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**Investigating visual literacy development through advertisements:
A case of Grade 7 English Language Teaching in Mount Frere District,
Eastern Cape**

Submitted by

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**In fulfilment of the requirements for the Degree of Master of Education
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ABSTRACT

Although the Curriculum and Assessment Policy Statement lists visual literacy as one of the aspects of English First Additional Language in Grades 4-12, many teachers face challenges in teaching it. This study aimed to investigate visual literacy development through advertisements.

Drawing on Cultural Historical Activity Theory, this qualitative intervention designed two research phases in which data was collected and analysed. The first phase, a pre-intervention, included lesson observation, analysis of documents and post-lesson semi-structured interviews. Based on Phase One findings and using advertisements as an entry point in developing visual literacy, Phase Two occurred at a change laboratory workshop and engaged eight teachers with the dynamics of meaning making and teaching.

This data was analysed using elements of social semiotics and Serafini's resource practices. The key findings are that despite low visual literacy understanding and practices, rigorous formative intervention indicated advancement in teachers' understanding of visual literacy. In addition, through this intervention, teachers developed agency in dealing with schooling adversities such as lack of resources and knowledge hence further formative intervention research in visual literacy is recommended for both EFAL subject advisors and teachers.

Keywords: Visual literacy, Critical literacy, Advertisements, English First Additional Language, Cultural Historical Activity Theory, Formative intervention research, Social Semiotics

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DECLARATION OF ORIGINALITY

I, Zolile Patrick Mbuqe, hereby declare that this thesis is my own work that has not been previously presented for submission for a degree in any other university. In writing this thesis I adhered to the accepted writing guidelines. In areas where I have drawn on the words or ideas of others, I have acknowledged using complete references according to Department Guidelines.

Mbuqe Zolile Patrick (February 2019)

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LIST OF ABBREVIATIONS AND ACRONYMS

ANA	Annual National Assessment
AS	Activity System
Bed	Bachelor of Education
CAPS	Curriculum and Assessment Policy Statements
CLA	Critical Language Awareness
CHAT	Cultural Historical Activity System
CLW	Change Laboratory Workshop
CL	Critical Literacy
CP	Critical Pedagogy
CVL	Critical Visual Literacy
EFAL	English First Additional Language

EL	Expansive Learning
ELT	English Language Teaching
EMS	Economic and Management Sciences
GET	General Education and Training
LoLT	Language of Learning and Teaching
MKO	More Knowledgeable Other
PIRLS	Progress International Reading Literacy Skills
SES	Senior Education Specialist
ZPD	Zone of Proximal Development

Chapter 1: Thesis Introduction

1.1 Introduction

This chapter presents an overview of this study, which aimed to explore visual literacy development through advertisements in Grade 7 English First Additional Language Classrooms. The chapter provides the context of this study and locates it within the broader framework of critical visual literacy focusing on meaning making and teaching of visual literacy (VL) in the classroom. I further present the research trigger, its goals, and finally an overview of the following five chapters.

1.2 Context of the study

Visual literacy forms part of the English First Additional Language (EFAL) content but the reality is that teachers still find it a very complex area to teach because they lack the necessary content and pedagogic knowledge. Moodley (2013) states that lack of content knowledge, inadequate methodological knowledge, and insufficient skills are the challenges of the teaching of VL “(p. 9). Similarly, in his action research study, Mbelani (2007) recalls how he could not understand questions based on an advertisement, which was part of the 1999 Grade 12-second language paper 3. It was in that moment that he concluded that he was visually illiterate and that is the case in the EFAL teachers too. This may vary according to their teaching experience, qualifications, and the level of in-service teacher development received which is important in this study. It determines their pedagogic practices in the meaning making and teaching of visual literacy. Essentially, these are the 21st century teachers and this expertise is needed in order for them to teach visual literacy effectively. Kesler, Tinio, and Nolan (2016) observe that “a major challenge that teachers face today is finding a balance between foundational literacy practices and 21st century literacies, especially those involving digital technologies” (p. 2). Despite these challenges, it is my contention that visual literacy skills need to be explicitly taught.

The teaching of visual literacy is compulsory because it forms part of the English First Additional Language content. It is an important area of study (South Africa, Department of Basic Education 2011, p. 27) which aims to produce, inter-alia, learners that are able to identify and discuss the relationship between the written and the visual elements, consider how attention is gained by advertisers; analyse, interpret, evaluate and respond to a range of advertisements

which is the focus of this study. The field of visual literacy first appeared in education literature in 1969 by Debes (1969) who described the concept as a set of competencies that “a human being can develop by seeing and at the same time having and integrating other sensory experiences” (p. 27). Debes further argued that these visual competencies enable individuals to communicate with others, establishing a clear connection between VL and language education (ibid). These visual competencies enable individuals to communicate with others, establishing a clear connection between visual literacy and language education. Others followed claiming that visual literacy enhances understanding of the role of images in representation and communication especially in the media (Barthes, 1997). Essential in these definitions is viewing critically the role of these images in terms of what they represent and the message communicated through their inclusion in the text.

From its inception, VL has advanced to include criticality. Newfield (2011) asserts that critical visual literacy aims to uncover and emphasize the Eurocentric discourse of progress inscribed in the advertisements, essentially, this must form the core of the teachers’ meaning making strategies in order for them to deal with the content of visual texts explicitly. The focus of this study is on the teachers’ meaning making strategies and teaching of visual literacy which locates it in the development of critical visual literacy in the classroom. This is the dimension of critical literacy that incorporates taking action and promoting social justice and asks us to use literacy to achieve social justice (Anwarudian, 2016). These dimensions help to establish an understanding of the need for critical literacy as well as the role that it plays in society and every individual within his or her own socio-cultural learning and working environment acquires some type and level of visual skills and intelligence to survive, functions and interact effectively within that environment (Griffiths, 1997, p. 5) which is the classroom in this study.

Simon (1992) states that critical literacy has to take seriously the ways in which meaning systems are implicated in producing domination and it has to provide access to dominant language literacies and genres while simultaneously using diversity as a productive resource for redesigning social futures and for changing the horizon of possibility. Semiotics discusses how the emerging paradigm of social semiotics is contributing to advance the field of critical visual literacy (CVL), by means of an approach that “aims for both deconstructive and social significance” (Iedema, 2001, p. 186). This is the understanding that teachers need to significantly advance their meaning making. Chapter 2 discusses these VL advancements in detail.

According to Midgley (2000) intervention is a “purposeful action by a human agent to create change” (p. 113). It is not an event but “an on-going transformational process that is constantly re-shaped by its own internal organizational dynamics and by the specific conditions it encounters or itself creates, including responses and strategies” (Long, 2001, p. 27). Jones and Rainville (2014) call for literacy coaches to showcase their literacy leadership in schools that wrestle with the tensions of implementing changes. According to them, literacy coaches are positioned to work in the in-between spaces –between classrooms, teachers, and pedagogical approaches which will be discussed in Chapters 3, 4 and 5.

It is for this reason that this study seeks to investigate the current teacher pedagogic practices, meaning making strategies. Meaning making and teaching advertisements in Grades 4-9 is a window through which to explore teacher professional development in visual literacy (Mbelani 2018, p. 02). This study will create a space for mentoring of VL teaching which will definitely have a bandwagon effect. Essentially, this means literacy coaches will develop self-assertiveness in teachers’ classrooms including a sustainable pedagogic niche in the meaning making and teaching of visual literacy.

1.3 Research Trigger, goals and questions

South African education has undergone profound changes under the Minister of Education, Angie Motshekga, shifting from National Curriculum Statement (NCS) to the Curriculum and Assessment Policy Statement (CAPS) (South Africa, Department of Basic Education, 2011) to advance the curriculum. Only CAPS orientation was conducted for Senior Education Specialists (SES) to familiarise teachers and monitor implementation thereafter. Janks (2014) asserts that this is “a pedagogy of despair” (p. 8). She attributes it in the policy formulation of literacy in South Africa. This directly affects the content to be covered in the teaching of EFAL and the teachers’ pedagogic practices in the meaning making and teaching of language aspects like visual literacy in the classroom which this study seeks to understand.

I work as an SES for English First Additional Language (EFAL) in Mount Frere District, Eastern Cape, where I monitor and develop teaching and learning of EFAL in the classroom in accordance with National and Provincial requirements in Grades 4-9. SESs are right at the helm of curriculum implementation, and their key responsibility is to monitor and support content coverage. Visual literacy is part of this content as is clearly stipulated in the CAPS annual Teaching Plan (ATP) and the implementation of the school-based assessment which is a

requirement for examinations. When teachers show the content gap and lack of contemporary pedagogical expertise in their meaning making and teaching to develop learners' critical thinking, SESs are always expected to intervene, provide guidance, and expertly mentor these teachers in a manner that intensifies their pedagogic content knowledge to inculcate confidence in the class.

Interestingly, 2012 and 2013 Annual National Assessment (ANA) diagnostic reports based on both results and qualitative analysis revealed that learners still battle with visual literacy section which revolves around two genres, cartoons and advertisements. The report indicated that learners lacked basic skills to engage with advertisements, which include the product advertised, the place and the target audience to mention a few. This unseemly phenomenon has again manifested itself in 2014 with the province attaining an average mark of 38% in Grade 6, the grade that prepares learners for Grade 7 which is the focus of this study.

Matric Examination improvement strategy (2015-2019) reflects that, in recent years especially after the advent of ANA, there has been a realization that the system has to be revamped from Grade R to Grade 12 if sustainable quality learner outcomes are to be realized. This clearly indicated that EFAL teachers in primary education cannot effectively teach to advance neither learners' critical thinking nor an ability to cope with any form of assessment including examinations. This was discovered by Adler and Reed (2002) that disciplinary knowledge, in and of itself, is insufficient for teaching. It has to transform, in moments of teaching and in teaching programmes, into sequenced, graded and developmental tasks for learners, learning and assessment (p. 135). The results of the Progress International Reading Literacy Skills (PIRLS) of 2011 and 2016 suggest that almost 80% of South African pupils fall below the lowest international recognized level of reading literacy (Howie, Combrinck, Roux, Tshele, Mokoena, and McLeod Palane, 2016)

Current research generally indicates that teachers' pedagogical content knowledge (PCK) lags behind curriculum expectations. Of uttermost importance is to note that the current crop of teachers who teach in rural schools and curriculum advisors who monitor and support teaching in rural districts form part of the awkwardly huge bulk of in-service teachers. These teachers did English Second Language that was largely meant for black South African learners which never included media literacy (Mbelani and Murray, 2009). In addition, a number of studies in South Africa, most notably, Mbelani (2007, 2008, 2012a and 2012b); Stein (2008) and Leask-Smith (2009) indicate teachers' limited capacity to make sense of and teach the curriculum, particularly

visual literacy. This is in spite of CAPS' envisaged critical visual learners who should be able to identify, discuss, analyse, interpret, evaluate and respond to a range of visual images which is a tall order in this regard (South Africa, 2011, p. 27).

Moreover, in 2013-2015 I enrolled for B.Ed. (ELT) at Rhodes University where we were a cohort of 14 Senior Education Specialists for English in various Eastern Cape Districts. We were intensively developed in English Language Teaching which comprised visual literacy. The programme included classroom lesson observation where teachers drew lesson plans for content to be covered, showcased their pedagogic expertise in class, embarked on self-critique and feedback was given by both the SES and Rhodes University lecturers. These lesson observations indicated that little was done in VL in some schools and there was absolutely no evidence in other schools. Reports presented by Rhodes lecturers also confirmed that not a single lesson was demonstrated on VL in 2013 and 2014 lesson observations by the teachers we monitor and support in our districts. In relation to this finding, I observed that visual literacy was a constant threat to this cohort during the course of study.

The critical question is if visual literacy continues to threaten senior education specialists, how is the situation with the teachers in the classroom? In light of this experience and exposure, this study embarks on a formative intervention with its main research question and the three sub-questions as follows:

How can advertisements be used as mediation tools to mentor and advance selected Grade 7 EFAL teachers' critical visual literacy in the Mount Frere District?

Specifically, this study aims to respond to the following subsidiary questions:

1. What are the current teacher pedagogic practices of making sense and teaching of advertisements in Grade 7?
2. What role do these practices play in the development of critical visual literacy in EFAL class?
3. How can language Senior Education Specialist mediate understanding and teaching of advertisements in Change Laboratory workshops?

This study is designed within Cultural-Historical Activity Theory (CHAT) perspective because, CHAT is practice-based framework that focuses on mediated actions by collective actors within institutional contexts over time and the interactions between the researcher and these

communities which engage a shared object can be thought of as the “communicative relations” of the activity (Engestrom, 1999b, p. 32). Chapter 3 provides details.

1.4 Thesis Overview

Chapter 1 introduces and briefly presents an understanding of literacy levels in our area of operation. It further presents the background of visual literacy and its importance in the teaching of English First Additional Language which causes problems in the teachers’ meaning making efforts in the classroom which triggered this study. The main research question and sub-questions are also presented.

Chapter 2 provides literature on critical visual literacy within which this study is located. Firstly, I explore literacy development in an image-saturated society, communication, and forms of representation. Secondly, I provide insights into the design of visual texts and its impact on the development of critical visual literacy, shifting towards multi-modal texts. Lastly, I discuss meaningful ways of making sense and teaching of visual texts in English First Additional Language classroom.

Chapter 3 provides a theoretical framework and design of this study. The chapter goes further to discuss the phases of data collection and analysis using the expansive learning cycle.

Chapter 4 presents phase one of the data on classroom lesson observations, analysis and claims drawn on both theory and data.

Chapter 5 discusses phase two of the data that was collected in two sessions of the change laboratory workshop. It further presents an analysis and conclusions drawn from the data based on the expansive learning that took place during these sessions.

Chapter 6 concludes this thesis by presenting the key findings, recommendations, limitations, future research, and researchers’ reflections.

1.5 Conclusion

This chapter introduced and briefly presented an understanding of literacy levels in our area of operation. It further presented the background of visual literacy in the teaching of English First Additional Language which causes problems in the teachers’ meaning making efforts in the classroom. This hinders the teaching of visual literacy and the development of learners’ critical thinking, the trigger that instigated this study. The main research question and sub-questions were also presented, and finally, an outline of six chapters of this research was also presented.

Chapter 2: ADVANCING VISUAL LITERACY THROUGH ADVERTISEMENTS

2.1 Introduction

This chapter will provide a theoretical framework to locate this study on critical visual literacy. Firstly, I explore literacy development, communication and forms of representation. Secondly, I discuss the teaching of visual literacy and the conceptualisation of critical visual literacy. Finally, I provide an understanding and meaningful ways of making sense of visual texts with a specific focus on advertisements in an English First Additional Language lessons.

2.2 Exploring literacy development in an image-saturated society

It is of utmost importance to indicate that it is implausible to discuss literacy without understanding the role language plays in literacy development. Language acquisition precedes literacy development. It must be based on the four basic skills (South Africa, Department of Basic Education, 2011). The First Additional Language curriculum is packaged according to the following skills: Listening and Speaking, Reading and Viewing, Writing and Presenting and Language Structures and Conventions (p. 9). Relatively similar Anwaruddin (2016) categorizes these four basic skills as primary skills (listening and speaking skills) and secondary skills (reading and writing skills). Acquisition and articulation of these skills lead to a literate individual. Literacy can be simply described as the ability to read and write (ibid). However, these skills are not automatically acquired, they are socially and formally taught.

This means that there is an effort to be taken, a need for a direct human control to assist in acquiring a language. When an individual can comprehend language they develop their literacy skills. This is the basic literacy that has to be established first before the development of literacy. Papen (2005) defines basic literacy as “the acquisition of the skills involving the decoding of written texts and the writing of simple statements within the context of everyday life” (p. 9).

Literacy development encompasses an understanding of social practices within society and the world as a whole. Shor (1999) maintains that literacy is basic socialization through a language to develop human beings as agents within a culture. Similarly, Janks (2013) argued that literacy is

not a set of decontextualized skills, but a set of cultural practices. Freire and Macedo (1987) state that literacy is reading both the word and the world, the process of consciousness, meaning taking the printed word, connecting it to the world. This indicates the broadness of literacy and the range of competencies required in order for one to be literate. Duncum (2004) employs the notion of multiliteracies to designate meaning making with numerous communicative modes. The concept of multiliteracies originated in the New London Group in 1996, and the notion combines broad modes of communication and meaning making and was forged to counteract the narrow view that literacy should be judged only by the reading and writing of print. O'Rourke (2005) has extended this understanding and stated that multiliteracy...

broadens literacy from an emphasis on 'reading the word' to reading multimodal 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 and political contexts (p.1-2).

This notion is very important in this study because it shows that literacy goes beyond and can be cumulatively defined. Papen (2005) argues that literacy is increasingly defined by economic considerations, as literacy has become "identified with skills needed in the context of employment and economic development. (p. 9). In addition, the New London Group and others that have taken critical stances to higher levels in the social practice focusing on the changing social, economic and political world as well as the implications these trends have on life chances and social futures (Cope and Kalantzis, 2000) the contention of this study.

Literacy is a set of practices that are grounded in specific contexts and "inextricably linked to cultural and power structures in society (Street, 1985, p. 433). Similarly, Bourdieu (1991) suggests language as a set of practices. It is more than a system of words and grammatical rules. For him, it is also an often forgotten or hidden struggle over symbolic power of a particular way of communicating. Of utmost importance in this study is the significance of viewing literacy as a set of social practices because it shows cognitive skills that is the ability to decode. It is an intelligible language which is only one part of what it takes to be literate and thus the nature of literacy. This can be inferred from events which are mediated by written texts. The theory of literacy practice acknowledges the dynamic nature of both culture and literacy practices. This places a much greater emphasis on the changing nature of the world and the power relationships that are constructed within-and the ways in which language and literacy change and adapt in response. Essentially, sociolinguists have described the many ways in which language and

literacy are patterned according to context. Gee (1996) construct of discourses as an “identity kit” which illustrates the ways in which language is connected with social roles, cultural and political contexts. This means that class exploration should focus on a collaborative exchange of different viewpoints to detect the biases, assumptions of the text and unveil its hidden political agendas.

