stereotypes that come with the writers' opinion when engaging with any given text, and it advances writing, language and literary criticism skills. It also plays a crucial role in stimulating the interests of learners. However, the

shortfalls of watching films are noticeable in relation to spending more time on films than other academic responsibilities.

There is a considerable amount of written work done on analysing moving images i.e. a film. Clark et al. (2003) concurred that filmmaking can be deceitful to the eyes of the viewers. This was shown through how high angle shot can signify vulnerability, isolated or powerless whereas low angle shots suggest an element of power, strength and importance (Clark et al., 2003). This implies the application of film techniques for the sequence of film production. Kohl et al. (2001) maintained that the accessibility of films might serve as an educational opportunity for challenged readers. Furthermore, they suggest the organisation of debates at school and in youth clubs are designed to train young people to form their own judgement of films they have seen. Films viewed from the perspective of school education are concrete, dynamic and immediate. Other advantages of teaching films include the notion that they represent reality because of the perspectives in which they are constructed, yet they may not represent reality. It is for this reason that critical visual literacy is concerned about what is included or excluded and how the included material is presented.

According to Fehlman (1996), film and Television viewing offer opportunities for teaching literacy. This view was supported by Baratta and Jones (2008) who commented that a film is a useful resource to be used in the classroom to brainstorm the lesson to facilitate learning. It can also be used to brainstorm ideas around specific themes (Ibid). This may result in students listening carefully and developing analytical skills and thereby perform better in their assessed essays. Furthermore, Baratta and Jones (2008) and Mnyanda (2017) noted with appreciation that today's learners are exposed to more visuals than ever before. Based on the assumption that most learners either view television or watch the film, it is of paramount importance to discuss a film favourite with learners in the classroom as an icebreaker to stimulate learning. This makes learners value what they view outside the classroom with greater importance. Essentially, a film consists of images and text which requires the application of multimodal social semiotics to unpack meaning. According to Archer (2006), multimodal social semiotics is concerned with how text makers realise meaning when designing texts and why they realise making meaning a greater importance in terms of their interests and motivation. Archer and Newfield (2014) argue that multimodal textual analysis has the capacity to show what representations include and exclude when framing is done in a film. It also shows what is made more important or noticeable than others. This approach situates meaning-making within social

contexts. The ability to make meaning from constructed visual texts have a positive impact in uplifting literacy levels and subsequently improve the results thereof.

2.4.3. Disadvantages of film teaching

In theory, films are denounced for exposing young people to visual images that are explicit and have a negative influence on the upbringing of the future generation. Children are deemed to have lost moral stint (moral degradation) simply because of the availability of massive information on space. However, the criticism of giving young children exposure to visual images should not be seen only as a negative element, but as a credit, in that, it enhances critical visual literacy to play a crucial role in the learning environment. Parents and the entire community have the responsibility to mould young people to be responsible future citizens of South Africa. In this regard, it is the prerogative of teachers and parents to control children from unnecessary usage of film images so that they focus on the educational part of visual literacy. In practice, films present a wide range of merits in the learning space as opposed to the demerits. To achieve this goal, the deteriorating standard of education evidenced by critics above should be regarded as a societal matter. Therefore, instead of focusing on the negative impact films have, society has the prerogative to look towards the positive impact films have in the education of our nation.

2.4.4. Modelling film analysis

The South African society is by and large still racially inclined. Moreover, South Africa is still battling to recover from the apartheid system of marginalisation. This system used legislation to disempower certain groups of people. Even in the advent of democracy within the country, we see continued marginalisation of the marginalised which is apparent educationally, socially and politically. There are disjunctions in South African education. Therefore, critical visual literacy classrooms have the prerogative to confront critical issues that affect people daily. This is in accordance with what is codified in the CAPS document which inherently aimed to give expression to knowledge, skills and values worth learning in South African schools (South Africa. DBE, 2011). Two significant case studies were implored to model film analysis: (1) Analysing the concept of 'othering' using a South African film and (2) borrowing insights from analysing an advertisement respectively. The first will be based on the interpretation of discourse analysis by Janks and Adegoke (2011) on the constructions of othering in conjunction

with a film called District Nine. The second case study will be based on the interpretation of the advertisement which is titled the 'ZitZapper'.

2.4.5. The construction of 'othering' and the film, District Nine

The notion of othering befits well in critical visual literacy classrooms. Most importantly, schools in Alfred Nzo West district, especially in the area where I come from are heterogeneous, they are characterised by two or more diverse cultural groups and different languages i.e. Sesotho and Isixhosa. Given this background, the notion of 'othering' is highly inevitable. When people fail in their duties, they simply turn to point fingers to the other race for being responsible for misfortune or failure. This culminated in regrouping against other people and promote one race over the other.

Similarly, issues of 'othering' that were addressed are just points in focus (Janks and Adegoke, 2011). It is stated in the case study that there were twenty heterogeneous students taking a visual literacy course. A colleague who was standing in for the lecturer asked students to choose partners to work with on an oral presentation on a topic that was to be covered in the course. To summarize the story, South African whites partnered together and South African blacks also partnered together. Essentially, none of the partnerships crossed lines of identity. In the same classroom, there was Roseline and Gab (a fictitious name) who were both of foreign African origin, but from different countries. The pair was not picked when choices were made. Circumstances beyond their control, not being South Africans to be exact, forced them to partner. This frustrated Roseline so much that she had to write reflections of her frustrations in the student journal entry. What complicated things worse was that Gab was a male and Roseline a female. Gab claimed his authority in the conditionally forged task orientated partnership as an African man always perceive. In the core of this narrative is to show how Roseline was discriminated by South African Whites and Blacks, as well as gender-based violence she found herself in. Potentially, the rejection of Roseline and Gab by their classmates made them feel a sense of humiliation and alienation. These are topical issues that need to be put forward and addressed to avoid the elements of "us" and "them".

In addition to the ordeal expressed by Roseline, there is a South African film, *District Nine*. The film highlights injustices of the past apartheid regime which forcefully removed non-whites to a barren land. It is based in a place called District Six. This place was occupied by

freed slaves, merchants, artisans' etc. white people used the power of apartheid laws to possess the fertile land at the expense of its original dwellers. Human beings were dehumanised as 'prawns' to justify the claim that they are dangerous and untrustworthy. When they accomplished their mission, black people were moved 200 km away from District Six, their houses were demolished (bulldozed) to the ground to pave way for white residents. Visual literacy learners can learn a lot from the film District Nine in that it is designed to deconstruct and satirise ruthless system of apartheid towards others. Janks (2010) described the process of design, deconstruct and redesign as cyclical. It also critiques the form of violence used to enforce racist laws in South Africa. In the main, the film produces a text which when deconstructed, it shows its own forms of othering.

Furthermore, the choice of language is important in a film. About *District nine*, derogatory words such as 'prawns' and 'aliens' are frequently used to make indirect reference to black people. It is only when the connotation is accompanied by the narrative that we can guess who is involved in the picture. Let me point out that white people expected no resistance from black people after they have taken everything that belonged to them. So, they resort to violence to claim what they think is theirs. Looking at prawns and aliens, they both do not have human features. But they resemble each other at particular respect because they are both used in comparison to human beings. The statement 'the aliens made off with an undisclosed amount of cash' denotes that people robbed a certain amount of money and one bystander was hurt. The contradiction that prevailed during apartheid was white people' admission that black people were intelligent following that "they act with intelligence that surpasses our own" (Janks and Adegoke, 2011, p.43). Despite this, they just wanted the white minority group to gain authority over the black majority by juxtaposing their behaviour with that of animals. Objects are used in a film for us to understand what they represent.

2.5. Theoretical roots of film teaching in South Africa

2.5.1. A brief history of film and film teaching in South Africa

Although it is dubbed to be new, film teaching is a 'de facto' an old phenomenon in the history of South African schools. It was in existence way before 1994 during the apartheid regime. Historically, South Africa was divided into four provinces during this period i.e. Transvaal, Orange Free State, The Cape and Natal. Film teaching was introduced in all the four provinces,

but only white schools were sampled to teach it. Although it was seen to contribute significantly towards improving learning, it was neither made compulsory nor inculcated into other historically disadvantaged schools. Despite their effectiveness to enhance learning, the study of film was exclusionary in South Africa. Teaching films was only exclusive to the so-called white schools. These schools were properly resourced as compared to those of the marginalised groups.

Despite it being hailed as a ground-breaking phenomenon in promoting active engagement in the classroom by Roth and Lee (2006), film study was made optional instead in South Africa. CAPS made provision for film teaching to be done only for self-enrichment purposes. This created a precedent wherein teachers were left with the choice of either not teaching it or teaching it but not paying much attention to the useful elements that enhance teaching critical visual literacy. In addition to policy imperatives, teachers are always concerned with content coverage. The chances of teaching film are very lean even to those who believe and claim to be proponents of visual literacy.

2.5.2. Borrowing analytical insights from an advertisement

Although the study focuses on a film, it is imperative to juxtapose other forms of multimodal texts as they provide critical insights required in the classroom. Presumably, teachers take learners objectives into consideration when designing a lesson plan. In the advert below, learners are expected to use critical thinking skills to develop a new vocabulary for discussing and critiquing an advert. An advertisement was taken from Filmer, Boucher, Kidd, Keal, Harris, Martin, & Stubbings (2013). It started with three rhetorical questions to draw the viewers closer and associate with the text. Learners will be able to distinguish that the intention is to try and locate the target audience that is affected by unwanted spots. The word depress has a connotation of unhappiness. The use of the pronoun 'you' repeatedly has significance in the sense that it talks to the next person. Anyone who is affected will feel involved in the advert and thereby be obliged to act. After a series of rhetorical questions which describe a problem, a solution is subsequently given when the target group is advised not to worry. Lead questions to the learners could be:

- What is shown?
- Who is the target group?
- Which techniques are used in the film to persuade people to buy or watch the film?

- What is not shown?
- Which detail is used to give a hint?
- What emotional language is used in the film?

For learners to develop critical thinking skills, they should address some of the questions written above. They are asked to discuss those questions in groups. Each group will elect a chairperson to report to the class. After reporting, learners in the class are asked to deduce or to add any information the speakers did not cover in their presentations. The use of words such as 'magic', 'simply', and 'marvel' also have significance in building language vocabulary. Visual literacy requires people to decode meaning from any given text. In the advert at hand, there is no price for the product. Such information is always kept hidden for the consumers.

Figure 2.1. A typical example of analysing an advertisement

Does looking in the mirror depress you? Do your unsightly spots make you want to climb into bed and hide? Are you tired of being the only one of your friends who is staying home alone on a Friday night? Well, now you don't have to. Zitzapper is the answer to all your problems. It will clear up those pesky spots in less than a week. ZitZapper is made from all-natural ingredients, is gentle on your skin, and uses the magic of Australian tea tree oil and zinc to heal and repair your skin, revealing a new you. Simply apply at night after you've washed your face and watch the magic happen. Your friends will marvel as you're transformed from 'I-can't-be-seen' to the beauty queen. Don't wait. Get your life back. ZitZapper is on sale at your local pharmacy – no prescription needed.
Adapted from [Filmer, *et. al.* 2013]

Figure 2.1 above is a demonstration of what kind of information the producer chooses to use in the process of designing an advertisement to attract the interest of the target market. Obviously, any person with some pesky spots will find the advertisement as a solution to ending their problem when reading the contents of the advertisement. The origin of the product is in Australia; therefore, the targeted audience will develop trust in the product based on its origin. Steps that they should take to the road of recovery are astounding. The use of words such as 'gentle', 'magic' and 'simply' is saliently to get the buy-in from the audience apart from being used as developing vocabulary.

In addition to the way words were used, the advert also started with the use of rhetorical questions in the first three sentences. Their significance is to try to locate the target group. Thereafter, it gave an assurance that there is a solution to their problem and it diligently began to explain how their problem could be solved. The advert presented to the audience the assumption that those people who are affected have lost self-esteem. Therefore, for them to get their lives back they must apply the product at night. Similarly, affected people found reprieve from the word 'transform', giving them hope that the problem of unwanted spots could quickly be over only if they consider using the product. The product does not give the period in which they should observe to start seeing changes whether it works or not. Furthermore, it also gives the audience where to find the product. What we do not see is the cost of the product. It is important to interrogate why the price was not included. Notwithstanding examples of textual analysis above, it is imperative to distinguish properties of analysis in a text that resonate in a dialogue.

2.6. Insights from Janks' (2014) three steps and Critical Discourse Analysis

To investigate the development of critical visual literacy through the film, I will draw on insights from Janks' 2014) to interrogate the three steps:

- **The content:** Who or what is in the image? What is seen? What is not seen? Who is shown? Who is not shown?

- **Representation:** How are people, places or things visually represented? What camera shots and or angles are used? What lighting is used and how does it add to meaning? What colour is used, when, where and why?

- **Context:** How is the image used? In which context is it used – textual, social, and political? What's the text's purpose/genre?

The three steps are important in making sense of the design choices of any multimodal text. This study assumes that there will be many levels of multimodal text design which could be analysed in these classes (Mbelani, 2014). The three steps are so pertinent in that they are simplifying what CDA is all about. In other words, the three steps are the simplified version of Fairclough' dimension of discourse and analysis. The first step relates to the design of films by directors for commercial purposes, which is not a direct focus of this study. The second step occurs when teachers use films to prepare their lessons to develop critical visual literacy. The

third step occurs in the classrooms when the teacher mediates critical visual literacy with senior phase learners. The second and third steps of designing are of paramount interest in this study. At the heart of this study is to investigate teachers' choice of content, explanation of representation and context of the films and how those choices and explanations develop critical visual literacy in the senior phase.

MSS has a limitation for this study because it focusses mainly on the visual and ignores the deeper meaning of the verbal.

This study also drew insights from Critical Discourse Analysis (CDA) to make sense of utterances made in the films and in the lessons. Specifically, I will analyse issues of power, access, diversity and design as postulated by Janks (2013). As an illustration, the teacher is always portrayed as someone in a position of power in the classroom. CDA seeks to establish how teachers break power relations for effective teaching and learning. Relaxed power relations contribute to access to a learning atmosphere. Most films depict the protagonists as the most powerful characters. In a diverse classroom, teachers have a role to make every learner feel accommodated and welcomed. Learners who feel unaccommodated constrain or enable learning. This will help answer the research question that deals with teachers' understanding and attitudes in the classroom to develop CVL. In CDA, unprecedented new information may come out through engagements with the resource. This will help respond to the research questions and determine factors that constrain or enable meaning when a film is taught in the classroom and the achievement of Serafini' (2012) four reader roles.

CDA has its origin in the early 1990s from a critical theory of language. Its inception can be traced to have developed when a group of scholars, including van Dijk, Fairclough and others came together to rethink the theory and model that could be used to analyse the theory of language and the results of it were the birth of CDA. Fairclough (1992) argued for 'systematic textual analysis as a part of discourse analysis. Fairclough, therefore, modelled a framework for CDA where three interrelated dimensional levels of analysis as indicated in Figure 2.1. Texts consist of symbols, sounds, or printed words that represent an underlying concept or meaning. Therefore, what texts construct are only versions of reality. In simple terms, texts are instantiations of real life.

```
┌─────────────────────────────────────────────────┐
│ Conditions of production and interpretation      │
│   ┌─────────────────────────────────────────┐   │
│   │ Process of production and interpretation │   │
│   │   ┌─────────────────────────────┐        │   │
│   │   │                             │        │   │
│   │   │          Text               │        │   │
│   │   │ 3                           │        │   │
│   │   └─────────────────────────────┘        │   │
│   │   Discourse practice                     │   │
│   │ 2                                        │   │
│   └─────────────────────────────────────────┘   │
│ Sociocultural practice (Situational; Institutional; Societal) │
│ 1                                               │
└─────────────────────────────────────────────────┘
```

Description (text analysis)

Interpretation (processing analysis)

Explanation (social analysis)
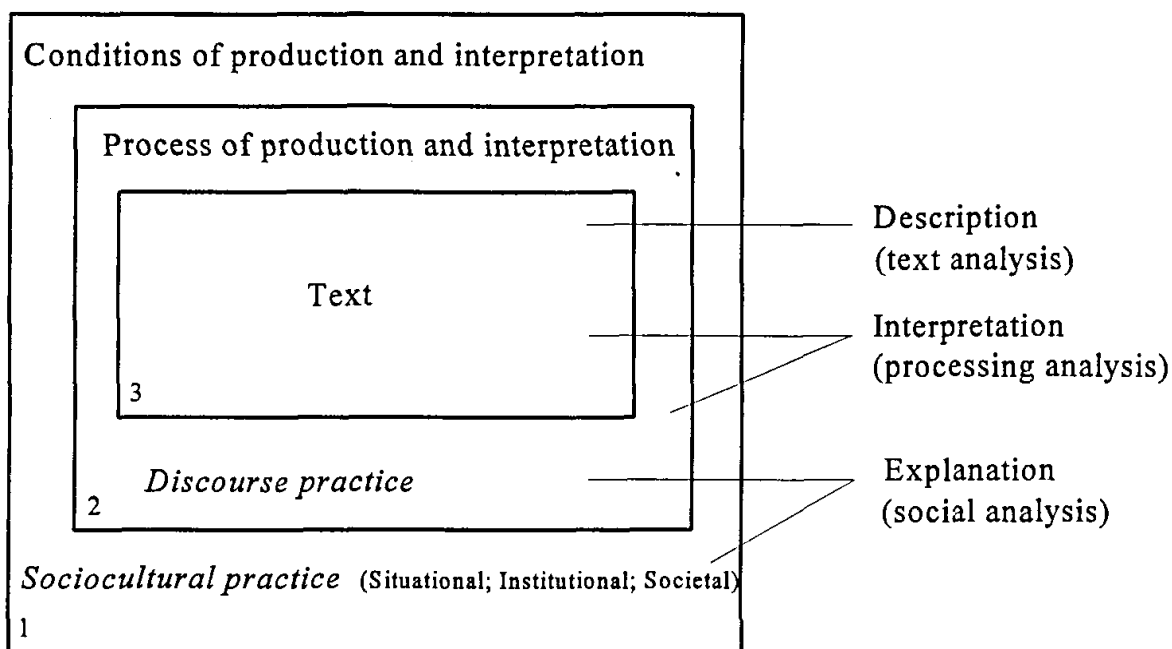
Figure 2.2. Fairclough's dimension of discourse and discourse analysis [**Fairclough, 1995, p.98**]

This approach was so remarkable in that it made it possible for analysis to "focus on the signifiers that make up the text, the specific linguistic selections, their juxtapositioning, their sequencing, and their layout" (Janks, 1997, p.329). To understand that choices are linked to the conditions of possibility, there is a need to recognize the historical determination of the selection made. Based on Figure 2 above, the first dimension involved the object of analysis which is achieved through textual analysis. The second dimension referred to the processes through which the object is produced and received and this was said to be achieved through process analysis. The last dimension was the socio-historical conditions that govern these processes which can be understood through social analysis.

The value of CDA was seen through its provision of multiple of multiple points of entry, as opposed to a linear area of analysis. It does not matter where to start if they are all included and there is an indication that the explanations are inter-related. Most importantly, Janks (1997) asserted that the analyst could find interesting patterns and disjunctions that need to be described, interpreted and explained. CDA also highlighted points of domination that dwelt primarily on social relations within which different interests are served and contested. Following Wodak and Meyer (2001), CDA was aimed at investigating social inequality expressed by language use, a direct reference to the critical analysis of texts. According to

Janks (1997), the easiest way to look at text critically is simply to 'disagree with it by removing the positions offered to readers from what they think and believe and value'. Thus, CDA would confront research topics with a theoretical desire to highlight how teachers can approach discourses and discourse analysis to enable learners to develop a critical analysis of texts.

2.7. Conclusion

In this chapter, I provided context to understand the changing nature of literacy which has the potential contribution by exploring literacy, visual literacy and film study. I discussed the socio-cultural theory of learning pertaining to ways of learning. I also discussed the inception of film teaching in South Africa. I also discussed some technical terms that are central in film analysis. It emerged from the literature review that teaching critical visual literacy through a film is potentially beneficial, hence a film is a social phenomenon. In conclusion, I discussed critical discourse analysis which I used as an analytical framework to analyse multi-modal social semiotics data. In the next chapter, I discuss the methodological choices I made. I explain the choice I made in selecting qualitative research, research design and data analysis, content analysis and sampling of participants. I also reflect on ethical considerations which form the basis of this study.

CHAPTER 3 - RESEARCH METHODOLOGY

3.1. Introduction

In this chapter, I describe the qualitative research methodology of this study. The research design is described and explained as well as justifying reasons for that choice. Another important element of this research, sampling, is explained and justifications provided. Since the study is classroom-based, it is therefore located within the discipline of educational research. I will explain the relevance of the Cultural Historical Activity Theory (CHAT) as a methodological framework to guide this research project and the reasons for choosing this framework will also be furnished.

To augment the development of critical visual literacy through the film, I drew insights from multimodal social semiotics (MSS). In addition to MSS, it was interesting to carefully interrogate Janks' (2014)' three steps in analysing films teachers taught in the classes during lesson observation. Discussion of data collection which took place in the form of lesson observation, a focus group with the learners, document analysis and a post-lesson semi-structured interview with teachers would be explained in detail. Finally, I discuss limitations of the study, validity and ethical considerations.

3.2. Qualitative research methodology

A research methodology can either be a qualitative or quantitative or mixed method. This study focused on the qualitative research method. Qualitative research as a method of inquiry that seeks to understand social phenomena within the context of the participant's perspectives and experiences. The fact that experience can form the basis of knowing; this made learning bilateral because the teacher is not only the object of inquiry but that the researcher also learns from the teacher (Janks and Adegoke, 2011, p.43). It was by choice to follow a qualitative research methodology to explore how teachers might utilize a film as a tool to develop Senior Phase learners' critical visual literacy. The primary objective of qualitative research is to deal with issues at hand, interpret and draw conclusions thereafter (Cohen, Manion & Morrison, 2011).

Qualitative research methodology uses the interpretive method to collect data. Interpretive researchers do not regard the social world as 'out there', but believe that it is constructed by human beings in their real world. It is evidenced that in social sciences, the objects of study depend on and are the creation of human beings. Its focus is on qualitative data, from which the researcher would interpret meanings from a wide range of data collection sources. Interpretive studies use a small number of participants. This is so because its purpose is not to generalise, but to explore the meanings which participants will place on films under exploration. Human beings are social animals; they exist by interacting and communicating with one another. Therefore, this study became phenomenal in the sense that it was about what kind of action human beings take, which tools they can use to achieve a certain objective. Essentially, every human action is purposeful.

3.3. Research design

Definitions of research design from a qualitative perspective were inherently seen as ambiguous. In the one hand, some authors referred to 'design' as all those decisions a researcher makes in planning the study. On the other hand, others use the term 'design' to refer to a phase in the process. Babbie and Mouton (2004) postulated that research design is a plan or blueprint of how the research is intended to be conducted. It is a procedure that a researcher employs to collect, analyse, interpret and present data. Notably, it also depended on the approach the researcher has chosen to follow. Cohen et. al. (2011) claimed that it is important to consider how data will be collected and analysed as this has an impact on the form of instrumentation to be used when planning a research design.

This study intended to interpret what is happening in the classroom, explain and draw conclusions. Interpretive research uses a case study as an approach. There has always been a blurring boundary line between the phenomenon and its context (Yin, 2009). A case study is, therefore, a study of a case in a context and it is important to set the case within its context. Case studies are defined as strategies than methods. In a case study, one particular group is selected and studied in depth and events are studied as they naturally unfold. Yin (2009) regarded a case study data as strong and further maintained that case studies are a step to action since they begin in the world of action and contribute to it. By extension the world is seen as not fixed, but rather consists of multiple constructions and interpretations of reality. It is this reality that the study seeks to explore.

3.4. The relevance of Cultural Historical Activity Theory (CHAT) to this study

The praxis of this study is in the classroom; therefore, it is imperative to integrate theory and practice. Roth and Lee (2007) found CHAT to be an integrative framework for educational research and practice, hence it is commonly referred to as a practice-based methodological framework. This idea triggered the researcher to adopt CHAT because of the belief that with its inclusion of multiple types of participants, roles, objects, artefacts, and communities, and its ability to expose contradictions, can serve as a broad methodological framework for exploratory research. CHAT provided the basis for describing and explaining the current state of affairs in the Senior Phase classrooms. This goal was achieved by acknowledging teaching and learning as an activity theory. There was a vivid commonality between CHAT and another socio-cultural family of learning theories, they both theorize people as continually shaping and being shaped by their contexts (Ibid). At the apex of this study, teachers were the subject of inquiry and CHAT provides tools to observe and analyse how teachers' pedagogical strategies enable learners to construct meaning. CHAT is premised on five principles, but this study identified three principles that were assumed relevant:

- That the activity system is taken as a unit of analysis. This means that one must look at all aspects of the system to understand what it means.
- That activity systems are multi-voiced. Since an activity system includes a community, there are multiple participants in multiple roles. Therefore, multiple points of view emerge because of differing histories, cultures and interests.
- In addition, the central role of contradictions as sources of change and development. Tensions within and between the activity system can be a motive force for change and development of the activity system and of the participants within the activity system, (Feldman and Weiss, 2010, pp.38-39).

This study drew on the second and third generations of CHAT. The second generation of CHAT, known as the "activity triangle" shown in Figure 2.
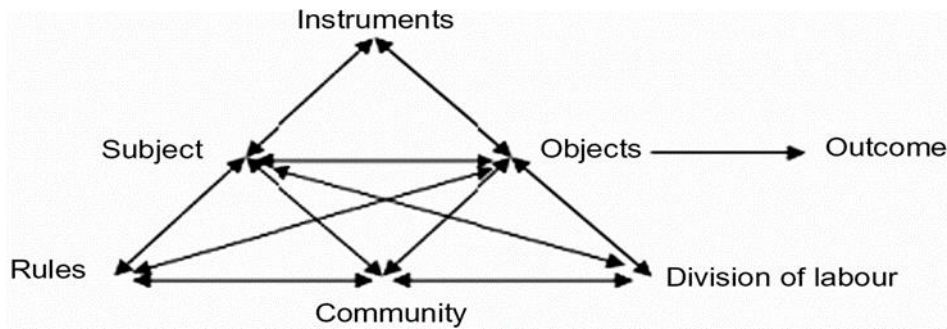
Figure 3.1. Second generation. [Adapted from (Engestroom, 2009]

To direct human activity as a unit of analysis, the following important questions were posed in what is termed 'Eight steps model':

- What sort of activity am I interested in?
- Why is this activity taking place?
- Who is involved in carrying out this activity?
- By what means are the subjects carrying out this activity?
- Are there any cultural norms, rules and regulations governing the performance of this activity?
- Who is responsible for what, when carrying out this activity and how are the roles organised?
- What is the environment in which activity is carried out?
- What is the desired outcome of this activity? (Mwanza, 2001).

In a nutshell, a subject was a person or group whose actions we sought to understand. The object motivated the actions of the subject. Important to this study, tools, which can either be physical, cognitive or symbolic direct activities towards the object and to produce outcomes. The community consisted of participants of the activity system and those individuals or groups that have a stake in the object of the activity system. Division of labour entails what people do in social systems. Rules act as constraints and affordances within activity systems.

The beauty of CHAT lies in the emergence of inner contradictions within the activity system. Roth and Lee (2007) conceded that inner contradictions are a driving force to bring about change. Furthermore, such contradictions reveal themselves in the stage of analysis (Ibid). It was interesting to see how teachers utilize a film as a tool to change the current status quo i.e.

for senior phase learners to find a breakthrough to answer higher order questions which was seen in study as the main area of concern for higher failure rate in English First Additional Language (EFAL) learners.

3.5. Sampling research sites and participants

Sampling is a crucial element of research that is defined by Cohen et.al. (2011) as obtaining data from a smaller group in such a way that knowledge gained is representative of the total population. The population size was also important when deciding on participants in research. Sampling size was defined first before undertaking research; that is finding appropriate teachers who are currently teaching English, have in-depth knowledge of teaching visual literacy using a film. I chose convenience sampling in this study. By explanation, convenience sampling is the inclusion of the target population that meet certain practical criteria such as the geographical proximity, easy access, availability and willingness to participate in the study (Etikan, Musa and Alkassim, 2016). Therefore, I conveniently sampled the two sites and participants because they were the only close schools that taught film. The main participants in this study were two teachers (1 Grade 8 and 1 Grade 9 teachers) from each school and their learners. Both schools, teachers and learners were given pseudonyms. That assisted in avoiding sampling errors.

The researcher found it necessary to include some more details about the schools in which data was collected. This assisted the broader research community to have a better understanding of what transpired and the impact it might have had in shaping the research. Table 1 given below provided context from which each school operated.

Table 1: Description of participating schools' context.

	School A	School B
Geographical location	Countryside (Rural)	Township
Proximity to town (Matatiele)	Approximately 35 kms	Approximately 13 kms
Nature of school	Boarding	Day scholar

Based on Table 1 above, School A is located in the deep rural areas, while School B is located in a township. It is approximately 35 kilometres from the town of Matatiele to School A and approximately 13 kilometres from Matatiele to School B. School A is a boarding school as

opposed to School B which is a day scholar. Learners in School A came from across the country, yet learners from School B came from the surrounding villages. The context in which the two schools were positioned contributed in understanding the condition in which learning occurred.

3.6. Data collection

According to Creswell (2012), collecting data meant gathering information by either questioning or observing them. Data were collected at each school, where the phenomenon (teaching film) is expected to take place. There are four ways in which data was collected in this study i.e. lesson observation, semi-structured interviews with the teacher, as well as document analysis.