From this perspective, reading is re-conceptualized as a social practice that involves the construction of meaning in a socially mediated text. This includes power relationships inherent in any given setting the readers’ identity and available means of social participation. Moje and Luke (2009) posit that texts that individuals read write and talk about focus on identity. Similarly, Wray (2013) argues that the meanings of words and text speak to the cultural and social practices in which they are constructed. In the modernist era, literacy was treated as a set of technical skills independent of context, culture, or power (Luke, 1994). The postmodern worker is expected to have flexible yet critical skills to perform multiple “software” tasks (Luke, 1994).

The term literacy is also used to refer to the making of meaning with communicative modes. According to Kress (2010) “The world of communication has changed and is still changing; the reason for that lies in a vast web of intertwined social, economic, cultural and technological changes” (p. 5). This obviously requires the expansion of literacy development, going beyond its linear form of interpretation which is just the ability to read and write. This requires a reader who is imbued with societal and cultural structures of race and class which mark the site of struggle for power, knowledge, and representation. Additionally, Freire and Macedo (1987) further defined literacy as a social act involving the ability to respond to and transform the world. This is a view that was also echoed by (Lankshear and McLaren, 1993).

It requires viewers of texts to critically consider a number of perspectives embedded in it which may include socio-cultural imperatives, economic and political hegemony of the society.

According to Anwarudian (2016) this understanding involves focusing on socio-political issues and pays attention “to the socio-political system, power relationships and language are intertwined and inseparable from our teaching” (p. 383). This is because there is a need for a transition from one discipline to another for both self-development and as well as social development (Shor, 1999).

The nature of literacy and its development in the 21st century has gone beyond its simple form of “texts which were continuously written in prose, printed in black print with limited diversity in font, now engage a complex interplay of written text, images and other graphic elements” (Kress, 2003, p.15). The effect of these developments resulted in the inclusion of visual images in texts. These visual images “surround us every day in advertising, on packaging, on bank notes and on CD covers” (Howells, 2003, p. 4). Visual images have led to visually mediated texts that become the increasingly dominant form of expression and communication. “The visual and verbal aspects are dimensions of the psyche and culture that are closely interconnected” (Seppanen, 2006, p. 6). This study considers different forms of literacy such as visual literacy and discusses how new media technology has continued to shape what it means to be literate and change the landscape of visual literacy education.

2.3 The Teaching of visual literacy

The teaching of visual literacy is cited in many seminal studies as one of the most important aspects to be considered in English Language Teaching. John Debes introduced the term “visual literacy” in 1968 to refer to the ‘use of visual images as educational aids for teachers, librarians and media experts’ (Moore and Dweyer as cited in Mbelani, 2007, p. 8). This background was followed by a number of visual literacy conferences and curriculum changes that resolutely resolved to include it as part of the curriculum. Tillman (2012) posits that visuals should be incorporated into the curriculum, as well as an exploration of the practical uses of visual literacy in present-day society. Today visual literacy is an important area of English language teaching (South Africa, Department of Basic Education, 2011, p. 27). Although the South African Basic Education has made interesting inroads in trying to redress the imbalances of our curriculum, the crevices in the implementation process are still prevalent. The teaching of visual literacy is still a cause for concern and disconcerting. It is contemporary and essential aspect of our curriculum. Therefore, it is my contention that visual literacy must be explicitly taught.

Firstly, this study concurs with the theorists and scholars who are the proponents of the teaching of visual literacy. This teaching will enable teachers to possess a range of competencies required for self as well as social development (Shor, 1999). Tillman (2012) asserts that the teaching of visual literacy is necessary. Obviously, this teaching will enable learners to become capable of navigating the visually-driven world we live in. Eventually, it will promote learners’ engagement with visual texts of all kinds and understanding of how visual form constructs meaning.

Messaris (1994) argues that visual literacy promotes engagement with visual texts of all kinds and an understanding of how visual form constructs meaning. It advocates careful scrutiny of the elements that make up the image in order to enhance understanding and appreciation that promotes critical viewing skills. Visual literacy is the competence to make meaning from what we see and to create images that convey implicit and explicit messages to others (Schiller, 1987). This is what EFAL teachers need to possess and seriously consider when dealing with texts in their classrooms. Eventually, this will assist in the transition from visual literacy to critical literacy.

Secondly, this study views the teaching of visual literacy as more than text interpretation, but as another form of representation and communication. According to Newfield (2011), visual literacy education is about enhancing the role and function of images in representation and communication. This approach to communication considers language to be only one form of representation among others, such as gestures, sound, and images (Newfield, 2014). In addition, Stein and Newfield (2007) assert that “human beings use different modes of communication such as speech, writing, image, gesture and sound, as resources to represent or make meanings in the social world” (p. 14). While these theorists emphasize the importance of representation and communication, Stockl (2004) argues that images remain cloudy as they lack speech act, repertoire, until they are complemented by language. This language requires images which are intense in terms of connotation, and thus, to him, language and image are inseparably intertwined (pp. 18-27). This insight provides a broad view of visual texts’ interpretation which surpasses a simple mentioning of visual and verbal elements of the text. Moreover, it illustrates the immensity of visual literacy. In this study this is very important because it challenges the status quo in the teaching of visual literacy which has to be nimble enough to advance teacher pedagogical content knowledge.

Thirdly, Ajayi (2015) emphasizes “the integration of multiple modes and media for meaning making and offers the possibilities of increased agency” (p. 219). It requires the use of multi-modal perceptions, which include dissemination of all modes in a text in teaching and learning in the classroom because visual images encompass more than just written text. In addition, Stein (2008) maintains that a multi-modal perspective “explores the potential of teaching and learning environments to become more democratic, inclusive spaces through investigating the meaning potential in the cultural material sources to which children have access to use and transform to

make their meanings” (p. 19). This is an important understanding in this study to advance teachers’ meaning making and teaching of visual texts.

Furthermore, Bamford (2003) argues that visual literacy involves developing the set of skills needed to be able to interpret the content of visual images and to discuss the purpose audience and ownership. Kress and van Leeuwen (2006) believe that both visual structures and verbal structures can be used to express meanings drawn from common cultural sources (p. 2.) To them, the visual part is “the book of nature, ‘the windows of the world’ while the textual part loads the image with a culture, a moral and imagination” (p. 18). They argue that “like linguistic structures, visual structures point to the particular interpretation of experience and forms social interaction”. This is an understanding that teachers need to intensify their content knowledge. The content knowledge will develop the love of teaching visual literacy.

Finally, Royce (2007) refers to the interrelatedness between the different semiotic elements in multimodal texts as intersemiotic complementarity (pp. 63-73). He argues that visual and verbal elements are not placed randomly rather, they are there “for various purposes, the most important of which is to convey to readers a sense of unity, of co-operation, and of consistency in terms of the total message it is to convey. It is in the light of the immensity of visual texts that this study aims to investigate the teaching and interpretation of visual literacy, and how useful are they for the learner to understand any form of visual text. Such teaching and interpretation are equally important in the development of critical visual literacy.

2.4 Conceptualisation of critical visual literacy

This study conceptualises critical visual literacy through the conscious development of a broad framework of literacy as a social practice. Important in this study is the transition from basic literacy, to visual literacy and critical visual literacy. A transition that emanated from the changes in the development of texts as reading material. Firstly, “texts were once continuous written prose, printed in black print with limited diversity in font, now engage a complex interplay of written text, images and other graphic elements” (Kress, 2003, p. 15). These changes occurred in the development of materials that are composed to promote critical visual literacy as opposed to more general and eclectic “visual literacy” and “media education” (Newfield, 2011). These differences illustrate that the 1993 materials did not expose the workings of power in visual texts deliberately as it was suitable for the government. Then post 1994 there was a necessity to revise

the materials for the 2011 version for emancipatory discourse, transformation and the advancement of critical visual literacy.

Firstly, Newfield (2011) discusses differences in purpose, orientation and method between what is commonly known as “visual literacy” and what is being called “critical visual literacy”. She presents her perspective through a comparative critical analysis of two sets of materials produced for classroom use: those produced in 1993 under the umbrella of visual literacy and those produced in 2011 under the umbrella of critical visual literacy the concept that underpins this study. In addition, Gitlin (2001) argues that the current development of critical visual literacy (CVL) is different from the visual literacy movement of the 1960s as it goes beyond mere analysis and understanding of visual objects. In light of the above, it is worth noting that this development was effected in the curriculum only. There was no intense development on pedagogical knowledge to intensify the teaching of visual literacy in the classroom. This has become an inhibiting element for EFAL teachers. It is also a great challenge for them to grasp the required content and its meaning making. This study focuses on the challenges they face in the classroom and explores strategies that could empower them to become more “fully-fledged and effective curriculum agents” Carl, 2009, p. 2).

Secondly, critical visual literacy is related to and has been shaped by critical theory, critical pedagogy and critical literacy. These include disrupting the commonplace, interrogating multiple viewpoints, focusing on socio-political issues, and taking action to promote social justice (Lewison, Flint and Sluys, 2002). This illustrates the hybrid nature of critical visual literacy. I now discuss how I have drawn on insights and frameworks of some of the scholars and theories associated with the approaches to critical visual literacy. Critical theory is defined as “a critique of dominance, a commitment to emancipation, and the use of critique and reflection as a means to empowerment” (Stevens and Bean 2007, p. 124). It builds on a system of self-reflection and critique to challenge the dominant discourse by uncovering the hidden bias in “common sense” assumptions, make explicit the correlation between sanctioned knowledge and power structure, and commit intellectual life to social transformation. It is critical to the extent that it seeks human emancipation “to liberate human beings from the circumstances that enslave them (Horkheimer, 1982, p. 244). It problematizes knowledge and social practices sanctioned by the dominant cultural groups. When meaning is used to problematize power structures in liberating the oppressed and marginalized, thereby leading to an emancipated identity and ultimately the transformation of unjust societies (ibid). In essence, critical visual literacy seeks to promote

social justice as it examines the operation of texts in shaping the attitudes, beliefs and values of the individual and behaviours of a group of people (Gee, 1999) the contention of this study.

Essentially, critical pedagogy plays an important role in shaping critical literacy education. Educators use critical pedagogy to empower students to investigate and help change oppressed social practices to make their world a better place. This is the crux of this research which seeks to understand the extent to which these pedagogies enable or hinder meaningful teaching of visual literacy. The first two sub-questions of this study are: what are the current teacher pedagogic practices of making sense and teaching of advertisements in Grade 7? What role do these practices play in the development of critical visual literacy in EFAL class? This means that critical pedagogy has to be established first in order for critical literacy to be developed.

Critical pedagogy sees literacy as an instrument to help the oppressed and marginalised minorities learn about the outside world, and as an opportunity for empowerment, liberation, and social justice (Freire, 1970). It plays an important role in the shaping of critical visual literacy education emphasizing intertextuality between reading the word and reading the world in the literacy process (ibid). Important in this study is to understand teachers' current pedagogic practices for the development of critical visual literacy.

Moreover, critical pedagogy plays an important role in the shaping of critical visual literacy education. It sees literacy as an instrument to help the oppressed and marginalized minorities learn about the outside world, and as an opportunity for empowerment, liberation and justice Freire (1970). Educators use critical pedagogy to empower students to investigate and help change oppressed social practices to make their world a better place no longer meaning the ability to read words only Freire and Macedo (1987). Literacy teachers might also include sensitivity to issues of power, justice, and equity-concerns of critical education. Luke (2008) points out that a 'positive pedagogical model' might include critical literacies, such as 'critical, self-reflexive pedagogy to explore, analyse, weigh and critique the social fields where educational acquired capital is deployed'. In fact, I would contend that it is our most serious social evil in the development of Critical Language Awareness and social justice. Wray (2013) has further contended that "critical literacy should challenge relationships between language and social practices that advantage some social groups over others" (p. 2). This is a basic necessity needed to transform our society and later establish a critical literate citizenry. I now discuss critical literacy.

Ciardiello (2004) defined critical literacy as a “set of literacy practices and civic competences that help the learner develop a critical awareness that texts represent particular points of view while often silencing other views” (p. 138). This means challenging the status quo in an effort to discover alternative paths for self-development as well as social development (Shor, 1999). According to Freire (1973), Critical literacy frameworks ask teachers to consider literacy instruction as part of a problem-posing education in which the relations between hegemony, power, and literacy are questioned. Freire (1970) further claims that critical literacy has deep roots in the struggle of historically marginalized people to become educated.

This challenges teachers’ current pedagogic practices by compelling them to consider literacy instruction. For Janks (2002, 2012, and 2013) critical literacy starts in the classroom and goes further than critical reading to involve the design and redesign of texts. This is a robust and bold meaning making a strategy which must be consistently implemented in the classroom not only to inculcate the culture of text-based approach but also to advance learners’ critical visual literacy.

According to, Anwarudian (2016) critical literacy teaches consciously how to critique unfair social structures and design a more sustainable future. This is important because critical literacy confidently instils a more developed self-stance in text viewing and a sustainable pedagogy which is what this study seeks to establish. In order to advance their meaning making strategies, teachers need to critically understand that every text is just one set of perspectives on the world, a representation of it, language, together with other signs, works to construct reality (Janks 2010, p. 61). This will at the end, enable them to enhance learners’ interpretation and meaning making of text in the classroom which is the microcosm of the world we live in. The notion of “construction” is sharper, more insistent, more closely aligned with “representation” (Janks, 2010). Critical literacy has for some time focused on both text consumption and text production (ibid). Janks (1999) further points out, critical literacy needs to be a “deconstructive” and a “reconstructive” project bringing together insights from critical discourse analysis, systemic functional linguistics, semiotics, critical media studies acknowledging and building on their “crucial interdependence”.

Thirdly “critical” came to be seen not simply as “reasoned analysis” but as an analysis seeking to uncover the social and political interests in the images’ production and reception in relation to the social effects of power and denotation. This provides insights into critical visual literacy

education as it emphasises “the social effects of meaning” (Rose, 2001, p. 70). Haggod (2002) contends that what is central to critical literacy is the influence of the text on the reader. This, in turn, influences the nature of literacy development and social practices across society. Teachers should seek to engage learners as critical subjects in liberating and transformative dialogue for personal and social transformation (Apple, 1990). Remember these power relations are determined outside the classroom, brought into the classroom in preparation for critical citizenry therefore if texts are not deconstructed and reconstructed it means the status quo remains and their ideology goes back to the society again, the continuity of replication (London group, 1996).

Fourthly, in this study, the four resources model was used as a tool that guides the analysis of teachers’ lessons and their pedagogic practices to enhance critical visual literacy. The ability to decode, understand, use and analyse texts critically means a critical visual literate individual. This understanding led to the establishment of four reader roles in viewing a text which are code breaker, text participant, text user and text analyst (Freebody and Luke, 1990). Because of the changing communication landscape and evolving literacy practices the concept was expanded to four resources for reading multi-modal texts (Serafini, 2012). To him these roles are the navigator, interpreter, designer, and interrogator. Similarly, Anwarudian (2016) applies four dimensions when engaging with the text (p. 381). These theories present a critical application needed when dealing with visual and multi-modal texts. This is a call for the development of critical visual literacy.

This study will present these roles as a rigorous measure that can be used to understand current teacher pedagogic practices in the meaning making of visual texts which will be discussed in Chapters 4 and 5 and a scaffold used to achieve the different levels in the learners’ development of critical visual literacy. The first role, code breaker, the reader recognizes codes and conventions of written, spoken and visual texts like alphabets, sounds, spelling, objects, camera angle, and colour. Serafini (2012) refers to this reader as a navigator claiming that the reader must display “the skill of decoding written texts needs to be accompanied by an understanding of the structures and codes with design, images and other visual elements” (p. 154). Similarly, O’Shea (2004) claims that “the viewer decodes and accepts the connoted message (p.10).

The second role, the text participant, refers to the ability to comprehend written, spoken and visual texts linking them to real-life issues as the reader draws on the background knowledge. According to Piaget (1954), the schema helps the learner to interact with the text because this

can be related to the existing knowledge. Serafini (2012) considers this reader as an interpreter looking at the shift from comprehension to an interpretation drawing upon available resources in making sense of what is depicted. This is essential in the meaning making and development of critical visual literacy because learners are given an opportunity to showcase their ability draw on their experiential reservoirs (Serafini, 2012).

The third role, the text user, is an understanding of the purposes of different written, spoken and visual texts for different cultural and social functions. The reader develops an awareness of how both the cultural context and the author's purpose shape the nature of the text. Serafini (2012) identifies this reader as a designer because of the ability to "design the way the text is read, its reading path, what is intended to and, in the process, construct a unique experience during their transaction with a text" (p.157).

The fourth role, the text analyst, involves critical analysis of how texts position readers, examining the writer's point of view then develops a critical response to the text. Text analysts recognize that texts are not neutral, but are constructed and designed to have a particular social effect which can shape our identities, our societies our beliefs and our values (Janks, 2014). Hall (1980) argues that the reader comprehends the meaning but chooses to view it differently to the manner in which it was envisioned thus he comes up with a negotiated position and oppositional reading.

Serafini (2012) refers to this reader as an interrogator highlighting the shift from a cognitive theory of reading to consider cultural theories of meaning which involve the critical and sociocultural aspects of texts analysis. Similarly, Anwarudian (2016) developed four dimensions, the first dimension involves disrupting the commonplace. This means critically assessing the norm through fresh and critical eyes. The second dimension comprises interrogating multiple viewpoints in order to make a critically-informed decision. The third dimension involves focusing on socio-political issues and pays attention "to the socio-political system, power relationships and language are intertwined and inseparable from our teaching" (p. 383).