3.6.1. Lesson observations

Lesson observations were the main data source for this study. The observation was defined as "the process of learning through exposure to or involvement in the day-to-day or routine activities of participants in the researcher setting" (Schensul, Schensul, & LeCompte, 1999, p91). Throughout all the lessons, I was a non-participant observer who will be sitting at the back of the class. I was a non-participant observer who was sitting at the back of the class videoing learners from behind for anonymity.

The lessons were observed using the researcher's field notes and a video-camera. Before going to the site, I gained access through sending a consent letter to the principals of schools, and parents of the learners. The researcher took note of the physical setting of the classroom in which the lesson was to take place and this information was recorded in the researcher's field notes. Positioning the camera at the back of the classroom strategically focusses on the teachers and excludes facial appearances of learners, and I hoped that would reduce ethical concerns for doing research with learners. A video-camera captures moving images, speech and conversations simultaneously (Mbelani, 2014).

The lessons that were observed were approximately one hour and thirty minutes long. Both schools presented one lesson each. For purposes of anonymity, the names of the schools are not relayed in this study, and I chose to use the designations of School A and School B. A

teacher in school A was given a pseudonym of Mrs Kambuka and Mr Chinomona in School B respectively.

3.6.2. Post-lesson interview with the teachers

In addition to lesson observations, I had one post-lesson semi-structured interview with each teacher. Post lesson interviews with the teachers took place immediately after the end of the lessons. Other segments of the information comprised the biographical data of the sampled teachers under observation. I listened to the video and typed conversations between the teachers and learners. Conversations between the researcher and the interviewee were also recorded and transcribed. I also colour-coded data after transcriptions.

3.6.3. Document analysis

Lastly, I collected documents such as teachers' lesson preparation notes and learners' written work. Mrs K chose to assess learners orally when doing film analysis with the learners; in another school, Mr C used both oral and written assessments. Instead, I substituted focus groups interview with the photos that were taken as screengrabs that I used in chapter 4. It was so because the teachers focussed on them. Curriculum documents and teachers' lesson plans were analysed as main sources of data.

3.7. Data analysis

Cohen et.al. (2011) denoted that data analysis has a specific bearing in the instruments to be used. Data analysis was defined as 'the process of making sense of data, which involves combining all the data, break it into smaller manageable units of analysis and interpret what people' conversations and what the researcher has observed or experienced' (Merriam, 2009, pp. 175-6). A common pedagogy apparent to both teachers was Initiative/Response/Feedback (IRF) sequence initiated by where the teacher initiated most commonly by asking a question, and a student responds. Then, the teacher provided feedback. Classroom data were analysed to investigate how each educator genuinely engages with the students' conceptual framing of the world as represented in the taught films. The teacher takes the role to lead learning, hence the focus of this study is on the teacher. Techniques used in this study are:

- Colour coding and content analysis of observed lessons

- Dialogue description, interpretation and analysis

To reiterate, consideration was given to CHAT as an analytical framework which provided this study with a lens to categorize data. CDA was not specific on what kind of data can be analysed. CHAT enabled the researcher to determine units of analyses which was categorized the following data:

- Introductory lesson presentation
- Camerawork used in analysing a film
- Technical sound effects
- Mise-en-scene
- Discussing the lack of resources.

Critical visual literacy is a unit of analysis. For the purposes of interpretation, selection for the categories above was made in line with the theoretical context of this study. These categories deepened the understanding behind using film as a tool to teach visual literacy.

3.9. Validity

Leedy and Ormrod (2005) argued that both validity and reliability reflect the degree to which we may have an error in our measurement. Validity and reliability make the research credible. It was indicated that validity is the extent to which an empirical measurement adequately reflects the real meaning of the concept under consideration (Babbie and Mouton, 2006). Data analysis occurred concurrently with data collection. Qualitative data required document analysis as data analysis. The procedure in analysing data involved viewing transcripts of learners and dissecting the data to develop concepts representing film as a phenomenon.

The issue of validity is at the centre stage of qualitative research design (Maxwell, 2008). The main threats a researcher is expected to deal with in qualitative research are subjectivity and reliability. It is 'evidence' obtained that ruled out fears of bias, not a choice of methods. Within an interpretive paradigm, interpretation of the events within the study became the researchers' findings. Conclusions drawn from the research were, therefore, backed up by qualitative data to make the research coherent. Validity claims were strengthened by using triangulation. This was when the researcher used two or more methods in their investigation. Validity claims were strengthened if the different methods reinforced the same conclusion. Kruger, Mitchel and

Welman (2005) posited that reliability is concerned with the findings of research and relates to the credibility of the findings. Babbie and Mouton (2006) on the other hand argued that reliability is a matter of whether a particular technique is applied repeatedly to the same results each time. I attended the conference at UWC in September 2018 where I received critical feedback from participating individuals that helped to push the project forward. Fellow students at Rhodes University also contributed entirely during contact sessions.

3.10. Ethical considerations

The researcher sent letters to the school principals and the education department office of the research site. These letters sought permission to undertake a study to observe teaching films. Successful execution of the design and data gathering was usually determined by the accessibility of the setting and the researcher' ability to build up and maintain relationships and agreements with gatekeepers and participants (De Vos, Strydom, Fouche and Delport, 2011). Gatekeepers were individuals with the formal or informal authority to provide approval for access to research groups, sites or participants. If proper channels were not followed, those gatekeepers could have negatively influenced the research. Consent forms were sent to parents to agree or disagree that their children can form part of this research project. Respect was given to those parents who might have decided not to allow their children to take part in the study. Although they would remain part of the lesson, they would not be considered for research purposes. Maintaining good social relations between the researcher, the participant and the learners was also a fundamental factor in the successes of data collection. I got a clearance letter from Rhodes University.

3.11. Conclusion

In this chapter, I presented the research methodology employed in the study. The qualitative research methodology was chosen and the reason for the choice was given. The research design stipulated all the procedures followed when collecting data. CHAT was used as an additional methodology and framework that guided what kind of data is to be analysed. This allowed the researcher to categorize data into units of analysis. It is imperative to point out that necessary protocols were followed to negotiate access at the sites where the research was to take place. Discussing the context of the schools helped to give an overview in which the learning process

took place in this study. Lastly, I discussed and gave some more details on the interviews I had with the two participating teachers.

In the next chapter, I discuss the analysis of data. Data were categorized into objects, discussion of tools, discussion of rules, and discussion of the division of labour as well as lack of resources that constrain teaching of film. I conclude by discussing teachers' weaknesses in the lessons presented.

CHAPTER 4 – DATA ANALYSIS AND PRESENTATION

4.1. Introduction

In chapter 3 I discussed the methodological choices and the research design. I also discussed in details the relevance of CHAT in analysing data in this study. I borrowed insights from multi-modal social semiotics. Data collection and data analysis were also explained and discussed. I concluded by discussing delimitation of the study, validity as well as ethical considerations.

In this chapter, I discuss the analyses of the two lessons that were videoed and transcribed. Firstly, I discuss how I used the main CHAT elements of object, tools, division of labour, rules and community. This was done in conjunction with other theories such as the ZPD, scaffolding and more knowledgeable other as well as CDA to analyse the observed lessons. I will discuss the impact lack of resources has in our impoverished former marginalised schools. Teachers' weaknesses in developing critical visual literacy were found to be another category that requires attention.

4.2. Discussion of the Objects

The two teachers were at liberty to choose the curriculum they wanted to teach. This choice showed that teachers have authority or independence in determining their own curriculum. By coincidence, they both chose to teach films directed by the same film director, Gavin Hood, although the films are different. Mrs Kambuka (Mrs K from now) chose to teach 'Tsotsi' while Mr Chinomona (Mr C from now onwards) chose to teach 'The Storekeeper'. This choice made it easier for the researcher to put the two subjects side by side to draw similarities and differences in their actions of working towards the object.

4.2.1. Object 1: Introductory lesson presentation

4.2.1.1. Mrs K's lesson introduction
Mrs K's introduction to film lesson supported the notion that learners have prior knowledge of the film which they obtain from home. Extract 4.1 below shows Mrs K's method used to find out if learners have watched a film before coming to the class.

Extract 4.1: Mrs K's lesson introduction

1. Mrs K: What is a film? Yes!

2. Learner: The story that is told using sound and moving pictures.

3. Mrs K: Yes, it is the story that is told using sound and pictures. So that story is usually shown in cinemas, or on televisions.

4. Mrs K: OK, each film has a title. Most of the time we usually, these films especially those that are good in cinemas, we call them movies, not so?

5. Learners: Yes.

6. Mrs K: Who has been to a cinema? Counting to 10, Okay! So, the rest haven't, has never been to any cinema? So, you usually see films or view them on TV, neh?

7. Learners: Yes.

8. Mrs K: OK, Then the title of a film is very important because it identifies and becomes synonymous with the film. It encapsulates the whole story. So, if for instance, the title of the film is, eh, Thornton, for argument's sake, so we know that what is going to be shown in that film, is what is taking place at Thornton. OK, but sometimes you find that some titles are used figuratively, not literally. Eh m, then a film is a genre. Film study is another genre. Remember, we do short stories, we do a novel, we do poems, we do folklores, we do drama. So, film study is the sixth genre. OK, then a film has a plot too, like any other story, it has a plot. You remember when we talked about the stages of a plot when we were doing drama when we were novel, do you still remember?

9. Learners: Yes.

On the one hand, Mrs K followed an expansive learning principle by starting with questioning the learners which were used as an ice-breaker. Utterance 1 sought to establish how much learners know about a film as a genre when she said 'what is a film'? The introductory question posed zoom directly into the subject matter to indicate that the lesson is about a film. The learner' response in Utterance 2 gave the teacher an overview that film was basically not a new phenomenon to all the learners. The learner responded that a film is a story that is told using sound and moving pictures. The critical aspect of the learner' definition was to point out two important key aspects of a multi-modal text i.e. sound and moving pictures. A film is multi-modal as it consists of more than one mode. For those learners who by chance might have found themselves hearing about a film for the first time also got to know that people can watch films in cinemas or television as indicated in Utterance 3. Mrs K used television as an object to draw her learners' attention to understand the context of the film lesson. In Utterance 4, she introduced the learners to a title which is one of the important elements of a film.

Utterances 4- 6 introduced to the learners that apart from watching films on TV, they can also watch them in the cinema, the general understanding is that most learners have watched a film before. However, there was a missing opportunity to ask if there were learners who had never watched a film at all? Instead, she continued with the lesson of which they all agreed in Utterance 7 to please the teacher. Mrs K made a quick connection between Utterances 4 and 8 wherein she reiterated the issue of the title. Mrs K' pedagogic strategy engaged the learners in the lesson by contextualizing the title of the film. By and large, the title of the film usually tells the viewers about what is happening in that context. She maintained that the title gives a summary of what is taking place in the film. As much as the teacher managed to scaffold learners to expand their knowledge of the importance of the title in the film, the lesson left some unattended explanations. Mrs K indicated in Utterance 8 that sometimes some titles are used figuratively, not literally. These two concepts were left hanging without further explanations.

4.2.1.2. Mr C' lesson introduction

On the other hand, Mr C started his lesson by giving the learners a background of careers that learners can follow when doing film study. He used the constructivist learning model which presented the learners with an opportunity to build on prior knowledge and understanding to construct new knowledge. It is evidenced that the banking model considers learners as passive recipients of knowledge, sees them as empty vessels, needing the teacher to feed them with knowledge (Macedo and Freire, 1987). The antithesis of it is that when learners come to school, they bring with them the knowledge that they acquired from home. Chetty (2015) reiterated that education starts with the experiences of students and either reinforces or challenges existing social forces that attempt to keep them passive.

Extract 4.2: Mr C's lesson introduction

1. Mr C: Some of you will be actors and some of you will be actresses, and all that. But you will start at school, right? So, let us appreciate for a moment this opportunity that u sir has offered us, so let's take it forward. Right, let's quickly mention some of the films that you have watched, or that you normally watch. You are going to raise your hand then you give the name of the film or the title of the films that you normally watch. Let me have hands. Yes, Joe!

2. Joe: Cowboys and Aliens.

3. Mr C: Cowboys and Aliens! OK, ehe Siyabonga!

4. Siyabonga: Uzalo.

5. Mr C: Uzalo, you normally watch Uzalo. Let's have some more hands, ehe!

6. Learner: The fast and the furious.

7. Another learner: Rambo.

8. Mr C: Rambo, oh Rambo as well! Ehe!

9. Learner: Generations.

10. Mr C: Yes, Generations, The Legacy… ehe!

11. Learner: Regular shows.

12. Mr C: Regular shows, ehe!

13. Learner: Tom and Jerry.

14. Mr C: Tom and ...?

15. Learner: Tom and Jerry.

16. Mr C: Tom and Jerry, OK! Laughs! I am not sure of that one. OK, now that you have watched those films, what is it that made you interested in watching those films? What is it that made you enjoy the film? Did you love it or enjoyed it, what are some of the reasons?
    that you would give as to why you enjoyed, why you enjoyed watching that film? Yes!

Mr C requested the learners to mention some of the films that they have watched before or that they normally watch in Utterance 1. Towards the end of Utterance 1, he gave his learners the rules of responding to his questions. He explained to the learners that they were going to raise their hands for them to give the name of the film and the title. Mr C began his lesson by giving the learners career opportunities available when doing film study. However, he pointed out to the learners that the trajectory of becoming what they would want to start at school which conflicts with what Chetty (Ibid) indicated education starts with the students' experiences and build on the social forces they are facing. Still, in Utterance 1, Mr C set out classroom rules that learners should raise their hands when giving their responses. The significance of rules and roles in CHAT is to give direction to the activity system. Such actions can either enable or constrain teaching and learning in the classroom; learners who are attention seekers will find it easy to cope whereas those that are shy will hold themselves back in providing answers.

It is evidenced in Vygotsky (1978) that learners come to school with the knowledge they gained from home. The list of films learners in Mr C' class mentioned in Extract 4 above indicated that different learners watched different films from home before coming to the class. The knowledge learners bring from home showed that film is a resource that remains untapped in our classrooms. From Utterances 2 to 13 learners were mentioning a variety of films that they have watched or that they watch regularly. This is an indication that they know something about the film at home which is the opportunity teachers failed to utilize at school. In Utterance 13, a learner mentioned Tom and Jerry. Mr C sounded startled in Utterance 14 as he was hearing the film for the first time. This makes learning a reciprocal process wherein learners learn from the teacher and the teacher also learn from learners. Towards the end of Utterance 16, Mr C espoused learners to give reasons for watching the films that they have watched.

Extract 4.3. Reasons for watching films

1. Learner: Because regular shows always have a happy ending.
2. Mr C: It always has a happy … ending. And when you stand up to provide an answer please you must always speak up andithi, so that you can be captured well. Right, he says because it has a happy ending. What else is the reason? Yes, sir!
3. Learner: Bopheme is traditional.
4. Mr C: It's a traditional film, so it helps you to learn more about your tradition or your culture. Alright let's have another answer or response, remember there is no right or wrong answer in film study, as long as you can support yourself. What is another reason why you watch Uzalo or why you enjoy Uzalo? Ehe, ehe! Right, so now that we know or we have listed some of those films, I want us to move to the next thing, there are many reasons why you watch films andithi? Some of us watch because we learn something from those films. What do we do? We learn, from those films. If you are watching Uzalo, let's use it as a quick example. If you are watching Uzalo, then you realise Unkunzi. That character Nkunzi, instead of killing his brother, he decides to do what? What did he decide to do, those who watch Uzalo? He decided to do what? He decided to forgive his brother, neh, because he realised that his brother actually loves him, andithi? (Laughs), he decided not to shoot the brother, neh!
5. Learners: Yes.
6. Mr C: Yes, because he learnt that his brother actually loves him. So, in the last moment he decided not to shoot the brother. So, we learn that it is important to forgive, andithi? So, through a film we learn all those. When we talk about a film we talk about different things in a film and there is a lot that is involved. There people who are responsible for making those films such as… who knows? Which people are involved in making films? Yes, … (pointing at a learner).

In Utterance 1, a learner indicated that they watch regular shows because they have a happy ending. In literature, stories with a happy ending are usually referred to as comedies and stories with a sad ending are called tragedies. It was not in Mr C's interest to make inferences about the difference between a comedy and a tragedy. In Utterance 2, he reminded learners to speak aloud when giving their responses. Another learner in Utterance 3 liked watching 'Bopheme' because it is traditional. Mr C asserted that 'Bopheme' is a traditional film in such that it helps the learner to learn about their tradition or culture. The teacher missed an opportunity to engage learners to debate about the cultural values that are available in the film 'Bopheme' for CDA to take its course. That would have proffered a robust discussion to analyse the film in the context of the learners.

Instead, Mr C directed the learners to analyse 'Uzalo' which I presumed is the film that the teacher was either comfortable with or watching regularly. He posed a question to the learners as to why do they enjoy to watch 'Uzalo' in Utterance 4 which he deftly picked as a quick example. When learners showed not to know what they learn from 'Uzalo', the teacher guided them through Nkunzi, one of the characters in the film. There were circumstances that necessitated Nkunzi to have shot and killed his brother, but he didn't because he realised that his brother loved him. Mr C introduced the learners to the theme of forgiveness that we find in 'Uzalo'. In Utterance 6 he insinuated that it is important to forgive and we learn that through a film.

In view of Mrs K and Mr C's lesson introductory presentation given above, both teachers' pedagogical practices engaged the learners in the lesson. However, I found a contradiction when Mr C believed that learners' career starts at school. This view tended to ignore the fact that schools help to shape the career, rather than schools discovering careers.

4.2.2. Object 2: Camerawork

This is the second object teachers worked on although my analysis focused only on Mrs K as she is the only teacher who dealt with film technique such as camerawork. Mrs K did well in scaffolding learners to understand camerawork. In the lesson that she presented, she first gave the learners almost all the technical terms that are required for one to be able to analyse a film study. Her presentation included concepts such as camera shots, camera angles as well as close-up shots. This knowledge is important so that when learners start analysing the film, they will

know how different techniques were used in the production of the film and for what purpose. The way in which she taught camerawork showed that she had been teaching visual literacy for a while until the collection of data. Although she did well in making learners understand concepts that are critical in analysing a film, she did not do well in interpreting camerawork in the context of the learners. Instead, she ignored encouraging learners to discuss and debate around certain topics that would allow learners to view their opinions. By so doing, she would have maintained learners' agency in her classroom. Mr C did not attempt to teach his learners about camerawork. It is, for this reason that focus will only be on Mrs K as she scaffolded and tried to analyse those concepts with the learners.

4.2.2.1. Mrs K' interpretation of camera shots

Mrs K used a variety of modes to make sense of her lesson. She used film as a text to interpret camera shots. For example, she requested leaners who were tasked to play the film to stop the play for discussion and inviting learners' responses. After the lesson, Mrs K wanted to test if learners could recall and apply how camera shots were used in the film. Above all, in recalling and application of those camera techniques, it emerged from data that learners' agency developed as shown in Extract 4.4.

Extract 4.4: Mrs K' interpretation of camera shots

1. Learners: It's a wide shot. (Mrs K had asked learners what camera shot is that?)

Figure 4.1. Background information on 'Tsotsi'

2. Mrs K: It's an extreme …?

3. Learner: Extreme long shot.

4. Mrs K: It's an extreme long shot. It's an extreme long shot, an extreme long shot, which also shows the …, the background. Okay. What is the intention of showing that extreme long shot? What do you think is the intention of showing that extreme long shot? That is an informal settlement, not so?

5. Learners: Yes.

6. Mrs K: So, the intention is that the …, the viewers should see where these people … *(All)* live. You see?

7. Learners: Yes.

8. Mrs K: So, that informs the …, their behaviour. So, it's very rare to find a Tsotsi in a suburb. So Tsotsis, thugs and gangsters are commonly found in … informal settlement. Okay.

Mrs K' decision to allow learners to operate the laptop for her lesson showed that both the teacher and the learners learn from one another. Research showed that today's learners are more technologically advanced than their teachers (Mnyanda, 2017). What we saw happening in the classroom was that learners usurped agency by operating the laptop. It was not surprising that Mrs K has thoughtfully integrated learners in the lesson by giving them liberty to do something that showed that her teaching is reciprocal, learners gained something from her and she also gained something from the learners in return. In this way, teaching became a two-way thing.

According to Mrs K' interpretation of camera shots in Utterance 1, learners thought that a wide shot was used. In contrast to this, learners' description contradicted Mrs K' understanding of camera shots in Utterance 2. She vehemently believed that it was an extreme long shot. The

lead sentence 'it's an extreme …' persuaded the learners to change from their understanding of wide shot to an extreme long shot. The repetition of an extreme long shot in Utterance 4 was used for emphasis, it had an impact to reinforce the role of the teacher in the classroom as the teacher emerged as the 'More Knowledgeable Other' (MKO) in as far as Vygotsky (1978) is concerned. That repetition subconsciously silenced leaner's voices to accept the teacher' viewpoint. By so doing, it confirmed (Macedo and Freire, 1987)' sentiment which regarded a literacy program that rescinds multiple voices and discourse as authoritarian and anti-democratic. In addition, Mrs K clarified her position of an extreme long shot by indicating that it also shows background.

It appeared in the teacher' lesson preparation that extreme long shots are used to introduce the setting and atmosphere at the beginning of the scene. Furthermore, it gives the context at which the material is set. Mrs K engaged the learners when she asked them the intention of showing that extreme long shot. Prior to the question, a rephrased follow up question was posed differently when she said 'what do you think is the intention of showing that extreme long shot? The use of auxiliary verbs 'is' and 'do' which is followed by the pronoun 'you' have significant grammatical effects such as the structure of sentence for learners to know that it required the answer from them. To say 'what do you' involves the learners in the lesson to take it upon themselves that the question is directed specifically to them and no one else.

At the end of Utterance 4, Mrs K gave a hint to the learners when she said 'That is an informal settlement, not so'? This response does not mean that extreme long shots are informal settlements, the word 'that' is a determiner that is purposefully focusing the learners towards a shot she was talking about. 'That' only, but not any other one except the one she was referring to. Two issues are raised using the determiner 'that'; firstly, it shows that the teacher' literacy practices are well developed to be able to scaffold learners to the level of visual literacy as Vygotsky (1978) postulated. Secondly, the teacher successfully integrated the use of grammar to pace her lesson. Learners' attention was drawn only on that shot. Drawing from CDA, there should be the relevance of interpreting camera shots in relation to why the learners found themselves in the living conditions that they find themselves in. Utterances 4 and 6 addressed an important point for this study. Mrs K posed a question to the learners in Utterance 4. When she realised that there were no responses from the learners, she self-answered it in Utterance 6. Two things are at play here. One, Mrs K was trying to scaffold learners by asking questions which did not yield positive results. Secondly, there was issue of pacing the curriculum raised

its ugly head. The implication of both instances relates to the teacher' pedagogy towards the learners.

In addition to the use of a determiner 'that', Mrs K talked about an informal settlement of which learners also agreed that it is in Utterance 5. Utterance 6 links with an informal settlement when she said that this is where these people live, you see? Visual literacy practices should enable learners to interpret what they see. Reiterating Macedo and Freire (1987)' words, teachers have a role to encourage discussion in the classroom for learners to understand the relationship between subjectivity and objectivity. Her description of camera shots was not enough, it should have stimulated critical pedagogy discourse for learners to challenge their existing social context. If that is where these people live, and so what? The answer to the question would have provided a new dimension of discussing the socio-political stance that van Dijk (1993) denoted the film as a text could enact. The film was set up long before they the learners were born. Therefore, it meant that social problems existed long before they were born. Although there might be some improvements, it was their responsibility to change the status quo. Most learners in her classroom community come from bad conditioned homes and live in abject poverty. The significance of CDA lies in discussing critical issues that affect the lives of the people. Mrs K did well in scaffolding her learners to understand and apply camera techniques used in a film.

However, the lesson had no room to open discussion for learners to discuss the real issues faced in our communities. The lesson further deepened the learners' hopelessness. If indeed the intention of the extreme long shot is to show the viewers where these people live, why is it so?

Moreover, the informal settlement would have been a better platform for the teacher to develop her learners' critical visual literacy skills if they were given an opportunity to critically debate about the reasons towards the formation of such settlements. Why do we have people living in the informal settlement while others are living in suburbs? The juxtaposition of the binary between the rich and the poor in Utterance 8 informs us about the historical production of the film in which discourses presented in the film seek to protect the interests of the advantaged group. Furthermore, for people to come from different parts of the country to settle in an informal settlement led to the formation of a new culture where we find people conducting themselves in a way that aroused from that community. The consequences of such lifestyles are high crime, increased unemployment, diseases, lack of educated people etc. If learners were espoused to a discourse of their social conditions as we see in the extreme long shot, the teacher

would have helped learners to unlock their minds. It was van Dijk (Ibid) who asserted that the successes of CDA are measured through the change it makes in the society and this film is doing exactly that. The teacher' pedagogical approach had no intention to teach learners how to think, but what to think.

4.2.3. Object 3: Technical sound effects

4.2.3.1. Sound effects in the film

Apart from camera shots, a sound is another object the subject worked on to impart knowledge to the learners on the relevance of sound effects have in the production of the film. Are recognizable songs used in the soundtrack? What sound effects are used? How does this add to the story? Is sound linked to the images or does it carry over from image to image? The analysis in extract 4.5 below which is preceded by a soundtrack of Zola will help to answer questions raised above. This soundtrack is a typical township kwaito song which fundamentally adds meaning to the story in the film.

Extract 4.5. Mrs K's presentation of sound effects

1. Mrs K: So, there is a technical sound effect. So, there are natural sound effects, there are dramatic sound effects, there is also silence. Silence is also another sound effect. For instance, you will find that there would be just silence before a certain action takes place and that silence will keep you in suspense because you don't know what is going to … to happen. Okay! Sometimes you would hear a certain sound ghum, ghum, ghum, ghum, ghum, ghum, that sound introduces the action that is going to take place. Sometimes you would hear footsteps before you could see a certain, any character coming (action of footsteps). So, it means that that person was walking fast then has started … (all) running, then we don't even know what the character is running away from, you are also kept at, kept in suspense you see so that you don't go away and do anything else, you keep focusing on, on the TV if it's a TV. Okay, those are technical sound effects.

Furthermore, the creative combination of sound and other features enabled the film to communicate people' everyday experiences with the audience. The demonstration of the sound ghum, ghum, ghum … in Utterance 7 significantly introduced the action that is going to take place. The language that is used in the sound of a soundtrack is associated with 'Tsotsitaal' [*language used by Tsotsis*]. The utterance is supported by literature that there is a key passage of music which is linked to the subject matter of the film which helps to create the mood. The township has a history of marginalisation, it is made up of people coming from different parts

of the country. As such, there is an emergence of a language that enables people in that particular community to communicate amongst themselves which may not be understood by someone who is not part of the community. The film 'Tsotsi' is embedded within culture and ideology. Although Mrs K successfully brought her learners closer to the object, the principle of expansive learning was not entirely attained in her lesson. Her lesson appeared to rubberstamp the existence of marginalisation by not giving learners an opportunity to challenge the situation.

On this object, Mr C did not go deep to discuss the effects of sound in a film. Instead, he only explained the sound of the film clip in general as it appeared in Extract 4.6. below.

Extract 4.6. Mr C' presentation of sound in the film.

1. Mr C: Right, err …, this video clip or this film clip is without sounds, except for a few scenes where you actually hear the sounds. So, let's focus on what we see, the visuals, let's focus on the background.

Although Mr C did not discuss sound in detail, he raised an important element of this research. In Utterance 1, he mentioned that the film clip is without sound. It would have been a strength to the lesson if he first introduced the learners to the effects sound have in a film like Mrs K had done. However, Mr C directed his learners to focus on visuals. This was important for preparing the learners to be able to elicit information from the text. The soundtrack in the film is all the combined sound recordings used throughout the film are dubbed onto one final soundtrack. This includes music, dialogue, sound FX etc. There is no teacher who discussed sound FX as an object.

4.2.3.2. Effects of music in the film

Township life is remarkable through kwaito music. Is there music during the movie or film? How does this add to the story?

Extract 4.7: Mrs K's presentation of the effects of music in the film

> 1. Mrs K: So, we call those voices background (Jointly) ... voices. Okay! Secondly, we have music. Okay! Music is used or it is used to create or to enhance a certain atmosphere. Whenever there would be tension, you find that there is a certain type of music that will play, have you ever noticed that?
> 2. Learners: Yes.
> 3. Mrs K: Okay! Whenever there would be a relaxed mood, you will find that there is a certain type of music that, that will, will play. Whenever there is happiness, you will find that there is a certain type of music that will introduce the atmosphere, you see?
> 4. Learners: Yes.
> 5. Mrs K: So, this music is used to create a certain atmosphere or to enhance a certain atmosphere. If for instance there is somebody who is going to be killed, there is a certain type of music that will play, neh?
> 6. Learners: Yes.
> 7. Mrs K: And before you could see the action, just listening to the music, will tell you exactly what is going to… to happen. Let's say maybe there is this lady in, she is in the bathroom, in the shower, she is taking the shower, and there is somebody who has sneaked into the house, who has come to kill this lady, before the killing or before the murder, there is a certain type of music that is going to… to play. If for instance, the next scene will be a gig, you see? So, there will be people in a gig, or in a … (one learner leads ... party), the teacher also joins in a party, there is a certain type of music that is going to introduce the, that scene.