The fourth dimension of critical literacy incorporates taking action and promoting social justice and asks us to "use literacy to achieve social, justice" (p. 384). By and large, the application of these roles and dimensions in the teachers' meaning making and teaching of visual texts does not only enhance or constrain learners' meaning making in the classroom it also determines an

informed critically literate citizenry (Freebody and Luke, 1990). This is the citizen the teacher is likely to produce in the real life situation which is essential in this study. It would be remarkably fascinating to see EFAL in-service professional teachers growing accordingly in their content pedagogic knowledge to effectively implement what CAPS requires of them. The extent to which the four reader roles are categorically arranged to locate the viewers' literacy levels is essential. Therefore, the concept of four reader roles is an epicentre of their theoretical contribution in the pedagogic discourse that readers can use to robustly interact with any visual text, which is what this study seeks to achieve.

Lastly, Lewison (2007) emphasized that critical literacy is a process and a framework that includes disrupting the commonplace, seeking out multiple perspectives focusing on the socio-political and taking action. In studies of critical literacies, researchers have looked at how students move beyond the boundaries of written and verbal context and consider how image, movement, and layout create a message (Siegel, 2006). This is very important in this study. Critical visual literacy reveals that a number of textual and contextual features contribute to the readers' interpellation, the power of the verbal text and its discourse to "fix" the meaning of the image (Barthes 1977, p. 25). In essence, critical visual literacy seeks to promote social justice as it examines the operation of texts in shaping the attitudes, beliefs, and values of the individual and group. It approaches texts as sites, signs, and sights of political agency for transformative action which contributes tremendously to the meaning making of visual texts to enhance critical visual literacy. The society continues to transform from an industrial to an information economy, from emphasis on print literacy to multiliteracy, the development of critical visual literacy is of uttermost importance crucial for teachers and learners who are living in this day and age. It is my contention that there is a need to shift towards multi-modal texts.

2.5 Shifting towards multi-modal texts

Shifting paradigms of English First Additional Language curriculum, demand in content and pedagogy call for a shift towards multi-modal teaching rhetorics. The shift from the dominance of linear, print-based texts to visual and multimodal texts requires a more active process on behalf of the and less authority and direction by the author-illustrator-publisher (Serafini, 2012). According to Pilkington (2015) multi-modal literacy refers to "meaning-making that occurs through the reading, viewing, and understanding, responding to and producing interaction with multi-media and digital texts" (p. 139). The contribution made by contemporary educators and

literary theories has described a shift from the primacy of the printed word to the visual image and the multimodal text (Kress, 2002). This is an indication that contemporary readers also are confronted with multi-modal texts that include visual images and a variety of graphic design elements in their everyday lives with greater frequency than texts that are exclusively made of written language (Fleckenstein, 2002).

Secondly, Stein (2008) further uses the term “multi-modal pedagogies” to refer to curriculum, pedagogy and assessment practices which focus on mode as a defining feature of communication in learning environments (p. 122). She recognizes the different sources that learners draw on to make meaning, which is various include prior knowledge and social environment in which the child grows up. This understanding is of utmost importance in this study because teachers themselves do need multi-modal pedagogies. It enables them to ascertain themselves in explaining the features of the text significantly including the intended communication by the designer of the text. Learners also cannot be divorced from their social environment instead it has to be utilized effectively to solicit prior knowledge for positive contribution to teaching and learning.

South Africa, Department of Basic Education (2011) states that multimodal and visual texts make use of visual and written material in single text, e.g. advertisements (p. 30). Teachers can apply their knowledge of images and visual elements to understanding how this support writing in multimodal texts. They can also identify and discuss the message and effectiveness of visual elements of advertisements and the relationship between the written and the visual elements (ibid). In other words, when more than one mode is presented in a text, the text is considered to be multi-modal. Snow and Sweet (2003) argue that theories and research outside the traditional discipline of reading or literacy education should be drawn upon to expand the strategies and skills reader-viewers need to be successful in reading the textual, visual and design elements of the multi-modal texts they encounter.

Multi-modal texts present information across a variety of modes including visual images, design elements, written language, and other semiotic resources. These texts present challenges to novice readers as they work across these multiple signs systems to construct meaning (Siegel, 2006). The mode of written language and that of a visual image are governed by distinct logics: written text is governed by the logic of time or temporal sequence, whereas the visual image is

governed by the logic of spatiality, organized arrangements and simultaneously (Kress, 2002). In written text, the meaning is derived from the position in the temporal sequence, and meaning is derived in visual images from spatial relations or visual grammar (Kress and Van Leeuwen, 1996).

Barthes (1977) argues that a text is a multidimensional space in which a variety of writings, none of them are original, blend and clash. He argues that a text is a tissue of quotations, once the text is written, it is no longer the property of the original writer rather it means “the death of the authors and the birth of the reader”. Freebody and Luke (2003) acknowledge the multi-modal nature of texts and the importance of digitally based literacies. They state that “to be literate is to be an everyday participant in literate ‘societies’, themselves composed of a vast range of sites, locations and events that entail print, visual, digital and analogue media” (p. 53). Kress (2010) supports the idea that Luke and Freebody envisioned multi-modality as an important aspect of the texts readers encounter in today’s world.

The blending of visual design elements, images, and written language into multi-modal texts presents readers with new challenges. It requires an expansion of our view of the resources and interpretive practices readers draw upon to make sense of multi-modal texts. Reading comprehension alone will not provide a sufficient foundation for dealing with the various modes of representation incorporated in the multi-modal texts readers encounter in today’s world. Theories and research outside the traditional discipline of reading or literacy education should be drawn upon to expand the strategies and skills reader-viewers need to be successful in reading the textual, visual and design elements of the multi-modal texts they encounter.

Lastly, to understand the images and design elements presented in multi-modal text readers require to consider aspects of production and reception in addition to the aspects of the image and text itself. The capacity of images to affect us as viewers is dependent on the larger cultural meanings they evoke, the social, political and cultural contexts in which they are viewed (Sturken and Cartwright, 2001). Similarly, Wolcott (1996) states that readers must look not only at the relationships within a work of art but beyond the work itself to the historical, cultural and social contexts in order to comprehend its meaning. This study considers advertisements as its main focus.

2.6 Understanding advertisements

Understanding the basic definition of advertisements in this study is of uttermost importance because it is the main focus of this study. This must extend to a clear interpretation of visual and verbal aspects, analysis of their inclusion and the intended communication function in both classroom and real-life situation. According to Goddard (2002), an advertisement or advertising is derived from the Latin word *advertere* which means “turn around” (p. 9). Thus, “it is a tool for turning people’s attitude toward the thing advertised, a product, be it, service or idea”. Similarly, Beasley and Danesi (2002) define advertisements as “any type or form of public announcement intended to direct people’s attention to the availability, qualities, and/or cost of specific commodities or services” (, p. 1) while Cook (2001) defines advertising as “the promotion of goods or service for sale through impersonal media” (p. 9). Furthermore, Dzanic (2013) defines an advertisement as “an interaction of elements in which genres merge into each other” (p. 477). Cook (2001) argues that advertisements are normally ignored despite the care, skill, and money spent on their creation (p.1). In light of these definitions, it is of great importance to note that there are important elements of an advertisement. These elements are visual and verbal. They are complementary rather than in competition. Essentially, intertextuality is also manifested in texts in both verbal and visual, which makes interpretation of advertisements very complex and difficult especially if the original context is unfamiliar. To broaden this understanding this study further considers seriously an element of intertextuality in advertisements.

Semioticians have discussed the issue of intertextuality and its significance in the formation of text hence Yeoman (1998) states that all texts may be said to exist in a state of intertextuality. Chandler (1994) contends that “the concept of intertextuality reminds us that each text exists in relation to others, in fact, texts owe more to other texts than to their own makers”. He believes that intertextuality is reflected in the fluidity of genres and in the blurring of genres and their functions. This means texts draw upon multiple textual and social codes from wider texts. Then the assignment of these texts to a genre provides the interpreter with a key intertextual framework. Using a semiotic perspective as a lens for understanding the ways in which students construct meaning with multi-modal texts, researchers have begun to expand their vision of what it means to be literate and to endorse the significant role that visual literacy plays in contemporary classrooms (Arizpe and Styles, 2003).

In addition, Matheson (2005, p. 46) identifies three issues in intertextual borrowings in advertisements. The first is identity, by using language with a particular history we put ourselves, the meanings we construct and those we address in particular relation to society and culture. The second is a social struggle, whereby references to other texts to achieve particular interests are seen as a social struggle. He argues that if we see advertisements as a social struggle, then we can analyse the social life of the sign in order to trace the workings of the power in society. The third issue is the media culture where we ask about the role of the media in shaping our repertoires on public and private issues such as the issue of nationalism and family life. Intertextuality works only when recipients have the socio-cultural repertoire of the origins of the inserted references or the events that gave rise to those references.

This study seriously considers the discussion by semioticians of how the emerging paradigm of social semiotics is contributing to advance the field of critical visual literacy (CVL). Iedema (2001) states that this is an approach that “aims for both deconstructive and social significance” (p. 186). This is essential in this study because of the shifting paradigms of our curriculum where visual literacy has been introduced as part of EFAL teaching and learning. Again the use of social semiotics offers “a method that can help [the viewers/readers] which are teachers and learners in this study penetrate the apparent autonomy and reality of advertisements, in order to reveal their ideological status” and show how meanings change and are changed in the course of use (Rose, 2001, p. 71). Furthermore, Barthes (1964) defines the concept of a “text” as encompassing more than the verbal/textual elements. This means its interpretation cannot only be limited to these elements only. In fact, the text is an efficient way to describe a social construction in virtually any mode of communication. In other words, whatever is seen, perceived, heard, experienced, or remembered can be a “text”. For them in order to create informed literate citizenry, readers must be able to navigate, interpret, design and interrogate the written, visual and design elements of multi-modal texts.

This understanding conveys the complexity of visual texts and the expanding need for critical visual literacy development which is the contention of this study. Engestrom (2005) states that complex concepts are best understood as products and tools of collective activities that evolve historically, and that they need to be studied as embedded in complex human activity system, and not merely as logical propositions or textual products. They are best learned when they are challenged, reconstructed and implemented practice (pp, 48-49). Following this complex definition of advertisements, I now focus on meaning making.

2.7 Meaning Making of Advertisements

Making meaning of advertisements is complex because it involves understanding layers of purpose and production in which a text is designed (Mbelani, 2018, p. 02). Design is the process of organizing what is to be navigated, interpreted, and articulated, shaping available resources into potential meanings realised in the context of reading multimodal texts (Kress, 2010). This means that the ability for the reader to unlock the text design the better they would understand what is communicated and thus meaning making. In other words, the text to be read does not come to the reader ready-made. The text comes as a semiotic potential where the text to be interpreted is designed during the act of reading. According to Hull and Nelson (2005) “it is obvious how useful the notion of design can become a way to conceptualize the suddenly increased array of choices about semiotic features that an author confronts” (p. 229). What may not be as obvious is the way that design plays a role in the way a reader constructs the reading paths, the array of choices of semiotic features and, in essence, the texts being read (ibid). This illustrates the importance of understanding design, intertextuality, and semiotics. It suggests that there is a need for the reader to possess a peculiar way to adhere to when interacting with the text. Furthermore, it advances meaning making for the development of critical visual literacy.

Secondly, meaning making is a social practice because individuals must have a great deal of context-dependent knowledge to engage in a literacy practice (Perry, 2009). This indicates that meaning making refers to those approaches to literacy instruction whose emphasis is on helping children (and teachers) develop a sense of agency with literacy so that they can accomplish goals they deem important and also resist the coercive effects of literacy and language (Comber, Thompson and Wells, 2001). Unsworth and Wheeler (2002) assert that children are to understand how images represent and construct meaning. They need knowledge of meaning making systems used in their production and interpretation.

Thirdly, in this study, the focus is on the teacher’s understanding of advertisements and that is content knowledge complemented with the pedagogic approach they showcase in their classroom. Meaning making requires in a greater extent a combination of the two, the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction (Shulman, 1986). Therefore, neither content knowledge nor pedagogic

knowledge alone provides a successful lesson instead a formidable combination of the two provides the desired results in the meaningful meaning making of visual texts. The two are inseparably interwoven hence they are commonly combined as pedagogical content knowledge (PCK) (p.11).

This understanding calls for a plethora of expertise which includes a sound pedagogic and content knowledge needed from EFAL teachers in order for them to teach to advance critical visual literacy.

Teacher's content knowledge and pedagogy must be provided with that penetrating gaze as viewers of text. This will enable them to understand advertisements' 'implicit ideology' and unlock semiotic choices used by the producers. Moving beyond the literal level of meaning requires readers to infer from various texts and contexts to interrogate what they read and view Serafini and Ladd (2008). Every classroom is a site for the production of meaning, and every interpretive community has some alignment with a particular literary tradition or perspective (Fish, 1980). Helping readers interrogate the meaning potential of the semiotic and multi-modal resources of a text is an important consideration in today's educational environment-the contention of this study.

Janks (2010) argues that every choice foregrounds what was selected and hides, silences or backgrounds what was not selected, therefore awareness of this prepares the way to ask critical questions while unlocking the text. She goes further to claim that anything that has been constructed can be de-constructed. Moreover, she posits that this unmaking or unpicking the text increases our awareness of the choices that the writer or the speaker has made (Ibid). The blending of visual design elements, images, and written language into multi-modal texts presents readers with new challenges and requires an expansion of our view of the resources and interpretive practices readers draw upon to make sense of multi-modal texts so this is the content knowledge that the EFAL teachers must possess so as to enhance their pedagogic knowledge. It is my contention that visual literacy skills need to be explicitly taught. The meaning making of visual texts needs a profound awareness to strengthen analysis hence the text is made up of multiple design elements visual and verbal signs and a variety of black print words. If teachers provide meaningful opportunities for the learning of VL, learners could be empowered, be able to engage critically with visual texts and gain critical language awareness (Mbelani, 2007).

One of the difficulties of teaching VL in rural schools as pointed out by Mbelani (2007) is the lack of resources. Schools remain the centre of formal teaching and learning so they have to follow a systemic way of doing that. Searle and Knobel (1998) argue that school versions of critical literacy have tended to emphasize the importance of text-analytic work or critical reading practices whereas curriculum that focuses on critical social action and textual production is often reserved for adult or workplace domains. In other words, critical literacy in schools has stressed the interrogation of texts and meanings rather than critical writing or representation practices.

Readers must also learn to interrogate the assumptions that are embedded within multi-modal texts (Albers, 2008). In order to provide support for these interpretive practices, teachers need theoretical frameworks, new vocabularies, or metalanguage and pedagogical strategies for teaching learners to interpret and interrogate the visual images and designs encountered in multi-modal texts (Zammit, 2007). It is against this background that teaching to advance critical visual literacy is needed to develop citizens who will fit in an image-saturated society.

Furthermore, pedagogic content knowledge alone is not enough because there is also lesson preparation. It is probably the most problematic area of pedagogic practices. This is the framework that shows how the content is presented to the learners in the classroom. According to Richard and Lockhart (1994), a useful framework that forms a structure of a language lesson looks as follows:

- Opening: How a lesson begins.
- Sequencing: How a lesson is divided into segments and how learning activities relate to one another.
- Pacing: How quickly or slowly the learners move through learning activities
- Closure: How a lesson is brought to an end.

Teachers break the content into small chunks according to the way it will suit them and their learners in the class. The expectations are that there must be a reflection of lesson preparation which is in the form of a lesson plan. This is a primary requirement to show that the teacher is ready, it must have activities with clear teacher's roles and the learner's roles.

2.8 Conclusion

This chapter provided literature on visual literacy within which this study is located. Firstly, it explored the literacy development in an image-saturated society, communication and forms of

representation. Secondly, it provided insights on the design of visual texts and their impact on the development of critical visual literacy. Thirdly, it showed an understanding of advertisements, the focus of this study and the meaningful ways of making sense and teaching of visual texts in English First Additional Language classroom and challenges of content knowledge and pedagogy. Lastly, it discussed the lesson framework which shows how teachers must organize themselves before they go to the class and how their state of readiness can be observed.

CHAPTER 3: Research Methodology and Design

3.1 Introduction

This chapter describes the research methodology. It aims to respond to the following subsidiary research questions:

- What are the current teacher pedagogic practices of making sense and teaching of advertisements in Grade Seven?
- What role do these practices play in the development of Critical Visual Literacy?
- How can Language Senior Education Specialist mediate understanding and teaching of advertisements in a Change Laboratory Workshop?

The chapter will both describe and justify the research design and procedures. It will locate this study within the discipline of educational research and explain the suitability of Cultural Historical Activity Theory as a methodological framework. Sampling, which is one of the key aspects of this piece of work, will be expatiated and choices made will be justified. Furthermore, I will discuss the collection of data and describe its analysis. I conclude the chapter by discussing the validity and ethical considerations. Limitations will be highlighted.

3.2 Research design

This study used qualitative research with an interpretive paradigm because it uses a naturalistic approach that seeks to understand the phenomenon in context-specific settings such as “real world setting”. The research was conducted in two primary schools of Mount Frere District with two EFAL teachers as participants. They demonstrated their current pedagogic practices on visual texts without any form of assistant. The researcher focused on observation and data collection. Patton emphasizes that the researcher does not attempt to manipulate the phenomenon of interest (2001, p. 39). In this kind of research the findings were produced and arrived at from real-world settings where the “phenomenon of interest unfolded naturally” (ibid). Secondly, this project was a kind of research that produced findings not arrived at by means of statistical procedures or other means of quantification” (Strauss and Corbin, 1990, p. 17). The focus was not on the number of teachers but the meaning making of visual texts, content and pedagogic knowledge. In addition, the interpretive paradigm is concerned with understanding the world as it is perceived by the subjective experiences of individuals (Thomas, 2010). This was very

important in this study because it enabled a better understanding of the data gathered in relation to their content knowledge and their classroom pedagogic practices. Bhattacharje (2012) argues that “interpretive methods employ an inductive approach that starts with data and tries to derive a theory about a phenomenon of interest from the observed data’ (p. 35).

Thirdly qualitative researchers have come to embrace their involvement and role within the research. Patton (2001) supports the notion of researchers’ involvement and immersion into the research by discussing that the real world is subject to change and therefore, a qualitative researcher should be present during the changes to record an event after and before the change occurs (p. 14). They need to test and demonstrate that their studies are credible, and the credibility of a qualitative study depends on the ability of the researcher. This was of the utmost importance in this study because the data were gathered and intensively analysed by the researcher. Each participant constituted a single activity system which provided a holistic description and explanation of their current practices of teaching visual literacy. Hittelman and Simon refer to this as “constructing realities based on experiences with the environment” (2006, p. 6). This is discussed in details in Chapters 4 and 5.

Moreover, Cresswell notes that “qualitative research is best suited to address a research problem in which you do not know the variables and need to explore” (2012, p.16). The information might have to be acquired from participants as reviewed literature may not yield sufficient information. Cresswell (2012) further emphasises that qualitative research seeks to explore a single phenomenon of interest. This study investigates the current teaching practices of the meaning making of visual texts in an EFAL class. Research questions were used as a guide towards obtaining information from participants as suggested by (Cresswell, 2004).

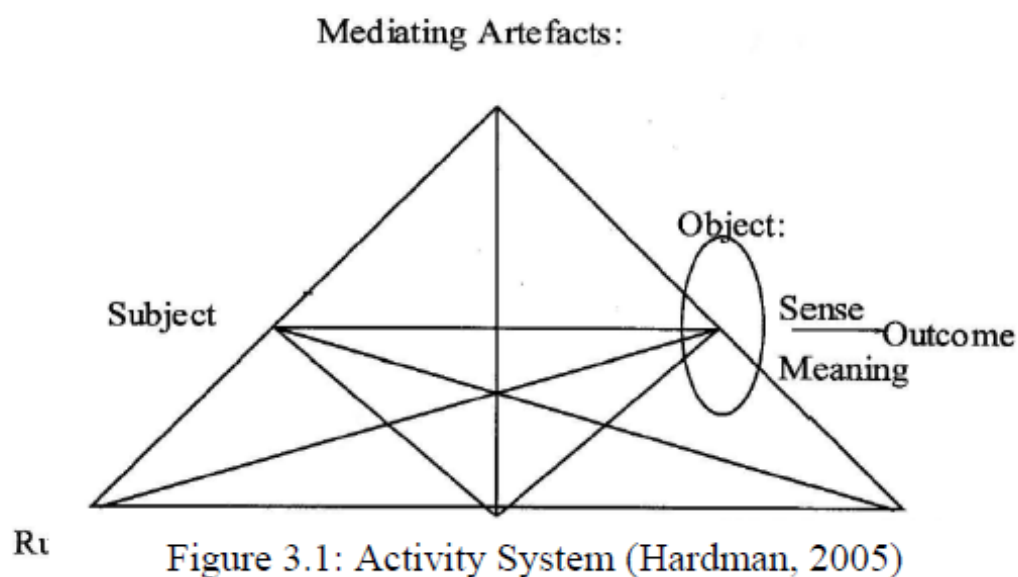
It is for these reasons that qualitative research was the most applicable in this research project. This approach “emphasizes gathering data on naturally occurring phenomenon, most of these data are in words and not in numbers” (Mc-millan and Schumacher, 2010, p. 23).

3.3 CHAT as a methodological framework for this study

Cultural-Historical Activity (CHAT) is used as a methodological framework because it is one of several practice-based robust frameworks that focus on mediated actions by collective actors within institutional contexts over time for analysing professional work practices, including social

service provision (Julkunen, 2011) (see Figure 3.1). This study draws on CHAT because it views “learning as a complex result of tool-mediated interactions, rather than as something opaque which happens in a learner’s mind (Hardman, 2005, p. 380). This is important in this study because advertisements were used as tools by the teachers in a meaning making activity system in the classroom. By so doing they were employed as a unit analysis in a human activity which is the teaching and learning of visual images. Again, Julkunen (2013) argues that one benefit of employing CHAT to analyse professional practices is that its framework provides ways of using practice-based theory to reflect on one’s previous, current and anticipated practices. This study investigated teacher current practices of meaning making and teaching of visual texts in an EFAL class. These practices were demonstrated and observed in the classroom where teachers operate for their daily practices. Teachers also demonstrated the roles of being the subjects of the activity because the lessons were presented by them and they were the members of the community in a school setting where the data was gathered. It is of utmost importance to know “who is/are involved in carrying out this activity” (Mwanza, 2002, p. 85).

FIGURE 3.1



Foot (2013) claims that CHAT enables researchers to analyse complex and evolving professional practices, and practitioners to engage in reflective research-the contention of this study to get an understanding of teachers’ meaning making practices in visual texts. In addition, Gutierrez (1999) suggests the concept of third space to account for events in classroom discourse where the seemingly self-sufficient worlds and scripts of the teacher and the students occasionally meet and interact to form new meanings that go beyond evident of both. This study gathered data on

current teacher pedagogic practices and analysed it in Chapters 4 and 5, with the intention to understand their meaning making and teaching of visual texts.

There are six elements of the activity system utilized in this study to describe and explain the current perceptions and practices in the meaning making of visual images: subject(s), tools, object(s), rules, community, and the division of labour, which are all shown in Figure 3.1. In addition, the expanded activity system comprises the subject, tools, object of activity, rules and procedures, the community relevant to the activity and the division of labour entailed in carrying out the activity (Igira and Gregory, 2009). The subject(s) of an activity system is/are the person or people who are directly participating in an activity and whose motives drive the activity (Kain and Wardle, 2004). The teachers were subjects in this study. They demonstrated their own current classroom-based perception in the meaning making of visual images.

The focal point in this study is the meaning making of visual images. For Foot (2014) an object acts as both a focal entity and the desired outcome. In addition, Hardman (2007) has described an object as the physical or mental product that is transformed in the activity. Teachers presented visual images in the form of print advertisements with the sole purpose of meaning making as the desired outcome. Different perceptions and discernment towards the desired outcome were brought into play in the classroom which is the community (Kain and Wardle, 2004). It represents the larger group where the participants “take their cues” (p. 12). This will be discussed in details in Chapter 4. This study seriously considers “who is responsible for what when carrying this activity and how are the roles organized?” (Mwanza 2002, p. 85). The division of labour refers to the distribution of tasks within the activity system (Kain and Wardle, 2014). Division of labour within the system reflects both a horizontal division among the community members as well as the vertical division between the power-and status-holders (Hardman, 2005).

Compelling in this study are the rules which provide a means to manage or minimize conflicts within the activity system. Rules are defined not only as formal and explicit do’s and don’ts but also as norms, conventions, and values (Kain and Wardle, 2004). Rules are of great significance because they can both generate and constrain behaviour (Hardman, 2005). Mwanza (2002) highlights the need to consider whether there any cultural norms, rules, and regulations governing the performance of this activity in order to understand the impact of such norms on the whole system.

The study of an activity system became a collective, multi-voiced construction of its past, present, and future ZPD (Engestrom and Miettinen, 1999). The researcher observed various ways of meaning making and teaching advertisements as in various zones of proximal development, thus the two classrooms where the lessons were observed. The researcher was able to operate in different communities that have their own practices as represented by the two primary schools in this study and the teachers who have their daily operations within a school setting. The interactions between the researcher and these communities which engaged a shared object could be thought of as the “communicative relations” of the activity (Engestrom, 1999b, p. 32). The observations were further taken to CLW for development so as to establish future pedagogic practices which were the aim of this study –mentoring.

Furthermore, CHAT was appropriate because it helped the researcher to explore teacher’s opinions on how their pedagogic practices differ as they are influenced by different factors such as teaching experience, school context and pedagogic content knowledge in visual literacy. According to Sundet (2010), CHAT offers a constructive way to assess interventions and change in institutions and societies when the activity system perspective is used to identify its participants who are then made aware of their roles and actions within. CHAT recognizes the object as an incredibly important factor that gives durable direction, purpose, and outcome. The commitment and responsibility towards an object are partially shared and interchangeable hence teachers in their classroom became the subjects of activity whilst the researcher was an observer but in a change laboratory workshop the researcher became the subject but the object remained the same meaning making and teaching of visual texts. In addition, there is a relatively horizontal division of tasks and the vertical division of power, positions, access to resources and rewards (Engestrom, 1987).

Of paramount importance is to note that, this study was a formative intervention which seeks to investigate teacher’s practices, beliefs, attitudes and perceptions, opinions, feelings and knowledge of advertisements. Formative interventions aim to generate new concepts that may be used in other settings as frames for the design on locally appropriate new solutions. The transformative agency develops the participants’ joint activity by explicating and envisioning new possibilities. The transformative agency goes beyond the individual as it seeks possibilities for collective change efforts. In this respect, the concept of transformative agency is close to the concept of the relational agency (Edwards, 2009). Similarly, Virkkunen (2006) defines

transformative agency as ‘breaking away from the given frame of action and taking the initiative to transform it (p. 49).

Formative interventions in CHAT depend on surfacing contradictions. According to Kutti (1996) contradictions are “a misfit within elements of an activity system and between different activities or between developmental phases of a single activity” (p. 34). They manifest themselves as problems, but the activity sees them as sources of development the contention of this study. They were in different levels within and between the elements of an activity system and they were explored at primary, secondary, tertiary levels (Engestrom, 1987). They will be shown in Chapters 4 and 5. Contradictions create a platform for participants to engage in object-oriented and contradiction-provoked actions and by so doing the activity system develops (Foot, 2014, p. 18). According to Ilyenkov (1997), they are not just inevitable features of activity, they are “the principle of its self-movement and the form in which the development is cast” (p. 330). When contradictions emerge, some participants begin to question and deviate from the activity system established norms. The analysis of contradiction in an activity system provides an understanding of its developmental trajectory. Contradictions can be seen as “places” in an activity system from which innovations emerge. The evolution of an activity system occurs when participants act to resolve or transcend the system’s contradictions and that happened in this study through the change laboratory sessions. The contradictions that were noted during lesson observations were addressed for participants to develop and the development of an activity system emerged in a pattern that is called an “expansive cycle” (Engestrom, 1990). It appeared in the form of “construction and resolution of successively evolving tensions or contradictions in a complex system” (Engestrom, 1999d, p. 384).

A contradiction is perceived as a theoretical concept and the term is used accordingly whereas tension is its empirical manifestation in the research data. During the change laboratory process, participants typically demonstrated historically evolved contradictions and elaborated them. They were intercultural in nature, typically of the previously learned practices and current practices in a new cultural environment and the then trained teacher-centred pedagogy as against the new developmental learner-centred pedagogy (Virkkunen and Ahonen, 2004).

3.4 Sampling of participants and sites

Purposeful sampling was used in this study. Johnson and Christiansen (2014) describe it as a procedure that places the researcher at an advantage of data gathering because it enables the researcher to select the participants purposefully. In addition, Cohen, Manion, and Morrison (2011) describe it as a way to get easy access to participants. This study was conducted in two Mount Frere District Senior Primary Schools. Two EFAL Grade 7 teachers were selected to make it easy and advantageous for the researcher to access them during lesson observation. The first school is semi-rural and the other one is deeply rural. The teachers are experienced in teaching EFAL. The first one has got 16 years' experience and the other one has got 8 years. In addition to their EFAL experience, these two teachers also formed part of curriculum changes like CAPS. This study also included another six District EFAL lead teachers who formed part of the Change Laboratory workshops. The intention was to broaden what was observed in the two focus participants based on the given activity. The findings will be discussed in Chapter 5. This assisted the researcher to get an insight into current teacher pedagogic practices in the meaning making and teaching of visual literacy which is key in this study.

3.5 Data Collection

Various methods were used to collect data and these include lesson observations, documents, post-lesson semi-structured interviews that are discussed below.

3.5.1 Lesson observations

The first data was collected through lesson observations. Two EFAL Grade 7 teachers presented lessons on advertisements. These lessons were observed in two different primary schools. Videotape, voice recorder and a lesson observation sheet were used to collect data. The documents which were analysed in the study were EFAL CAPS document, lesson plans, teaching material like print advertisements, Grade 7 EMS textbooks and the researcher's field notes for consolidation. The details of the analysis will be fully presented in chapter 4.

3.5.2 Post-lesson semi-structured interviews

Harrel and Bradley (2009) have asserted that semi-structured interviews are largely one-on-one and are meant to gather information on a specific topic, while focus groups are "dynamic group discussions used to collect information" (p. 6). After the two lessons were observed, one-on-one post-lesson semi-structured interviews were conducted. These interviews were rather informal.

They were carried out to confirm what was observed during lesson demonstrations. The focus was on their current pedagogic practices. The interview questions were designed and the interviews were transcribed (see Appendix 5 and 9).

3.5.3 Change laboratory workshop

This study used Change Laboratory workshop as “a method for developing work practices by the practitioners in dialogue and debate among themselves, management, with their clients, and-not the least-with their interventionist researcher” (Engestrom, 2011, p. 62). The dialogue and debate were between practitioners who are in-service teachers and the interventionist researcher. It allowed multiple viewpoints in the meaning making and teaching of advertisements by the participants. The use of change laboratory workshop was a response to the third sub-question of the study. This will be discussed in details in chapter 5. Expansive learning was used to draw conclusions which led to the formation of a new, expanded object and a pattern of activity-oriented to the object (Davydov, 1990). Expansive learning is “qualitatively different from both acquisition and participation” because “in expansive learning, participants learn something that is not yet there” (p. 2). This process is known as ascending from the abstract to the concrete (Davydov, 1990). It involves the formation of a theoretical concept of the new activity, based on grasping and modelling. This is the initial relationship that gives rise to the new activity. It generates its diverse concrete manifestations which were imperative in this study. Thus teachers’ engagement in the change laboratory workshop will be detailed in Chapter 5.

In an expansive learning activity, motives and motivation are not sought primarily inside individual subjects-they are in the object to be transformed and expanded. As Leont’ev (1978) pointed out, motives cannot be taught, they can only be nurtured by developing,” the content of actual vital relations” of the participants-the contention of this study (p. 186). The key implication of transformation of practice as concept formation is that the analyst needs expansive concept formation from early unstable attempts and suggestions to stabilization steps such as naming and modelling. In addition to the anticipated outcomes of the study, the researcher dealt with unexpected emergencies as the study evolved. For expansive learning to occur there is a need to surface contradictions which can be seen as the place in an activity system from which innovations emerge.

Expansive learning is one of the key elements of CHAT and can be considered as a kind of design methodology that aims at change, which was used as the main thrust of this study in the form of a change laboratory workshop. According to Engestrom (1987) expansive learning is initiated when some individuals involved in a collective activity take an action of transforming an activity system through reconceptualization of the object and the motive of activity embracing a radically wider horizon of possibilities, thus what this study investigated, the meaning making and teaching of visual texts in a CLW. The essence of expansive learning activity is the production of objectivity, societally new activity structures (including new objects, instruments, etc.) out of actions manifesting the inner contradictions of the preceding form of activity in question. The expansive learning activity is a mastery of expansion from actions to a new activity. While traditional schooling is essentially an instrument-producing-activity, expansive learning activity is an activity- producing activity (Engestrom 1987, p. 125).

This study presented a platform in the form of CLW. This activity mirrored teachers' current classroom practices and meaning making of visual texts. Engestrom (1999d) presents and briefly describes the seven action steps for increased understanding as phases of an outwardly expanding spiral, but multiple kinds of actions can take place at any time. The phases of the model simply allow for the identification and analysis of the dominant action type during a particular period of time. These learning actions are provoked by contradictions. They will be explained below. The typical sequence of learning actions in an expansive cycle is:

1. Questioning criticizing or rejecting some aspects of the accepted practice and existing wisdom and these were observed in the two lessons where post-lesson interviews
2. Analysing the situation in order to identify causes or explanatory mechanisms by tracing its origin and evolution (historical-genetic analysis), or by constructing a picture of its inner systemic relations (actual –empirical analysis).
3. Modelling the newly found explanatory relationship in some publicly observable and transmittable medium.
4. Examining the model in order to grasp its dynamics, potentials, and limitations.
5. Implementing the model through practical applications, enrichment, and conceptual extensions, teachers were offered an opportunity to come up with the texts of their choice and demonstrate what transpired in their classroom respectively.
6. Reflecting on and evaluating the process

7. Consolidating its outcomes into a new, stable form of practice, thus the teacher presentations that were interacted within the change laboratory workshop where teachers got a chance to strengthen what was good and eliminate what was not appreciated and accepted by their peers.

Development and change take the form of tensions and contradictions between or within activities. These tensions are perceived as manifestations of contradictions between two opposing forces and dynamics that trigger learning and development (Engestrom, 1987). They may appear within or between the elements of an activity system (AS) or between different systems (ibid).

3.6 Data analysis

According to Hancock (2009) “analysis of data in research project involves summarizing the mass of data collected and presenting the results in a way that communicates the most important features” (p. 24). For interpretive purposes, the following categories supplemented the use of CHAT in analysing the data gathered using the various methods:

- The teacher’s current teaching practices
- The language of teaching and learning
- Documents that were used in the teachers’ lessons

This sequence of analysing data was helpful because it assisted the analysis to respond to the main research questions and its sub-questions without deviation.

The documents which were analysed in the study were the teaching materials that were used by teachers in their lessons. The analytic details will be fully presented in Chapters 4 and 5. Briefly, both teachers presented their lessons from economic management and sciences (EMS) point of view. There are documents from the Grade 7 EMS textbooks on advertisements. The analysis of documents began in the field, at the time of observation.

3.7 Ethical considerations

I followed a number of ethical procedures, such as negotiating access, individual respect and anonymity. The requests were all done in writing to the principals for research sites and the

EFAL teachers as research participants were given their individual letters and the permission was given. The letters clearly stipulated that both schools and the participants will be secured because their real names were not going to be used instead there would be given pseudonyms and the permission was given. Apart from requesting the two teachers to be participants in this study, I engaged in continuous negotiations and renegotiations throughout the course of study. For example, I first wrote letters to both the principals and teachers asking for permission to conduct the study. I visited their schools to present an outline of the purpose, of my study including the draft plan of my intended lesson observations. I negotiated dates and time for the school visits to observe video lessons and ensuring the anonymity of both school and teachers.