In Extract 4.7 above Mrs K introduced music. Music is one of the elements that give context and meaning to the story the film is telling (Cloete, 2017). The film tells the story in the context of life that black people are experiencing in the township. The centrality of music is to communicate with the audience the cultural product of themes of everyday experiences such as violence. Kwaito music is a kind of music that proliferated in townships that was usually associated with gangsters. It means therefore that the context in which people leave is predominantly characterised by violence which the film seeks to stabilize. Mrs K identified several roles music play in a film i.e. introducing tension in Utterance 1, relaxed mood in Utterance 3, happiness in Utterance 3 and killing in Utterance 5. Mrs K realised the purpose of teaching film using music as an object. But the idea of achieving critical visual literacy was constrained by not playing music for the learners to make some predictions of what will happen in the film. In view of circumstances on what is likely to happen in the film, there is a special type of music that will play whenever any of them is about to happen in a film.

Even though Mrs K imparted knowledge on the relevance of music, she did not seem to have taken learners' prior knowledge to music into consideration in as far as film camerawork was concerned. She did well to explain how music works. She thoroughly demonstrated incidental music in her lesson. However, it would be interesting if the teacher had asked learners to draw on their prior knowledge of music to provide examples of the way music is used in a film to

enhance a certain atmosphere. The use of imaginary of a woman in the bathroom taking a shower in Utterance 7 further enhanced the effective use of music in the film. By so doing, that would further enhance the development of learners' agency. Mrs K's presentation of music did not encourage attention to worldviews and agency of those that are marginalized. Mr C didn't discuss music as a technique in his lesson. However, the music that plays in the 'The storekeeper' is that of wild birds suggesting that the film is taking place in the remote rural areas of the Eastern Cape, although the audience at this point may not be aware of the location. Furthermore, music enhanced the theme of peace disrupted by violence that is to follow.

4.2.4. Object 4: Use of symbols/images in the film

Mrs K did not use symbols or images as objects in her lessons. Mr C had asked the learners to identify visual images in the film 'The Storekeeper'. Learners could identify visual images in the film. The importance of the lesson is since learners demonstrated their ability to practice visual literacy skills. Although Mr C did not include mise-en-scene such as colour in his lesson, he used symbols in the film to scaffold the learners' understanding of representation as indicated in Extract 4.7 below.

Extract 4.8: Image as a symbol of hope

1. Learner: Wedding picture.
2. Mr C: There is a wedding picture. Yes, what else is there? What else is there, yes!
3. Learner: Mirror.
4. Mr C: There is a mirror. He is looking at himself in the mirror. What else is in the background, yes!
5. Learner: There are children.
6. Mr C: There is a picture or rather a portrait of children, so what do we conclude? What do we conclude? Who are those? How are they related to the storekeeper? You see, this is how we study the film. Anything is telling us something, instead of having the written words. Instead of you reading the written words, and after reading you have to analyse the comprehension from the visuals. So, what would you say about those pictures? What would you say, ehe?

Figure 4.2. Symbol of hope

7. Learner: That is the storekeeper's family.

Learners identified a wedding picture, mirror and children from an image that was mounted on the wall of the storekeeper's room as indicated in Utterances 1-5. In Utterance 6, Mr C wanted learners to draw conclusions from what they had seen. He required his learners to make associations from what they saw in the picture. What was important in Mr C' lesson was the reason he gave to the learners on how films were studied. Every detail that we see in the film give us information. When learners had to comprehend what they had read, Mr C introduced his learners to be able to denote information from the text. Mr C did well in assisting his learners to sift information, which confirmed the fact that learners learn better when there is someone knowledgeable. This confirmed Vygotsky' (1978) principle of more knowledgeable other which stipulated that the presence of the adult facilitates learning to take place. However, Utterance 6 indicated that the teacher was interested only in visual elements of the text, not focussing on critical visual literacy. The criticality of the picture would have emerged if the teacher used the picture as a symbol to associate it with what it meant. My interpretation of the image stemmed from what the film intended to achieve. 'The Storekeeper' was characterized by criminal scenes. The film writer used the film to express an element of hope. What we saw in the picture was that there was also a picture of former president Nelson Mandela that is facing the storekeeper. South Africa became a democratic country under the leadership of Mandela. Therefore, the image was used as a symbol of hope for the better South Africa that is free from crime. The juxtaposition of a wedding image and the picture of Nelson Mandela has significance in this study. In the one hand, when there is a marriage two people come together to form a communion with the hope of having children and eventually grow the family bigger. On the other hand, Nelson Mandela was iconic in striving to unite the culturally diverse South African population. What Gavin Hood was trying to achieve with the image was to call for unity to confront catastrophic social issues that are destroying the nation.

Furthermore, it is here in the Eastern Cape that there is a cultural system of "*Ukuthwala" [Meaning forced marriage].* This system privileged males to forcefully marry women even without consent from the woman. Therefore, the context in which the learner supported marriage through a white wedding had a significant effect of calling for a change to modern ways of doing things. The 'Storekeeper' has cultural artefacts, it shows how different racial groups conduct their marital procedures. Whites follow their white wedding whereas blacks follow their traditional way of doing things. However, it also shows that some other races are acculturated. This was seen when blacks are shown following a white culture of a white wedding.

4.2.5. Object 4: Mise-en-Scene

This implies that which is placed, or put, in the scene or frame as it appeared in the literature review. I will discuss the location and the selection of the costume.

4.2.5.1. Mrs K's discussion of location/setting

The film 'Tsotsi' was set in South Western Townships (SOWETO). It is interesting to see why both teachers chose to use Gavin Hood's films with different locations. SOWETO is the place where the majority of impoverished black people are situated. The 'Storekeeper' was set in the rural Eastern Cape. The juxtaposition of the two films have some effects i.e. that they all take place in black impoverished communities. The two teachers would have imparted critical visual literacy if they had taught the films that they had chosen in the context of the learners. Both films represent the conditions in which most learners are themselves living under.

Extract 4.9. Mrs K's lesson on location/setting

1. That is an informal settlement, not so?

Figure 4.3. Township life

2. Learners: Yes.

3. Mrs K: So, the intention is that the viewers should see where these people live. Do you see?

4. Learners: Yes.

In Utterance 1, Mrs K told the learners that the picture shows an informal settlement. She did well to locate that it is an informal settlement. What did not come out from Mrs K is that people

who do not have their own places to stay settle in an informal settlement. Of greater importance, Mrs K ignored the reasons that cause people to have such kind of residences. Again, Mrs K didn't focus on the surrounding information appearing in the picture for visual literacy purposes. Instead, she based her attention on the place in which the thugs live. It would be a strength if Mrs K had taught the lesson in the context of where the learners come from and what they know. Focusing on what is there in the film, we find that there is everything in one room. One room serves as bedroom, kitchen, lounge etc. The setting is all about time and place. What comes to our minds when we see the lamp in the room provokes our feelings that some people are better off than others. CDA encourages debate, therefore Mrs K would have done well if she directed her learners to establish topics to discuss on the disparities that are available in our society. By so doing, learners would have been given an opportunity to become agents of their learning. What prevailed in Utterance 1 is that the learners' voices are silenced, undermining the most important principle of CHAT 'multi-voicedness' (Engeström, 1999). Learners should have been given an opportunity to express their views on what is happening around them, and that it was important for them to know that it is possible for everyone to fall in the trap of poverty if they don't make right choices. The communities in which the learners come from and the one in the film have a bearing in this study. The community as an element of CHAT challenges the environment in which the activity takes place (Mwanza, 2002). In this case, the environment is not conducive enough for people's inhabitants. In Utterance 3, she told the learners that the intention of the image is to show the viewers where these people live, and so what?

4.2.5.2. Mr C's discussion of location/setting

Mr C did not stop the film to discuss the setting of the film. The researcher took a screen grab of the film to show the place in which the film was taking place. It is visual literacy skills that enabled learners to zoom the location of the film. For instance, they used mountains, trees and bushes as well as the name of the shop that appeared when the film was playing to make some inferences about the location of the film. What Mr C was good at was when he encouraged his learners to take note every bit of information in the film as important. This is a visual literacy skill that he imparted to his learners. He also excelled in teaching the film in the context of the learners. Furthermore, it was interesting for Mr C to tell the learners that the 'Storekeeper' was directed by the same Gavin Hood who directed 'Tsotsi'. It is important to point out that in both films that the two teachers chose to teach about, crime is profound. Undoubtedly, Gavin Hood

was concerned with the level of the crime rate that plagued South Africa. 'Tsotsi' is categorized as a crime film. We find that the film is centred on the effects of violent crime at the beginning. However, the film ends with the call for redemption as discussed in 4.2.2 above.

Extract 4.10. Mr C's lesson on location/setting

Figure 4.4. Rural life

1. Mr C: In which part of South Africa do you think that story is told or it takes place and why? Where do you think the story happens? In which part of South Africa? That is the first question. Now I want us to think about the film, everything we watched and try to answer those questions. Yes!
2. Learner: In Gauteng
3. Mr C: In Gauteng, and what is the reason why you think is Gauteng? You must be able to motivate.
4. Learner: Because in Gauteng there are many thieves!
5. Mr C: Gauteng is known for thieves?
6. Learner: Yes.
7. Who else?
8. Learner: Mumbles!
9. Mr C: Speak up! Speak loudly!
10. Learner: I think it happens in Zimbabwe.
11. Mr C: Laughs, in Zimbabwe! Right, I want us to talk about South Africa because I say is part of South Africa neh?
12. Learner: Eastern Cape.
13. Mr C: You think is Eastern Cape.
14. Learner: Yes.
15. Mr C: Somewhere in Eastern Cape. The reason?
16. Learner: Because is in the village.

In Utterance 1 Mr C asked the learners about the place in which the film takes place. Learners were also expected to provide the reason why they think it is taking place where they suggested. Mr was indirectly asking his learners a place setting of the film. The importance of the place where the film is taking place is for learners to contextualise what is happening in the film with their own situation. They come from society that is marred by violent crimes. Therefore, the film is affording them an opportunity to critically discuss crime as a topic in order to find a solution. What the teacher did well in this section is when assisting the learners to establish the setting. He also did well to ask them to give the reason for their answer. It is this kind of

questioning that makes the learners improve their cognitive levels. In most cases we find teachers themselves failing to scaffold learners to think beyond the ordinary. The learner responded by saying that it is taking place in Gauteng in Utterance 2. When asked to motivate in Utterance 3, the learner responded in Utterance 4 that it is because there are many thieves in Gauteng. Utterance 5 showed that Gauteng is well known for theft. Another learner in Utterance 10 responded that the story is taking place in Zimbabwe. Mr C immediately redirected the learner to think about parts of South Africa. Another learner in Utterance 13 said that it is taking place in the Eastern Cape. The reason given was that it is because it is in the village. Visual literacy showed to be a problem for Mr C' learners.

4.2.5.3. Colour of the costume

It was only Mrs K who analysed colour as an object. Mrs K and Mr C' pedagogies were rather different. Mrs K first scaffolded the learners on the concepts that were required to analyse a film which was done so well. Mr C did not mention colour as an object. Extract 4.11 together with Figure 4.5 below involved engagement with the South African community through the protagonist and the young baby to symbolize an activity for a social change.

Representation is another step which also endeavours to find out what colour is used, when, where and why and how it is represented in a film (Janks, 2012). Mrs Kambuka effectively demonstrated the relevance of costume as a technique in film analysis. The juxtaposition of black (Thugs) and blue (Baby in the paper bag) colours of what they were wearing sent a strong message of transition within the film, it started a process of change from despair to hope. In the extract given below, viewers were introduced to four young men, two on the sides and two in the centre walking past. The significance of the two gentlemen in the centre dwells on what they are wearing. Both of them are in black jackets and following each other. Fransecky and Debes (1972) argued that visual literacy provides both the teacher and students with the tools to visual communication. Indeed, colour, as shown in the costumes of both the thugs and the baby, communicated what visual literacy relate to the real text. The extract below enhanced assertion by showing the significance of colour (Ibid).

Extract 4.11: Representation of authority through the colour of the costume

1. Mrs K: Okay, we have colour. Colour expresses and affects moods and emotions. For instance, in a, in a film, colour plays a prominent role, the colour of what is worn by a certain character, the colour of a costume. Colour may be dark, light, bright, dull, mute, warm or cold. Colours are often

Figure 4.5. Representation of authority through colour

used to suggest certain moods or effects. You still remember the effects we talked about neh?

2. Learners: Yes.

3. Mrs K: Okay, that when something else is going to happen, maybe a certain cha ..., a certain character will wear a costume of a certain colour. Okay, white is associated with innocence and purity. That is why when you are getting married, on your wedding day, you have to wear a white gown because that is associated with purity. You are pure, you have not yet been touched. Yes, you want to say something?

4. Learner: Why mem, why do we have to wear black?

5. Mrs K: Black attire?

6. Learners: Yes.

7. Mrs K: You see! Okay, we are going to talk about black here. Black as is indicated here, it is associated with darkness and evil. But at the same time, black is associated with authority, with authority and status, black. So, that is why you find that a bridegroom will wear black attire because now he is no longer a bachelor. He is going to be a husband, you see? He has acquired a new status from that day onwards. He is going to be the father of the house, neh? So black is also associated with authority, is associated with status. Have you ever seen may be in a film, err, when the management, maybe in a certain company would be having a meeting or would be attending a meeting? You find that they will be wearing black suits, neh?

8. Learners: Yes.

9. Mrs K: So, that signifies the authority, their status, the portfolio they are holding. Is this clear?

10. Learners: Yes.

11. Mrs K: So black is not always associated with evil and darkness, OK? Then red is associated with (All) danger, is associated with (All) anger, and is associated with (All) passion. Blue is associated with (All) aloofness, is associated with (All) coldness. Blue, blue is also associated with, blue and green, they are also associated with rich, riches or richness and wealth. That is why you find that many banks, they have a green or blue colour.

12. Learners: Ooh!

13. Mrs K: Yes, blue is associated with wealth also. And also, again blue is associated with, with err nurturing, nurturing of the body, is associated …

The extract begins with a description of the effects of colour. In Utterance 1, Mrs K explained to the learners that moods and emotions are expressed through colour in a film. She furthermore stipulated that clothes worn by characters are referred to as costume, not attire. She coerced learners in Utterance 2 to agree that they remember the effects of colour when she said: "You still remember the effects we talked about neh"? Under normal circumstances, learners are left with no choice but to agree with the statement. This authoritarian rule makes it very difficult for learners to challenge the status quo.

In Utterance 3, Mrs K explained that characters wear colours of the costume that are associated with what the film director would want to achieve in a film. Something very interesting for this study, a learner in Utterance 4 asked the teacher why we must wear black. Generally, in South African classrooms it is usually the teacher who asks questions. But what we see there is softening of teacher's power and the emergence of the agency from the learners. During the inception of CAPS, Chetty (2015) warned against the return to the old ways of teacher-centred pedagogy and reminded us of the Freirean principle of the establishment of learner-centred pedagogy that can promote learner agency. Mrs K' demonstration of promoting learner agency happened on a limited scale. In Utterance 5 the teacher appeared appalled by the learner' question when she said 'Black attire? The learner vehemently agreed and said 'yes'. In terms of the second generation of CHAT, there is a collaboration of knowledge building in this activity through the division of labour between the teacher and learners. Both learners and the teacher are subjects who work together towards achieving a common object. Mayer (2012) also articulated a learner-centred classroom wherein learners initiate the action to take place, others respond to the question posed and the teacher eventually provides feedback. The learner brokered classroom relations in which the teacher is the sole provider of knowledge. The equalization of power relations in the classroom fostered knowledge construction. This was made possible with an indication that there was freedom of expression in Mrs K' lesson. When the learner asked the teacher in Utterance 4 as to why do we wear black ma'am? The consumption of the media text brought freedom and pleasure to the learners, and where there is a pleasure, there is "agency" (Appadurai, 1996).

In Utterance 7, Mrs K responded to the initial question posed by the learner. She interpreted the characteristic features associated with black colour. Mrs K indicated above that characters wear certain colours of the costume that are associated with what is going to happen in a film. The interpretation of black colour associated with darkness, evil and authority imply that

something very evil is going to take place in the film. We are aware that the four young men are thugs and that they are going to perform criminal acts. However, the black leather jackets worn by the two gentlemen amongst the four shows that they are the leaders of the gang. Between the two, the one in front is the leader of them all. So, black is associated with status. Mrs K' question "Is this clear?" in Utterance 7 further enhanced teachers' authority in the classroom. It is the rule for teachers to establish from time to time if learners are still making sense of what the teacher was saying or not. In Utterance 9, clarity was made that black is not only associated with darkness and evil but also associated with authority. In a nutshell, black is not only associated with bad things, but there is also something positive about it.

Mrs K' earlier pronouncement that black is associated with evil is fundamentally important in this film analysis. It suggests to the learners that something very evil is going to take place. This helps to keep them in suspense as they would always want to know what is going to happen next in the film. Despite suspense, Extract 2 below indicated the transitional period in film despair to optimism. This period coincided with the dawn of democracy in South Africa. The film writer makes an appeal to the authorities to prioritize on addressing social aspects that were neglected by the previous government and thereby focus on rebuilding the nation in what was termed 'the rainbow nation'. It was so perfectly called because South Africa is a culturally diverse country that in 1995 when the film was released had just recovered from oppressive minority government towards the majority black people, inclusive of Africans, Indians, coloureds and Asians. As such, the film offers an opportunity to open for critical discourse analysis. It is through the representation of colour that we see a shift from bad to good.

Crime affects everyone, it is a community problem. It is a societal issue that adversely affects people from all walks of lives in so many ways. Firstly, it is the responsibility of the government to ensure that people live in an environment that is free from crime. In turn, the government spends a lot of money in trying to curb crime to safeguard the lives of the citizens. People are also affected emotionally when they lose their assets or their loved ones through the scourge of crime. Economically, the high crime rate contributes to capital flight in the country because investors withdraw their investments in a country that lacks investor confidence. The underlying factor is that crime is a societal issue that needs to be addressed. Extract 4.10 below represents an ideological shift from the perception of seeing crime as black people's problem, but rather something that benefits everyone if resolved amicably. The film clip presented consideration to social redress and advocated for justice for all. This suggested that critical

visual literacy had the potential to bring about change even in the worst situations. Most importantly, the film was used as a tool, one of the elements of CHAT to appeal to the larger community to prioritize on addressing social issues for the betterment of social relations. In the Extract below, Mrs K directed the learners to focus inside the bag to see the colour of the clothes the child was wearing. The teacher was correct to instruct learners so that they see the importance of visual literacy. Every little detail is very important in the film. There is no information that is put for decoration, there is a meaning behind every detail included in the film. Moreover, the conversation by Mrs K indicated that there was an interaction between the teacher and the learners. This interaction confirms what has discussed in the literature review that children learn better by interacting with one another or with the help of someone older. The colour of costume represents hope from the perspective of both the thug and the society as a whole.

Extract 4.12: Representation of hope through the colour of the costume

1. Mrs K: Look at the colours of the baby' costume, the baby who was in the paper bag!
   [The film clip plays …]
2. Mrs K: Look at the colour of, of the hat. It's (*All of them*) blue! So, what does it indicate?
3. Learners: Cold.
4. Mrs K: And also hope neh?
5. Learners: Yes.
6. Mrs K: That child was still young, so was hoping for the best in, in future but found himself in the hands of a, of a tsotsi. You know what happened neh?
7. Learners: Yes.
8. Mrs K: Okay before that. Okay, and the, the, the colours now of, of, of the, is it a jersey or a?
9. One learner: Of the mother?
10. Mrs K: No, no of the child. The colour is white neh? Which indicates what, purity? That the child is still pure, is still innocent, does not know what is taking place, you see?
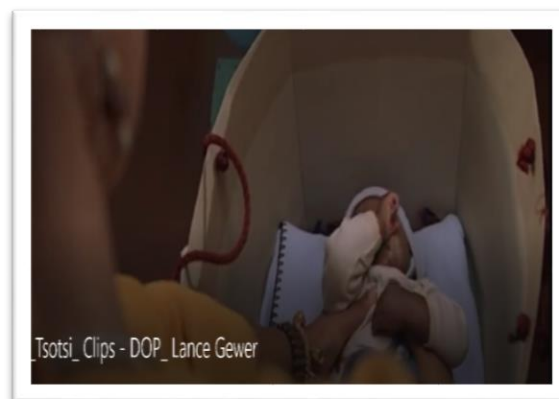
Figure 4.6. Representation of hope through colour of costume

In Extract 4.12 Utterance 1, Mrs K directed or instructed learners to identify a child who was in the paper bag. The role of the teacher as an instructor is at play. The significance of the instructional method is on directing the learners to carry out the activity at hand working towards achieving an object. Mwanza (2002) asked 'By what means are subjects carrying out

66

an activity'? Tools are a crucial element of CHAT in the activity system. Colour, as shown in Extract 2 above is an important tool that informs the learners' visual literacy in general. Mrs K purposefully instructed learners to look specifically on the hat worn by the baby in Utterance 2. They all chorused blue. But then, she asks them as to what does it indicate? In Utterances 3 and 5, learners affirm their understanding that it indicates cold. However, Mrs K told the learners that the blue colour was an indication of hope. The connection between black leather jackets worn by gangsters and the blue hat together with the blue blanket wrapping up the child symbolizes a process of transformation from an element of pessimism to that of optimism.

Extract 4.13: Representation of hope through flashbacks

Figure 3.7. Mother   *Figure 4.8. Young David*

1. Mrs K: Okay. Err, when in a flashback where the mother was lying on the bed, and there he was thinking of what had happened before, you see? Because this play did not start from the beginning, so this film did not start from the beginning which is expositions. Okay, now we are shown of what happened earlier on in the form of flash, flashbacks. There is the mother lying on the bed, and there he is coming into the room. That child was still young, so was hoping for the best in, in future but found himself in the hands of a, of a tsotsi. You know what happened neh?

2. Learners: Yes.

Mrs K correctly put it in Utterance 1 that it is through flashbacks that 'Tsotsi' was hoping for the best in future while he was still young. These are the aspirations that many young children possess when they grow up. The film writer used flashbacks as tools to connect the viewers with the character to make some inferences about what happened before. We learnt through Mrs K that there is an exposition in film, this tells us about the beginning of the problem around the protagonist. Although she did not mention the rising action, the problem escalates when he became a member of the gang and later became the leader in that gang. Figure 4.7. and 4.8. above show us what happened earlier on in the form of flashbacks. Who might have imagined

for a moment that this child may end up being a criminal? The narrative drawn from the film indicated that parenting is an important aspect of raising children. In this film, the main character did not enjoy the privilege of parenting; the parents separated when he was still young, his mother also died of HIV and AIDS. His mother' death was because of the apartheid system that neglected certain groups of people through the policy of segregation. Utterance 2 provides just a confirmation that learners know what had happened in the film before.

A child is a useful tool that was used in the film to demonstrate the process of redemption as was represented in figure 4.8. The protagonist was pensively looking at the little baby that he got through criminal means. It is worth noting that although crime is the main theme represented in the film, change is also inevitable.

4.2.5.4. Analysing lighting in 'Tsotsi'

It emerged from the literature review that in an attempt to analyse 'lighting', it is important to ask what effect does lighting have on the image character. Furthermore, Mrs K discussed lighting as an object in greater details in her lesson. She gave different types of lighting. In the discussion of camera techniques, she did not assess learners' understanding of this concept. It would be a strength if she had included many of these techniques in her discussion for the learners to be able to apply them whenever they are watching any film. Theory alone is not enough, it needs to be enhanced by the application. However, 'Tsotsi' was characterized by artificial lighting that we saw through the main character. The image in Figure 4.9. below bore a lot of meaning which was discussed following the image. What is important about it now is to be able to link theory with practice.

Extract 4.14: Mrs K' lesson on lighting

Mrs K: Then, lighting. *Lighting enhances the effect of a scene*. Eh, the director portrays the scene as he wishes you to view it. Lighting may be natural or artificial. Lighting comes from different angles. Lighting from above portrays the character in a *positive light*. (Demonstrating with a hand, the lighting that comes from above). Because it's going to be very clear. A *bright light may portray happiness* or daylight. So, when a film is acted, the action can be done either during the day or at ... at night. And it's done inside the room most of the time, as you have noticed, you find that maybe they are inside the room, sometimes they are outside the room, outside. When you are outside now and it's at night, which means lighting plays a prominent, a prominent role because that light will change that night to be daylight. Okay, err, *lighting from behind, or below creates a negative im ... impression*. So, when the light comes from above, then it creates positive impression or it tells you that is daylight. When the light comes from behind or below creates a negative impression. Lighting may be bright, soft, muted or diffused. A bright light may portray happiness or daylight. A *dim light may reflect sadness, a sombre mood* or night time. The sombre mood is a, is a sort of mood, maybe there is a *tragedy*. So, the, the, the, the director will use a dim light. The most important types of lighting include key lighting, and key lighting provides the main source of lighting on the set, and is often used to highlight a central subject. The backlighting creates a shadow effect when it's at the back. Then the fill lighting may be used to create or eliminate shadows. You find that may be at night surely there will be, there will be shadows.

Mrs K used lighting as one of the objects in her lesson. She indicated that lighting from behind or below create a negative impression whereas lighting from above creates a positive impression. What is salient about her lesson was key lighting. The film director chose to use shadows in the film for desired effects as indicated in Figure 4.9. below. The effect low key lighting had in the film was to rediscover the inner self. This was the most important moment of the film because it was here at this point that there was a process of change from the worst to the best. Gavin Hood was trying to inform the nation that change is a process. The expansion is the metaphor of expansive learning. Engeström and Sannino' (2010) study on expansive learning argued that learners learn about something that is not yet there. Although Mrs K did not discuss the silhouetted image in her lesson, this would have been a chance for the learners to construct new ideas on what the character was going through in his mind.

Figure 4.9. Silhouetted image

The extreme close-up shot in Figure 4.9 above drew the object closer to the audience to observe reactions and emotions (Clark, *et.al.* 2003). The image was a game changer, it was reflecting on the bad past and replaced with the prospects of the good future. Mrs K' lesson on lighting influenced the researcher to bring the image of the main character to further advance analysing the effects of lighting on the character. The lighting suggested that the young man was deeply involved in thinking. The lighting made the face to be divided into two parts. One part of the face is dark and the other one lighter. The left part represented the dark life that he was involved in. The lighter part represented hope for the future. This picture brought to our attention to the transitional period from evil to good. Psychologically, good and evil co-exist and the image above is precisely proving that co-existence.

4.3. Discussion of tools

Tools can either be physical or physiological. The main sources of information for all lessons in this study were a combination of linguistic tools such as questions and statements, and material tools such as film clips and lesson preparations. In this sub-section, I discuss how Mrs K and Mr C used films as mediating tools.

4.3.1. Mrs K's teaching of 'Tsotsi' as a mediating tool to develop learner agency

The film 'Tsotsi' was used as a tool to mediate learning in the classroom. It emerged from the lesson observation that there was teacher-learner interaction in Mrs K's class. Socio-cultural theory of learning privilege learners' participation as a focal point of learning. Mrs K wanted to make sense of her lesson by discussing the effect colours have in film study. Extract 4.15

demonstrated Mrs K's unexpected challenge from the side of the learners which deviated her from her regular pedagogical practices.

Extract 4.15: Tsotsi as a mediating tool to develop learners' agency.

---

1. Learner: Why mem, why do we have to wear black?
2. Mrs K: Black attire?
3. Learners: Yes.
4. Mrs K: You see! Okay, we are going to talk about black here. Black as is indicated here, it is associated with darkness and evil. But at the same time, black is associated with authority, with authority and status, black. So, that is why you find that a bridegroom will wear black attire because now he is no longer a bachelor. He is going to be a husband, you see? He has acquired a new status from that day onwards. He is going to be the father of the house, neh? So black is also associated with authority, is associated with status. Have you ever seen may be in a film, err, when the management, maybe in a certain company would be having a meeting or would be attending a meeting? You find that they will be wearing black suits, neh?
5. Learners: Yes.
6. Mrs K: So, that signifies the authority, their status, the portfolio they are holding. Is this clear?
7. Learners: Yes.
8. Mrs K: So black is not always associated with evil and darkness, OK? Then red is associated with danger, is associated with anger, is associated with passion. Blue is associated with aloofness, is associated with coldness. Blue, blue is also associated with, blue and green, they are also associated with rich, riches or richness and wealth. That is why you find that many banks, they have a green or blue colour.
9. Learners: Ooh!

What we see in the extract above is that the material resources that teachers choose to teach in the classroom play an important role in the outcomes of the object. In Utterance 1, the learner asked the teacher why people wear black. Firstly, this is an unfamiliar scenario in our South African classrooms. Traditionally, teachers have authority in the classroom where learners are expected to sit and listen or respond to questions posed by the teacher. But what we see here is that there is a change of roles in which the learner is the one asking questions. What the learner is doing is in most what was supposed to be done by the teacher. Secondly, the learner took initiative to drive the activity system by asking that question. It helped the teacher to focus on what the learners want to know. In a way, we see that the choice of the material that teachers choose to mediate learning enables learners to develop learner agency. Thirdly, the action of asking the teacher a question vindicated the myth that today's learners are empty vessels. This led to another principle of CHAT called expansive learning. In expansive learning, learners are responsible for the construction of new objects that are identified in the activity system. Furthermore, the question 'Why' is very important in CDA, it requires a well-reasoned answer. Another element of CHAT is surfacing contradictions. It emerged in Chapter 2 that EFAL learners are not performing well in ANA because they lack critical thinking. But the very same question posed by the learner indicates that some learners have developed critical thinking.