After analysis of the video lesson observed, I planned the CL workshops. It took place in August and September 2017. It was after I negotiated with the two participants because of their busy schedules in their schools. I further requested other six participants who were going to join and take part in the change laboratory sessions. The difference with them is that I did not write letters. I arranged the first session telephonically. The second session was informed by the drafted plan which was presented to them. It had to be discussed and adopted because there was an activity system in between which required them to conduct it in their classrooms. The details of this activity will be shown and discussed fully in Chapter 5.

I respected the participants' identity. I used anonymity pseudonyms when I was transcribing their lessons, post-lesson interviews and the presentations in the change laboratory workshops. I requested permission from the participants to take videos, photographs and record their lessons. I verbally asked permission from the participants, assuring them of their right to refuse. All participants were comfortable to demonstrate their classroom practices in the Change Laboratory Workshop. Participants even commented that the workshop was developmental. They ascertained that I should be free to record and showcase exactly what will transpire in their presentations. They declared that they would love to get comments because that would assist them to improve the way they teach visual literacy.

3.8 Validity and Reliability

Validity and reliability were used as the key concepts to evaluate the quality of this thesis. According to Bertram and Christiansen (2014), validity is the collecting of data from a number of different sources. In order to ensure validity this study collected data from various reliable

sources like EMS textbooks, teachers' lesson plans and EFAL CAPS document. This helped to discover the extent to which a measure adequately represents an underlying construct it is supposed to measure (Bhattacharjee, 2012). Maxwell (1996) states that the readers and users of this research report expect assurances that the data and research findings are valid and reliable not skewed by the researchers' own perspectives and ideologies. Therefore, in an effort to address the issues of validity and reliability the data presented in this study was generated with the use of various methods. Triangulation was also applicable. The teachers' attitude and their pedagogic content knowledge in the teaching of visual literacy were established through lesson observations, post-lesson semi-structured interviews, and first presentations in a change laboratory workshop and post-CLW questionnaire.

“Reliability and Validity are tools of an essentially positivist epistemology” (Winter, 2000, p. 7). They are not viewed separately in qualitative research, instead, terminology that encompasses, both, such as credibility, and trustworthiness is used. In this study, these were ensured because two primary schools were not attended for issues of bias, without bringing in preconceived ideas and desired results instead of being prepared to work with the different data as it comes to demonstrate validation and trustworthiness. Again participants' different voices made findings valid and trustworthy. Reliability is the extent to which results are consistent over time and an accurate representation of the total population under study is referred to as reliability and if the results of the study can be produced under a similar methodology, then the research instrument is considered to be reliable (Joppe, 2000).

Joppe (2000) argues that validity determines whether the research truly measures that which it was intended to measure or how truthful the research results are. Researchers generally determine validity by asking a series of questions, and will often look for the answers in the research of others. Validity can be construed to have provided great assistance in maintaining accuracy and giving direction the study took to determine its final findings as presented in Chapters 4 and 5. Healy and Perry (2000) assert that the quality of a study in each paradigm should be judged by its own paradigm terms which include credibility, neutrality or confirmability, consistency or dependability and applicability or transferability are to be the essential criteria for quality. To be more specific with the term reliability in qualitative research they use “dependability” which closely corresponds to the notion of reliability which is very important in this study.

Reliability and validity are conceptualized as trustworthiness, rigour, and quality in the qualitative paradigm. It is also through this association that the way to achieve validity and reliability of research gets affected from the qualitative researcher's perspectives which are to eliminate bias and increase the researcher's truthfulness of a proposition about some social phenomenon using triangulation (Denzim, 1978). The triangulation is defined to be "a validity procedure where researchers search for convergence among multiple and different sources of information to form themes or categories in a study" (Cresswell and Miller, 2000, p. 126). Therefore, reliability, validity, and triangulation are inexplicably intertwined, embedded to each other, if they are to be relevant research concepts, particularly from a qualitative point of view, have to be redefined as we have seen in order to reflect the multiple ways of establishing the truth. The use of different theoretical frameworks and concepts enabled a broad understanding and exploration of the data. The choice to find out the opinions of both teachers who were participants in this study and those who participated in the CLW only was important to enhance validity and objectivity. Their personal accounts and experiences provided the richness of data and depth for overall study. Most importantly, videotaped lessons, one-on-one post-lesson semi-structured interviews, and CL presentations were accurately transcribed with no additions, manipulations, and omissions. The exact words that the teachers used as responses to the questions were also transcribed for the research data. This all ensured the validity of the information in the research.

3.9 Limitations

The choice of selecting two schools and requesting two teachers to demonstrate the teaching of visual literacy and six teachers to participate in a CLW meant that only eight EFAL teachers that formed part of this study. A big number of schools and EFAL teachers were not part of the study. This means that their qualifications, teaching experience, and pedagogical content knowledge could have influenced the results differently. Therefore, these findings cannot be generalized to demonstrate a holistic understanding and the knowledge that all Grade 7 EFAL teachers approach visual literacy in this manner. Another limitation is that the teachers' background differs from one teacher to another and from one school's culture of English language teaching to another. This includes the learner's exposure and confinement which enable them to influence the teacher's approach to visual texts.

3.10 Conclusion

In this chapter, I presented and justified the research design and methodology used in this study. I explained CHAT and its suitability in this study. The research sites, participants, and how these schools were sampled is clearly tabulated. This chapter also presented detailed data collection techniques which were videotaped lessons, lesson observation sheets, documents and lesson plans, semi-structured interviews with teachers, change laboratory workshops and evaluation questionnaires. Validity, reliability and triangulation were also explored including ethical considerations. Finally, this chapter highlighted the limitations of this case study.

CHAPTER 4: Presentation and analysis of Phase one data

4.1 Introduction:

This chapter discusses the analysis of pre-intervention phase data which mainly focused on two sets of lessons. These lessons were observed in two different Mount Frere primary schools, videotaped and transcribed in May-August 2017. The analysis further includes two post lesson semi-structured interviews and documents used in the planning and presentation of these lessons. The pre-intervention aimed at the current understanding and teaching of visual literacy by EFAL Teachers. It responds to the first two sub-questions of this study which are:

- What are the current teacher pedagogic practices of making sense and teaching of advertisements in Grade 7?
- What role do these practices play in the development of critical visual literacy in an EFAL class?

Specifically, this chapter draws on CHAT to present the key findings. These will be presented in the two activity systems with relevant sub-headings. I end the chapter by offering a conclusion of the pre-intervention phase discussion of data.

4.2 Presentation of the object(s)

An object acts as both a focal entity and the desired outcome (Foot, 2014). In this study the objects are meaning making strategies, identification and the teaching of text features, strengthening language acquisition and the development of critical visual literacy. Teachers were subjects in these activity systems because they were directly participating in these lessons (Kain and Wardle, 2004). Although the two activity systems were designed to work in tandem, the two lessons were observed separately (see Activity Systems A and B below). The presentation of data and analysis will sometimes focus and follow one teacher to elucidate interesting areas because the two lessons shared the same objects. This approach created opportunities to surface deeper insights. These include contradictions as sources of change and the development which will be taken to another activity system to explore expansive learning. To achieve the object both participants brought print advertisements in their classrooms. The intention was to stimulate interaction which involved reading, viewing and analysing so as to enhance learners' understanding (Kain and Wardle, 2014, p. 09).

ACTIVITY SYSTEM A

The lesson was presented in a Grade 7 class of 19 learners, and it took 1 hour 46 minutes. A print advertisement was used as a text in the demonstration of meaning making and teaching of visual literacy (see Figure 4.I).

FIGURE: 4.1 Spar Products' Advertisement that was used by Mrs. Long



4.2.1 Meaning making strategies

Firstly, Mrs Longs' meaning making strategies reflected some elements of the three basic steps of making meaning from visual texts (Janks, 2012). That is the content, representation, and context. This was apparent in her first question. She required learners to respond to the literal interpretation of an image. The question was related to the content and was at the level of denotation. Learners responded accurately. They mentioned what they recognised in the text, the product advertised (see Extract 4.1 Utterance 3). This is an indication that visual literacy precedes verbal literacy in human development and thus strategies for developing visual literacy skills which are important for overall human development (Stokes, 2002). In Extract 4.1 Utterances 4-7 the teacher continued with probing questions to assist learners interact with what was in the text. She asked them where they can get the product. Learners responded accurately in her explicit questions. Their responses displayed an understanding of how Spar is represented in the text. This is reading and viewing (South Africa, Department of education, 2011, p. 09). Thus how learners develop the ability to evaluate texts (ibid).

Extract 4.1: Mrs Long unpacks the contents of the text.

1. Mrs Long: With me, I have these papers. Just take one and pass, take one and pass.
2. Mrs Long: Now can you tell me what do you see in the image?
3. Learners: In the image, we see the sunflower oil.
4. Mrs Long: Good, which shop is advertising the sunflower oil?
5. Learners: Spar
6. How do you know that it is advertised in Spar?
7. The product is in Spar because it is written, Spar.

Secondly, the strategy enabled the learners to look exactly for what is requested in the. They were also able to recognise and tell the brand name. That was an interesting reflection of their prior knowledge. Mbelani (2018) asserts that in making meaning of media texts, readers do not take up information from the text only, but draw from their prior knowledge (p. 09). Text viewers must first realize what they see in the image, their responses will assist them to understand how places or things are represented (Janks, 2012). Similarly, Kress and van Leeuwen (2006) contended that the visual like semiotic modes has to serve several communicational and representational requirements in order to function as a full system of communication. In addition, Halliday's (1985) systemic functional linguistics (SFL) highlights the relationship between language, text, and design. Stoian (2015) has considered visual resources from a functionalist perspective like any semiotic resource. They convey meaning and these visual resources can be described, observed and also interpreted. This is the way in which representation and communicative acts cohere into the kind of meaningful whole, we call a "text" (Kress and van Leeuwen, 1996, p. 181).

To further illustrate the above approach, Utterance 2 in the above extract revealed the power of asking probing questions. This approach invited learners' attention and triggered them to think critically. Fielding (1996) emphasizes in the AIDA method that the first step aims to attract the viewers' attention. This makes them start thinking about the advertisement and its contents. It was interesting to see her asking questions with what, which, and how. These questions propelled the learners to respond giving the name of the product advertised and where the product could be obtained because it is attached to a specific sign (Aiello, 2006). Essentially, this corresponds with the symbolic or ideological meaning of an image or range of possible meanings inscribed (see Extract 4.1 Utterances 3-7).

Mrs Long in this segment used a question and answer method for a specific purpose. It shows that the purpose was served and achieved. For the first time in this activity system Mrs Long appreciated learners' responses. She used an adjective 'good' which indicates a desired and

approved answer. This is resolutely repeated by teachers in their classrooms not only as an appreciation of their participation but also as a motivation to the learners. They, in turn, respond more often because they are highly motivated, their intelligence is optimally utilised and appreciated (see Extract 4.1 Utterance 4).

These questions also assisted learners' comprehension and knowledge which could enable them to respond to the questions of high order (Bloom, 1956) (see Utterance 6). The manner in which these questions were asked followed a certain pattern which was well scaffolded to achieve the target. This practice triggered the researcher's curiosity to do some follow-ups at the end of the lesson as it was mentioned earlier in this section that it relates to three steps of meaning making (see Extract 4.2).

Extract 4.2: Post lesson interviews with Mrs Long

1. **Researcher:** So he assisted you, are there any other sources of information you used except this one?
2. **Mrs Long:** Yes, sir, he assisted me a lot. Then I also used the strategy I got from your workshop sir where you talking about cartoons that you must first ask the learners, what do you see in the image and look for linguistic features used sir, so I asked them this question and continue with the linguistic features comparing them with what we use in poetry.
3. **Researcher:** Aa.....? I see now I heard you asking them what they see in the image and the linguistic features.
4. **Mrs Long:** Yes, sir.
5. **Researcher:** Did you use any EFAL textbooks?
6. **Mrs Long:** Yes, sir, to check grammar and parts of speech.

Mrs Longs' responses showed that she is relatively experienced in the teaching of EFAL. There is a background knowledge she used in her lesson which she confirmed that she got it in a visual literacy workshop on cartoons (see Extract 4.2 Utterance 2).

Thirdly, the product advertised in the text is familiar to learners because they use it in their day to day living. Howells (2003) stated that visual images surround us every day in advertising whilst Prinsloo and Criticos (1991) argued that people are visually immersed in advertisements in a similar way that the fish is to water. Their families form part of the community that uses spar to buy goods they need on a daily basis. This is the significance of community (Kain and Wardle, 2014). Emphatically, Janks (2012) states that texts are not neutral but ideologically influenced by those who construct or design them. This means their designation of either the text or the product has to suit and influence the needs of the community.

Fourthly, although intermittently, the contribution we see from the learners in this segment of the lesson is not only an epitome of the division of labour (Kain and Wardle, 2014). It is also an

equitable distribution of meaning making by Mrs Long which showcases what learners can offer in the class. Mnyanda (2017) discovered that teachers are dealing with learners who may require more effort from them to improve their interest in traditional media forms (see Extract 4.1). On the other hand, from the above contribution by learners it can be observed that positioning the product means to give a product a special identity that will make it seem different from other products of the same kind.

Lastly, what was praiseworthy in her strategy was to see her ask earnestly the questions that are relatively applicable to assist learners towards the development of their critical and higher-order cognitive skills (Bahrani and Solteni, 2011) (see Extract 4.1 Utterances 5 and 7). However, that was not enough to develop learners' critical visual literacy. Mrs Long did not ask the purpose of the text which could have assisted her and the learners to understand the context in which the text was used. This shows some of her limitations in the meaning making and teaching of visual text. The teaching of text features and the chances of CVL development were highly compromised. Mrs Long does not embody the necessary visual literacy language. Similarly, Mbelani (2007) discovered that teachers do not have the visual language necessary to teach VL. However, there was a primary contradiction because there was no difference shown between the brand name and the logo. Inability to differentiate these two text features results in uncertainty during the viewing process. This can hamper the teaching of visual literacy.

ACTIVITY SYSTEM B

This activity system was conducted in an EFAL Grade 7 class of 86 learners. It took 1 hour 23 minutes.

FIGURE: 4.2 WEET-BIX Advertisement that was used by Mr. Large



4.2 2 Integration for epistemic and pedagogic enrichment

Firstly, the data revealed that meaning making strategy and pedagogy used to interpret the text in this activity systems was adopted from another subject which is Economic Management Sciences (EMS). This is integration across the curriculum. Most notably Mr Large applied the Four P's in his interpretation of an advertisement. He was exceedingly intent in applying this approach. According to McCarthy (1960), there are four Ps of marketing which is promotion, product, price, and place which must be used as the main approach in the interpretation of an advertisement. Similarly, Kotler and Andreason (2011) argue that these are the four factors that make up traditional marketing and they ensure that consumers notice and pay attention to a specific product and service. Mr Large emphasized that learners are expected at the end in an advertisement to identify the product that is being promoted, the place where the product can be bought and its price (see Extract 4.3 Utterances 5 and 7).

Extract 4.3: Mr Large emphasizes four P's and AIDA method

1. **Mr Large:** Now, I will not wait for you, he pastes an advertisement on the board and continue to write his own notes on the board again
2. **Mr Large:** Ok now, we said an advertisement is an information about the product. This is Weet-bix, you see this product, this is an advertisement, understand?
3. **Learners:** Yes
4. **Mr Large:** Where can I find this product? You see is written, "As seen on TV".
5. **Mr Large:** Listen now, you know am introducing to you the Four P's as follows: Product, Place, Price and Promotion. This is very important you must use these four P's, **Product**, **Place**, Price, Promotion, you see when you see an advertisement, you ask what is the product advertised, where can you get it, the place, what is the price, understand, then promotion, when something is advertised that is promotion, the four P's you see now this one.
6. **Learners:** Yes
7. **Mr Large:** This is Weet-bix, which is the product, thus the first p, where do you get it? the place, Shoprite as seen on TV, the second p, is written there, the price is R38.99 you see is written there, the third p, the fourth p is promotion what is promoted understand? There are four promotion tools, they are Attention, Interest, Desire, and Action. The product must have, must catch people's attention, they must develop interest and desire to buy it, and they must take action at the end.

Secondly, the application of the four Ps clearly demonstrated an amazing reading path. According to Kress and van Leeuwen (2001) contemporary or multi-modal texts ask readers to perform different semiotic work, namely design the order of the text or reading path for themselves before interpreting the text constructed. Mr Large ascertained his learners that the ability to apply this approach enhanced effective meaning making of any advertisement. Semiotic work also requires readers to make choices about how to frame the text being read. Readers are not only required to navigate the visual and textual elements presented during the act of reading but to actually design the text to be read from the visual and textual elements (Sipe and Pantaleo, 2008).

Thirdly, by so doing Mr Large provided an approach where learners can design the text to be read and interpreted. The reader of multi-modal texts should evoke or design the text to be read before it can be interpreted (Rosenblatt, 1998) (see Extract 4.3 Utterances 5 and 7). There was value in every teaching, and it worthwhile to mention that in Utterance 7 Mr Large demonstrated the significance of the four P's and its beauty in navigating the text. He prepared his learners to become active participant in the navigation, interpretation, and design of multi-modal texts. Again the process of navigation requires the reader to navigate the design elements of the text presented by the author-illustrator-publisher. The process of design requires the readers to construct their own reading path by framing the elements of a multi-modal text to suit their particular needs and interests during the act of reading. This openness requires readers to design the path through which their reading occurs.

Fourthly, this approach of the Four P's was coupled with what Mr Large referred to as promotion tools. He outlined them as attention, interest, desire, and action. Fielding (1996) refers to it as AIDA method (see Extract 4.3 Utterance 7). It is worth mentioning that the AIDA method was accurately interpreted. The level of accuracy demonstrated by Mr Large in both the application of four P's in the text and the breakdown of the AIDA method indicated that he had background knowledge. That triggered the curiosity of the researcher to ask him about it in the post-lesson interviews. That was an interesting and rare pedagogic practice in the teaching of EFAL. He revealed that he was also an EMS teacher, and that was where he got the practice (see Extract 4.5). He was able to build on the content gains he had from one subject to teach another one when two subjects shared the same content.

However, the AIDA method was thrown to the learners without any application in the meaning making of the text and its significance in the lesson. It was just written as an acronym in the lesson plan, (see Appendix 5). Mr Large missed an opportunity, not only of involving his learners in the interpretation of the text using the AIDA method but also of language development which was essential in this study. He should have rigorously grabbed a chance to initiate a discussion. That would have been done by dividing the learners into four groups. He could have asked them to give meanings of these words as he presented them in the AIDA method. That type of involvement would have triggered learners' point of view and higher-order thinking. The instructions in the groups to solicit discussion might have used questions like 'why and what if' (Habib and Soliman, 2015).

Moreover, although Mr Large was confident in his practice, he displayed a feeling of discomfort. He repeatedly emphasized to his learners that he was not teaching Economic Management Sciences (EMS) instead he was teaching EFAL (see Extract 4.3 Utterance 2).

Extract 4.4: Mr large emphasizes that this is an EFAL lesson

1. Mr Large: Ma..... you are making noise, less noise, less noise, less noise, guys listen
2. Mr Large: I am teaching English here not EMS, Anele, you are making noise.
3. Mr Large: listen here, this one is 2litre sparletta, price R12.99, their slogan, they say buy one get one for free.

This feeling of discomfort could be largely attributed to both his shortcomings in dealing with language-related aspects of the text and the inability to involve learners. The learners opted to make noise (see Extract 4.4 Utterance 1).

Alluringly, the post-lesson semi-structured interviews created a platform for the revelation of not only the basis of his pedagogic content knowledge but also the binary system of subject allocation that exists in schools. These revelations confirmed some enthralling lesson segments like the meaning making strategy of the four ‘P’s that was adopted from EMS. Mr Large went further to reveal that he was an EMS teacher. He taught both EFAL and EMS in his school. That was an essential revelation of his actual pedagogic practice, and its’ situation in order to identify causes or explanatory on its origin and evolution (Engestrom, 1999d). He used the practice as an advantage of teaching the staff he is familiar with. This was evident in his Utterances in the post-lesson interviews (see Extract 4.5 Utterances 2and 3).

Extract: 4.5 Post lesson interviews with Mr Large

1. Researcher: But I noticed that there was an interesting approach you used that one of the four Ps. Where did you get the approach you used in the class?
2. Mr Large: Sir here at school am also teaching EMS, I am an EMS teacher so I got this approach from EMS
3. Researcher: So this approach is from EMS?
4. Mr Large: Yes, Sir.
5. Researcher: Are there any other sources of information you used except this one?
6. Mr Large: Yes, I was also assisted by Miss Mlambo sir, she said when you teach advertisements you must look for the logo, slogan and the price.
7. Researcher: Why did you consult her?
8. Mr Large: She is also a language teacher and she once attended your workshop, sir.
9. Researcher: Did you use any EFAL textbooks?
10. Mr Large: no sir
11. Researcher: So you were just comfortable with this one, and you felt that was enough?
12. Mr Large: Yes, sir?
13. Researcher: So this lesson was conducted from an EMS perspective?

Relatively similar, Mrs Long also used integration in her lesson and consulted with her EMS colleague. She borrowed a Grade 7 EMS textbook to look for the content contained on advertisements. She then prepared the lesson based on the content reflected in that textbook. This study confirmed that teachers were sometimes assisted by other teachers at school to teach subjects allocated to them. Her colleague did not only borrow the text he also assisted her. In assisting her he emphasized the following important text features logo, slogan and price, this was evident in the post lesson semi-structured interviews (see Extract 4.6 Utterance 2, 4, and 6). This was a firm, sincere confession and a wonderful declaration by both participants. We then knew by taking into considerations their utterances that these lessons were taught from an EMS perspective.

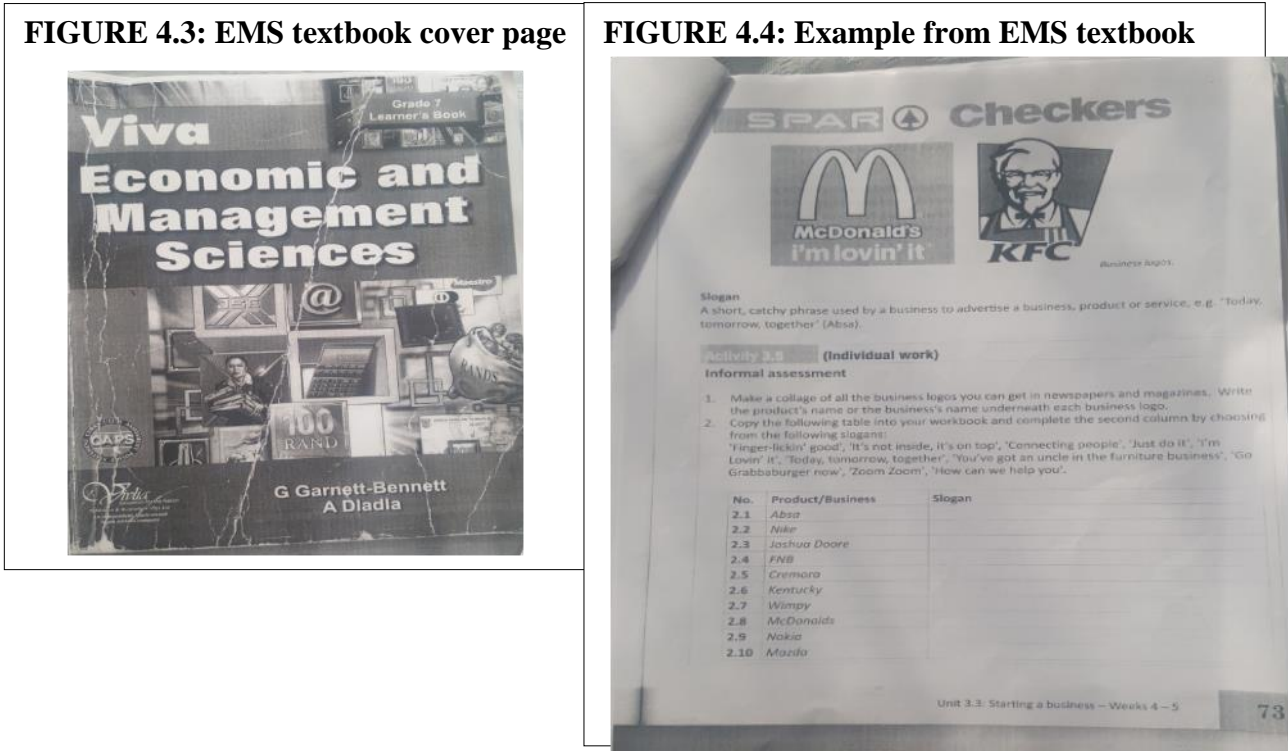
Extract: 4.6. Post lesson interviews: Mrs Long

1. Researcher: What did you use to prepare your lesson?
2. Mrs Long: Sir, I went to an EMS teacher to borrow a textbook, I said he must show me an advertisement and what to look at when you teach it. He said I must look and ask learners what they see or what is advertised? Then he told me that I must look for the logo, slogan and price those are the most important things?
3. Researcher: Thus interesting, why did you approach your EMS colleague?
4. Mrs. Long: Sir, I know that these things of advertisements are there in their subject EMS.
5. Researcher: So he assisted you, are there any other sources of information you used except this one?
6. Mrs Long: Yes, sir, he assisted me a lot. Then I also used the strategy I got from you sir when you were workshoping us about cartoons that you must first ask the learners what do you see in the image and look for linguistic features used sir, so I asked them this question and continue with the linguistic features comparing them with what we use in poetry.
7. Researcher: Aa.....? I see now I heard you asking them what they see in the image and the linguistic features.
8. Mrs Long: Yes, sir.
9. Researcher: Did you use any EFAL textbooks?
10. Mrs Long: Yes, sir, to check grammar and parts of speech.
11. Researcher: So you were just comfortable with what you got from your EMS colleague and you felt that was enough?
12. Mrs Long: Yes, sir?
13. Researcher: So you got an assistance from an EMS teacher in your school before you conduct this lesson?

Finally, the documents that were used as Mrs Long's references to pursue their meaning making strategies were photocopied from EMS textbooks (see Figure 4.3. and 4.4). Evidence in these documents showed that the focus was to have a closer look at the text features like the logo and slogan. This observation was confirmed in the post lesson interviews (see Extract 4.6 Utterance 2) and (see Figure 4.3). Mrs Long also consulted her EMS colleague to bolster her meaning making and teaching of advertisements. Figure 4.3 presented the cover page of the textbook that was used to photocopy the following documents. Indeed, it was an EMS Grade 7 learners' book. Interesting enough when taking a closer look at its cover, it was full of images that trigger the readers' curiosity. That implied that current texts were no longer just a black and white print.

They were visually saturated with amazing images to advance critical visual literacy development (see Figures, 4.3 & 4.4).

However, the EMS documents that she received were not optimally utilized. Mrs Long missed a golden opportunity by not indicating that a slogan was “a short catchy phrase used by a business to advertise a business product” (see Figure 4.4). This definition would have assisted her learners in laying a solid foundation in the identification of this text feature. Some examples of slogans of the contemporary and vibrant businesses of our community would solidify that knowledge. Even the logo was accurately defined as “a symbol or design used by a company to promote itself and its product or services”. These definitions were never provided by Mrs Long to the learners and did not serve as a valuable guide in identifying these features in the text she used on the day.



Therefore, this study discovered that both the teachers were still far from the stage of deconstructing and reconstructing the text (Janks, 2010). As the text viewers, they needed to critically consider design in order for them to redesign the text which triggered dynamic chances for learning and development which showed that we still have to search for an ‘emancipatory discourse’ as suggested by (Janks and Ivanic in Murray, 1995).

4.2.3 Identification and teaching of text features

It is my assertion that identification and explicit teaching of text features should be just a bare minimum of what could be expected as part of teachers' content knowledge and pedagogy in any teaching of visual text. Teachers were battling to identify text features. In order for them to interpret messages carried these text features they needed to identify them first. Identification would, therefore, enable them to go beyond to connotation and myth (Barthes as presented in Aiello, 2006). That was the content knowledge they needed to teach visual literacy which was the contention of this study. Dealing with these text features in a more carefully optimistic and accurate manner could offer an ideal springboard in their content knowledge and pedagogy. It would also advance the teaching of visual literacy.

It was worth noting that Mrs Long did not instruct the learners to identify a slogan in the text so as to trigger their critical thinking. In fact, she instructed them to read the slogan. She used a funnel pattern of scaffolding, providing the learners with the instructions to predetermined answers (Anghileri, 2006) (see Extract 4.7 Utterances 1-5 and 10-12). The approach empowered the teacher in confirming her beliefs whilst disempowered the learners' critical thinking. They were not offered an opportunity to draw their own conclusions in the meaning making of the text. The effort demonstrated to make sense of the slogan was to confine learners to see the significant use of the word 'best' to heighten the product advertised and 'less' which referred to its price.

Extract 4.7: Mrs Long interprets the slogan

1. Mrs Long: Now let us move now coming to the slogan, the slogan of this shop, get the best for less, can you read?
2. Learners: Get the best for less.
3. Mrs Long: Read again.
4. Learners: Get the best for less.
5. Mrs Long: Get the best for less that is the slogan of Spar as far as this product is concerned, what is best? What is it that Spar is talking about, what is best?
6. Learners: Sunflower oil is the best.
7. Mrs Long: Oh..... Sunflower oil is the best, get the best for less, get the best for less, what is less, and get the best for less, what is less? I say what is less I don't say what is
8. Mrs Long: Yes, Magobolwana.
9. Magobolwana: Sunflower oil is the best.
10. Mrs Long: Sunflower oil is the best, what is less? We say sunflower oil is best, get the best sunflower oil with, we get the best sunflower oil with the less price.
11. Mrs Long: Get the best sunflower oil with the less price
12. Mrs Long: Ge.....t, the...., best..... sunflower oil with the less price. Get the best sunflower oil with the less price

This slogan, “get the best for less”, has a manipulative effect that customers should quickly come and snatch the product of high quality with the less price. The slogan provides ‘the feel-good factor’ and has the ability to spontaneously filter through customers’ emotions and easily manipulate them. Consumers are often persuaded to buy infamous, familiar and worldwide brands. There was a general belief and impression that products should appear superior and expensive thus advertisements bandwagon effect that the product is the best it is affordable. The slogan “get the best for less” has a psychological appeal to individual affordability, worth, ego, status, uniqueness, confidence, and power which arouses interest in the product. This form of manipulative language is highly applicable, particularly in food products. To achieve this form of manipulation they must always appear fresh, juicy, healthy and tasty.

Kress and van Leeuwen (2006) believe that both visual structures and verbal structures can be used to express meanings drawn from common cultural sources. The slogan “get the best for less” does not only provide promises of ease and wellbeing, but it also invites most discerning buyers for this product. It has the potential to establish regular customers imbued with the desire for social change. It also inculcates attitudes and values which imbue every aspect of their expenditure to get the best for less when they spend, and thus endorsement.

Whilst teaching the learners to identify the slogan of the product was very important it was equally important to teach them how to formulate the slogan. It was my assertion that it would enable them to strengthen their understanding of sentence construction. Furthermore, she stood an opportunity to show rudimentary differences between sentences and phrases. Eventually, this would have enabled her to scaffold her learners to a more complex stage which is the use of figurative language and its significance to the viewers.

Mrs Long missed some expanded opportunities. She should have broadened the scope of learners. Formulation of a slogan that did not adhere to the accepted grammatical rules of sentence construction like subject, verb and object. Authors use license in design when such rule is not religiously adhered to. That could have helped her to explore syntax and semantics complementarity between visual and verbal elements towards the intended meaning presented as a persuasive technique in a slogan “get the best for less”. To me, this was an instruction that when you looked at the product you should get it because it was the best. The moment you begin to worry about its payment, you are further persuaded that you get it less than you think. If best is the superlative of good, is sunflower the best cooking oil or is Spar the best supermarket?

These are the questions that could have stimulated learners' critical thinking of how words were used to manipulate readers.

This acquired knowledge results in new ways of understanding the world driven by more visual content. That was a world beyond words. Signs are organized into languages to express meanings and communicate thoughts to other people (Hall, 1997, p. 18). Therefore, learners are not just reading words, they go beyond and interpret signs. This segment of the lesson surfaced the primary contradictions. The teacher completely confused the logo and the brand name. The brand name which was spar and the spar supermarket logo was the green image of a Christmas tree (see Figure 4.1). This observation could be largely attributed to the lack of visual literacy language.

Fourthly, Mr Large emphasized only two text features the logo and the slogan leaving all other features unattended. He did not mention colour and its significance in the text. The blending of colours features prominently in the design of the text. Chandler (1994) stated that each text exists in relation to others, in fact, texts owed more to other texts than to their own makers. The colour used in the background of the text blended accurately with the colour of Weet-bix, the white plate with two WEET-BIX blended with the white colour used in the background where WEET-BIX was written and the two symbols shared the same colour, the one on top of the logo "Cansa" blended with the one with wholegrain and where Bokomo was written. That automatically took the reader to the colour used in the designers' semiotic choice in the logo had a symbol of love hence Semioticians have discussed the issue of intertextuality and its significance in the formation of text. What was troubling was that this was misunderstood despite the South Africa, Department of Basic Education which clearly provides the list of text features of an advertisement (2011, p. 45).

The use of colour in both activity systems was not considered. In activity system B the text had plenty of text features. The combination of red and white epitomized the colours on Valentine's Day where people showed love to each other. The customer was persuaded to make a smart choice then and begin to love the No. 1 cereal in South Africa. Kress and Van Leeuwen (2010) state that a general principle of semiosis, in particular, a principle of design, is the process of transformation. Therefore, reading of texts should be a variety and signs should be more meaningful just like words to transform our society.

The caption used the name of the product WEET-BIX and was written boldly. There was something important about the writing, which was not normal but a design particularly in the first letter “W”. It was written in a stylistic form that made it blend with the logo “whole grain”. Yeoman (1998) claims that all texts exist in a state of intertextuality which shows in this study how different modes of text were symbolically intertwined to achieve their communicative purposes. A symbol was used to represent the letter ‘W’ and was readable.

Mr large also did not create a platform for learners to identify the slogan instead he provided and instructed the learners to confirm that the written words (see Extract 4.8 Utterance 2).

Extract 4.8: Mr Large interprets some text features	
1.	Mr large: Then we have two things, the, you know Logo and Slogan, they are there, the logo is there for Weet-bix, is there you know, that sign, Cansa is there, is written there, this is a non-profit organization that enables research, educate the public and provides support to all people affected by cancer.
2.	Mr Large: The Slogan is written there, they have written there, they say no: 1 breakfast in South Africa that is a slogan, number one breakfast in.....
3.	Learners: South Africa
4.	Mr Large: Cansa is there, you see there, you know this sign, you see then, ok what else? Then it protects Cancer, what else then, Weet-bix is about whole wheat grain, you see, then there are so many varieties for Weet-bix, understand.
5.	Learners: Yes
6.	Mr Large: Cansa is there, it protects cancer, and there are so many varieties for WEET-BIX. There are four Ps as I said now, do you have any question, if you don't have I have one, now I would like to give you these pamphlets.

In Utterance 3 learners were chorusing loudly the pre-determined answer by Mr Large.