Utterance 2 shows that Mrs K did not expect the question from the learner when she reiterated that 'Black attire'? Learners confirm in Utterance 3 on the question of wearing black. Mrs K started to the advantages and disadvantages of black as a colour in Utterance 4. She claimed that black does not only represent darkness and evil, but also a symbol of authority. Mrs K did well in discussing the contextual analysis of black colour. She brought a simplistic description of a family set-up to analyse the relevance of black that symbolises the importance of family structures. She again explained black colour in the context of business wherein black is associated with status. Learners are introduced to a new concept 'management', shows the position that the person is holding in the company as indicated in Utterance 6. Mrs K regained her classroom authority when she asked learners "Is it clear"? At the end of Utterance 6. Utterances 7 and 8 further deepened the description of colours. Learners were taken by surprise in Utterance 9 to learn that blue colour is associated with wealth or richness that is why some banks like Standard Bank have blue colours.

4.3.2. Mr C' teaching of 'The Storekeeper' as a mediating tool

In Extract 4.16 below, Mr C utilised the film "The Storekeeper" as a tool to mediate teaching of visual literacy to the grade 8 learners. How can a storekeeper film be used as a mediating tool to advance critical visual literacy? There are different ways in which teaching a film can be based: Firstly, one way is to use the film to teach a dialogue wherein the teacher and learners put words. Secondly, a film can be looked at is through stimulating debate in the classroom. Extract 6 suggested that there is an interplay between dialogue and promoting debate in Mr C' lesson presentation.

Extract 4.16: The Storekeeper as a mediating tool

1. Mr C: Right! So today we are going to focus on a film, and the film is titled, it has got a title, it is 'The Store' …, 'The Storekeeper'. That is the title of the film that we are going to watch. Before we start, what do you think is the meaning, or what do you think as the reader you are going to watch? Using this title, let's just use this title to try and guess or anticipate whatever we watch. What do you think you will watch? Let's unpack 'storekeeper', what does it mean? Then let's try to use it to help us to think or anticipate what we are going to watch. What is the storekeeper? What are the duties of the storekeeper? Ehe! Speak up!

2. Learner: Someone who owns a store.

3. Mr C: Someone who owns a store. Right, someone who owns the store he says. But what is a store? What is the store? Let's go to that, ehe [*Yes*]!

4. Learner: It is more like a shop.

5. Mr C: It is more like a shop, he has given us a synonym. So, it is more like a shopkeeper. So, we are going to watch a film about a shopkeeper, a storekeeper and it will revolve around the storekeeper. This is going to be our character …, our main character, andithi [*Is that not so*]?

6. Learners: Yes.

7. Mr C: There will be other characters of course, but those characters are not as important as that one. He is going to be our main character. I want us to, as we are watching, I will be having questions on the board. The first time we will watch, it is not very long we will watch the film quietly and we note anything of interest. If you think the colour of the background is interesting, if you think the background is interesting, if you think it is facial expression which is interesting, you just write it down, andithi [*Is that not so*]? Anything that you find interesting as you are watching quickly jot it down. Then after that we will watch, we will play it for the second time then we will have discussions and we will have an exercise to try and see whether you have understood. So, I said who is our main character?

8. Learners: Storekeeper.

9. Mr C: Right, and we said we also have other characters in the story and as we listen as we watch rather the video clip I want us to think about the lesson that we are being taught by the film. What did I say? I want us to think of the lesson that the film is trying to teach us and that we call the 'theme', what do we call it?

10. Learners: Theme.

11. Mr C: The theme, say that again!

12. Learners: The theme.

13. Mr C: The theme, I want us to think about what is it that this director or this producer, it is directed by someone called Gavin Hood. How many of you have heard about u Gavin Hood? He also directed the common film u 'Tsosti'. He is the director for the same film. Right, so let's get started!

The way Mr C introduced his lesson to the learners was indispensable to the level of Grade 8 learners. The discussion on learner' prior knowledge in 4.3.2 indicated that most learners watch films at home. It surfaced that learners also understand the storyline. The lesson segment in

4.3.2 revealed the most critical aspects of film analysis such as characters, characterisation, title, theme production and consumption of the film.

Mr C's questions helped to scaffold learners to better understand the meaning of the film. In Utterance 1, he explained to the learners that the title of the film they were going to watch was "The storekeeper". He immediately started with the analysis of the film. In view of Kain and Wardle (2004), it is important to understand why texts contain certain content in an activity system. The question "What do you think you are going to watch" in Utterance 1 was fundamental for the learners to anticipate and guess the content of the film. Furthermore, unpacking the title "Storekeeper" deepened the understanding of the activity at hand.

In Utterance 7, Mr C unconsciously scaffolded his learners to visual literacy when he instructed them to write down anything they see interesting in the film. The course outline was given to the learners in which they were expected to watch the film for the first time, after watching it for the second time, they would have discussions on the film and finally, write an exercise to test their understanding of the film. Utterance 8 was an indication that learners could recall the aspects of the lesson. Most importantly, Utterance 9 directed learners to think of the lesson taught in the film and that is the theme or the main message passed in the film. In Utterance 13, Mr C brought the film "Tsotsi" as another mediating tool to enhance his lesson. Some learners may be familiar with "Tsotsi" so, that could possibly make them engaged in the lesson.

4.4. Discussion of rules

Classroom rules have the potential to either enable or constrain learning in the classroom. When I analysed data, I discovered the changing trend of classroom rules. In Extract 4.6, the learner changed the traditional way in which teachers ask questions and learners respond, not the other way around.

The assessment which Mr C gave to his Grade 8 class was based on the film "The Storekeeper" which was taught and viewed in the class. The order of questioning followed took into cognisance learners cognitive levels. After the lesson, learners were given an assessment task that was to be completed at home and answer sheets be returned the following day.

Assessment task: Homework

1. In which part of South Africa does the story take place?

2. When do you think the story takes place?

3. How old do you think the storekeeper is?

4. If you were the storekeeper and had a similar challenge of repeated theft/burglary, how would you have solved it?

5. How do you feel after viewing the film? Explain.

6. Who do you blame for the unfortunate incident that happened to the child and security guard? Explain.

7. Is the storekeeper rich or poor?

8. What kind of film is this?

9. What do we learn from the film clip?

Learners' responses demonstrated the ability to critically respond to visual literacy. The results of the homework indicate that learners expanded learning when they learn through a film. The following examples show the highest and lowest performance. I have put the original and the typed version of learners' performance side by side for visibility.
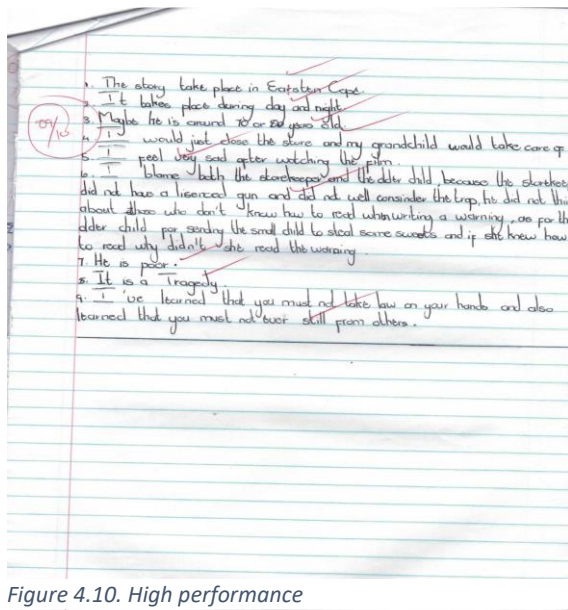
Figure 4.10. High performance

1. *The story take place in Eastern Cape.*

2. *It takes place during day and night.*

3. *Maybe he is around 70 or 80 years old.*

4. *I would just close the store and my grandchild would take care of me.*

5. *I feel very sad after watching the film.*

6. *I blame both the storekeeper and the older child, because the storekeeper did not have a lisenced gun and did not well consider the trap, he did not think about those who don't know how to read when writing a warning, as for the older child for sending the small child to steal some sweets and if she knew how to read why didn't she read the warning.*

7. *He is poor.*

8. *It is a Tragedy.*

9. *I've learned that you must not take law on your hands and also learned that you must not ever still from others.*

75
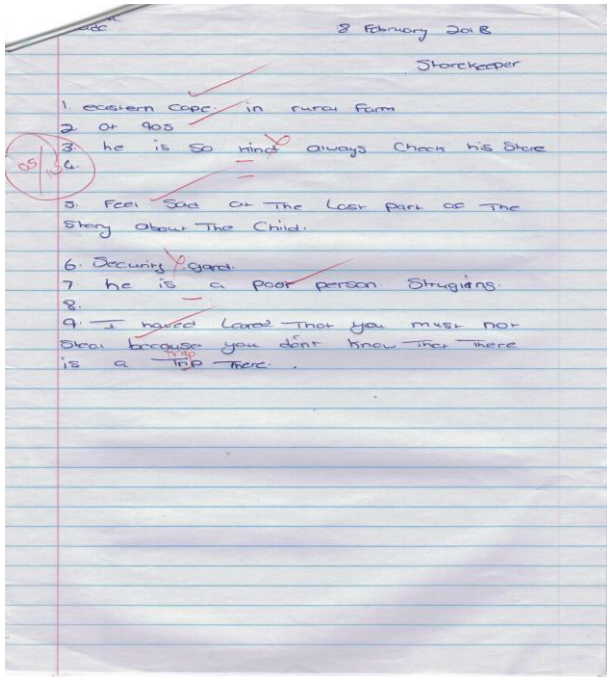
Figure 4.11. Poor performance

8 February 2018

Storekeeper

1. eastern cape in rural farm

2. or 90s

3. he is so kind. always check his store

4.

5. Feel sad at the last part of the story about The child.

6. Security gard.

7. he is a poor person. Strugling.

8.

9. I have leared That you must not steal because you don't know That There is a Trip There.

Judging from what research say on literacy levels that are deemed to be low, the results above provide a contradiction. The learner who performed poorly scored 5/10, which is 50% of the pass mark. When it is converted into levels, the learner obtained level 4. In terms of CAPS, a learner is considered to have passed EFAL if they got level 3, 40-49%. In addition, the highly performed learner scored 9/10 which translates into 90%. This is an excellent achievement which the learners attained when taught through the film. Learners' cognitive levels achieved when taught through film contradict critics in chapter 2 who found that EFAL learners underperform.

4.5. Discussion of the division of labour

To begin with, the 'Division of labour' is one of the elements of CHAT that is of greater importance in this study. The teacher and learners shared responsibilities during the lesson after the teacher assigned a certain group of learners to operate a laptop that was used to play the film clip. This shared responsibility is necessary for both the learners and the teacher to work together to carry out an object. The action on its own helped to build rapport between the teacher and learners thereby blurring pedagogical boundaries that can either constrain or enable learning to take place. This made learners feel free to be engaged and involved in the task at

hand. Even those learners who were not operating the laptop, they were actively involved in the proceedings of the lesson.

By way of dividing roles, both teachers structured their lessons in such a way that they began with a teacher-led question and answer teaching method, followed by discussion or explanation of visual images. In the end, they differed in the assessments given to learners. Mrs K' assessment was orally based, whereas Mr C used both oral and written assessments to gauge the learners' understanding of visual literacy. Both teachers also played the role of initiating classroom interaction, as captured in the traditional triad (IRF) consisting of initiation by the teacher, the response from learners, and provision of feedback (Mayer, 2012).

4.6. Discussing the lack of resources

Lack of resources constrains the teaching of visual literacy. Studies have shown that lack of resources has a negative effect on teaching and learning such as constrain teaching of visual literacy. Mbelani and Murray (2009) substantively indicated that unavailability of resources in schools hampers the teaching of visual literacy, especially in rural Eastern Cape schools. Both school A and school B that the study was conducted from experienced a dire shortage of resources that could help advance the teaching of visual literacy. This study surfaced contradictions because it is codified in the freedom charter that there will be equal access to education for all. Lack of resources implies that the gap between the rich and the poor will remain.

4.6.1. Discussion of resources in School A

In a post-lesson interview with Mrs K in School A, it surfaced that the availability or unavailability of resources has a role to play in teaching visual literacy as indicated in Extract 17 below. The researcher had posed a question to the participant on what factors, if any, could constrain meaning and the teaching of film in the classroom?

Extract 4.17: Lack of resources in School A

> 1. Mrs K: I think it's resources. If I may put it that way because we use the telematics room. Whenever learners are going to watch anything.
> 2. Researcher: Yes.
> 3. Mrs K: But, you see just like now we were unable to use it. But we moved the material to this room. So now that I'm using it, no one else can use it. Do you see?
> 4. Researcher: Yes.
> 5. Mrs K: So, it's limited resources. Because if one is using a pro… for instance, we have two projectors. So, if two classes are using those two projectors, so another class cannot…
> 6. Researcher: Okay!
> 7. Mrs K: So, it's limited resources.

In Utterance 1, Mrs K pointed out that she thought the lack of resources constrained the teaching of visual literacy. Instead of using the telematics which was specifically designed for electronic devices like the computer she used in her lesson, the lesson ended up taking place in the science lab. Whenever learners were going to watch a film, they were supposed to be using the telematics which unavailable for that exercise at the time of the lesson observation. The sentiment she expressed in Utterance 3 showed a dire shortage of resources because now that she ended up using the lab for film viewing, the next teacher who could use the lab wouldn't find it because of English FAL lesson.

Apart from utilizing a designated classroom for watching the film, Utterance 5 showed that the school had only two projectors. Therefore, other classes were left to suffer if the two projectors were in use. Utterance 7 depicted low moral from the teacher to meaningfully teach visual literacy due to the lack of resources.

4.6.2. Discussion of resources in School B

Lack of resources is consistent with the historical focus of disadvantaged schools in the country. While former Model C schools remained well resourced, other previously disadvantaged schools continue to be under-resourced. Yet, teachers are expected to produce good results against all odds. In an interview discussion with the teacher in school B, the issue of lack of resources also gained momentum. It is indicated in Extract 18 that rural schools continue to reel from a shortage of resources that can be used to mediate the teaching of visual literacy. It was noted that South African schools are problematically not performing efficiently as they were supposed to be (Nkoana, 2017). Lack of resources in previously disadvantaged

schools perpetuate the continuation of marginalising the marginalised. The changing nature of literacy requires schools to keep up with the current technology that is dominating the environment. This problem is prevalent in rural schools. Schools in the Metros are supplied with the advanced technological devices for the learners to use in the classrooms. The fourth industrial revolution also comes in yet we are still struggling to cope with the third industrial revolution. All the schools that participated in this project complained about a lack of resources.

Extract 4.18. Lack of resources in school B

1. Researcher: Err, so let's just go straight to the next one. What factors, if any, enable or constrain teaching of film in the classroom?
2. Mr C: Yes, that's quite an interesting question and it is quite relevant because we are here I had been teaching in the Eastern Cape for quite some time and my observation is that there are limited resources when it comes to the teaching of film. As a matter of interest, we only have one Projector here at school, we have one, what do we call it, that is equivalent to a Projector? We only have one laptop that we can use at our disposal so we find that such issues really affect us or they constrain the teaching of film. And sometimes issues of the periods, our periods are say 45 minutes long and sometimes you feel you need more time to set up equipment and that becomes a bit of a constrain as well.
3. Researcher: Yes, so I was to say that now that you are saying that there is a scarcity of resources in the, in a school and this school is such a big school, isn't it?
4. Mr C: Yes, it is really a big school.

Utterance 1 intended to know the factors that constrain the teaching of film in the classroom. Mr C indicated that he had been teaching in the Eastern Cape for quite some time. According to his observation in Utterance 2, limited resources constrain the teaching of film. It is appalling to find that such a big school was in possession of only one laptop and one projector. The length of their periods was set at 45 minutes long. Therefore, setting up the equipment takes more time and that in a way constrain the teaching of film.

4.7. Teachers' weaknesses in the lessons presented

Both teachers that the researcher collected data from agreed in principle that there were some shortfalls in the lessons that they presented. To elaborate more on the weaknesses Extracts 4.19 and 4.20 below show that expansive learning is a process that occurs naturally in teaching and learning.

4.7.1. Description of Mrs K's weaknesses on the lesson presented

On a one - on – one interview with Mrs K, she noted that her lesson had some weaknesses. This is important for this study because after noticing the weakness, the teacher will correct the mistakes and thus learning is expanded.

Extract 4.19. Mrs K's description of the weaknesses of the lesson presented

1. Mrs K: But I think what I can improve on is engaging learners, (*laughs*)!
2. Researcher: Okay.
3. Mrs K: Because of most of the time…
4. Researcher: Yes.
5. Mrs K: For instance, I was…I nearly happened to be the main source of information.
6. Researcher: Okay, yes.
7. Mrs K: Then I would ask them questions here and there…
8. Researcher: Yes.
9. Mrs K: And some of them would just answer before they…which means they wanted to participate.
10. Researcher: Yes.
11. Mrs K: To be involved in the ...
12. Altogether: In the lesson.
13. Mrs K: So, they were not as active as I wanted them to be….
14. Researcher: Okay.
15. Mrs K: In the lesson because of time.
16. Researcher: Alright.

Emanating from an interview with Mrs K, it emerged that there were some weaknesses which occurred in the lesson that she presented. The researcher had asked her 'If you were to teach the same lesson again, what would you do differently? What would you like to improve maybe in the lesson? The nature of the question itself was inviting the CHAT principle of expansive learning. Expansive learning by its metaphor implies 'learning by expansion' (Engeström and Sannino, 2010). In her response, she indicated in Utterances 1-4 that she could improve on engaging learners whilst teaching. The teacher's acknowledgement of the weakness in the lesson indicated that there is a room for improvement. Moreover, Utterance 5 further demonstrated the weaknesses when she admitted that she was nearly the main source of information. In theory, the teacher believes in learner-centred pedagogy. But in practice, Mrs K does the opposite. Her failure to actively engage learners in the lesson has a bearing in my study. The fact that teachers still see themselves as sources of information is out of touch with time. In Utterance 7, she indicated that she would ask those questions here and there. Therefore, her teacher-centred pedagogy limited the learner's participation and involvement as it appears

in Utterances 9-11. The reason why they were not as active as she wanted them to be in Utterance 13 was that of time constraint cited in Utterance 15.

4.7.2. Description of Mr C's weaknesses in the lesson presented

Extract 4.20 was based on one – on – one interview with Mr C. the interview took place immediately after the lesson observation. Mr C conceded that there were some weaknesses in the lesson that he presented. It emerged from the interview that he relied mostly on one teaching method, which is an oral discussion.

Extract 4.20. Mr C's description of the weaknesses of the lesson presented

> 1. Researcher: Did the lesson go as planned? Pinpoint the weaknesses if there is any!
> 2. Mr C: Yes, to some extent the lesson went as planned partly, but on the other hand there were some weaknesses because initially, I had planned that I would have a group work, I would have had learners getting into groups then responding from there but because of the constraint of time I wasn't able to facilitate that, so that was a weakness on my part. And I think another weakness is, could have been an issue of to have learners to write because my teaching style was largely oral, but perhaps if there was time they could just have a quick exercise in writing, that could have helped, because if, my understanding is that if they just do these things orally they tend to forget some of the things.

In an interview with Mr C after the lesson observation, the researcher asked the teacher 'If the lesson went as planned' and also to 'pinpoint the weaknesses if any'. The answer had both positive and negative responses. Starting with the positive, the lesson went as planned. In other words, the teacher partly achieved the objectives of the desired outcome of the lesson on the one hand. On the other hand, one of the weakness, as he indicated in Utterance 2, was that he had initially planned to group learners so that they respond by interaction with each other. By so doing, the teacher is a proponent of the socio-cultural theory of learning which put emphasis on social interaction Vygotsky (1978) which stipulated that learners learn better from one another. Again, time constraint was cited as a factor for failure to facilitate group teaching. Another weakness in Mr C's lesson was that learners were not exposed to taking down notes, citing the problem of teacher pedagogy of oral teaching as a weakness. At the end of Utterance 2, the teacher has an understanding that learners tend to forget some things if they just do things orally without writing them down. The acknowledgement of the teacher's weaknesses again shows that there is a space for expansive learning to take place.

4.8. Conclusion

I applied the four elements of CHAT in this chapter in exploring and analysing teachers' videoed lessons on visual literacy in the senior phase classrooms. In analysing the evaluation rules, I surfaced contradictions that occurred within the activity system. As an illustration, learners performed well when taught through the film. Furthermore, teachers were found to be doing well in scaffolding content to the learners when analysing objects but lacked in teaching films in context. I also discussed categorised data in the form of objects.

CHAPTER 5 – SYNTHESISING FINDINGS AND CONCLUSION

5.1. Introduction

In chapter 4 I presented data analysis using CHAT as a methodological framework. It helped me to establish categories that were potential for analysis. I discussed the objects, tools, rules and division of labour as elements that encompass CHAT. I also discussed the lack of resources that constrain the teaching of visual literacy. I concluded by discussing the weaknesses in the teachers' lessons.

In this chapter I offer discussions and synthesis of key findings which are teachers' unwitting limit of learners' active participation in the lesson, teachers' use of various strategies to draw learners' attention in the lesson, Progression of teachers' pedagogic knowledge of film from Grade 8 to Grade 9, teachers' missed opportunities to develop learners' critical visual literacy as well as lack of resources. I also provided recommendations. I also sought to present a researcher' critical reflection on the research journey. I also reflected on the limitations of the study. I concluded by giving the prospects for future research.

5.2. Discussions and synthesis of key findings.

This study witnessed the emergence of key findings in the process of analysing the collected data. Babbie (2008) argued that after conducting research, new knowledge emerges in the form of what that research has found from the phenomenon under inquiry. The following key findings were singled out:

- Teachers unwittingly limit learners' active participation in the lesson
- Teachers' use of a variety of strategies to draw learners' attention to the lesson
- Progression of teachers' pedagogic knowledge of film from Grade 8 to Grade 9
- Teachers' missed the opportunity to develop learners' critical visual literacy
- Lack of resources constrain meaningful teaching of visual literacy

5.2.1. Teachers unwittingly limit learners' active participation in the lesson

It emerged from the data analysis section from an interview with Mrs K that one of her weaknesses in the lesson was to fail to actively engage learners in the lesson. The teacher

entirely dominated the speech in the lesson. The teacher even admitted that she nearly happened to be the main source of information. The importance of Mrs K's weaknesses in the lesson is premised on unearthing contradictions. CAPS document as stipulated by (South Africa. DBE, 2011) is principled to promote active and critical learning through encouraging an active and critical approach to learning, rather than rote and uncritical learning of given truths. Therefore, Mrs K's admission contradicts the very same policy document that should guide teachers when planning their lessons. Mrs K unwittingly limited learners' active participation in the lesson. By so doing, learners will not expand in their learning process. This contradicted what CAPS intend to achieve, i.e. to promote active participation.

5.2.2. Teachers' use of a variety of strategies to draw learners' attention to the lesson.

Undoubtedly, teachers are different in approaches. Mrs K and Mr C are typically good examples for such difference. Mrs K introduced her lesson by focussing on the meaning of the film, moving on to the title of the film. This kind of approach indicates that film is a bigger topic which is followed by the title as the sub-topic on the one hand. On the other hand, Mr C started his lesson by giving a background of careers that learners can follow doing film study. Both Mrs K and Mr C' introductions to the lesson are capable of drawing learners' attention to the object that teachers are introducing. The way these teachers introduced their lessons categorically grabbed learners' interest in the lesson. Appadurai (1996) pointed out that where there is pleasure in the lesson, learners' agency also prevails. The contradiction surfaced when teachers were the source of information. By so doing, teachers disregarded the learners' agency.

5.2.3. Progression of teachers' pedagogic knowledge of film from Grade 8 to Grade 9

Responding to the main research question, this unit of analysis acknowledges a considerable amount of work teachers are doing to scaffold content to learners. Drawing from the NEEDU Report, (South Africa. DBE, 2017) reported content coverage as one of the grey areas contributing to underperformance in schools. However, Mrs K and Mr C' lesson preparations indicate that planning is at the centre of content knowledge. In terms of CHAT, the lesson preparations together with the utterances made during lesson observation are key instruments that made the activity system possible to take place. Moreover, going to the class without preparation is equally purposeless as not knowing the content to be delivered in the classroom.

In addition to lesson preparation, the two teachers who are subjects in this study remarkably differed in their approaches to scaffold the learners to important aspects that are required to analyse a genre. For learners to fully understand what is happening in the story, they must first understand the terminology associated with that genre. Examples of such terminology includes setting (time and place) of the story, plot, characters, characterisation, theme (storyline), camera shots, camera angles etc. after they acquainted themselves with the terminology, it becomes easy for them to decode meaning from the text and this is something good both teachers managed to do similarly.

What they did differently was seen in Mrs K's way of teaching important concepts that are at the centre of analysing the film which learners must understand and apply after watching the film. Besides, Mr C was more interested in visual literacy where from time to time he requested learners to view certain images from the film and decode meaning from what they see. This suggests that since Mr C was teaching the Grade 8 learners, he prepared his lesson in accordance with the level of the learners whereas Mrs K started by introducing film techniques before playing the film for the learners to show understanding of those techniques by applying them in the analysis. This shows the progression of teachers' pedagogic knowledge from Grade 8 to Grade 9.

5.2.4. Teachers' missed the opportunity to develop learners' critical visual literacy

Notwithstanding the different ways and strategies teachers should deliver their subject matter, the researcher discovered missed opportunities to develop learners' critical visual literacy. The work of Berk (2009) provided concrete guidelines for using available video clips in the classroom, with the selection of appropriate video clips for any class to be taken into consideration and applying those clips as a systematic teaching tool. Responding to the main research question, the following categories such as teaching through inquiry, significant progress of learners written assessment from a film and learners' wide exposure to film viewing are worth to be discussed.

5.2.4.1. Teaching through inquiry

Adding to teachers' different strategies of teaching, Berk (Ibid) distinguished verbal/linguistic aspect as a core intelligence available in the mind of the student which described it as learning by reading, writing, listening, speaking, debating and discussing. Both Mrs K and Mr C relied heavily on the question and answer method. This method uses probing wherein learners are asked questions and respond to the questions asked. It becomes apparent from the outset if learners understood the subject matter that was covered or not. Throughout the lesson observations, learners could respond correctly to questions raised by their teachers. This verbal/linguistic core intelligence can be used as a springboard to ascertain that film grab learners' interest in the class.

5.2.4.2. Contextualizing critical issues to develop critical thinking

Norman Fairclough is one of the founding members of CDA. In addition, Fairclough (1992) viewed discourse as a way of representing aspects of social life. He drew three inter-connected separate boxes that guided how analysis of any given text should take place. These three dimensions are:

1. The object of analysis (including verbal, visual or verbal and visual texts);

2. The processes by which the object is produced and received (writing/speaking/designing and reading/listening/viewing) by human subjects;

3. The socio-historical conditions that govern these processes.

According to Fairclough, each of these dimensions requires a different kind of analysis (Janks 1997, p329.):

1. Text analysis (description);

2. Processing analysis (interpretation);

3. Social analysis (explanation). These were discussed in Chapter 2. They are brought here to reinforce what was described, interpreted and explained. Chapter 5 is my concluding chapter, therefore I synthesized what was discussed in earlier chapters to make an umbilical cord.

The aim of discourse analysis is to identify through analysis the semiotic and 'interdiscursive' features of 'texts' which are a part of processes of social change. Discourse analysis enabled the researcher to categorize film as a social practice. Looking back in Chapter 4, it emerged that Mrs K failed to analyse the film 'Tsotsi' in the context of the learners. The environment in which learners find themselves in is that of the poverty-stricken community which the film

sought to enhance. The crime rate is very high in South Africa. There are lots and lots of criminal acts that take place in communities where learners live. Poverty and crime are critical issues that Mrs K should have capitalized on to encourage learners to discuss or debate on contextual issues that affect their lives.

Furthermore, the film 'Tsotsi' presented the researcher with the category of social change. The way music and sound were represented in the film suggests how things came to be what they are today. Kwaito music is associated with gangsterism. Characters in the film are young black people. The insinuation is that blacks are trapped in the circles of poverty that is why they resort to criminal acts for survival. What is more striking is when the main character found himself in a possession of a small baby. The contradiction here is that we hear of violence against women and children daily. Actions enacted by tsotsi contradict what we witness in the South African media. Under normal circumstances, gangsters have no time to take care of other people, life is all about them and nothing else. What we saw from this extract is that the leader of the gang took it upon himself to start fending for the child. It is amazing to find that things as small as the child could change someone' life to the best. When he was looking at the child, it brought back his old memories in the form of flashbacks. That moment marked the beginning to an end of his criminality. It is for that reason that I termed its representation of social change. This is an optimistic view that change happens even in the worst situation people never thought of.

5.2.4.2. Significant progress of learners' written assessment from a film.

In an interview with both teachers, the researcher asked them what went well and what did not go well in their respective lessons. Both teachers answered that they should have engaged the learners in a group discussion as one way in which the lesson did not go well. But another contradiction that prevailed in this study is that of the results that show that South African learners perform badly in EFAL. However, this study found significant progress of performance that was displayed by his learners on the assessment they have written after the lesson observation. Text A showed that a learner to have performed to 90% (9/10) of the assessment. This score is far above the rhetoric that says that learners are not doing well in EFAL. Moreover, Text B, which is lowest in the learners' performance shows that learners performed to a 50% (5/10) of the assessment. It is level 4 when using levels as descriptors. This level is still reasonable as compared to the negative interpretation of rural learners of the

Eastern Cape. The performance of learners in the assessment through film largely contradicted criticisms levelled against them that they underperform.