4.2.4 Strengthening language acquisition

This segment of the lesson considers how language acquisition was strengthened because many children in South Africa use their English First additional language as the language of Learning and Teaching (LoLT). This means that they must reach a high level of competence in English (South Africa, Department of Basic Education, 2011, p. 8). Language acquisition leads to language competence. Teachers are expected to adhere to the language of teaching and learning in their classrooms. In this study the strength of these lessons was that both teachers adhered religiously to the use of LoLT. They used English in the meaning making of the text throughout their lessons without code-switching to the learners' home language although learners intermittently responded in English. This was evident in the lesson segments where their teachers spontaneously switched from telling method to question and answer method. In responding to such questions they demonstrated an acceptable level of confidence with no signs of discomfort. This demonstrated that their affective filter hypothesis was always low (Krashen, 1982).

Importantly, certain emotions such as anxiety and self-doubt did not interfere with the process of acquiring a second language see (Extract 4.9 Utterance 10).

Extract 4.9: Mrs Long strengthening language acquisition

1. Mrs Long: Read the word on the board
2. Learners: Advertisement
3. Mrs Long: Can you spell Advertisement?
4. Learners: A...
5. Mrs Long: Pronounce the word first.
6. Learners: Advertisement
7. Mrs Long: Yes,
8. Learners: a, d, v, e, r, t, i, s, m, e, n, t. (learners spelling the word)
9. Mrs Long: Correct, if you look at this word, before advertisement we put u-an, we say an advertisement neh, yes we do not say a advertisement, why do we say an advertisement, instead of saying a advertisement, can anyone tell me yes.. eh...Sesethu.
10. Sesethu: we say an advertisement because you taught us that when the sentence begins with a vowel we put an.
11. Mrs Long: Is this a sentence class? hands up why do we say an advertisement instead of saying a advertisement, before why do we put an?
12. Learners: We put an before all the words that begin with a vowel.
13. Mrs Long: Before the followed, before all the words that begin with a vowel
14. Mrs Long: Can someone give us another example where...., why do we...., our topic for today is about an advertisement, neh, yes
15. Mrs Long: On that topic, we are going to learn about advertisements, an advertisement is a noun, we get another word to advertise, so when we advertise we don't advertise something we advertise a product.
16. Mrs Long: An advertisement is a noun, what figure, what part of speech is to advertise something....
17. Mrs Long: It is a verb, to advertise is a verb, so we are

Firstly, Mrs Long tapped in beautifully into the learners' prior knowledge to strengthen learners' language acquisition. She instructed them to spell the word advertisement. According to Halliday (1985) at the beginning of the lesson, the learners should be given space to engage with what a text is about. They should be afforded opportunities to recognize what each word means, and how letters are arranged into patterns that spell the word. She also instructed the learners to pronounce the word first. Her focus was on particular skills such as phonemic awareness, fluency, and comprehension (Pearson and Hierbert, 2010) see (Extract 4.9 Utterance 3). Guided learning is a fundamental part of social justice project. Such guidance is crucial because the text

is written in a foreign language but it is the language of teaching and learning (LoLT). It is spoken and used by the learners more often at school only. There is no additional support they get at home. This sub-section also surfaced primary contradictions. The word advertisement was spelt incorrectly. Mrs Long confidently accepted that and confirmed it in writing on the board (see Extract 4.9 Utterances 8 and 9). Mrs Long repeatedly uttered that a verb phrase “to advertise” as a new word (see Extract 4.9 Utterances 15-17). That was extremely detrimental to the learners’ language acquisition.

Secondly, she brought the learners’ attention to the use of indefinite articles a- and an. This was intended to heighten the effect in the application of these articles. She was pedantic in her approach. Mrs Long involved the learners by instructing them to apply one using the word advertisement so as to demonstrate accuracy. The learners responded positively and that created a smooth flow of the lesson right at the beginning of the lesson. In this instance, her role as the teacher was that of a catalyst. It increased the speed and depth of the learners’ cognitive development utilizing “scaffolding” as a measure to support the learner as they grow in confidence (Vygotsky, 1978 and Rose, 2005). That was also a syntagmatic approach which enabled learners to acquire the applicable grammatical rule. At the end they used the language in a coherent and meaningful way.

Thirdly, it was interesting to see Mrs Long assisting the learners beyond the word level. That was the way in which people used either spoken language (discourse) or written language (text) incoherent and meaningful ways (South Africa, Department of Basic Education, 2011, p. 11).

Extract 4.10 Mrs Long emphasizes parts of speech

1. Mrs Long: Nowhere is the word on the board advertisement, what part of speech is advertisement hands up, what linguistic feature is an advertisement?
2. Magobolwana: It is a noun.
3. Mrs Long: Is it a noun, can you form your own sentences using the word, form your own sentence, hands up Sesona.
4. Sesona: They are going to design an advertisement?
5. Mrs Long: Correct they are going to design an advertisement, okay let’s go to the word to advertise, what part of speech is to advertise? Yes, Akhona.
6. Akhona: It is a verb.
7. Mrs Long: To advertise is a verb, form your sentences using the word to advertise as a verb now, I am going to advertise my own product, why are we using the sameWhy are we using the same verb?
8. Mrs Long: No...no....no....., let’s go back to the slogan, then you got, you get.....we say sunflower oil is best, what part, class of speech is best? One, two, three hands, where are the other learners?

9. Akhona: Best is an adjective.
10. Mrs Long: What is an adjective? Hands up, hands up, hands up what is an adjective, you don't remember anything yes Siphe.
11. Siphe: It is a word that describes a noun.
12. Mrs Long: Correct boy, it describes a noun or a pronoun.
13. Mrs Long: Ti is a describing word, What does it describe here, what does it describe Yamkela?
14. Yamkela: Get describe sunflower oil.
15. Mrs Long: So get the best sunflower oil with less, with less what? What part of speech is less, what part of speech is less, which linguistic feature, feature is less?
16. Siphe: An adjective.
17. Mrs Long: So it describes the price, the price neh, get the best sunflower oil with the, it describes a the price.

She instructed the learners to allocate the word according to its part of speech. That was very important because it formed the basis of language learning. She chose an item from the 'language Structures and Conventions' section teach learners language that appeared naturally in the focus text type and in an order that supported a natural and logical approach to language acquisition (South Africa, Department of Education, 2011, p. 56). She went further to introduce a new phrase to advertise which she interpreted it as just a verb instead of a verb phrase. That was a primary contradiction (see Extract 4.9 Utterances 15-17).

However, Mrs Long missed some opportunities to strengthen language acquisition. Grade 7 learners were still learning parts of speech as entities. They used them in sentence construction to show their understanding. She was expected to dwell much in this one by opening an interesting debate. The focus should have been on the slogan so that she could consolidate learners' understanding of sentence construction. This would allow her to explain how to formulate slogan using accepted and meaningful phrases which may not follow accurately the rule of sentence construction in text design.

In Activity System B, there was nothing done to promote learners' critical language awareness (see Appendix 8). Language learning happens in an integrated way in visual literacy. The focus in the meaning making and teaching of visual texts should include both written and visual messages. Mr Large overlooked visual grammar in the text. This was contrary to his own constant Utterances that he was not teaching EMS but English. (see Extract 4.4 Utterance1). These were the phrases like smart choice, high fibre and favourite breakfast cereal. They were all over the text. To be able to establish knowledge of grammar the teacher needed to instruct learners to identify nouns and adjectives in the text. Following that would extend to sentence construction because that was an amazing application and use of these parts of speech.

Importantly, in this study visual images in advertising included promotional messages on the morning cereal box (Graydon, 2003). Furthermore, these phrases showed that advertising is persuasive and is designed to influence purchasing behaviour (Graydon, 2003).

That indicated missed opportunities to advance learner's understanding of language structures and conventions. As a result of that inadvertent omission he did not combine these elements to give an overall holistic understanding of the text, "the complex interplay of words, images and other graphic elements in multimodal texts" (Kress and van Leeuwen, 1996, p. 15). A learner should greatly be exposed to the target language and many opportunities to practice or produce the language by communicating for social or practical purposes (South Africa, Department of Education, 2011, p. 09). Learners should be sufficiently scaffolded to recognize how words are arranged in phrases (Halliday, 1985). Mr Large should have grabbed the chance to consolidate language structures and conventions as one of the skills to be developed (South Africa, Department of Basic Education 2011, p. 9). Furthermore, for the development of learner's critical language awareness he did not bring their attention to the use of persuasive technique "high fibre" presented in the poetic form where a poetic device has been used for the development of readers' conceptual thinking which is the most difficult to achieve, and is lacking in many classrooms (Anghileri, 2006). Another linguistic feature used in the text is "source of iron". This phrase went beyond grammar but took a poetic form. The designer used assonance to heighten the effect of the text. All these phrases were written in a small font size which meant there was a need to look at the text patiently for finer details. He would definitely benefit in this and stood a chance to take learner's critical thinking to another level by asking them about the choice of words by the designer used, the significant use of the adjectives "smart, high and favourite". The customers were indirectly persuaded to make smart choices when they bought No.1 breakfast as per the slogan of this product. This was the secondary contradiction. The teacher lacked content knowledge of visual literacy interpretation of the text and the multi-modal nature of visual text as the tool. This would have been done at the level of the sentence.

Lastly, Mr Large's inability to deal with linguistic features in the text contributes tremendously to what was discovered that 58% of 13-year-olds in rural schools in South Africa are functionally illiterate (Spaull, 2013). Language incompetence impeded criticality. Unfortunately, this continued to Grade 12 without any intervention nor remedy. Learners who progressed accurately according to their age cohort were supposed to do Grade 7 when they were turning 13 years. Fleisch (2008) and Spaull (2013) argued that it was now commonly accepted that when looking

at pupils' performance in South Africa, there was a minority of pupils, approximately 25% who perform significantly better than the majority of pupils who constituted 75%. The latter performance was extremely poor and it compromised South African language framework of vision 2030 which sought to improve literacy levels in our country that 90% of learners should perform above 50% in EFAL. This was an interesting vision to establish learners who were competent in the language. Language competence preceded criticality. I now discuss the development of critical visual literacy in this study.

4.2.5 Development of critical visual literacy

CAPS envisages "active and critical learning: encouraging an active and critical approach to learning, rather than the rote and uncritical learning of given truths" (South Africa, Department of education, 2011, p. 04). It is my conviction that focusing rigorously on visual and verbal elements in the meaning making of visual texts could form the basis of critical visual literacy development. Both visual and verbal structures must be used to express meanings drawn from common cultural sources (Kress and van Leeuwen, 2006, p. 2). This study claims that there were some glimpses of critical visual literacy development shown during the identification of text features in activity system A. Mrs. Long partly attempted the approach that led to the development of critical visual literacy in two instances. Firstly, when she asked the learners where they can buy the product (see Extract 4.1 Utterances 4-7). She was dealing with the place which is important to know where the product can be obtained. Learners viewed the text critically to respond to this question. The text did not explicitly provide the place where the product could be bought. The brand was used to represent the place where the product can be obtained. It was critical for viewers to notice that.

The approach used by Mrs Long in this activity system related to reviewing and restructuring and direct interaction between the teacher and the learners (Anghileri, 2006). It was apparent throughout the lesson. The predominant factor was a direct interaction between the teacher and the learners. It was accelerated by the question and answer methods. Mrs Long kept on asking probing questions every time learners got stuck. She applied meaningful oral interaction and instructional scaffolding. This was a specialized support that facilitates learning tasks that were beyond the independent capacity of the learner (Brunner, 1975). This approach was used as a scaffolding tool and a technique to hone their abilities.

Secondly, Mrs Long asked the price of the product. Learners provided two different answers. One learner provided the price that is reflected in the text, R32.99 whilst the other one responded differently. She said it is R33. 00. She claimed that when you pay R33.00 there was no change. This claim was based on the experience she had. What existed consistently in society was then part of their daily living. The values of our society are such that the customers should get change if the customer provided a bigger amount when buying goods. Getting no change in some instances showed how power works in texts by hiding some information and that was concealment (Janks, 2010). The response given by the second learner displayed that readers could either accept or reject what is presented in the text. This was informed by their experience, attitudes, and purposes as stated by (Laughey, 2007) (see Extract 4.10).

Extract 4.11 Mrs Long: identifies the price of the product

1. Mrs Long: How much is, how much is this product, hands up grade seven you can't even tell me the price of the product but is written in front of you, yes Sanelisiwe.
2. Lunga: The price of the product is R32.99
3. Mrs Long: Is there anyone with a different answer?
4. Nono: The price of the product is R33.00
5. Mrs Long Why do you say is R33.00
6. Nono: When you are buying with R33.00 you do not get the change.
7. Mrs Long: Mh!, Eh....now let us move now coming to the slogan, the slogan of this shop, get the best for less, can you read?

However, Mrs Long missed an opportunity to develop learners' critical visual literacy. Following the second learners' response would have been of utmost importance in the development of CVL. She should have posed a follow-up question involving other learners in order to get more responses. These would exhibit their purchasing habits and experiences. To establish an argument, learners would analyse these responses (see Extract 4.11 Utterance 6).

That was a good observation by the learner. The teacher should have created a platform for a debate to get other learners' experiences and what was their reasoning on that, instead she continued with the lesson. Obviously, sometimes learners posed challenges that leave teachers in limbo. This was one of the valuable contributions they brought into the zone of the classroom in that instance. That was a primary contradiction (Engestrom, 1987), which created a fundamental tension in the lesson. Mrs Long was utterly bereft in-front of the class. She did not consolidate the issue of the price. She continued to another feature without stamping her authority and that was an astonishing lack of discernment. She left learners with disrupted equilibrium which causes unresolved disequilibrium in the learners' minds (Piaget, 1954). What was troubling was that she neither commented nor gave a direction to this quagmire to extricate herself. She

accepted both answers and continued with the lesson thus the pedagogic overreach emanating from lack of visual literacy knowledge.

This was a wonderful illustration that cognitive and affective development of the learners' visual knowledge was socially constructed through interactions within cyberspace (Hicks and Turner, 2013). Teachers could divide learners into two groups and instruct one group to focus on visual another one on verbal elements. This approach could give both parties a chance to present, and then open for discussion to consolidate what had been presented. There were elements which remain cloudy as they lack speech act, repertoire until they were complemented by language (Stockl, 2004).

Moreover, both teachers revealed that they were teaching advertisements for the first time in the post-lesson interviews (see Extract 4.12a). Teachers always ran away and neglected the staff they were not certain about it in the subjects they teach, so they needed to be equipped with skills to teach visual literacy (Mnyanda, 2017).

Extract 4. 12a Mrs Long confirms teaching advertisements for the first time

1. Researcher: Mr Long, welcome to the second session of my observation. I would like to ask some questions in relation to what you presented in the class and other related matters to the lesson.
2. Mrs Long: Thank you very much, Sir.
3. Researcher: Have you ever taught advertisements before?
4. Mrs Long: I never taught it, Sir, what I did Sir was to tell the learners that they must go home and do an interesting poster advertising something. I would give them a chance to showcase.
5. Researcher: Did you provide them with instructions on how to design a poster advertising something?
6. Mrs Long: No I just gave them sir, but I told them that they must use bright colours. It must not be dark.
7. Researcher: So you were teaching advertisement for the first time today?
8. Mrs Long: Yes, Sir It is for the first time.

This honest confirmation could be largely attributed to a lack of content and pedagogic knowledge to unlock this genre. There was vast teachers' limited capacity to make sense of, and teach the curriculum, particularly visual literacy (Mbelani and Murray, 2009). There was no intensified juxtaposition between visual and verbal elements of the text. The readers of the text should curiously seek to understand their inclusion in the text. Therefore, it was definitely impossible that teachers on the first time of their visual literacy lessons could demonstrate an acceptable level of critical visual literacy development.

Extract 4. 12 b Mr Large confirms teaching advertisements for the first time

1. Researcher: Mr Large, welcome to the second session of my observation. I would like to ask some questions in relation to what you presented in the class and other related matters to the lesson.
2. Mr Large: Thank you, Sir.
3. Researcher: Have you ever taught advertisements before?
4. Mr Large: No Sir. It is for the first time, I used to say learners must go do a poster advertising something.
5. Researcher: Did you provide them with instructions on how to design a poster advertising something?
6. Mr Large: No I just gave them.
7. Researcher: So you were teaching advertisement for the first time today?
8. Mr Large: Yes, Sir.

Although both participants claimed that they taught a lesson in visual literacy for the first time, what was indispensable was that this study offered them an opportunity to teach visual texts for the first time. This was an opportunity that remained impossible for the better part of their EFAL teaching experience. They got a chance to battle with the text in the classroom. This study offered them space and an opportunity to demonstrate their pedagogic expertise in the meaning making and teaching of advertisements. Prior this study they never had the courage to do it on their own in their own space. This opportunity managed to trigger their hegemonic desire to continue teaching visual literacy constantly. They confirmed that they will begin to crawl and teach visual lessons consistently in their classrooms because there was an improvement in their pedagogic knowledge and it was doable (see Figure 4.6).

FIGURE 4.6 Change laboratory evaluation responses

5. How was the workshop on advertisements?

It was very enlightening, having to hear and see the approaches that other teachers used in their classrooms

6. What have you learnt from the workshop?

Using different approaches to teach the advertisement.

7. What did you enjoy most?

Listening to different approaches of delivering the same lesson.

8. Does it improve your content and pedagogic knowledge, how?

Yes it improves it, knowing that it is doable.

Teaching to assess was another element of meaning making that was absolutely missing in the meaning making and teaching of advertisement in both activity systems. We could not uncouple teaching and assessment, the two were inescapably linked and their blending was of utmost importance in teaching and learning of advertisements. Obviously, teaching to assess by asking questions to trigger learners' critical thinking would have contributed positively in assisting learners to respond to the questions of a high order. The practice that would help them to cope when they were writing formal assessment like provincial common papers which adhere religiously to these assessment requirements.

Therefore, this study claims that the development of critical visual literacy in these lessons was relatively low. Drawing from the four reader roles as presented by Freebody and Luke (1990) Mrs Long's Utterances reflected that she was still at the level of code-breakers and text participant. The questions she posed only enabled learners to interpret symbolic representation and draw on background knowledge to interpret the text. This was shown in learners' responses when she asked them the supermarket where they can buy the product, (see Extract 4.1). There was absolutely no critiquing of the text which means our teachers are still far from what Janks (2012) suggests as deconstruct and reconstruct.