5.2.4.3. Learners' wide exposure to film viewing.

This segment argues the potential value of teaching film in developing early childhood literacy. Based on the phrase, 'To catch them young', the study presented two teachers' meaning-making and pedagogical practices of teaching film in a rural Eastern Cape District. Critical Discourse Analysis offered insights on challenging stereotypes available in socio-cultural historic discourses when designing and redesigning multi-modal texts (Mnyanda, 2017). In addition, the Cultural Historical Activity Theory was used to surface contradictions that enabled or hindered film meaning making and or its teaching. The study identified a golden opportunity of introducing film teaching in the senior phase in order to equip learners early in their lives with the knowledge, skills and values for self-fulfilment, and meaningful participation in society as citizens of a free country.

5.2.5. Lack of resources constrains the meaningful teaching of visual literacy

Lack of resources is another key finding that this study found to constrain the meaningful teaching of visual literacy. It emerged from the analysis of data that both schools that were sampled do not have resources that are necessary for teaching visual literacy. Mrs K pointed out that the telematics room that was suitable for film viewing was unavailable on the day of the lesson observation in practice because it was occupied for something else. She ended up using a laboratory room. Therefore, if a science teacher wanted to utilise the lab, that teacher wouldn't get it because it was used for teaching EFAL learners. School B is also not immune to insufficient resources. Mr C indicated that the whole school of more than 1500 learner enrolment has only one overhead projector. This finding is a true reflection of most rural schools in the Eastern Cape Province. The absence of adequate resources has a bearing in the performance of schools when the assessment is carried out.

This study found the issue of lack of resources as a contradiction to what the South African schools act hope to achieve. In 1996, the National Education Policy Act (NEPA) instituted the establishment of the South African Schools Act (SASA) through the recommendations of the ANC government. The aim was to come up with a unitary curriculum in the country as South

Africa was reeling from the apartheid government with different education systems. Although the intention was good, rural, township and urban schools were not equally resourced. These disparities are still prevalent in post-apartheid South Africa. The irony here is that schools, no matter what conditions are they operating in are expected to deliver the contents the same way and produce improved results always. The major contradiction was that all schools are expected to perform the same, this is a one size fits all.

5.3. Recommendations

Evidence of findings that emerged from the study is befitting to recommend that teachers should be given an opportunity to teach visual literacy through the film. At the moment, CAPS document dictates that film study should be done only for self-enrichment purposes. Film study should be optional but examinable to give learners and teachers a wide choice of materials to be covered. The department of basic education should also desist from making promises of access to education for all. The majority of formerly disadvantaged learners are still disadvantaged. This, in turn, access in only meant for those with necessary resources. Resources indirectly provide necessary tools to open the doors of teaching and learning.

5.4. Critical reflection on the research journey

My research journey has been a long and exciting one. In this journey, I made discoveries. Some are good and others are bad. It is always important to start with the positive and end with the negative. Positively speaking, it was enjoyable to engage in the fraternity of literacy which evolves over time. Literacy is a much contested concept. Visual literacy is the area in which most learners are not doing so well. It was humbling to be given an opportunity to explore areas of concern that affect the performance of learners in the Department of Education. Adventuring in this journey empowered me as a teacher. Negatively, I struggled to find schools in which I could conduct my research. The reason for my struggle rested with the systemic operations of the Department of Education. With CAPS making film study optional, there are very few schools that are teaching film today. With the way in which teachers are expected to cover the syllabus, even enthusiastic teachers find it difficult to teach film as they are already overworked with the demand of the curriculum.

5.5. Limitations of the study

Initially, I had planned to observe two lessons per teacher. I ended up observing one lesson each, but the lessons are almost two hours in terms of value. The findings of this research are limited to this study and may not be used to generalize the state of affairs. Lesson observation at School A took place at the time the Grade 12 learners had started writing the final year examination in October 2017. This made it very difficult to have a follow-up lesson observation. School B gave me the opportunity to conduct research in February 2018. Now, learners were also preparing to write tests for the first quarter of the year, this also made it difficult for the researcher to have another round of lesson observation. Another limitation was a failure to get the school that is offering a film study. Since the film study was made optional, many schools are no longer offering it.

5.6. Conclusion

This chapter summarised the key findings that emerged in the data analysis chapter of the research project. Such findings were discussed and recommendations were made. Critical discourse analysis proffered insights in this study to challenge stereotypes that are in existence in our society. Film teaching is phenomenal in its ability to grab learners' interest in the classroom. The issue of the lack of resources in former disadvantaged/marginalised groups is a question of national dialogue.

Reference list

Appadurai, A. (1996). *Modernity at large. Cultural Dimensions of Globalization*. Public Worlds, Vol.1, University of Minnesota Press. Minneapolis London.

Archer, A. (2006). *A Multimodal Approach to Academic 'Literacies': Problematizing the Visual/Verbal Divide, Language and Education, 20*(6), 449-462.

Archer, A., & Newfield, D. (2014). Multimodal Approaches to Research and Pedagogy: *Recognition, Resources and Access*, New York: Routledge.

Babbie, E., & Mouton, J. (2006). *The practice of social research*. Cape Town: Oxford University Press.

Baratta, A., & Jones, S. (2008). Using film to introduce and develop academic writing skills among UK undergraduate students: *Journal of Education Enquiry, 8*(2), 15-37.

Barber, C. (2000). The English Language: A Historical Introduction, United Kingdom: Cambridge University Press.

Berk, R. A. (2009). Multimedia teaching with video clips: TV, movies, YouTube, and mtvU in the college classroom. *International Journal of Technology in Teaching and Learning, 5*(1)*, 1–21.

Chetty, R. (2015). 'Freirean principles and critical literacy to encounter retrograde impulses in the Curriculum and Assessment Policy Statement', *Reading & Writing* 6(1), Art.

Clark, V., Barker, J., & Lewis, E. (2003*). Key Concepts and Skills for Media Studies*, London: Hodder and Stoughton Educational.

Cloete, A.L., (2017). 'Film as medium for meaning making: A practical theological reflection', *HTS Teologiese Studies/Theological Studies* 73(4), a4753.

Cohen, L., Manion, L., & Morrison, K. (2011). Research Methods in Education. 7th Edition, New York: Routledge.

Creswell, J. W., & Poth, C. N. (2017). *Qualitative inquiry and research design: Choosing among five approaches*. Sage publications.

Creswell, J.W. (2012). Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research, 4th Edition. Boston: Pearson.

Deacon, D., Pickering, M., Golding, P., & Murdock, G. (1998). *Researching Communications: A Guide to methods in Media and Cultural Analysis*. London.

Department of Basic Education (2017). Annual Report, 2017/2018. Vote no.14.

Department of Basic Education. (2012). Curriculum & Assessment Policy Statement grades 7-9 (General): English First Additional Language. Pretoria: The Department of Education.

Department of Basic Education. (2013). *Report on the Annual National Assessment (ANA) of 2013*. Grades 1 to 6 & 9. Pretoria: The Department of Education.

Department of Basic Education. (2014). *Report on the Annual National Assessment (ANA) of 2014*. Grades 1 to 6 & 9. Pretoria: The Department of Education.

Engeström, Y. & Sannino, A. (2010). Studies of expansive learning: Foundations, findings and future challenges. Educational Research Review.

Fagerjord, A. (2012): Narrative theory. Lecture notes for MEVIT 1110. Audiovisual esthetics.

Fairclough, N. (1992). Discourse and text: Linguistics and intertextual analysis within discourse analysis, *Discourse and society, 3*(2), 193-217, Sage publications, Ltd, Accessed: 12-02-2017, 12:56.

Fehlman, R.H. (1996). *Viewing Film and Television as Whole Language Instruction: The English Journal, 85*(2), 43-50.

Filmer, L., Boucher, S., Kidd, B., Keal, B., Harris, C., Martin, D. & Stubbings, R. (2013) Top Class English First Additional Language. Learner's book. Shuter & Shooter, South Africa.

Fransecky, R.B., & Debes, J.L. (1972) *Visual Literacy: A way to learn − A way to Teach*. National Education Association, Washington D.C.

Freebody, P., & Luke, A. (1990). 'Literacies' programs: debates and demands in cultural context, Prospect. *The journal of Adult Migrant Education Programs*, *5*(30), 7-16.

Gee, J.P. (2015). The New Literacy Studies. Routledge. Arizona State University.

Janks, H. (2000). *Domination, access, diversity and design: A synthesis model for critical literacy education. Educational Review, 52*(2), 175-186.

Janks, H. (2010). *Literacy and power*. New York: Routledge.

Janks, H. (2012). *The importance of critical literacy. English Teaching: Practice and critique, 11*(1), 150-163.

Janks, H. (2013). *Critical literacy in teaching and research: Education Inquiry, 4*(2), 225-242.

Janks, H. (2014) Globalisation, Diversity, and Education: A South African Perspective. *The Educational Forum, 78,* 8-25.

Janks, H., & and Adegoke, R. (2011) *District Nine* and constructions of the other: Implications for heterogeneous classrooms. English Teaching: Practice and Critique. Vol.10, no.2, pp. 39-48.

Janks, H., Dixon, K., Ferreira, A., Granville, S., & Newfield, D. (2014). Doing Critical Literacy: Texts and activities for students and teachers, Routledge.

Kohl, V., Dressler, B., & Hoback, J. (2001). *The Roles of a Visual Literacy Component in Middle School Language Arts Curricula: A case study with at-Risk students and Their Teachers*. Paper presented at the Annual Meeting of the National Communication Association (87th, Atlanta, GA, November 1-4), University of South Florida.

Kruger, F., Mitchel, B., & Welman, C. (2005). *Research methodology.* 3rd Edition. Cape Town: Oxford University Press.

Leedy, P.D., & Ormrod, J.E. (2005). *Practical research*. New Jersey: Pearson Education.

Macedo, D. & Freire, P. (1987). *Literacy: reading the word and the world.* Praeger United Kingdom: Greenwood Press.

Matamala, A. (2017) One shot film, different audio descriptions. Analysing the language of audio descriptions created by students and professionals. Universitat Autonoma de Barcelona Espana.

Maxwell, J.A. (2008). Qualitative Research Design: An Interactive Approach, *Rhodes University Education Department PHD Week Reading,* 2nd Edition, *41*.

Mayer, S.J. (2012). Classroom Discourse and democracy: Making meanings together. New York. Peter Lang Publishing, Inc.

Mbelani, M. & Murray, S. (2009). Seeing is natural, but viewing is not: Teaching visual literacy in a rural classroom. *Education as change*, *13*(1), pp. 53-65.

Mbelani, M. (2014): An investigation into the development of knowledge and strategies for the teaching of visual literacy in under-resourced Eastern Cape schools. Rhodes University, South Africa.

Mbelani, M., & Murray, S. (2009). *Seeing is natural, but viewing is not: teaching visual literacy in a rural classroom, Education as Change*, *13(*1), 59-71.

Merriam, S.B. (2009). *Qualitative research: A guide to design and implementation*. San Francisco: Jossey-Bass Publishers.

Mnyanda, L. (2017) *Investigating the interplay between Grade 9 learners' home visual literacy knowledge and their development of school visual literacy in English First Additional language classrooms*. Rhodes University.

Moodley, V. (2013). In-service teacher education: asking questions for higher order thinking in visual literacy. *South African Journal of Education*, *33(2)*.

Moon, J. (2008) Critical thinking: An explanation of theory and practice, New York: Routledge. multi-modal texts, Pedagogies: An International Journal, 7:2, 150-164.

Mwanza, D. (2002). Conceptualising work activity for CAL systems design. *Journal of Computer Assisted Learning, 18,* pp. 84-92.

NEEDU, (2014). The State of Reading in Grade 5 in Selected Rural Primary Schools

Newfield, D. (2011). From visual literacy to critical visual literacy: An analysis of educational materials *English Teaching: Practice and Critique*, *10*(1), 81-94.

Perry, K.H. (2012) What is Literacy? – A Critical Overview of Sociocultural Perspectives. *Journal of Language and Literacy Education. Vol.8, no.1*. UGA.

Pretorius, E., & Naude, H. (2002) A Culture in Transition: Poor Reading and Writing Ability Among Children in South African Townships. *Early Childhood Development and Care, 172,* 439-449. Carfax Publishing.

Prinsloo, J. ED., & Criticos, C. ED. (1991) *Media Matters in South Africa*. Selected Papers Presented at the Conference on Developing Media Education in the 1990's (Durban, South Africa, September 11-13, 1990). Media Resource Centre.

Progress in International Reading/Literacy Study. (2006). Retrieved June 2016 from www.pirls.org.

Progress in International Reading/Literacy Study. (2011). Retrieved June 2016 from www.pirls.org.

Schensul, Stephen L.; Schensul, Jean J. & LeCompte, Margaret D. (1999). *Essentialethnographic methods: observations, interviews, and questionnaires* (Book 2 in Ethnographer's Toolkit). Walnut Creek, CA: AltaMira Press.

Serafini, F. (2012): *Expanding the four resources model: reading visual and multi-modal texts, Pedagogies: An International Journal, 7(2),* 150-164.

Solomon-Rice, P.L. (2010). *Enhancing the Language skills of Toddlers with Severe Communication Difficulties Who Benefit from AAC: A Comparison of Two Language Intervention Approaches*, Theses. eScholarship, University of California.

Spaull, N, (2015). Education quality in South Africa and Sub-Saharan Africa: An Economic Approach. Stellenbosch University.

Street, B.V. (1984). *Autonomous and Ideological models of literacy: approaches from New Literacy Studie*s. King's College London.

Tillman, A. (2012) What We See and Why It Matters: How Competency in Visual Literacy Can Enhance Student Learning. *Honours project*. Paper 9.

UNESCO. (1961). The influence of the cinema on children and adolescents: An annotated international bibliography, Reports and Papers on *Mass Communication*, *31*, Paris: UNESCO.

Van der Stuyf, R.R. (2002). *Scaffolding as a Teaching Strategy: Adolescent Learning and Development*. Section 0500A. Dissertation.

van Dijk T.A. (1993) *Discourse & Society, SPECIAL ISSUE: Critical Discourse Analysis, Vol. 4, No. 2,* pp. 249-283. Accessed: 12-02-2017 12:59 UTC.

Vygotsky, L.S. (1978). Mind in Society: *The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Wang, L. (2007). *Sociocultural Learning Theories and Information Literacy Teaching Activities in Higher Education. Reference & User Services Quarterly, Vol.47, no.2, pp. 149-158.* American Library Association.

Wikipedia, https://en.wikipedia.org/wiki/Flashback_(psychology). Accessed 15 January 2019.

Wilson, S.M & Peterson, P.L., (2006). *Theories of Learning and Teaching What Do They Mean for Educators?* National Education Association, Working Paper. Washington, DC.

Wodak, R., & Meyer, M. (2001). Methods of Critical Discourse Analysis, California: SAGE Publications, Inc.

APPENDICES

Appendix 1 – Permission letters

Appendix 1a – Application letter to conduct research to Rhodes University

Province of the
EASTERN CAPE
EDUCATION

APPLICATION TO CONDUCT RESEARCH IN THE EASTERN CAPE DEPARTMENT OF EDUCATION

THIS APPLICATION FORM MUST BE COMPLETED AND SUBMITTED IN HARD AND ELECTRONIC COPY TO:

The Director
Strategic Planning Policy Research & Secretariat Services
Eastern Cape Department of Education

Private Bag X0032
Bhisho
5605 (Postal address)

OR

Fax to: 040 608 4574/ 086 742 4942

OR
 email: babalwa.pamla@edu.ecprov.gov.za
cc fundiswa.pakade@edu.ecprov.gov.za

OR

Deliver to
Steve Vukile Complex
Zone 6
Zwelitsha
5608 (Physical address)

ENQUIRIES: Babalwa Pamla
Tel: 040 608 4537/4035/4773

EASTERN CAPE DEPARTMENT OF EDUCATION
RESEARCH APPLICATION FORM

SECTION A
TO BE COMPLETED BY RESEARCHER

1. **PARTICULARS OF THE RESEARCHER**

1.1	Details of Researcher
Surname:	KHOSA
First Name/s:	MICHAEL
Title (Prof / Dr / Mrs / Ms / Mr):	Mr
Student/Staff Number (if applicable):	16K8890

1.2	Contact Details	
Institution/Home Address		**Postal Address (if different)**
ERF 388		P.O BOX 221
MALUTI		MALUTI
Postal Code: 4740		Postal Code: 4740
Contact No.: 082 409 4151		Fax No:
Email address: khosamichael9@gmail.com		

2. **DETAILS OF THE PROPOSED RESEARCH**

2.1	Level of Study (place an "X" in the appropriate column)				
Honours		**Masters**	X	**Doctorate**	
Other (specify):					

2.2	Full title of Thesis / Dissertation / Research Project (attach detailed research proposal) Application will not be considered if proposal is not attached
	INVESTIGATING HOW TEACHERS CAN UTILIZE FILM AS A TOOL TO DEVELOP GRADE 9 LEARNERS' CRITICAL VISUAL LITERACY. THE STUDY AIMS TO IMPROVE LITERACY SKILLS WHICH ARE SHOCKINGLY DETERIORATING.

2

2.3	Student and Postgraduate Enrolment Particulars (if applicable)
Name of institution where enrolled:	RHODES UNIVERSITY
Faculty:	EDUCATION
Department:	EDUCATION
Name of Supervisor:	DR. DEYI

3. RESEARCH INFORMATION

3.1. Institutions where research will be undertaken

Name of Institution	Type of Institution (primary school, secondary school, technical school, ECD centre, LSEN, FET college, ABET)
MARIAZELL S.S.S	SECONDARY SCHOOL
HILTON COLLEGE	SECONDARY SCHOOL

If Head Office/s (Please indicate Chief Directorate/s and Directorates)

3.2. Total number of learners and staff to be involved:

	Learners	Educators	Principals	Support Staff	Administrative Staff	Lecturers	Other:
Number	100	2					

3

3.3.   Time of day that you propose to conduct your research. *Please mark with an "X".*

School Hours	During Break	After School Hours
X		

3.4.   Did you receive a bursary from the ECDOE?   Yes/No
..YES..

3.5.   Expected date of commencement of study (DD/MM/YYYY): *10.01.2016*..................

3.6.   Expected date of completion of study (DD/MM/YYYY): *15.01.2018*..................

SECTION B **TO BE COMPLETED BY THE UNIVERSITY/INSTITUTION WHERE THE RESEARCHER IS REGISTERED FOR RESEARCH**

University application to access Eastern Cape schools **for research purposes**		
This form is to be completed in any of the following three cases: A. Student undertaking an M.Ed or PhD within Eastern Cape school/s B. Academic undertaking research in Eastern Cape school/s C. Academic applying for group project undertaken by a number of students within a particular programme in Eastern Cape schools (for example for Honours level research project)		
This form is not to be completed in the case of research undertaken outside of a University structure.		
1) Name of university		
2) Type of application (See above and indicate one)	A. Student	
	B. Academic	
	C. Group project	
3) Name of student/academic/ group project coordinator		
4) Student number/ Staff number		
5) Qualification (where applicable, or indicate if not for qualification purposes)		

4

6) Title of research:	
7) Supervisor/s' names (where applicable)	
8) Contact email for (A) supervisor, or (B) academic researcher, or (C) programme coordinator (as applicable)	

The completion of this form indicates that the university's processes for proposal approval by the Higher Degrees Committee and Ethical clearance have been followed.

Reference number and documentary proof of Ethical Clearance: Ref number: .... (proof must be attached)

Reference number and documentary proof of approval by Higher Degrees Committee: Ref no: .... (proof must be attached)

This entailed ensuring that the proposed research meets the criteria of, inter alia:

- Sensitivity - towards participants and institutions, including issues of informed consent and ethical considerations around beneficence and non-maleficence;

- Significance – that the study has merit and meaning and has a contribution to make;

- Accountability – that the researcher understands the responsibilities associated with research in schools and takes issues of validity, reliability and trustworthiness into account;

- Appropriateness – that the research design is aligned to its intentions and to the context of the study.

Date	
University Research Office stamp / signature	

5

Appendix 1b – Letter to school principals

P.O BOX 221

MALUTI

4740

Date: 04 July 2017

To whom it may concern,

Dear Sir / Madam

CANDIDATE: MICHAEL KHOSA

STUDENT NO.: 16K8890

PERMISSION TO CONDUCT RESEARCH

This letter serves to request permission to conduct research for my thesis in your school. I am registered for a Master's in Education in the Education Faculty at Rhodes University.

I am a master's student in a massive research programme funded by National Research Foundation (NRF). I am collecting data in the form of a questionnaire and interviews to explore grade 9 learners' film viewing practices and how teachers build on these practices thereof. This will give a researcher a very useful insight to further explore how teachers utilize films as tools to advance grade 9 learners' critical visual literacy.

The overall research programme has received ethical clearance from Rhodes University as well as the Provincial Education Department. I therefore request permission to conduct research for my thesis in your school. All data sources will be treated as confidential as possible and will be used for research purposes only.

Your co-operation in this regard will be highly appreciated.

Yours faithfully

Michael Khosa (Student)

Appendix 1c – Consent form to parents

<div align="right">

P.O BOX 221

MALUTI

4740

</div>

REQUEST FOR PERMISSION TO CONDUCT RESEARCH AT MALUTI JSS

DEAR PARENT / GUARDIAN

My name is Michael Khosa, and I am Masters in Education student at Rhodes University (RU) in Grahamstown, South Africa. The research I wish to conduct for my Master's thesis requires me to observe visual literacy teaching in Grade 8 and have a focus group with the learners after the lesson. I therefore request your permission to allow your child to take part in the study on the 7th of February 2018.

Once I have received ethical clearance from Rhodes University, I will provide you with the ethical clearance letter. As part of this I undertake to ensure that the name of the school and all participants will be replaced with pseudonyms and that all material I collect as part of the research will be accessible only to myself and my supervisor.

Upon completion of the study, I undertake to provide you and the teacher with access to the research findings. If you require any information, please do not hesitate to contact me on 0824094151 and khosamichael9@gmail.com.

Signature by parent / guardian: ……………………………………………

Yours sincerely BGF

Michael Khosa (Student No.16k8890)

Rhodes University

Appendix 2 – Semi-structured interview questions

A: BIOGRAPHICAL DATA
1. How long have you been teaching visual literacy? Which other subjects and grades are you / have you been teaching?
2. How does teaching visual literacy influence your daily life? Do you go to cinema to watch movies, or hire or buy film dvd, what do you do?
3. Did you receive any training/workshop on how to teach visual texts? If yes, who trained or workshopped you, where and when? How did it inform your teaching of visual literacy and better your learners' understanding of visual texts?
4. What is your personal attitude towards teaching visual literacy? Do you enjoy teaching it? Substantiate your answer.
B: CONTEXTUAL QUESTIONS
5. For how long have you been teaching film? When and where?
6. What factors, if any, enable / constrain teaching of film in the classroom?
7. Do you have resources available in your school to teach film? In your opinion, how can visual literacy be taught meaningfully and critically?
C: QUESTIONS ON THE OBSERVED LESSON
8. When you planned your lesson, what did you hope to achieve?
9. What in your opinion were the strengths of your lesson?
10. Did the lesson go as planned? Pinpoint the weaknesses if there is any.
11. What pedagogic strategy/ies did you employ in mediating meaning and critical teaching of film?
12. If you were to teach the same lesson again, what would you do differently? Elaborate your answer with reference to the lesson presented.

THANK YOU FOR YOUR CONTRIBUTION!

Appendix 3 – Interview transcripts of teachers

Appendix 3a (Interview transcript for School A)

<div style="border:1px solid">

POST-LESSON INTERVIEW FOR SCHOOL A

Date:

Researcher: the interviewer

Mrs Kambuka: the teacher

Researcher   : If let's say I have gained a lot from that lesson like I said, so I just want us to have a few questions so that I get some further understandings on some of the things. My first question here is … in fact I have divided my questions into 3. These are semi-structured questions.

Mrs Kambuka   : Hmm.

Researcher: I have divided them into 3 wherein I have got *biographical data*, I have got *contextual questions* and also *questions on the observed lesson*. So my First question is: how long have you been *teaching visual literacy*? So if you have been teaching visual literacy for that long, which other subjects are you or have you been teaching?

Mrs Kambuka   : Err, visual literacy, not focussing only on film study, I have been teaching it for the *past 10 years*.

Researcher: For the past 10 years?

Mrs Kambuka   : Yes

Researcher: Okay

Mrs Kambuka   : Because in paper 1 for instance language, we have *cartoons*, we have *advertisements*...

Researcher: In which Grade?

Mrs Kambuka   : Grade Te… I teach *Grade 9* and *Grade 12*.

Researcher: Oh, you teach them both at the same time?

Mrs Kambuka   : Yes, in both Grades…

Researcher: Yes.

Mrs Kambuka   : We have cartoons, we have advertisements…

Researcher: Yes

Mrs Kambuka   : Then but with *film study, we no longer teach it. It was phased out.*

Researcher: Okay.

Mrs Kambuka: In the First syllabus in 2012

Researcher: In 2012?

</div>

Mrs Kambuka   : Yes

Researcher: Because in the policy document it is saying that it can be taught just for *self-enrichment.*

Mrs Kambuka   : Yes, err.

Researcher: Ja!

Mrs Kambuka   : It's no longer in the syllabus.

Researcher: Okay

Mrs Kambuka   : Err, so you just teach it.

Researcher: Err.

Mrs Kambuka   : Err.

Researcher: Oh, Out of class?

Mrs Kambuka   : *Laughs.*

Researcher: *Laughs.*

Mrs Kambuka   : It is for self-enrichment.

Researcher: Okay.

Mrs Kambuka   : But you find that most of the time, we don't have leisure time on which we can teach it.

Researcher: Yes.

Mrs Kambuka   : We are always *chasing the syllabus.*

Researcher: Ja! That's true.

Mrs Kambuka   : Always behind the syllabus.

Researcher: Ja! So should there be an ample time maybe you would err … teach it?

Mrs Kambuka   : Yes I would teach because *I love it.*

Researcher: Hmm.

Mrs Kambuka: *Laughs.*

Researcher: In fact, when we were … in fact, I will come to this one. Let me come to questions on the observed lessons.

Mrs Kambuka   : Hmm.

Researcher: But remind me: There is an instance wherein you were talking about setting…

Mrs Kambuka   : Hmm.

Researcher: And then you were saying! How does *teaching visual literacy influence* your daily life, do you go to cinema or hire or buy films, DVDs, what do you do?

Mrs Kambuka   : I don't usually go to cinema.

Researcher: Hmm.

Mrs Kambuka   : I *buy*, sometimes I *hire*.

Researcher: Okay

Mrs Kambuka   : I *watch films on TV…*

Researcher: Okay

Mrs Kambuka   : Most of the time.

Researcher: Yes.

Mrs Kambuka   : Ja! Most of the time I watch on TV.

Researcher: Oh, Okay. Thank you. Err, the…

Mrs Kambuka   : Just *because I teach grade 12…*

Researcher: Yes

Mrs Kambuka   : I have *to buy DVDs sometimes*.

Researcher: Okay

Mrs Kambuka: Yes. Because in literature when you do drama…

Researcher: Err!

Mrs Kambuka: It does not end in the classroom with teaching…

Researcher: Yes, Okay.

Mrs Kambuka: They also have got *to see what they have been taught in the classroom*.

Researcher: Okay, so…

Mrs Kambuka: So like it's recorded in their minds.

Researcher: In their minds.

Mrs Kambuka: Yes.

Researcher: So do you give them, like when you were teaching, you gave them a homework that they should go and look for the meanings of those words: producer, cinematographer, director, and so on and so forth.

Mrs Kambuka: Hmm!

Researcher: Is that what you normally do after *teaching*? You give them work to go and do at home like let's say for instance you have taught drama, do you refer them to a

specific drama or do you just guide them that no they can go and look for another drama for some of the things you were teaching in the class?

Mrs Kambuka: Err, I don't usually refer them to a specific drama.

Researcher: Yes.

Mrs Kambuka: You find that, when I give them homework, they would just do *research* on any drama.

Researcher: Yes.

Mrs Kambuka: But when we are in the classroom, we focus on a specific drama.

Researcher: Hmm.

Mrs Kambuka: But with *Grade 9s*, the reason why I want them to *explore*…

Researcher: Yes

Mrs Kambuka: Is that we don't have *a prescribed book*…

Researcher: Yes.

Mrs Kambuka: In Grade 9.

Researcher: That's true.

Mrs Kambuka: Yes.

Researcher: Hmm.

Mrs Kambuka   : But in Grade 12 we focus…

Researcher: Specifically.

Mrs Kambuka: Specifically, on the book which is prescribed for them.

Researcher: Okay.

Mrs Kambuka: Err.

Researcher: Alright.

Mrs Kambuka: They can do any other research.

Researcher: Yes.

Mrs Kambuka: They are after, but in the classroom, we focus on the one that they do.

Researcher: Ok! So, with grade 9s you do not only confine them in the classroom situation, you also expect them to go and learn at home?

Mrs Kambuka: Yes, Grade 9s, we are still grooming them.

Researcher: Yes.

Mrs Kambuka: Yes.

Researcher: Okay.

Mrs Kambuka: But in grade 12 they are groomed already.

Researcher: Ja, it's just an application of…

Mrs Kambuka: It's the *application of knowledge.*

Researcher: Yes.

Mrs Kambuka: They know exactly what they have to look for.

Researcher: Okay.

Mrs Kambuka: Err.

Researcher: Alright, thank you. Let's have a look at this one. Did you receive any *training or workshop on how to teach visual texts*? If yes, who trained or workshopped you?

Mrs Kambuka   : [*laughs].*

Researcher: Where and when, and then how did you *inform your visual literacy and better your learners' understanding of visual literacy thereafter*?

Mrs Kambuka: When film study was introduced…

Researcher: Yes.

Mrs Kambuka: We had to undergo a *training*.

Researcher: Yes.

Mrs Kambuka: All of us in the *District*.

Researcher: Okay.

Mrs Kambuka: Because it was a new thing.

Researcher: Okay.

Mrs Kambuka: Then…

Researcher: When was it? Do you still remember?

Mrs Kambuka: It was in 2005?

Researcher: Okay.

Mrs Kambuka: *2006*, if my memory still serves me well.

Researcher: Around 2005, 2006?

Mrs Kambuka: I think it was 2006. When *NCS* was introduced in 2006.

Researcher: Yes.

Mrs Kambuka: Yes, that's when we went for *training*.

Researcher: Okay, so you went…

Mrs Kambuka : In a form of a *workshop*.

Researcher: Okay.

Mrs Kambuka : Err.

Researcher: Alright.

Mrs Kambuka : So we were *trained by the people who were taken for training*.

Researcher: Who were taken for training?

Mrs Kambuka : Who were being trained in Port Elizabeth?

Researcher: Err, *teachers*?

Mrs Kambuka: And they *came back and teach us*.

Researcher: Okay.

Mrs Kambuka : Yes, *teachers and subject advisors…*

Researcher: So did you find it useful?

Mrs Kambuka : They came back and trained us.

Researcher: Did you find it *useful*?

Mrs Kambuka: Yes, it was useful

Researcher: Because I wanted to ask. Answer this: How did you inform your visual literacy and better your learners' understanding of visual text thereafter?

Mrs Kambuka : Hmm, the training was useful and was helpful

Researcher: Hmm.

Mrs Kambuka : But thereafter, I had to *do my own research*.

Researcher: Personally?

Mrs Kambuka : Because *training was not enough*.

Researcher: Okay.

Mrs Kambuka : It was a *1 or 2* days training or something.

Researcher: Alright, yes!

Mrs Kambuka : Yes, then I had to do my orals.

Researcher: So you capacitated yourself?

Mrs Kambuka : I capacitated myself.

Researcher: Alright, thank you. And what is your *personal attitude towards teaching visual literacy*?

Mrs Kambuka : Err, I *enjoy* it. I *like teaching* it.

Researcher: Yes.

Mrs Kambuka : Because you teach learners, most of the time, *about the things they see*.

Researcher: Okay.

Mrs Kambuka : Err, the things they are able to refer to.

Researcher: Okay.

Mrs Kambuka : So it's unlike language usage, where they have to memorise the rules of the language. If they happen to forget then they forg…, but with *visual literacy, after some time they can even get the DVD and watch*.

Researcher: Okay.

Mrs Kambuka : Err.

Researcher: So it stays longer in their memories.

Mrs Kambuka : Hmm.

Researcher: Than when you are doing language?

Mrs Kambuka : Language, yes.

Researcher: Okay! Alright! So let's have a look at the *contextual questions*, err, for how long have you been teaching film, when and where…, but you have already answered this one.

Mrs Kambuka : Hmm.

Researcher: Ja, let's just zoom into the next one. What *factors, if any, enable or constrain teaching of film in the classroom*?

Mrs Kambuka : Factors?

Researcher: Hmm! Could it be scarcity of resources maybe, could it be large number-large group of learners in the class? Or could it be… It can be either social or political or any harm.

Mrs Kambuka : I think it's *resources*.

Researcher: Resources?

Mrs Kambuka : If I may put it that way, because we use the *telematics room*.

Researcher: Yes.

Mrs Kambuka : Whenever learners are going to watch anything.

Researcher: Yes.

Mrs Kambuka : But, you see just like now we were unable to use it.

Researcher: Yes.

Mrs Kambuka : But we moved the material to this room.

Researcher: Yes.

Mrs Kambuka : So now that I'm using it, no one else can use it.

Researcher: Okay.

Mrs Kambuka : You see?

Researcher: Yes.

Mrs Kambuka : So it's *limited resources*.

Researcher: Limited resources.

Mrs Kambuka : If I may put it that way.

Researcher: Okay.

Mrs Kambuka : Because if one is using a pro… for instance, we *have two projectors*.

Researcher: Okay.

Mrs Kambuka : So if two classes are using those two projectors, so another class cannot…

Researcher: It's suffering.

Mrs Kambuka : Err, it is suffering.

Researcher: Oh yes!

Mrs Kambuka : Err, for instance, you see now we were using the hall…

Researcher: Hmm.

Mrs Kambuka : But that room is designed for err this exercise.

Researcher: Yeah, Okay yes!

Mrs Kambuka : But we were unable to move out all the material.

Researcher: Okay.

Mrs Kambuka : Err.

Researcher: Now it's understandable.

Mrs Kambuka : So…

Researcher: And that in a way, it *constrained*, err teach …

Mrs Kambuka : *Teaching film in the classroom …*

Researcher: In a classroom.

Mrs Kambuka : In the classroom, yeah!

Researcher: Okay, oh?

Mrs Kambuka : Because we have to move from our class to that room.

Researcher: To that room.

Mrs Kambuka : Which is specifically designed for that.

Researcher: Okay.

Mrs Kambuka : So it's limited resources.

Researcher: Okay! No, you have already answered the next question: do you have resources available in your school to teach films… so you have already alluded to that one. So in your opinion, how can *visual literacy be taught meaningfully and critically*? If you can just look at the second …11:35

Mrs Kambuka : *It can be taught meaningfully and critically err, if you have enough resources.*

Researcher: Okay.

Mrs Kambuka : Secondly, *if all teachers are capacitated.*

Researcher: Yes.

Mrs Kambuka : Yes, because not all languages teachers are capacitated.

Researcher: Yes.

Mrs Kambuka : Especially that *teachers move from one school to another*.

Researcher: Yes.

Mrs Kambuka : You find that those that those that I was trained with …

Researcher: Yes.

Mrs Kambuka : Are no longer here at school.

Researcher: Yes.

Mrs Kambuka : They are in *other schools …*

Researcher: Okay.

Mrs Kambuka : So it's new teachers who are here.

Researcher: Okay.

Mrs Kambuka : So some of them came when film study was already out of syllabus.

Researcher: Okay.

Mrs Kambuka : Others came when the workshop was done so they had to capacitate themselves.

Researcher: Okay.

Mrs Kambuka : Or we capacitate them.

Researcher: Okay.

Mrs Kambuka : *She [laughs]!*

Researcher: Ja, it's understandable! Ja, so which means the *movement of teachers also cont ... has a bearing on the meaningful and critical teaching of visual literacy*!

Mrs Kambuka : Hmm, and also the material we have in the classroom.

Researcher: Yes.

Mrs Kambuka : You see!

Researcher: Err.

Mrs Kambuka : Because this year you may have good learners and the following year …

Researcher: [*Laughs]!*

Mrs Kambuka : *[Laughs]!*

Researcher: Okay.

Mrs Kambuka : It's a different material altogether.

Researcher: Err, [*laughs]!*

Mrs Kambuka : [*Laughs]!* So you ask this question and you find that they are stuck because... in fact visual literacy…

Researcher: Hmm.

Mrs Kambuka : Needs to be *analysed critically* all the time.

Researcher: Yes.

Mrs Kambuka : You see!

Researcher: Hmm.

Mrs Kambuka : Not necessary films, now even cartoons.

Researcher: Err, advertisements!

Mrs Kambuka : Even advertisements!

Researcher: Yes.

Mrs Kambuka : Yes, they need to be … so now if the material you are having …

Researcher: *Laughs!*

Mrs Kambuka : A tent… *Laughs.* Is not a good material. We are going to struggle.

Researcher: Hmm.

Mrs Kambuka : Once I question we end up answering it.

Researcher: Yes, don't you have a problem wherein maybe…because your materials are coming from different areas of the country, neh?

Mrs Kambuka : Hmm.

Researcher: Is it not maybe one of the causes of you seeing that maybe the material you have may not be good enough? Unlike in a situation wherein maybe your catchment area is just in one place. You know that these learners from the primary school they are all coming here and then we know what they are doing in primary school. I am talking about *the gaps* here in different schools because *different schools are doing different things*.

Mrs Kambuka : Yes, that may be another problem.

Researcher: Hmm.

Mrs Kambuka : It may lie with our suppliers.

Researcher: Alright!

Mrs Kambuka : Because we have a boarding school here.

Researcher: Yes.

Mrs Kambuka : So we *admit learners from various schools*.

Researcher: Yes.

Mrs Kambuka : Across the country!

Researcher: Yes! Okay, but once you get them here you find that they are ………

Mrs Kambuka : You will find that sometimes for 3 months.

Researcher: Yes.

Mrs Kambuka : You are still dealing with language.

Researcher: Okay.

Mrs Kambuka : Only language.

Researcher.: Yes

Mrs Kambuka : Some of them are unable to *construct a sentence*.

Researcher: Yes, Okay!

Mrs Kambuka : But sometimes you find that another year the majority will be good.

Researcher: Yeah!

Mrs Kambuka : Err.

Researcher: So in that way it will also try to fast-track these other ones that may not be good.

Mrs Kambuka : Hmm.

Researcher: So that you move faster?

Mrs Kambuka : Hmm.

Researcher: No, it's understandable, but those are factors that are beyond our control.

Mrs Kambuka : Hmm.

Researcher: Yes! Alright, thank you for that contribution. Err, these are on the basis of the *lesson that you presented*: When you planned your lesson, *what did you hope to achieve*?

Mrs Kambuka : Err, my intention was that when a learner is watching a film.

Researcher: Yes.

Mrs Kambuka : Should not just watch a *film for enjoyment only.*

Researcher: Yes.

Mrs Kambuka : Would be able to *analyse it…*

Researcher: Yes.

Mrs Kambuka : *Critically*, you see?

Researcher: Yes.

Mrs Kambuka : Look at *the attire, even the costume, the colours, the types of camera shots, camera angles and so on.*

Researcher: Yes, so in that way…

Mrs Kambuka : So … and some of them may end up being producers, directors…

Researcher: Okay.

Mrs Kambuka : Into film study.

Researcher: Ja, in fact film study has got different angles.

Mrs Kambuka : Hmm.

Researcher: So, there is that one of driving consumer…

Mrs Kambuka : One may pursue a career in acting.

Researcher: Yes.

Mrs Kambuka : Hmm.

Researcher: No, those are the benefits of film study?

Mrs Kambuka : Hmm.

Researcher: Okay. So, *what in your opinion were the strengths of your lesson*?

Mrs Kambuka : I beg your pardon!

Researcher: What in your opinion were the strengths of your lesson? Where you felt that here I hit the rock where I wanted. *They both laugh!*

Mrs Kambuka : Err, it's when I was presenting cinematographic effects…

Researcher: Okay.

Mrs Kambuka : And *camera techniques*.

Researcher: And camera techniques?

Mrs Kambuka : Hmm.

Researcher: Okay…

Mrs Kambuka : Beca… Oh

Researcher: Yeah come!

Mrs Kambuka : *Laughs!*

Researcher: *Laughs!* Let me not stop you!

Mrs Kambuka : You see, because what I notice is that most of the time when we are watching films …

Researche: Yes.

Mrs Kambuka : *There are things that you know*.

Researcher: Yes.

Mrs Kambuka : But we don't *know what they mean*.

Researcher: You don't know the reason behind it?

Mrs Kambuka : Yes.

Researcher: Yes.

Mrs Kambuka : For instance, just like *sound effects*.

Researcher: Yes.

Mrs Kambuka : You see?

Researcher: Yes.

Mrs Kambuka : *Visual effects.*

Researcher: Yes.

Mrs Kambuka : You see, hmm.

Researcher: Ja, no that's correct. You are very right. Okay, I don't know whether I should chip into that one where you were talking about a short story and a novel and you alluded to the fact that they have got a setting…

Mrs Kambuka : Hmm.

Researcher: And in film study we also have got a *setting*.

Mrs Kambuka : Hmm.

Researcher: So that to me, it gave me the impression that you teach literature in totality, in *integration*.

Mrs Kambuka: Hmm.

Researcher: So we do not teach only one aspect in isolation.

Mrs Kambuka : Hmm.

Researcher: Ja, so it makes the learners to be aware that err these genres are interlinked.

Mrs Kambuka : Hmm.

Researcher: There may be some, in fact they have got some similarities. They may be some differences here and there!

Mrs Kambuka : Hmm.

Researcher: Ja, because in a film…

Mrs Kambuka : Just like the *plot*!

Researcher: Just like the plot?

Mrs Kambuka : Hmm.

Researcher: We have got a plot…

Mrs Kambuka : *A film there has a plot*.

Researcher: Yes.

Mrs Kambuka : A story has a plot.

Altogether: A drama has a plot.

Mrs Kambuka : A novel has a plot.

Researcher: Yes.

Mrs Kambuka : …………..

Researcher: Yes, in such a way that if you teach the learners once then they can be able… there is no need for you if you are teaching err …If for instance let's say you are teaching a film and then you teach a plot. Then now you are teaching a drama then you are not going to start afresh to explain about a plot…

Mrs Kambuka : Hmm.

Researcher: They already know a plot.

Mrs Kambuka : Hmm.

Researche: Ja!

Mrs Kambuka: Because, for instance when there was that *flashback*…

Researcher: Yes.

Mrs Kambuka : Then I told them that …in fact I wanted to know from some of these (*the students*) when the film started, *whether it was starting from the beginning*.

Researcher: Yes.

Mrs Kambuka : You see?

Researcher: Okay.

Mrs Kambuka : *Laughs.* Which is *exposition*!

Researcher: Exposition, yeah!

Mrs Kambuka : Or it started from the *rising action*.

Researcher: Okay.

Mrs Kambuka : From the *climax* and all that.

Researcher: Yes.

Mrs Kambuka : Because they know those stages.

Researcher: And the *falling action* as well.

Mrs Kambuka : Ja, they know those stages from…

Researcher: Okay.

Mrs Kambuka : From the novels, from the short stories and all that.

Researcher: Okay, alright. So that's why you were *probing* them?

Mrs Kambuka : Yes. *Laughs.*

Researcher: No, I think I will have to employ these strategies as well.

Mrs Kambuka : Hmm.

Researcher: *Laughs.*

Mrs Kambuka : *Laughs*

Researcher: Err …

Mrs Kambuka : Because they said that flashback (*taught in class*) …

Researcher: Err.

Mrs Kambuka : It belongs to the exposition.

Researcher: Yes.

Mrs Kambuka : Because we are *informed of what happened before the film starts*.

Researcher: Before the film starts?

Mrs Kambuka : Yeah, even though you find that ha ah, it's not exposition, it's rising action

Researcher: Yes.

Mrs Kambuka : Because things were not normal, even by that time.

Researcher: Yes.

Mrs Kambuka : Err.

Researcher: Alright. Err, it's understandable.

Mrs Kambuka : There was *conflict*.

Researcher: Hmm.

Mrs Kambuka : Err, especially *between the father* and *the mother*.

Researcher: Yes.

Mrs Kambuka : And the *inner conflict now within the child*.

Researcher: Within the child.

Mrs Kambuka : As he *ended up in the streets*.

Researcher: Okay.

Mrs Kambuka : Hmm.

Researcher: So does it mean to suggest that some of the things that children are doing, they are doing from social factors from home.

Mrs Kambuka : Hmm.

Researcher: They are not born to be like that.

Mrs Kambuka : They are not born to be like that!

Researcher: Err, ja. It's very touchy. Okay, did the lesson go as you planned? I don't know whether you can be able to pinpoint some *weaknesses* if there is any or it went as you planned it.

Mrs Kambuka : Err, ah. I don't think it went according to how I *planned it because of time*!

Researcher: Okay.

Mrs Kambuka : *Laughs.*

Researcher: Was time limite …

Mrs Kambuka : *Too short!*

Researcher: Okay! And then yet you were teaching a lot of things.

Mrs Kambuka : Yes because time constraints affected my… because there are aspects I could not *elaborate on*.

Researcher: Oh, yes. Because you were rushing on time?

Mrs Kambuka : Yes.

Researcher: Alright! Okay, so ah no. What did I….

Mrs Kambuka : In fact it wasn't supposed to be have been *a one day lesson*.

Researcher: Yes, just like we planned, it should have been two days.

Mrs Kambuka : Hmm, *two days as we planned*.

Researcher: Yes. Alright! Hmm, I understand you! So here I wanted to know about *pedagogic strategies* or strategies that you employed in *mediating meaning and critical teaching of film*. Ja, I have seen you have applied quite a lot of them there.

Mrs Kambuka : Hmm, *smiles.*

Researcher: Ja (*Laughs)* in your lesson. So these are methods of teaching?

Mrs Kambuka : Hmm.

Researcher: Yes.

Mrs Kambuka : I applied, hey almost all.

Researcher: Almost all?

Mrs Kambuka : Hmm.

Researcher: Ja.

Mrs Kambuka : Except for, for, let me check… *Grouping*.

Researcher: For?

Mrs Kambuka : Grouping.

Researcher: Oh grouping?

Mrs Kambuka: And *peer discussion*.

Researcher: Ja, because you were telling…you told them you were *using Question and Answer* and ja! I think you really covered quite…you cannot cover all of them at once.

Mrs Kambuka : Hmm.

Researcher: Ja, as you said the time constraints.

Mrs Kambuka : Hmm.

Researcher: Alright, if you were to teach the same lesson again, *what would you do differently? What would you like to improve maybe on the lesson*?

Mrs Kambuka : Err, when…like…

Researcher: Like your time maybe, time management? Err, you have enough time to elaborate on certain aspects?

Mrs Kambuka : I did not have enough time.

Researcher: Yes.

Mrs Kambuka : But I think what I can improve on is *engaging learners*, *laughs!*

Researcher: Okay.

Mrs Kambuka : Because most of the time…

Researcher: Yes.

Mrs Kambuka : For instance, I was…I nearly happened to be *the main source of information*.

Researcher: *Laughs!* Okay, yes.

Mrs Kambuka : *Laughs!* Then I would ask them questions here and there…

Researcher: Yes.

Mrs Kambuka : And some of them would just answer before they…(*laughs*) which means *they wanted to participate*.

Researcher: Yes.

Mrs Kambuka : To be *involved* in the ...

Altogether: In the *lesson*.

Mrs Kambuka : So they were not as active as I wanted them to be….

Researcher: Okay.

Mrs Kambuka : In the lesson because of time.

Researcher: Alright.

Mrs Kambuka: Yes.

Researcher: Ja, no, I think it's understandable. That brings us to the end of our interview. Thank you very much!

Mrs Kambuka: You are welcome!

POST-LESSON INTERVIEW FOR SCHOOL B

Date: 07/02/2018

Researcher: the interviewer

Mr Chinomona: the teacher

Researcher: Oh right, good afternoon once again. Err … emanating from the fruitful lesson that we had. So now, let's get into the last part of our, our journey, err this one of err one of err one on one interview. Err … the first question here on biographical data, err … pertains to how long have you been teaching visual literacy? Which other subjects and grades are you / have you been teaching?

Mr Chinomona: Okay, thank you Mr Khosa, err … I had been teaching visual literacy since 2010 so that will make it about seven years and I also got NS I have been teaching Natural Sciences in Grade 8, including EMS Grade 7 so all in all is roughly seven years.

Researcher: Seven years teaching?

Mr Chinomona: Yes.

Researcher: Okay! Alright, thank you so, oh visual literacy?

Mr Chinomona: Yes.

Researcher: Err, alright, so the next question is how does teaching visual literacy influence your daily life? Do you go to cinema to watch movies or hire or buy DVD's, what do you do?

Mr Chinomona: Actually, I do have err, how should I put them? I do buy DVD's and I have got collection of DVD's at home that I watch with my family because I have realised that visual literacy really does have an influence, there is so much that you learn through visual literacy and there is so much that you get to understand in your real life.

Researcher: Okay, aw thank you. The next question is, did you receive any training or workshop on how to teach visual texts? If yes, who trained or workshopped you? Where and when? How did it inform your teaching of visual literacy and better your learners' understanding of visual texts?

Mr Chinomona: As a matter of fact, I enrolled for a BA in English Studies where we cover some aspects of visual literacy.

Researcher: Okay!

Mr Chinomona: And I also enrolled for a BED Honours, I mean BA Honours in English Studies where again that component featured.

Researcher: Of visual literacy?

Mr Chinomona: Of visual literacy, film studies in particular.

Researcher: Okay, alright!

Mr Chinomona: Yes, so I do find that it really goes a long way in teaching in my classes because I get to practise some of those skills, some of those concepts that I will have grasped from the research programs.

Mr Chinomona: Okay!

Teacher: Yes.

Researcher: So apart from your BA and BED Honours you never got any training anywhere? You never got workshopped maybe by the Department of Education, so it's only through your studies?

Mr Chinomona: Yes, it has been largely through my studies because I also studied English when I was at the College when I was training for my teaching qualification.

Researcher: Okay.

Mr Chinomona: My major was on English studies and again we cover some aspects film studies in visual literacy.

Researcher: So, since your Junior Degree, you had been doing film studies visual literacy as well?

Mr Chinomona: Yes.

Researcher: No you have got a very long experience, thank you for that information. The next question is, what is your personal attitude towards teaching visual literacy? Do you enjoy teaching it? Substantiate your answer.

Mr Chinomona: Yes, thank you. I think to answer your question, err visual literacy to me personally really goes a long way in the way I teach because my observation has been that the moment we teach these learners with the old method where we don't incorporate such teaching aids like a film it tends to bore the learners and they lack interest. The moment you then come up with these films, youth films in their studies then it really motivates them, you notice that they respond much better, even when you pose questions they respond much better to discussions and they show a lot of energy and enthusiasm while you are teaching compared to teaching in the absence of say films when teaching film.

Researcher: Okay, I am happy to hear that using different methods, I mean variating your resources is useful in that way. Okay, let's come to the next section of our questions which are contextual questions. Which is for how long have you been teaching film, you have already responded to this one while you were responding to some other questions above there. Err, so let's just go straight to the next one. What factors, if any, enable or constrain teaching of film in the classroom?

Mr Chinomona: Yes, that's quite an interesting question and it is quite relevant because we are here I had been teaching in the Eastern Cape for quite some time and my observation is that there are limited resources when it comes to teaching of film. As matter of interest, we only have one Projector here at school, we have one, what do we call it, that is equivalent to a Projector? We only have one laptop that we can use at our disposal so we find that such issues really affect us or they constrain teaching of film. And sometimes issues of the periods, our periods are say 45 minutes long and sometimes you feel you need more time to set up equipment and that becomes a bit of a constrain as well.

Researcher: Yes, so I was to say that now that you are saying that there is scarcity of resources in the, in a school and this school is such a big school, isn't it?

Mr Chinomona: Yes, it is really a big school.

Researcher: About more than 1500 enrolment!

Mr Chinomona: Yes.

Researcher: So for such a big school to have only one Overheard Projector and one laptop? Ja, it's not sounding!

Mr Chinomona: Hmm!

Researcher: But nonetheless, those are systematic issues! Okay, let's go to the last part of our questions which is questions on the observed lesson. Err, when you planned your lesson, what did you hope to achieve in your mind?

Mr Chinomonar: Okay, thank you Mr Khosa. Err, in response when I planned the lesson, what I had in mind was that my learners should be conversant with some of these concepts in the study of film, for an example: They should be aware of film production process itself, they should be aware of concepts like directing, like producing, scriptwriting, editing and all of those. They should, their understanding should go beyond that what they see is not only all about acting, they should understand that there are processes in place, there are other people who are involved.

Researcher: Okay, thank you for that response. Err, what in your opinion were the strengths of your lesson?

Mr Chinomona: Yes, the strength of my lesson in my view is that there was positive response on the part of the learners themselves. I tried as much as possible to involve the learners, of which they were responding positively and were able to come up with different responses in terms of what they were viewing or their interpretation. So they were able to be subjective and that is what I think is important because it is important that they view these things and express themselves differently as long as they are able to motivate.

Researcher: Yes.

Mr Chinomona: I think that is quite a plus for the lesson.

Researcher: Thank you very much. Did the lesson go as planned? Pinpoint the weaknesses if there is any!

Mr Chinomona: Yes, to some extent the lesson went as planned partly, but on the other hand there were some weaknesses because initially I had planned that I would have a group work, I would have had learners getting into groups then responding from there but because of the constrain of time I wasn't able to facilitate that, so that was a weakness on my part. And I think another weakness is, could have been an issue of to have learners to write because my teaching style was largely oral, but perhaps if there was time they could just have a quick exercise in writing, that could have helped, because if, my understanding is that if they just do these things orally they tend to forget some of the things.

Researcher: Yes.

Mr Chinomona: But maybe there was need for them to have taken some notes

.

Researcher: Okay! It' s understandable. Err, what pedagogic strategy or strategies did you employ in mediating learning and critical teaching of film?

Mr Chinomona: Yes, I was able to use discussion where I encouraged an open discussion concerning the film and I was able to allow learners to participate without discouraging them from their responses and I think that played a very important role to develop their critical visual literacy skills.

Researcher: Ja! Okay, alright our last question is, if you were to teach the same lesson again, what would you do differently? I would like you to base on the same lesson presented.

Mr Chinomona: Yes, thank you. If I were to conduct the same lesson, I think I would be focused and try to address the issue of equipment prior to the commencement of the lesson because I have noted that part of my teaching time what taken through trying to set up the equipment and that became a disadvantage so I think I would try to have this setting up prior to so that it doesn't really have to take my teaching time.

Researcher: Okay! Thank you very much.

Mr Chinomona: You are welcome!

Researcher: That is the end of our questions, so thank you for your contribution!

Mr Chinomona: You are welcome and thank you for your time as well because actually it was the learners were going to benefit from this.

Researcher: Yes, Okay!

Appendix 3b (Interview transcript for School B)

Appendix 4 – Lesson observations
Appendix 4a (Lesson observation for school A)
Lesson observation transcription – School A

LESSON PRESENTED BY: MRS KAMBUKA
THORNTON SENIOR SECONDARY SCHOOL
CLASS: GRADE 9
DATE: 03/11/2017
TOPIC: FILM STUDY
LESSON DURATION: 01:29:02

Mrs Kambuka: *What is a film*? Yes!

Learner: The story that is told using *sound and moving pictures.*

Mrs Kambuka: Yes, It is the story that is told using sound and pictures. So that story is usually shown in cinemas, or on televisions.

Mrs Kambuka: OK, each film has a *title*. Most of the time we usually, these films especially those that are good in cinemas, we call them movies, not so?

Learners: Yes.

Mrs Kambuka: Who has been to a cinema? Counting to 10, Okay! So, the rest haven't, has never been to any cinema? So you usually see films or view them on TV, neh?

Learners: Yes.

Mrs Kambuka: OK, Then the *title of a film is very important* because it *identifies and becomes synonymous with the film*. It *encapsulates* the whole story. So if for instance the title of the film is, eh, Thornton, for argument's sake, so we know that what is going to be shown in that film, is what is *taking place at Thornton*. OK, But sometimes you find that some titles are used *figuratively*, not *literally*. Eh m, then a film is a *genre*. Film study is another genre. Remember, we do short stories, we do a novel, we do poems, we do folklores, we do drama. So, film study is the sixth genre. OK, then a film has a *plot* too, like any other story, it has a plot. You remember when we talked about the stages of a plot when we were doing drama, when we were novel, do you still remember?

Learners: Yes.

Mrs Kambuka: But now, the film has *scenes and sequences*. It has scenes and sequences just like any drama where we find that there is scene 1, scene 2, there is Act 1, scene 1, scene 2, scene 3. Act two, scene one, scene two, scene three, et cetera et cetera. But now in a film these scenes are shown in a form of *episodes*, neh?

Learners: Yes!

Mrs Kambuka: For instance, you watch *Generations* neh?

Learners: Yes:

Mrs Kambuka: Which is a soap opera. So Generations has episodes which does may be each for 30 minutes neh?

Learners: Yes.

Mrs Kambuka: But in a film, you find that if now Generations can be shown in a form of a film, you may watch all the scenes in one day, maybe from the morning to the evening because Generations started a long time ago, remember?

Learners: Yes.

Mrs Kambuka: So, you may watch these scenes from the morning to the evening. You watch them the following day from the morning to the evening. So the reason why they are shown in sequences is that is a very long story (Together with the learners). Is not as short as a film. OK, err, scenes

provide a skeleton for the film. Each scene is *filmed in sequence of shots.* OK, and sequences fit together *like pieces of a puzzle.* You know a puzzle, neh?

Learners: Yes.

Films have *themes* also just like any other story. So each film has its own theme (learners also join to say theme). Okay, and each film has *characters.* Different characters, and these characters wear a certain attire which is called a *costume* in a film or in film study. We don't call them attire, we call them costume. OK! (Writing something on the board quietly).

Learners: Are busy signing the attendance register in the meantime, others are pensively watching and reading what the teacher is writing on the board.

Mrs Kambuka: Err, we have characters in a film and you find that now we are going to *analyse these characters*, after having watched a film you analyse characters, it's natural neh!

Learners: Yes.

Mrs Kambuka: That so and so is like this, so and so is like this. That is *character ..... jointly ..rization.* Ok, when we analyse characters, we focus on *facial expression.* Have you seen so and so, she was very *angry.* So how do we see anger? Jointly, through *facial expression and through gestures* (jointly) and through action (jointly) and through the *voice* (one learner) and through the voice which is the *tone* in this case and also the …?, the *mood.* Ok, the words that are being uttered by the, the, the, the character, by a certain character, there is, we talk of *vocal modulation.* For instance when you are angry, you can't talk slo, softly. You can't say yoh! What have you done? (Demonstrating softly). Hey, hmm!

Learners: [*Laugh*]

Mrs Kambuka: You will say What have you done? (In a loud voice). Have you seen what you have done to me? You have messed up everything here! You see? That's voice mo ... modulation and your voice will, you are going to raise your voice as you get angrier and angrier. OK, then the action and the gestures are called body language. So in characterisation, we talk of facial expression, we talk of vocal modulation, then we talk of *body language*, because when you are angry you can't just fold your arms, or you keep your arms on the sides, you see? There is something you, you, you do, you make gestures which display anger. Err, I have already mentioned costumes (Writing on the board, coughing and also rubbing the upper part of the board). Let's say a certain character comes in when somebody was err, trying to steal from his or her house, ok, and then, surely, there is something he is going to say or he is going to do. Firstly, he is not expecting anyone in the room. When he left the room was locked. When he comes in may shout, may more especially females would shout may be and run away. If is a male would just go straight to that person, grab him, beat him, and whilst beating him he will be saying something not so?

Learners: Yes.

Mrs Kambuka: And then now the, the, the *atmosphere* is going to change and the mood is going to change surely, neh?

Learners: Yes.

Mrs Kambuka: And that will be determined by the action and the…. And vocal modulation. Once you shout, even if for instance you are in the classroom, then I find you making noise, once I come in and I shout at you, then the, the mood and the atmosphere will change immediately, not so?

Learners: Yes.

Mrs Kambuka: Okay, so this is one of the *cinematographic effects*, voice modulation, which leads to mood or at… atmosphere. Okay, a certain atmosphere will be created. Err, in cinematographic effects for instance we have *sound effects*, [*pause*] (writing some words on the board). So one of these sound effects is *voices*. Err, we get these voices in the form of a *dialogue*, ok, between characters or the background voices. In a scene, we find that the, the two or three characters, when they are two we call that a… a dialogue, *the exchange of words between two characters*. Sometimes you may find that there may be others who are talking that are not shown. Even if they are shown, but they are not part of a dialogue, not so?

Learners: Yes.

Mrs Kambuka: So we call those voices *background (Jointly) ... voices*. Okay! Secondly, or (writing some words on the board) we have *music*. Okay! Music *is used or it is used to create or to enhance a certain atmosphere*. Whenever there would be *tension*, you find that there is a certain type of music that will play. Have you ever noticed that?

Learners: Yes.

Mrs Kambuka: Okay! Whenever there would be a *relaxed mood*, you will find that there is a certain type of music that, that will, will play. Whenever there is *happiness*, you will find that there is a certain type of music that will introduce what the atmosphere you see?

Learners: Yes.

Mrs Kambuka: So, this music is used to create a certain atmosphere or to enhance a certain atmosphere. If for instance there is somebody who is going to be killed, there is a certain type of music that will play neh?

Learners: Yes.

Mrs Kambuka: And *before you could see the action, just listening to the music, will tell you exactly what is going to… (Jointly) to happen*. Let's say maybe there is this lady in, she is in the bathroom, in the shower, she is taking the shower, and there is somebody who has sneaked into the house, who has come to kill this lady, before the killing or before the murder, there is a certain type of music that is going to… (Jointly) to play. If for instance the next scene will be a gig, you see? So there will be people in a gig, or in a … (one learner leads ... party), the teacher also joins in a party, there is a certain type of music that is going to introduce the, that scene. So, the third one is *technical sound effect*. So there are natural sound effects, there are dramatic sound effects, there is also silence. *Silence* is also another sound effect. For instance, you will find that there would be just silence before a certain action takes place and that silence will keep you in *suspense* because you don't know what is going to … (Jointly) to happen. Okay! Sometimes you would hear a certain sound ghum, ghum, ghum, ghum, ghum, ghum, that sound introduces the action that is going to take place. Sometimes you would hear *footsteps* before you could see a certain, any character coming (action of footsteps). So it means that that person was walking fast then has started (all) running, then we don't even know what the character is running away from, you are also kept at,

kept in *suspense you see, so that you don't go away and do anything else, you keep focusing on, on the TV if it's a TV*. Okay, those are technical sound effects. Then we have *visual effects*. Err, hmm, you find that each film has *frames*, and these frames are collected in order to form or to make a scene. There is a picture which is going to be taken maybe here, it's going to be collected with another picture which will be taken somewhere. Let's say now you are moving out of this classroom to another classroom, then there is another picture which is going to be taken as you move out. There is another picture which is going to be taken as you enter another classroom, there is another picture which is going to be taken when you get seated. So those are called frames which will be collected together now to form one scene. Okay! And these frames are also in a certain sequence. When the film now is *edited*, you find that you wouldn't be in a position to see these frames because after edition, there will just be one, one thing. Okay! The, this is what is called *framing*. We also have *composition*. Err, the, the director of a film will have to give directions to the actors neh? Then you will be told what to do by the director. You don't just come in and do what you want to do, even though you will be having a script to read from, but the director will tell you when to sit down, where to laugh. If for instance, your laughter is not the one which is required, then you will have to start afresh. Do you get that?

Learners: Yes.

Mrs Kambuka: When you are sitting with your boyfriend or with your girlfriend and you are supposed to hug him or her, or to cares him or her and you don't do it the correct way, then you will have to start afresh. So the director will tell you when to sit down, when to lie, when to come in, when to move out and so on and so forth. So that is what is called the composition when, in fact it's a composition of a scene when the scene is being composed. I am not sure whether we are still moving together!

Learners: Ja.

Mrs Kambuka: Okay, the third one it's a line. Err, we, we, we have horizontal lines, we have vertical horizontal, we have vertical, we have diago …. (All) diagonal lines, neh? Horizontal, vertical, diagonal lines. Okay! So, in fact I didn't know that the lines in what a certain character is wearing mean a lot. And when you are wearing anything with eh, with horizontal lines, those lines mean peace and harmony, they mean peace and harmony. Once you are wearing anything with vertical lines, so, that those lines display your strength.

Learner: Or spiritual leanings.

Mrs Kambuka: Or spiritual leanings, Okay? Then diagonals meaning the movement and … (All) Activity. Okay, then lastly, we have lighting. And these lines that I talked about, they don't only refer to, to the costume. So, you find that the director will also use a certain, a certain line, okay, to create a desired mood or a desired atmosphere. So the director will use a certain line. Which means if the line the director has used is, I told you that you get instructions all the time from the … (All) from the director. If the director has used a horizontal line, so the atmosphere and the mood has to change. Okay, if the director has used str.., straight lines which are vertical lines, then the mood also, in fact not the mood now, he instructs you to do something else, to display another character trade from within you. Then, lighting. *Lighting enhances the effect of a scene*. Eh, the director portrays the scene as he wishes you to view it. Lighting may be natural or artificial, lighting comes from different (All) angles. Lighting from above portrays the character in a *positive light*. (Demonstrating with a hand, the lighting that comes from above). Because it's going to be very

clear. A *bright light may portray happiness* or daylight. So, when a film is acted, the action can be done either during the day or at ... (All) at night. And it's done inside the room most of the time, as you would do you have seen that most of the time you find that may be they are inside the room, sometimes they are outside the room, outside. When you are outside now and it's at night, which means lighting plays a prominent, a prominent role because that light will change that night to be daylight. Okay, err, *lighting from behind, or below creates a negative im ... (All) impression*. So, when the light comes from above, then it creates positive impression or it tells you that is a daylight. When the light comes from behind or below creates a negative impression. Lighting may be bright, soft, muted or diffused. A bright light may portray happiness or daylight. A *dim light may reflect sadness, a sombre mood* or night time. Sombre mood is a, is a sort of mood, maybe there is *tragedy*. So, the, the, the, the director will use a dim light. The most important types of lighting include key lighting, and key lighting provides the main source of lighting on the set, and is often used to highlight a central subject. The backlighting creates a shadow effect when it's at the back. Then the fill lighting may be used to create or eliminate shadows. You find that may be at night surely there will be, there will be shadows. In order for that light to be eliminated, there should be a certain type of a light which is used which is called a fill light, ef, ai double l (Spelling). Then, number five is focus. The focus of the camera light can give the picture soft or sharp lines. This achieved by means of different filters and lenses. There is a soft lens which is slightly blurred and is used to create a romantic, peaceful, gentle or surreal at ... (All) mosphere. Then there is a sharp light which reflects reality. We have a soft focus, we have a sharp focus and we said a soft focus is slightly blurred neh!

Learners: Yes.

Mrs Kambuka: Okay, and is used to create? To create?

Learners: A romantic, peaceful, gentle atmosphere.

Mrs Kambuka: A romantic, peaceful, gentle atmosphere. And a sharp focus is used to create? (All) Reality. Okay, we have a differential focus. Differential focus combines? (All) Focused detail with an unfocused background. Focused detail and an unfocussed background. Then we have a freezing of camera shots, forces us to focus on a particular? (All) Scene! Okay, lastly, we have colour. *Colour expresses and affects moods and emotions*. For instance in a, in a film, colour plays a prominent role, the colour of what is worn by a certain character, the colour of a costume. Colour may be dark, light, bright, dull, mute, warm or cold. *Colours are often used to suggest certain moods or effects*. You still remember the effects we talked about neh?

Learners: Yes.

Mrs Kambuka: Okay, that when something else is going to happen, may be a certain cha.., a certain character will wear a costume a certain colour. Okay, *white is associated with innocence and purity*. That is why when you are getting married, on your wedding day, you have to wear a white gown because that is associated with purity. You are pure, you have not yet been touched.

Learners: Humming!

Mrs Kambuka: Yes, you want to say something?

Learner: Why mem, why do we have to wear black?

Mrs Kambuka: Black attire?

Learners: Yes.

Mrs Kambuka: You see! Okay, we are going to talk about black here. Black as is indicated here, it is associated with *darkness and evil*. But at the same time black is associated with authority, with *authority and status*, black. So, that is why you find that a bridegroom will wear a black attire, because now he is no longer a *bachelor*. He is going to be a husband, you see? He *has acquired a new status from that day onwards*. He is going to be the father of the house, neh? So black is also associated with authority, is associated with status. Have you ever seen may be in a film, err, when the management, may be in a certain company would be having a meeting or would be attending a meeting? You find that they will be wearing black suits, neh?

Learners: Yes.

Mrs Kambuka: So, that signifies the authority, their status, the portfolio they are holding. Is this clear?

Learners: Yes.

Mrs Kambuka: So black is not always associated with evil and darkness, OK? Then red is associated with (All) danger, is associated with (All) anger, is associated with (All) passion. Blue is associated with (All) aloofness, is associated with (All) coldness. Blue, blue is also associated with, blue and green, they are also associated with rich, riches or richness and *wealth*. That is why you find that many *banks, they have a green or a blue colour.*

Learners: Ooh!

Mrs Kambuka: Yes, blue is associated with wealth also. And also again blue is associated with, with err nurturing, nurturing of the body, is associated with nurturing of the body. So that is why when you look at the sky is blue. Err, the sky is formed of water and water is associated with nurturing of the? of the body. Once you take a bath, what happens, let's say you were, you were tired and exhausted?

Learners: Utter something inaudible.

Mrs Kambuka Yes. So blue is also associated with, with refresh … ment of the body. That is why you find that if for instance is cold, your body would tell that it is cold because the sky is covered with, with the clouds, but once spring begins, you find that you are going to be, to be active. In winter we are always dull most of the time we are dull. But at spring we start being fresh, we start being active because the sky is always clean. Okay!

Learners: Yes.

Mrs Kambuka: Err, yellow is associated with jealous, is associated with happiness.

Learners: Utter something inaudible!

Mrs Kambuka: Okay, then green is just like blue, is associated with hope, is associated with wealth, is associated with growth, with growth. That is why vegetation is .. is green. Okay, when vegetation starts growing then it becomes green. Okay. Then now let's come to camera shots.

Mrs Kambuka: We have different types of *camera shots*. We have *extreme long shot*, we have *long shot*, we have *medium shots*, we have *close up shots*, *extreme shot*, we have *wide shots*, we have …… So extreme shots are those shots, are those err camera, oh. In an extreme shot a *camera is placed at its furthest distance*, it's placed at its furthest distance. That is an extreme long shot. For instance, if we want to take a photo err of Thornton, Thornton Mission, we are going to use an extreme long shot. If we want to take a picture of a person from head to toe we are going to use an extreme long shot. An extreme long shot also shows the *background*, neh!

Learners: Yes.

Mrs Kambuka: That is an extreme long shot. You, you put a camera at its furthest distance. May be you are standing in front of this laboratory, so the person who is taking a picture will be far away so that the laboratory shows. Then we have long shots, which means now it's an overall picture, you may stand as far as Bongani there and you take my picture. So that is a, the *intention of a long shot is not to show the background.* Then we have medium shots where you find that it's maybe from *head to the waste*. What is the intention of taking a medium shot? Is to show the *facial expression and the body language*, that is the intention. So the intention of a medium shot is to show the facial expression and the body language. If for instance the intention of the director now is to show how *angry* the person was, how *happy* the person was then will and the, the, the *gestures that the person is making then we use a medium shot*, from head to, to, to the waste. Then we have a close up shot. *A close up shot is the one that is shown to emphasize emotions*. So, and you find that maybe he is going to, to start by showing your eyes, then later your cheeks, your mouth and the, the, the face as a whole. And we read a lot from the eyes of a person, do you know that?

Leaners: Yes.

Mrs Kambuka: Are you aware that if you have, if, if for instance your eyes are not shown people may struggle to identify you? If this part of your face (demonstrating with the hand) is not shown people may not easily identify you? Secondly, the *emotions are identified through (All)… the eyes.* Okay, so that is the eyes of a close up shot. Then there is an extreme close up shot, a shot that will *zoom you*. That is an extreme close up shot. We have a close up shot, we have an extreme close up shot, if you want to, to, to zoom a character we use an extreme close up shot. Okay, there is also a *wide sho … , shot that shows the character in full*. You are showing this character as well as other characters, that is called a wide shot, a wide shot, maybe we are three in a room or you are four sitting at a table, then a wide shot is used. Okay, err we have *camera angles*. Camera angles, we have a high angle shot. *A high angle shot is taken from above*, neh!

Learners: Yes.

Mrs Kambuka: Okay, can you give an example of a high angle shot, is a camera which is, sorry is a, is a shot or is a picture which is taken maybe from an aeroplane, neh!

Learners: Yes.

Mrs Kambuka: Okay, then we have aerial shots. You do *Geography* neh?

Learners: Yes.

Mrs Kambuka: You know *aerial maps*?

Learners: Yes.

Mrs Kambuka: Aerial maps are taken aerial photographs. Okay, aerial shots are taken, they are called aerial shots. Aerial photographs. Then it's also similar to a high angle shot, but it has more extreme effects now, that's why you find that maybe its drawings only which will appear there, If you say: it's roads, it's not ordinary roads that we can see. *Then we have low angle shots which are taken from a low perspective upwards,* from a low perspective then upwards. Okay. The intention is to make the character *appear more powerful and more important*. We have underheard shots. These are taken from direct below. They are similar to low angle shots, but they have a more extreme effect now. They are more effective than low angle shots. Then we have an *eye level shots*. These are the natural filming that you know. They are called eye level shots. Err, we are moving away now from the types of shots. So camera angles. There is a difference between a camera angle and a camera shot. I am sure you have noticed that difference. Between a camera shot and a camera angle. So I may take, may take an extreme low shot from a certain angle: From a low angle, from an eye level shot etc. Then we have *camera techniques*. The first one is *fading*: This is *used to indicate the end of a scene*. So when the scene ends you find that it is going to fade until it goes black so that is called fading, it's a camera technique which is called fading that one. Then, err, we have *dissolve* which is the second camera technique. This occurs when one frame fades out and is *gradually replaced by another frame*. The first one which is fading indicates the end of a … of a scene. Dissolve indicates the end of a, of a frame. When the frame ends and is gradually replaced by another, another frame. Remember I said you find that a, a photograph will be taken here, a video will be taken here, as we move out another video will be taken, as we get into another room, another, so those are called frames. And, but now you find that these frames will be combined to form a, a scene. So when a scene ends that is called fading. When a frame ends and is gradually replaced by another frame that is called dissolve. We have *zoom*, the camera focuses but does not move po … position. That is zooming, we know them!

Learners: Yes.

Mrs Kambuka: We know zooming. Then we have *panning*. The *camera mounted on a fixed point moves horizontally from side to (All)... to side*. So that is called panning, p a double n I n g (Spelling), panning, when the camera, the camera is here but is moving from one side to another (All) … side. As this character gets into the room then the camera will focus on the character. As the character moves in the room, the camera will focus on the, on the character. As she moves up and down the room, that is called pa…panning. Then we have *tracking*, tracking. The *camera moves with the actors or action, always keeping the subject in view*. This involves the audience in, in action. If for instance there is also audience. So that movement of the camera is called (All) … tracking. If you, you bow down, then the camera will, will focus down, you stand up, you sleep, you sit down that is called tra … tracking. So the difference between panning and tracking is that with panning it moves horizontally like this (demonstrating with hands). But with tracking now, it tracks you wherever you, you go. You sit down, you stand up, you lie, you go to another room that's tracking. If there is audience then it will also capture the audience. There is *dolly*, the camera is mounted on a trolly, keeps up with the subject or characters by means of a, of a tracker. This ensures the viewer's involvement in the, in the action. So if there are viewers, it also tracks them. But it is mounted. But with tracking, it's not mounted. With dolly it is mou … mounted just like panning. Which means it, it cannot be moved from where it is. But with tracking the person can move with a camera, you see? You go to another room she follows. You move out, you move in, that's tracking. But with dolly it's fixed. Then tilt, the camera tilts up and down vertically from a fixed point. With tilting it's also fixed. It moves up and, up and down in a fixed point vertically,

not horizontally in this case just like panning. In panning is fixed but it moves ho … (All) … horizontally. With tilting, then it's fixed, it moves vertically, up and down. Okay, err, this is your homework now. Then, you are going to get the meanings of a director, the meaning of a producer, the meaning of a cinematographer, the meaning of an editor, and the meaning of a script writer. Or do you know them?

Learners: No mam.

Mrs Kambuka: You don't know?

Learners: Yes.

Mrs Kambuka: You need to go and do a research!

Learners: Yes mam.

Mrs Kambuka: Do you still remember, your homework?

Learners: Yes.

Mrs Kambuka: Heh?

Learners: Yes.

Mrs Kambuka: Okay. Err, when we were doing a story, whether is a long story or a short story, do you remember that we talked about *setting* neh?

Learners: Yes

Mrs Kambuka: A film also has (All) setting. When we talk of setting, what are we talking of? (All) *Is time and place.*

Mrs Kambuka: Is time and place. Okay! Then we are going to watch a film now. May you try to identify all what we were talking about! Neh?

Learners: Yes.

Mrs Kambuka: Okay, especially the camera shots, the visual effects, the sounds, sound effects, visual effects, camera shots, camera angles, and camera techniques. So you check the type of a technique that is being used. Whether is zoom or panning or tracking or dolly or tilt. We are not going to view the whole film because of time.

Learners: Yes.

Mrs Kambuka: This clip takes ten minutes. Sound track of the film 'Tsotsi' starts playing! Can you see? Let's check.

Learner: Eish, ha! (Sympathising with the old man stabbed in the train).

Mrs Kambuka: You see that (Inaudible)

Learners: Yes. Ha! (Sympathising with the woman attacked at gunpoint leading to the bucket of water she was carrying over her head to spill over).

Analysing film

The teacher requests Learners to play a pre-arranged film (Tsotsi)

Teacher: Okay, thank you! Eh, have you ever watched that film?

Learners: Yes!

Teacher: *What is the title*?

Learners: *All … Tsotsi.*

Teacher: *What does the title mean*?

Learners: *(All) Thug*.

Teacher: I beg your pardon? Yes (Pointing at one learner).

Learner: Mumbles!

Teacher: A title. It means a thug, neh! It means a thug. Remember I said to you the title of a film is *very important*. *Because it identifies and becomes synonymous with the, with the film*. So, in order to know what the film is all about you must first know the, (All) the *title*. Okay. Err, in the film you saw a certain gentleman. Or let me not call him a gentleman, because he is not gentle. Okay, we saw a young man. Let me call him a young man. Okay! Wearing a black, wearing a *black* leather jacket. A leather jacket is *associated with a certain status, not so*?

Learners: Yes.

Teacher: Okay. But black is associated with *evil*, not so? Which means now this young man is holding a certain position. Wherever he is, he is holding a certain position. What position do you think he is holding? Which means maybe he is the *boss* neh?

Learners: Yes!

Teacher: He is the *boss of the thugs*. If he is a gangster, he is the boss in that group. Okay. But now the leather jacket is black and black is associated with…?

All: With evil.

Teacher: Which means he *does evil, (All) things*. Okay, even though he is the boss, but he is not a senior or a superior of people who are doing good, (All) things. Okay. Err, he is carrying a paper bag, following a certain lady who was coming may be from the tap to draw some water. Do you still remember any of the *sound effects*?

Learners: Yes.

Teacher: Was it a *voice effect* or *music effect* or a *technical sound effect*?

Learners: Technical sound effect.

Teacher: Okay. Next time you are going to raise your hands then I point at you. It's a *technical sound effect*, because there was a sound based on: qhum, qhum, qhum! Okay. Err, do you still remember the costume, the *colour of the costume* of the lady?

Learners: Yes!

Teacher: What colour was it?

Learner: *Yellow*!

Teacher: Yes!

Learner: Yellow.

Teacher: It was yellow. Okay, she was wearing a yellow jersey, and a head cloth was, it had yellow and, and darkish, blackish stripes neh? Okay. What does that mean? Yes!

Learner! *Happiness*.

Teacher: Which means the, *the lady was happy*, not so?

Learners: Yes.

Teacher: Okay, but all of the su, *all of a sudden* now something *bad happens*. That is why the head cloth has yellow and black, and black stripes. Okay, which means evil things, evil, *something evil was going to interfere with her happiness*. Okay. Err, when in a *flashback* where the mother was lying on the bed, and there he was *thinking of what had happened before*, you see? Because this play did not start from the beginning, so this film did not start from the beginning which is *expositions*. Okay, now we are shown of what happened earlier on in the form of flash, *flashbacks*. There is the mother lying on the bed, and there he is coming in to the room. So what colour of costume is he wearing? When learners appear not to be sure, she requests one of them to replay the film. And here look at the blanket, what colour of blanket is she wearing?

Learners: *Black*.

Teacher: Yes, black. Then fast-forward it. And, and the, the ok! Ok just a bit. Look at the colours of the baby's costume, the baby who was in the paper bag.

The film clip plays …

Teacher: look at the *colour of, of the hat*. It's (All) blue. So what does it indicate?

Learners: Cold.

Teacher: Heh!

Learners: Cold.

Teacher: And also *hope* neh?

Learners: Yes.

Teacher: That *child was still young, so was hoping for the best in, in future* but found himself in the hands of a, *of a tsotsi*. You know what happened neh?

Learners: Yes.

Teacher: Okay before that. Okay, and the, the, the colours now of, of, of the, is it a jersey or a?

One learner: Of the mother?

Teacher: No, no of the child. The *colour is white* neh? Which indicates what, purity? That the child is still pure, *is still innocent*, does not know what is taking place, you see? Okay. Then, let's look at a … at the colours of what he is wearing. And he is looking at that child now, *he thinks of what happened to him, you see*? That *he was never taken care of by either the mother or the father*. Because the mother died

when she was, when he was still very young and the father was abusing the, the mother. Okay? Look at that, the shirt is (All) white, it indicates?

Learners: *Purity and innocence*.

Teacher: And innocence, you see? He is still young, he is innocent, he does not understand what is taking place. But at the same time the *colour of the, the jersey, you see, shows that something evil is taking (All) place, at home*. Okay, err now I would like us to, to rewind it again and look at the *camera shots*. Catch from the beginning. *What camera shot is that, where it shows everybody*?

Learner: *It's a wide shot*.

Teacher: it's a wide (All) shot. Okay, it's a wide shot. That is a wide shot (pointing at the shot in the film). A bit, rewind a bit! Rewind. Rewind, here, what camera shot is this? Yes (pointing at the learner)!

Learner: close-up.

Teacher: Is it a close up?

Learners: Yes.

Teacher: It's a *medium shot*, it's a medium shot because it's not only the face which is shown. Okay, but we, the intention is to see his *facial e, (All) expression*. Okay. And what type of camera shot is that?

Learners: It's a wide shot.

Teacher: hum?

Learners: It's a wide shot.

Teacher: It's an extreme?

Learner: Extreme long shot.

Teacher: *It's an extreme long shot*. It's an extreme long shot, an extreme long shot, which also shows the, the *background*. Okay. What is the intention of showing that extreme long shot? What do you think is the intention of showing that extreme long shot? That is an informal settlement, not so?

Learners: Yes.

Teacher: So the intention is that the*, the viewers should see where these people (All) live*. You see?

Learners: Yes.

Teacher: So, *that informs the, their behaviour*. So it's *very rare to find a tsotsi in a suburb*. So tsotsis, thugs and gangsters are commonly found in (All) *informal settlement*. Okay. May you rewind it a bit! Okay. What type of a shot is that? It's a wide shot neh?

Learners: Yes.

Teacher: It's a *wide shot because it shows everyone who is in that carriage.* Okay. What is the intention of showing, of taking that wide shot? What was the intention of the, the photographer? Is to *show the action which is taken there by each and every thug*. How many thugs are there?

Learners: One learner says five, others say four.

Teacher: *They are four, and each one is playing a role*, not so?

Learners: Yes.

Teacher: So the intention is to show the *role* that is played by each and every thug. So look at this close up shot, close up shot. What is the intention of, of this close up shot?

Learners: To show the facial expression.

Teacher: To show the *facial expression* and the *body (All) language*, what they are doing, okay? Why was that gentleman killed?

Learner: They wanted the money.

Teacher: Yes, they wanted the money, *they were demanding the money and he did not give them immediately*. Then what type of a *camera technique* is this one? Is it panning, is it dragging, is it dolly, is it tilting? Yes (pointing at a learner).

Learner: it's tracking.

Teacher: It's tracking, *tracking because the camera moves with each and every (All) character*. Okay. So tracking is where the *subject* is kept in, in, in *view*. What camera technique is this? What camera technique is this now? Yes (pointing at a learner).

Learner: Tracking.

Teacher: It's tracking! It's still tracking. Okay, that brings us to the end of the lesson.

Appendix 4b (Lesson observation for school B)

Lesson observation transcription – School B

Lesson observation transcriptions – School B

LESSON PRESENTED BY: MR CHINOMONA
MALUTI JUNIOR SECONDARY SCHOOL
CLASS: GRADE 8
DATE: 07/02/2018
TOPIC: FILM ANALYSIS
LESSON DURATION: 01:28:34

Mr Chinomona: Let's remember that films, when you get to high school, some of you will be taught film study. And let's remember that some of us one day will be film directors, andithi?

Learners: Yes!

17. Mr Chinomona: Some of you will be actors and some of you will be actresses, and all that. But you will start at school, right? So, let us appreciate for a moment this opportunity that u sir has offered us, so let's take it forward. Right, let's quickly mention some of the films that you have watched, or that you normally watch. You are going to raise your hand then you give the name of the film or the title of the films that you normally watch. Let me have hands. Yes Joe!

18. Joe: Cowboys and Aliens.

19. Mr Chinomona: Cowboys and Aliens! OK, ehe Siyabonga!

20. Siyabonga: Uzalo.
21. Mr Chinomona: Uzalo, you normally watch Uzalo. Let's have some more hands, ehe!
22. Learner: The fast and the furious.
23. Another learner: Rambo.
24. Mr Chinomona: Rambo, oh Rambo as well! Ehe!
25. Learner: Generations.
26. Mr Chinomona: Yes, Generations, The Legacy… ehe!
27. Learner: Regular shows.
28. Mr Chinomona: Regular shows, ehe!
29. Learner: Tom and Jerry.
30. Mr Chinomona: Tom and ...?
31. Learner: Tom and Jerry.
32. Mr Chinomona: Tom and Jerry, OK! Laughs! I am not sure of that one. OK, now that you have watched those films, what is it that made you interested in watching those films? What is it that made you enjoy the film? Did you love it or enjoyed it, what are some of the reasons that you would give as to why you enjoyed, why you enjoyed watching that film? Yes!
1. Learner: Because regular shows always have a happy ending.
2. Mr Chinomona: It always has a happy, (All) ending. And when you stand up to provide an answer please you must always speak up andithi, so that you can be captured well. Right, he says because it has a happy ending. What else is the reason? Yes sir!
3. Learner: Bopheme is traditional.
4. Mr Chinomona: It's a traditional film, so it helps you to learn more about your tradition or your culture. Alright let's have another answer or response, remember there is no right or wrong answer in film study, as long as you can support yourself. What is another reason why you watch Uzalo or why you enjoy Uzalo? Ehe, ehe mam! Right, so now that we know or we have listed some of those films, I want us to move to the next thing, there are many reasons why you watch films andithi? Some of us watch because we learn something from those films. What do we do? (All) We learn, from those films. If you are watching Uzalo, let's use it as a quick example. If you are watching Uzalo, then you realise Unkunzi. That character Nkunzi, instead of killing his brother, he decides to do what? What did he decide to do, those who watch Uzalo. He decided to do what? He decided to forgive his brother, neh, because he realised that his brother actually loves him, andithi? (Laughs), he decided not to shoot the brother, neh!
5. Learners: Yes.
6. Mr Chinomona: Yes, because he learnt that his brother actually loves him. So, in the last moment he decided not to shoot the brother. So, we learn that it is important to forgive, andithi? So, through a film we learn all those. When we talk about a film we talk about different things in a film and there is a lot that is involved. There people who are responsible for making those films such as… who knows? Which people are involved in making films? Yes, … (pointing at a learner).

Learner: Director.

Mr Chinomona: Such as director. We have a role called director, someone who oversees everything, andithi? Yes, he is the director of everything, he sees to it that the film goes on well. What is the other position?

Learner: Producer.

Mr Chinomona: There is someone called a producer. All the finances, all the costs for the film, he is involved. What else, ehe?

Learner: The writer.

Mr Chinomona: There is someone who does the writings. We call him the scriptwriter. There is someone who sits down, he writes or she writes then it is going to be enacted. Then let's have another name, right at the back.

Learner: Cameraman.

Mr Chinomona: The cameraman, today we have our own cameraman heh! Right in the form of it. Right let's be quick because we have got to. Yes!

Learner: The editor.

Mr Chinomona: The editor or the script editor. Then, yes, the last one so that we get to the next stages.

Learner: The designer.

Mr Chinomona: Yes, we might have designers, different designers. We call it graphic designer, someone who looks at the costumes, andithi? Someone who looks at the costumes, what are the actors or actresses going to wear. So, we have got different roles. Whatever you are seeing, there are people behind who are responsible for the production, what is it called? The production of the film. Right! So today we are going to focus on a film, and the film is titled, it has got a title, it is 'The Store' …, 'The Storekeeper'. That is the title of the film that we are going to watch. Before we start, what do you think is the meaning, or what do you think as the reader you are going to watch? Using this title, let's just use this title to try and guess or anticipate whatever we watch. What do you think you will watch? Let's unpack 'storekeeper', what does it mean? Then let's try to use it to help us to think or anticipate what we are going to watch. What is the storekeeper? What are the duties of the storekeeper? Ehe! Speak up!

Learner: Someone who owns a store.

Mr Chinomona: Someone who owns a store. Right, someone who owns the store he says. But what is a store? What is a store? Let's go to that, ehe!

Learner: It is more like a shop.

Mr Chinomona: It is more like a shop, he has given us a synonym. So, it is more like a shopkeeper. So, we are going to watch a film about a shopkeeper, a storekeeper and it will revolve around the storekeeper. This is going to be our character …, our main character, andithi?

Learners: Yes.

Mr Chinomona: There will be other characters of course, but those characters are not as important as that one. He is going to be our main character. I want us to, as we are watching, I will be having questions on the board. The first time we will watch, it is not very long we will watch the film quietly and we note anything of interest. If you think the colour of the ?? is interesting, if you think the background is interesting, if you think it is facial expression is interesting, you just write it

down, andithi! Anything that you find interesting as you are watching quickly jot it down. Then after that we will watch, we will play it for the second time then we will have discussions and we will have an exercise to try and see whether you have understood. So, I said who is our main character?

Learners: Storekeeper.

Mr Chinomona: Right, and we said we also have other characters in the story and as we listen as we watch rather the video clip I want us to think about the lesson that we are being taught by the film. What did I say? I want us to think of the lesson that the film is trying to teach us and that we call the 'theme', what do we call it?

Learners: Theme.

Mr Chinomona: The theme, say that again!

Learners: The theme.

Mr Chinomona: The theme, I want us to think about what is it that this director or this producer, it is directed by someone called Gavin Hood. How many of you have heard about u Gavin Hood? He also directed the common film u 'Tsosti'. He is the director for the same film. Right, so let's get started. I will just project here, do I need to switch it on? I need to start right at the beginning. Is it projecting? It was hibernating. Is it fine now?

Learners: Yes sir.

Mr Chinomona: Right, err …, this video clip or this film clip is without sounds, except for a few scenes where you actually hear the sounds. So, let's focus on what we see, the visuals, let's focus on the background. Shhhhh! Remember we must not make noise. Make sure you take down anything of interest when you are watching. Film starts running, …! Silently! Let's play, let's pay particular attention to that ??? costume, expression, background, colour, writing. That's a nice car neh? Let's pay especially more attention to the last part of the film. Is there ??? in what the old man is doing? OK! Well let's focus! [*Laughter*] from the kids. Let's carry on watching.

Learners: Yoh! (Sympathetic)

Mr Chinomona: Let's pay attention we are almost done. Right and there we go, I think that is the very last scene of the film. What we see now, those who have been involved in the production (directors, producers, those who were acting, executive producer. Right what is appearing now is what is called the cast, what is it?

Learners: Cast.

Mr Chinomona: The cast, meaning the people who were featuring in the film, their names, acting names and their real names. Did you identify anyone of those characters from other films? Did you identify any familiar names? Yes!

Learner: Jerry Mofokeng.

Mr Chinomona: Jerry Mofokeng. Which film does he also feature?

Learner: Tsotsi.

Mr Chinomona: In Tsotsi and (together with another learner) Scandal. Who else? Who else did you identify, you have seen before?

Learner: Jack Mabaso.

Mr Chinomona: Jack Mabaso. His acting name is Jack Mabaso, what is his real name? ehe!

Learner: Vusi Kunene.

Mr Chinomona: Vusi Kunene. Okay, so that is the film. In fact, what is the real name of the main character? When it started playing, his name came on. What is the real name of the main character? You didn't quite hear that? Right, lets us quick feelings. What did you feel about the film or what did you observe very quickly before we do something else? Anything that you saw, your viewing, feelings, how you were feeling? What did you learn, ehe?

Learner: I feel very sad.

Mr Chinomona: You felt very sad, especially in which incident? In which particular incident made you feel very sad?

Learner: When the child is trying to get out.

Mr Chinomona: When the child is crawling there, she is crawling, she is trying to get out. What is another response? How else did you feel? Ehe!

Learner: I feel happy when they get married.

Mr Chinomona: You felt happy where there is that episode of the young man getting married with his bride and kissing his bride [*laughs*]. Yes, that one is a feeling. Let's have another quick response please! Let's have another quick response. What did you see, how did you feel, anything? Yes sir!

Learner: I liked the trap.

Mr Chinomona: You liked a part about a trap, when the old man is setting his trap! Why do you think he was setting the trap? Let's have hands instead of having a chorus. Why do you he was setting up that trap? Yes, Lungisani!

Lungisani: He was setting that trap to catch the thieves.

Mr Chinomona: In order to catch any thieves who were going to come and try to steal from his shop. Right, let's have the last one then we have something different. Look at those questions then we try to analyse quickly film. What are the last views? What did you see, what did you think? What did you learn? Yes!

Learner: Mumbles.

Mr Chinomona: Speak up!

Learner: I feel bad because the younger child was made to go through the window to go and steal.

Mr Chinomona: You feel bad because the younger child was made to go through the window by the older child. Right, and at the end who suffers? The younger child andithi?

Learners: Yes.

Mr Chinomona: You feel bad so you blame the older sister for what happened, oh that's what you think! Right I want us to do a very quick exercise. We look at these questions. In which part of South Africa do you think that story is told or it takes place and why? Where do you think the story happens? In which part of South Africa? That is the first question. Now I want us to think about the film, everything we watched and try answer those questions. Yes!

Learner: In Gauteng.

Mr Chinomona: In Gauteng, and what is the reason why you think is Gauteng? You must be able to motivate.

Learner: Because in Gauteng there are many thieves.

Mr Chinomona: Because in Gauteng there are many thieves! Gauteng is known for thieves?

Learner: Yes.

Mr Chinomona: Oh, that's what he thinks. Let's have different people please! Ehe!

Learner: Mumbles.

Mr Chinomona: Speak up! Speak loudly!

Learner: I think it happens in Zimbabwe.

Mr Chinomona: Laughs, in Zimbabwe! Right I want us to talk about South Africa because I say is part of South Africa neh?

Learner: Eastern Cape.

Mr Chinomona: You think is Eastern Cape.

Learner: Yes.

Mr Chinomona: Somewhere in Eastern Cape. The reason?

Learner: Because is in the village.

Mr Chinomona: The story shows the village, is a remote andithi? Is a rural, we don't see tarred roads, we don't see them right? We don't see nice fancy buildings. He stays in the isolated store. It is probably in the remote part of the Eastern Cape. But why would you say Eastern Cape, why wouldn't you say a remote part of, say Limpopo? What is it from the film that might verify that it might be Eastern Cape? Why don't you say is a village in Limpopo, even Free State? Yes!

Learner: It has ugly cars.

Mr Chinomona: Ugly cars! Oh, the cars in the Eastern Cape are not as fancy (laughs). Okay, let's have someone else. Ehe!

Learner: It is in the Eastern Cape.

Mr Chinomona: The reason?

Learner: Because there is lots of mountains.

Mr Chinomona: There is lots of mountains. Okay let me direct your discussion. What is the name of the shop, because shops have got names andithi?

Learners: Yes.

Mr Chinomona: Yes, when you go there you call that one with its name, you don't just say it's a shop without a name. So, when you were watching the film, what was the title or the name rather of the store? What was the name of the shop? Is there anyone who got that? It is called what, … what trading store, what is the name? You didn't catch that right?

Learners: Yes.

Mr Chinomona: But is actually Thandabantu and Thandabantu could be in which language?

Learner: Xhosa.

Mr Chinomona: It can be Xhosa neh? Can it be Zulu?

Learners: Yes Zulu.

Mr Chinomona: Right. So Ok, for progress' sake I think we will watch it quickly, I will be stopping where I think we need to quickly focus on a discussion, pause it. Right! There we have, is called a production, we start the film. Right, who is that? Who is that?

Learner: Old man.

Mr Chinomona: Who is the old man? Riding on a bicycle, wearing a cap. What is his job?

Learner: Police.

Mr Chinomona: Police? That's the postman. What do you think he is coming to do? He is carrying what?

Learners: Letter.

Mr Chinomona: The post that is going to invite him, remember? The wedding.

Learners: Oh!

Mr Chinomona: Yes, the postman is bringing the invitation. So, when do you think the story took place? Do we have postmen in this day and age, nowadays?

Learner: No.

Mr Chinomona: So, when do you think the story took place? When? Maybe in the 1990's?

Learner: 80's.

Mr Chinomona: Right we are introduced to our main character there. When you look at the main character, how old do you think he is? I want a clip, there is the title, the 'Storekeeper'. Right let's look at, let's pause there! If we are looking at the background, what is behind? What do you think is telling us about the status of the storekeeper? Do you think it shows someone who is rich, someone who is poor, someone who is wealthy, someone who is well to do? If you look at the background, look at the type of the gate. Let's look at the wall. What would you say about the type of man in terms of status, is he a rich man?

Learner: He is not a rich man.

Mr Chinomona: He is not a rich man, what do you think man, eeh! It looks like someone who is struggling andithi?

Learners: Yes.

Mr Chinomona: Someone who is not quite wealthy, not as rich, someone who is struggling. All that we are getting from critically looking at a film andithi?

Learners: Yes.

Mr Chinomona: Yes, so every detail in film is important. There is nothing that you can say is not important, even the smallest detail is very important, so they take the camera shots in such a way that they tell the story, they do what? (All) They tell a story. They give you a clue about a character, about a theme. Right, how old do you think he is? Let's have hands! How old do you think he is?

Learner: Seventy years.

Mr Chinomona: You think he might be seventy? What makes you think that, let's talk about the, what is it that you would see from the film that would say he might be seventy? Yes!

Learner: he has white hair.

Mr Chinomona: He has got grey hair. He has got patches of grey hair. The face, is it a smooth face? It is not as smooth as yours neh?

Learners: Yes sir.

Mr Chinomona: He has got slight wrinkles, so maybe, but definitely he is an old man. Right, what are those behind him? That is his, what in EMS? His stock andithi?

Learners: Yes.

Mr Chinomona: The goods that he is selling, what do we call in EMS, trading … (All) stock. Right before we proceed let's also comment, what did the postman deliver? Sorry about that! Right, I was saying why was the postman coming to the storekeeper, he was coming to do something. There was something, he was coming to do what? Ehe!

Learner: To deliver the invitation.

Mr Chinomona: To deliver a wedding invitation, right? Who was going to, who is getting married? Who is getting married? Let's have your hands. Who is actually getting married? Ehe,

Learner: His granddaughter.

Mr Chinomona: It's his granddaughter, right? So, he is being invited to his granddaughter's wedding. Right, that's good news andithi?

Learners: Yes.

Mr Chinomona: Yes! So far do we see anything about his wife? Do you think he has got a wife?

Learners: No, some learners saying yes.

Mr Chinomona: Right, how would you describe the old man or the storekeeper if he is running his own business, running his own store? In EMS, let's talk about EMS, how would you describe him? What would you say he is a ... he is an entrepreneur neh? We might say he is an entrepreneur,

he is making his own business, he is running his own business. Right what is happening now at this point? What is happening at that point? Let's have hands please! What is happening at that point now, yes!

Learner: The thief is breaking in.

Mr Chinomona: There is a burglar or a thief is coming to break in. Why do you think he is going to break in? Why does he have to break in?

Learner: Because he is coming to steal money.

Mr Chinomona: He is coming to steal probably money, while the old man is .. fast asleep. Right there we are, what is he trying to do (laughs)? He is getting in andithi?

Learners: Yes:

Mr Chinomona: Right, if we think about, we also said he features in 'Generations legacy' andithi?

Learners: Yes.

Mr Chinomona: How is he portrayed here? Is he portrayed as a good man?

Learners: No.

Mr Chinomona: Is he portrayed as a bad man?

Learners: Yes.

Mr Chinomona: How is he portrayed in 'Generations the legacy'? Let's have hands! He is also portrayed as a bad man heh?

Learners: Yes.

Mr Chinomona: He appears to be a bad man in most of the movies, in most of these films. That doesn't mean he is a bad man neh? Right what time is it? It is in the morning now. He is waking up. What has happened? What has happened?

Learners: There is no stock.

Mr Chinomona: Oh, the stock has been taken by the thief. So, what does he decide to do there? He decided to tighten up security neh!

Learners: Yes.

Mr Chinomona: By replacing burglar bars. And how about that one? What is happening at that point? What is happening at that point?

Learner: The storekeeper is giving money to his wife.

Mr Chinomona: Do you think is his wife?

Learners: No.

Mr Chinomona: Let's have hands please! Let's just pause while we discuss! What is happening in that point where there is that money exchange, she says the storekeeper is giving his wife some money. Let's have a different opinion, ehe!

Learner: I think he is buying new stock.

Mr Chinomona: He is now buying new stock andithi? What has happened, the old stock has been taken by the thief, by the burglar. Yes probably, that is what happened. What are those sacks for? Is that mealie-meal?

Learners: Yes sir.

Mr Chinomona: Right, we are introduced at that point to another character. How many characters have we met so far? How many characters have we seen so far?

Learners: Five, six.

Mr Chinomona: One was the … the storekeeper, the second one?

Learner: The postman.

Mr Chinomona: The postman, three?

Learners: The thief.

Mr Chinomona: Thief and this is the fourth character neh? Right.

Learner: Five.

Mr Chinomona: Who else did we miss? Whoever we have seen so far! We said the storekeeper, the postman, the thief, the woman who came to sell, to deliver the stock and the man who to deliver stock, so he is the sixth neh?

Learners: Yes.

Mr Chinomona: Right, what can you tell about his character, looking at his face? What kind of person do you he is using all these facial expressions? What would you say? Let's have different people. What kind of character is he portraying? Yes!

Learner: He is the security.

Mr Chinomona: He is the security guard, but what is the character? What kind of person, yes!

 Learner: He is old.

Mr Chinomona: An old man, she says old, omunye uthini? *[What is another one saying?]*

Learner: He is a poor person.

Mr Chinomona: He looks like a poor person, someone who is not rich which could be true, ehe! Is there any other, ehe!

Learner: He looks like crook.

Mr Chinomona: He looks like a crook? [*laughs*]. Yes!

Learner: He is a scary man.

Mr Chinomona: He looks like a scary man, neh? He looks serious. He looks like his business, hey I am here for business. What is his business? What is his business? Let's think about what has happened before and let's link it. So, what is the reason why he is here? Yes!

Learner: He is a security man.

Mr Chinomona: He is trying to protect his stock andithi?

Learners: Yes.

Mr Chinomona: It means our storekeeper has tried to find someone who is going to guard, let us not make noise, someone who is going to guard the stock especially when?

Learners: At night.

Mr Chinomona: At night when he is asleep. Right, is the store electrified, is there electricity?

Learners: No sir.

Mr Chinomona: It doesn't look like there is electricity. Every night what must he do? He must count collections and he must record. It's a serious business this one, andithi?

Learners: Yes sir.

Mr Chinomona: Right that one is interesting, let's look at the background. What is at the background?

Learner: Wedding picture.

Mr Chinomona: There is a wedding picture. Yes, what else is there? What else is there, yes!

Learner: Mirror.

Mr Chinomona: There is a mirror. He is looking at himself in the mirror. What else is in the background, yes!

Learner: There are children.

Mr Chinomona: There is a picture or rather a portrait of children, so what do we conclude? What do we conclude? Who are those? How are they related to the storekeeper? You see, this is how we study the film. Anything is telling us something, instead of having the written words. Instead of you reading the written words, and after reading you have to analyse the comprehension from the visuals. So, what would you say about those pictures? What would you say, ehe?

Learner: That is the storekeeper's family.

Mr Chinomona: That might be family, andithi?

Learners: Yes sir.

Mr Chinomona: Right the bridegroom and the bride who do you think those are? Remember we said as long as you can support yourself. Who do you think those are? The one in the wedding veil and the one in the suit. 'Ndi funa abantu aba different' [*I want different people*]. Yes ma'm!

Learner: The storekeeper and his wife.

Mr Chinomona: She said it's probably the storekeeper and his wife. Probably they were still younger, andithi?

Learners: Yes sir.

Mr Chinomona: They were married then, maybe those ones are their children andithi? We are not told but we are deducing. What are we doing?

Learners: Deducing.

Mr Chinomona: We are deducing, in other words we are guessing, we are trying to work from what we see. So, it might be himself when he was still younger when he got married, maybe those are his children. He must have children andithi?

Learners: Yes.

Mr Chinomona: Because he used or he could have had children because there is a grandchild andithi?

Learners: Yes.

Mr Chinomona: So, the children he might have had, although they are still alive. That one, what is it?

Learners: A flower.

Mr Chinomona: A flower, maybe a rose. There is the candle, no electricity. Right, if you were the storekeeper, would you have chosen that man to be your security?

Learners: No sir.

Mr Chinomona: Would you have looked for that kind of person?

Learners: No sir.

Mr Chinomona: Why? Would there be a problem with that kind of a security guard? Yes!

Learner: I would not have chosen that person.

Mr Chinomona: Motivate. Imagine you are the storekeeper and several things have happened. Burglary occurred to your place, taken off stock, then you decide to do what? You decide to find someone, right?

Learners: Yes.

Mr Chinomona: What kind of person? Ehe, you would have chosen the same character?

Learner: I would have chosen a young man.

Mr Chinomona: You would have chosen a young man, strong, muscular, muscles?

Learners: Yes.

Mr Chinomona: Okay that is what he thinks, he says he would have chosen a younger with muscular, what about the kind of weapon? Which one you would have given or organised?

Because that one does not have a gun, what is he using? What is the weapon that he has been given?

Learner: Knobkerrie.

Mr Chinomona: A knobkerrie, yes! But is that effective? Do you think it is going to prevent thieves?

Learners: No sir.

Mr Chinomona: Let's see what happens. Let's see what happens next. He is still fast asleep neh? He seems to enjoy sleeping. What kind of man is he?

Learners: Gangster.

Mr Chinomona: Gangster, he is dangerous. Right that knife he is carrying is called a flip knife. You flip, then the blade comes out. You press the button then the blade comes out. Security guard is..? (All) sleeping. On duty [*laughs*]. Right there we go! What we have now a fight heh?

Learners: Yes.

Mr Chinomona: The knife versus the knobkerrie.

Learners: Yuh!

Mr Chinomona: Right do we think this burglar, this thief do we think that he really intended, he really wanted to kill the security guard?

Learners: No sir.

Mr Chinomona: But let's have an explanation, why do you say so? Do we think he really wanted to kill this security guard? What is our feeling, what do you think, ehe? What's your take?

Learner: I think he wanted to kill because he took the knife on that side.

Mr Chinomona: He really intended, he wanted to kill? That's what he thinks. What else do you think if we are saying no? Most of us I think we said no. It wasn't his intention to kill, mhh!

Learner: He disturbed the thief.

Mr Chinomona: He disturbed the thief, I think I agree with him. It looks like he was disturbed andithi by this security guard and as a result there is a fight that starts. Yes!

Learner: He wanted to scare the security with the knife.

Mr Chinomona: He did want to really kill, maybe he simply wanted to scare him away. But the security guard also wanted a fight. Then maybe it was accidental, well you can say what you think. Remember there is no right, wrong answer there. If we have got any questions please let's note them down. When he runs away, has he got what he wanted?

Learners: No.

Mr Chinomona: What is the main reason why he came here in the first place? He wanted to ... (All) to steal. So probably he was disturbed in the process. Then there is a fight. There may be accidentally, by mistake, he stabs the security guard. He leaves him probably dead. And then he

runs away. He has not done what he came for andithi? Right let's see what is happening in the next morning. What has happened to the security guard? Yes!

Learner: The security is killed.

Mr Chinomona: He is dead! Right we are introduced to other characters now, they are two of them. Who you think or what do you think is their business? There is a white man and, what is their business? Yes sir! Their business is to sell weapons, specifically which weapon?

Learners: Guns.

Mr Chinomona: They are gun dealers. They deal in … (All) guns. This old man has decided to get a ... (All) gun. Now let's think about it from a moral point of view whether it is good or bad. Do we think it's a good thing?

Learners: It is good, it is bad.

Mr Chinomona: He err! Let us not chorus answer! Do you think that after what you have gone through and what he has gone through, if you were in his shoes, you have got a burglar, you tight up the security, he is dead, you would have done the same thing? You would have decided to go for a gun?

Learners: No.

Mr Chinomona: Let's have answers, different answers. Ehe! It's good to have a gun because …?

Learner: Because thieves will be afraid.

Mr Chinomona: If he doesn't get the gun he will probably suffer more burglary, more thefts than he is. That's what she thinks. It's good because a gun is more effective. (Laughs) he will scare these burglars! A different answer!

Learner: It's not good because the man is not having a licence.

Mr Chinomona: He is not having the licence for the gun. He is making an interesting point and a very IMPORTANT one that whenever you need, whenever you have a gun you must have … (All) a licence, and we are not shown any licence there, probably it is illegal, it's against the law. That's what he thinks. Is there any other opinion? Right, let's try and rush through, we are almost, is there anyone who knows which is given, specific name for that gun?

Learner: Yes.

Mr Chinomona: What is it called? They have different types. Ehe!

Learner: The pump gun.

Mr Chinomona: The pump gun? Oh, okay, I am not sure. Is it not an AK47?

Learners: No.

Mr Chinomona: Right let's carry on. Right hold on to your question! Right what is happening there? What is happening there? Yes!

Learner: He is setting a trap.

Mr Chinomona: He is now setting a trap, right?

Learners: Yes.

Mr Chinomona: What kind of trap? How is it going to work? How is this trap going to work? Yes!

Learner: If the stranger comes in it is going to hit them.

Mr Chinomona: Yes, if anyone, if a burglar gets in, he strips against the string, then that movement, that action will cause the trigger to be fired off then the bullet will be released. Then someone will be in problems. Right I think we can quickly fast-forward there andithi? Because that one we understand, right what is the next thing that is happening? The old man has left for the wedding andithi?

Learners: Yes sir.

Mr Chinomona: He has gone for a wedding. Okay let me just rewind a bit. There is something I want us to focus on. Before that again! Right he is preparing to leave for the wedding andithi? There is the trap! Right, that is what I want there! What is written there? Akubonakali (It is not clear) neh?

Learners: Yes.

Mr Chinomona: But there is qaphela (beware) there right on top andithi? It's a warning sign in other words andithi?

Learners: Yes.

Mr Chinomona: So, he is actually trying to warn people, he doesn't just put a trap then he leaves, he puts a notice andithi? So what kind of person do you think he is, do you say he is a bad man? He is not actually a bad man, right? He is trying to make sure that he doesn't kill unnecessarily, so he puts a warning first so that you really see that oh there is danger! So, he is not really a bad man, he is not really intending to kill anyone. Right, which church do we think that is? Which church do we think that is and why do you think so? Let us not just say I think, let's try to motivate, yes!

Learner: Roman Catholic Church.

Mr Chinomona: It might be the Catholic Church because … because of normally the portrait of Mary and it looks like, the set up looks like it is Catholic Church andithi? Right, what are they here for?

Learner: To buy.

Mr Chinomona: They are here to buy?

Learner: No.

Mr Chinomona: Let's have hands, I think they are here to buy. Right, at this point the film clip is changing from scene to scene, moving from the church to the store. It's changing the setting. We are being shown two settings at the same time. Right, what kind of bride is that one? Sorry I wanted to catch something there! Right, let's look at the groom. What is the groom by the way? The groom is the man who is getting married andithi? Right, if you look at the groom there, what kind of

person do you think he is and why would you say so? What kind of groom? Let's look at the hairstyle. What would you say concerning his character?

Learners: Mumble.

Mr Chinomona: A gay?

Learners: No! One learner says yes.

Mr Chinomona: (Laughs) that's what you think but you must motivate why you think he is gay! Ehe! Maybe he is one of these cool guys neh?

Learners: Yes.

Mr Chinomona: The one with style. Right, let's finish up the film. Right, those actions, why do you think the old man is closing his eyes as he is inside the taxi, he keeps on dosing neh? What is that telling us about how he is feeling?

Learner: He feels sleepy.

Mr Chinomona: He feels sleepy, probably tired neh?

Learners: Yes.

Mr Chinomona: Probably he had a long day. So he is coming back to his store. It might have been a hectic wedding. How does he feel at that moment?

Learner: Shocked.

Mr Chinomona: He is in shock andithi?

Learners: Yes.

Mr Chinomona: You can tell from his facial expression, he is in shock, he is in disbelief. He is wondering what has happened. Facial expression, let's look at the facial expression, shock, disbelief. There we go, that is the end of the film! It is finished, interesting?

Learners: Yes.

Mr Chinomona: Is it enjoyable?

Learners: Yes.

Mr Chinomona: Right the very last thing it's showing the, what is it showing?

Learner: Van.

Mr Chinomona: It's showing the van that is taking the man who is the storekeeper. He has been arrested. Now the question is, do you, is it fair now that he has been arrested?

Learners: No sir.

Mr Chinomona: I want hands! Do you think it was really fair that the man is arrested? Ehe!

Learner: Yes sir.

Mr Chinomona: Because ...?

Learner: Because …

Mr Chinomona: Shhh! Can you listen to him!

Learner: Because he bought a gun without a licence.

Mr Chinomona: He bought a gun, he was in possession of a gun without a … (All) licence. Yes sir, your hand was up!

Learner: I think sir he is arrested for the children.

Mr Chinomona: He is getting arrested for the scenes of the children. In any case he gave, he put a notice neh?

Learners: Yes sir.

Mr Chinomona: He tried his best to warn people in advance by putting the notice. Unfortunately, it has happened, maybe we cannot really blame him. Let's have another different response. Yes! You wanted to say something?

Learner: He is arrested for the gun.

Mr Chinomona: So, do you think is fair that he was arrested?

Learner: Yes.

Mr Chinomona: Right, let's have the last thing, the last opinion, then on another one. That is the film. When we analyse the film that is how we analyse the film. We look at everything. Right, is there anything we have learnt from the film? Is there, are any lessons especially as we are done?

Learners: Yes sir.

Mr Chinomona: Let's say one thing, we are almost done, ehe! Yes, which are some of the lessons or what are some of the lessons?

Learner: You must not steal.

Mr Chinomona: That you must not steal! There are negative results of stealing so we must not steal. Good! That's what it is. Let's have someone else! What else have you learnt from the story? Let's try, what else have we learnt? It's not good to steal. What else have we learnt? There are no lessons? Let's try!

Learner: Don't steal at the wrong day.

Mr Chinomona: Don't steal during the day? Ehe! Don't laugh, give him a chance!

Learner: Don't steal at the wrong day.

Mr Chinomona: Don't steal at the wrong day?

Learner: Yes.

Mr Chinomona: You must find a perfect opportunity to steal? (Laughs), okay. Right, okay let's hear then, ehe!

Learner: Always read a notice.

Mr Chinomona: Always read a notice. Okay GOOD I think I like that one. Where there is a notice you must read it and understand what it really means neh? If you see a danger sign you must realise that something must be dangerous inside. That's a GOOD OBSERVATION, yes!

Learner: Never steal from a stranger.

Mr Chinomona: Never steal from a stranger! So, you should steal from someone you know, (laughs)? I don't agree. Ehe Hloni!

Hloni: Don't buy guns anywhere.

Mr Chinomona: Don't just buy guns anywhere?

Learner: Yes.

Mr Chinomona: You must get it properly registered, get it licenced?

Learner: Yes.

Mr Chinomona: Okay! Right, unfortunately it's time up. Let me take this opportunity and thank you for listening, for watching the film, for viewing the film. Remember you are actually learning! You were actually learning as you were viewing or watching andithi?

Learners: Yes.

Mr Chinomona: So let me again thank you for being a well behaved group and I will give you these questions, you will take them down as your homework. You can answer them then you bring them back tomorrow together with, just a moment I am still explaining. You will take down these questions and answer them on a piece of paper, right! Don't write your name, then you bring them together with those consent forms that I gave you andithi?

Learners: Yes sir.

Mr Chinomona: Let's take this opportunity and thank Mr Khosa for the job that he has done, let's clap hands for him! They all clap! Because what he was actually doing he was helping us as well because you are the ones who were learning as you were watching the film. So unless if there is anything that you want to say before we release them. Mr Khosa also thanks the teacher and the learners for participating in the study. He also reminded the learners that he was also teaching in the very same class before he could go to another school.