4.3 Teacher-centred pedagogy

This sub-section discusses the pedagogic practices used in these activity systems. During analysis of activities and teachers' lesson plans this study observed that teacher-centred pedagogy was the main discipline of their teaching. It was characterised by telling method as an espoused belief and practice. It was evident and implemented in both activity systems.

Firstly, Mr Large demonstrated a Teacher-centred approach in the meaning making and teaching of advertisements. His practice connoted maintaining and reproducing relations of domination (Eagleton, 1991). It hindered the importance of human creativity and learners' ability to generate an infinite number of new meanings (New London group's work, 1996). He kept the learners chorusing the only response which was "yes". They followed him to confirm his predetermined answers (see Extract 4.13). This was in sharp contrast with the South African language teaching approaches which advocated text-based approach. The purpose was to enable learners to become competent, confident and critical readers. Through this critical interaction, learners developed the ability to evaluate text (South Africa, Department of Basic Education, 2011, p. 4). Learners have eviscerated their rightful role in the lesson. Mr Large valued transfer of knowledge rather than socially constructed meaning making. This practice utterly defeated the concept of ZPD that meaning making was individually and collectively constructed with the help of the More Knowledgeable Other (MKO) (Vygotsky, 1998). Essentially, this was a call for teachers to end their dominance in the classroom.

Extract 4.13: Mr Large demonstrates teacher-centred pedagogy

1. Mr Large: Now, I will not wait for you, ok now, we said an advertisement is an information about the product. This is Weet-bix, you see this product, this is an advertisement, understand?
2. Learners: Yes
3. Mr Large: Where can I find this product? You see is written, "As seen on TV".
4. Mr Large: Listen now, you know am introducing to you the Four P's as follows: Product, Place, Price, and Promotion. This is very important you must use these four [P's], Product, Place, Price, Promotion, you see when you see an advertisement, you ask what is the product advertised, where can you get it, the place, what is the price, understand, then promotion, when something is advertised that is promotion, the four P's you see now this one.
5. Learners: Yes
6. Mr Large: This is Weet-bix, which is the product, thus the first p. Where do you get it? The place, Shoprite as seen on TV, the second p, is written there, the price is R38.99 you see is written there, the third p, the fourth p is promotion what is promoted understand? There are four promotion tools, they are Attention, Interest, Desire, and Action. The product must have, must catch people's attention, they must develop interest and desire to buy

it, and they must take action at the end.

7. Learners: Yes

8. Mr Large: Three interests, they must not have just and try to buy the product, there, outside now they see, listen now, why that one, he is having a desire and it's interesting that and pays attention to the car, understand neh

9. Learners: Yes.....

Secondly, Mr Large' continuous explanation of everything in the text without involving learners was a parochial anachronistic pedagogy. He took upon himself to interpret the text the way he perceived. He transferred his visual literacy knowledge to the learners. This approach empowered and broadened his own beliefs. It had to be seriously considered who was empowered or disempowered in the classroom, the learner or the teacher (Janks, 1993). In this activity system, it empowered him as the teacher and disempowered the learners (see Extract 4.12). This presented a secondary contradiction, which promoted the outdated understanding of learners as empty vessels that need to be filled up with information through the process of the telling method. Learners felt neglected and the feeling of boredom was boldly written in their faces. They developed disinterest in classroom participation and that was an impulse of the dominant use of telling method.

Thirdly, this pedagogy contributed to maintaining teachers' dominance. The manner in which their lesson plans were designed demonstrated cunningly orchestrated ways to sustain the dominant forms that marginalize learners. They continued to manifest themselves in different spheres of life which were the classroom in this study. This was how these dominant forms continue to manifest themselves (Gee, 1990) see Figure 4.7.

FIGURE 4.7 Mr Large's lesson plan

Ask learners to write new words in their personal dictionaries. Give the learners pictures and ask them what they see. Explain the pictures, features and colours. Explain in details what advertisement is and give more information about advertisement. Ask learners to design their own advertisement.	Learners are answering questions. Listen and observe. Writing with help of the teachers
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Lesson designation assisted the researcher to follow accurately separate roles of teachers and learners. The teacher's role column was fully packed with notes to enable his telling method. This provided evidence that this telling method did not prevail because learners failed to contribute to the meaning making. It was properly planned by Mr Large. On the contrary, there was little that was reflected in the column of the learners' role. Their planned role was to 'listen and observe'. This was exactly what happened during the lesson. Learners took an observer status, they were "well-meaning bystanders' or docile observers" (Cope and Kalantzis, 1993). and that was a product of inequitable social relations (Thompson, 1990). Mrs Longs' lesson plan emphasized the use of telling method. There was a repetitive use of the word 'tell' in the teachers' role column (see Figure 4.8).

FIGURE 4.8 Mrs Long's Lesson Plan

<u>Activity 2</u> <u>Teacher's role</u> 1. The teacher shows the learners an advert. - Tells them to read:- a) The slogan of the advert. b) The message of the advert. c) The shop advertising and d) The price of a product 2. What do you think are the targets of the advert. <u>Learners role</u> - They all read the advert. <u>Activity 3</u> <u>Teacher's role</u> - Tells them that this product is advertised on the billboard

This was planned and demonstrated in both activity systems. These Figures depicted that this was a persistent pedagogic practice. Teachers were resolute in it and for the meaning making and teaching of visual literacy meant telling the learners the contents of the text. Learners were being passive instead they endorsed all the predetermined answers. Teacher-centred-pedagogy alone was unjust and anathema in the new teaching dispensation which had to advance socially constructed and learner-centred form of meaning making and teaching. Participants foregrounded their choices in the meaning making and teaching of the text. They provided learners with the answers to confirm them and that was a funnel pattern of scaffolding providing learners with leading questions to predetermined answers (Anghileri, 2006) (see Extract 4.12). Similarly, Mnyanda (2017) discovered that when teachers interpret cartoons they provided answers for learners to chorus them. This had a deleterious and devastating effect on the development of learners' critical thinking as they were not encouraged to draw their own conclusions in a given text.

Notwithstanding, in this teacher-centred pedagogy, there was an extreme lack of sequencing in these activity systems. Sequencing exhibited how meticulous the content breakdown was intended in the lesson and that was important in this study. The absence of chronological order further perpetuated learners' marginalization. They become passive listeners and extends to the broader society where they cannot intervene as informed by what transpires in their classrooms.

Lastly, teachers did not keep up with the changing landscape in all spheres of life in order to develop the learners they taught and led in the classroom. Learning should be reciprocal instead of being teachers centred. Langman (2014) contended that "teachers [are] key social actors in educational change" (p. 183). He called for schools and classrooms to become spaces for innovation and reform (ibid). According to Rosenthal and Jacobsen (1968), teachers' expectations influenced learner performance. If teachers' expectations about learners' ability were manipulated early, those expectations would carry over to affect teacher behaviour, which in turn would influence how the learners' perform. This implied that teachers should understand that teaching was two-way communication. Teachers should be supplied with strategies to deal with changing forms of communication to expose learners to a wide range of texts (Mnyanda, 2017).

4.4. The suitability of texts

The purpose of a text-based approach is to enable learners to become competent, critical readers, viewers and designers of texts (South Africa, Department of education, 2011, p. 09). This study considered the selection and use of texts by the teachers in terms of relevance to the grade. The text must be suitable for the lesson with its richness of text features, the essentiality of communicating abstract thoughts through language and the ability to bring fun in the class. Thompson (1995) stated that audiences derive pleasure, comfort, and excitement to mention a range of intellectual or emotional stimulations (p. 48).

Indeed, teachers intentionally choose the texts they used in the classroom in order to complement content learning goals. As with selecting any teaching materials, it was important to be purposeful and systematic when choosing learning material. They considered the possibilities to link content to language by choosing texts that enrich learners' language proficiency. At the same time, the text itself was meant to capture learners' attention and appeal to their interests in order to heighten focus, trigger curiosity and result in motivation.

Teachers' selection of advertisements as texts was amazing. The texts were appropriate and created an amazing environment in the classroom. They reflected clear text features, relevant to the Grade with appropriate linguistic features to inculcate critical visual literacy. The language used in these texts was intended to assist learners to gather a particular vocabulary. It also presented them with a great deal of exposure to language use in the form of sentences and phrases.

The selected texts (advertisements) were those that addressed the cultural and social issues in our society. These texts were consumed in private domain contexts such as the home or family life and schools. Both teachers had to use their community effectively in choosing their texts when their schools did not provide these as resources they needed to pursue these lessons. Both schools did not have resources to pursue the teaching of visual literacy so teachers knew where they secured these materials for their classes thus the significance of community. In order to understand how advertisements were designed to influence people or to make them do things they would not normally do, cultural agents and media used language to influence people and to incline them to certain opinions or beliefs. Language has enormous power in our society, and it wields great power over us. Cleverness applied in the use of language in the text has the power to influence us to behave in a certain manner and to do certain things that we might not otherwise

have done e.g. “get the best for less”. Customers who are competent in the language automatically respond to the “slogan” because it has a significant meaning to them.

Persuasion happens every day in advertisements and there is no coercion used by advertisers to force anyone to buy anything. The careful use of power words persuades consumers to act in a way that advertisers want thus they become regular customers. The relationship between language and power was evident in all social interactions irrespective of wealth, skin, geographical location and age, (Janks 2010, p. 26). It is a dynamic force in our lives we are aware of its power and it is also complex so we need to understand how this power works. This slogan is presented as an instruction. The power of the language is an application of the best form of command “get the best for less” to the customers particularly those who are highly competent in the language. The texts were rich in language. Matheson (2005) identified a social practice that there are three issues in intertextual borrowings in advertisements (p.46). The first is identity, by using language with a particular history we put ourselves, the meanings we construct and those we address in particular relation to society and culture e.g. “the source of iron. Kress and van Leeuwen (2006) argue that “like social interaction” linguistic structures, visual structures point to the particular interpretation of experience and forms, (p. 18).

In the same vein, Stockl (2004) argues that images remain cloudy as they lack speech act, repertoire until they are complemented by language (pp. 18-27). The language requires images which are intense in terms of connotation, and thus, to him, language and image are inseparably intertwined (ibid). The designer employs the use of powerful adjectives. It takes the poetic form to project the best emotive and manipulative assonance to heighten the effect. This is coupled with its abnormal form of punctuation with some words written boldly than others. The purpose of an advertisement is to grab people’s attention and arouse their desire to buy the product. Reading with understanding heightens the effect. This is done by harnessing their psychology to suggest to them that this big product will immediately chase away hunger. There is no way that the buyer can remain hungry after having it. The technique instils the mentality of satisfaction prior the buying of the product. Chandler (1994) argues that in the past advertising usually stated their message explicitly through the medium of written text, but starting in the mid of 1920s visual representation became more common, and the relationship between text and visual image became complementary. Halliday’s (1985) confirms that the visual and linguistic elements complement and contextualize each other. Members of the community particularly those with

discourse competence are made to see a benefit in the product to them it is just natural and inevitable (Janks, 2014).

4.5 Classroom ambience and resources

Firstly, language teachers should have classroom resources which include a variety of media materials: newspapers, magazines, brochures, flyers, advertisements, posters, notices and any form of visual aids (South Africa, Department of Basic Education, 2011, p. 13). It is worth noting that both activity systems lacked the necessary resources to advance learners critical visual literacy. The environment where the activity was carried out was very important (Mwanza, 2002). There was neither print-rich walls nor critical classroom material seen during lesson observation. Surely, this could be largely attributed to the teachers' lack of agency to initiate ways to provide materials to teach visual literacy in their classrooms (Mnyanda, 2017). Educational resources in South Africa are limited and not equally distributed (Alder and Reeds, 2002).

Secondly, print-rich walls enhanced learners' critical reading ability. They walk leisurely any time they feel, making new interpretations by interrogating the construction of the text. They also imagined how they would deconstruct and reconstruct it when instructed to do so. This would contribute to the development of conceptual thinking which was the most difficult to achieve and was lacking in many classroom interactions (Anghileri, 2006). Moreover, the teaching of advertisements and its interpretation did not seem phenomenal because the classrooms did not have abundance of critical materials.

The quality of teaching and learning of visual texts as observed in this study was tremendously compromised by the unavailability of critical classroom material and lack of resources. These materials did not have the ability to enhance learner's critical language awareness. Learners did not have access to resources like magazines, newspapers and coloured pens. Teachers were provided with additional resources in order to fulfil CAPS requirements and expansion of learning opportunities for learners. This meant that visual exposure did not form part of teaching and learning in these schools instead it was just meant for that EFAL print lessons only. The general observation was that media texts were all over the place but the classes have clean walls.

They did not have print-rich walls or any form of critical classroom material. There were no corner libraries.

Thirdly, the chalkboard was the most commonly used resource to paste teachers' flashcards, write notes and to record the learners' responses. The board was also used in writing new words for vocabulary building and consolidation of visual literacy language. Learners' books and ball-point pens for learners to take notes during the course of the lesson were the main sources. In both activity systems, participants provided print advertisements (see Figures 4.1 and 4.2) which were the main sources for meaning making and teaching of visual texts. Language as a linguistic tool for communication to keep the momentum of the lesson going and scaffolding as the mediation tool was also used.

4.6 Conclusion

This chapter provided a detailed description and analysis of both activity systems. In order to understand the teachers' current pedagogic and meaning making strategies, this study applied the elements of CHAT. The focus was on exploring teachers' practices and the ability to use the Language of Teaching and Learning (LoLT). This study confirmed that participants conducted their lessons in English. They did that without any form of code-switching. However, this observation extremely excluded learners because their participation was minimal. This could be hugely attributed to the constant use of telling method. This method was prevalent in both activity systems. For me telling method is mere self-fulfilment of the teacher's hopes and ambitions. It kept learners watching, observing, and in an absolute state of mere boredom (Krashen, 1982). The class became a centre of demonstration of what was repeatedly rehearsed. Learner's involvement could have made a difference. It could have compelled the teachers to code-switch in some moments to consolidate meaning making and some clarities on visual concepts (see Extract 4.13).

Secondly, data suggested that Grade 7 English First Additional Language (EFAL) teachers had inadequate content knowledge in visual literacy (VL). Teachers drew content from EMS to conduct their EFAL lessons, in both lessons meaning making and teaching of advertisements was presented from an EMS point of view. So momentous was the presentation of the Four P's which was presented by Mr large as an impressive hopeful state of a meaning making and teaching and

teaching of advertisements which could be regarded as a central pivot around which to build a solid foundation to develop the teaching of visual literacy.

Thirdly, drawing content from EMS to teach EFAL lessons was a stunning revelation in this study. It did not only show how submissive teachers were in their profession but also demonstrated enthusiasm to teach from a well-informed point of view and a humble sense of commitment in the development of the disadvantaged learners in their disposal. The data revealed that both teachers consulted their colleagues to get assistance on content, this study regarded it as a content enhancement relationship in the workplace.

Fourthly, in both activity systems, there was an absolute use of telling method coupled with question and answer method in some instances. This was teacher-centeredness which in any lesson the teacher dominated meaning making. The telling method was an archaic and the worst form of traditional pedagogic practice, playing the role of being a “know all type” and an authoritarian figure during teaching and learning. This method kept the learners in a devastating state of isolation in the meaning making. There was extremely no division of labour in these activity systems. No opportunities were offered to the learners to present a different point of view or challenge the way their teachers perceived the text. As a result, there was no culture of appreciation to motivate learners’ contribution to the meaning making and teaching of advertisements. It would have been motivating to hear their teachers appreciating their responses in the form of good, excellent, wonderful etc. in order for them to develop love of the language, and to develop enthusiasm to participate in every language lesson. In Activity System A, Mrs Long used ‘good’ once in Extract 4.1, in the whole activity she was using ‘correct’ constantly. For me ‘correct’ was a confirmation that was informed by the telling method because it confirms the teachers’ predetermined answers. Shockingly, in Activity System B there was absolutely no appreciation of learners’ responses (see Appendix). This contradiction was taken to a Change Laboratory Workshop.

Moreover, most important text features which should have formed part of the teachers meaning making were left unattended in both activity systems e.g. caption, different font sizes, colour and its significance in the text, target audience, concealment, and persuasive techniques. Texts were not absolutely dealt with in their entirety which signals that teachers are not intuitively adept in the meaning making and teaching of advertisements. This had a deleterious effect on the development of learners’ visual literacy.

Therefore, there were contradictions that were surfaced in the various areas of these activity systems and they were taken to the first session of the Change Laboratory Workshop which is discussed in Chapter 5.

CHAPTER 5: Presentation and discussion of Phase two data

5.1 Introduction

This chapter will discuss and analyse phase two data that was gathered in a Change Laboratory intervention activities. Expansive learning was used to offer a radically wider horizon of possibilities than in the activities of the previous classroom (Engestrom and Sannino, 2010). The researcher took an initiative to transform it by focusing on what is not yet there, the intended meaning making and the teaching of visual literacy (Mbelani, 2018). This was a response to the third sub-question of this study: **How can a Senior Education Specialist (SES) for languages mediate meaning making, teaching, and learning of advertisements in a change laboratory workshop?** CHAT was used as the analytic base together with three basic steps of making meaning from visual/media texts (Janks, 2012). Other theories were also used because the questions that were given to the participants were intended to assist them to explore the content, representation and the context of the text. Data was provided in the form of participants' responses, presentations, and contributions to support the claims made in this study.

5.2 Description of Participants

It is of utmost importance to know who was involved in carrying out the activity (Mwanza, 2002). The dialogue was between eight Grade 7 EFAL teachers and the Senior Education Specialist for Languages. This is a “method for developing work practices by the participants in a dialogue and debate among themselves and with the interventionist” (Engestrom, 2011, p. 62). The participants were made up of the two research participants in the study and the other six EFAL lead teachers who always participate in all language development programs.

5.3 Description of Change laboratory workshop

This activity system took place on the 21 August 2017 in Mount Frere District Resource Centre which was a conducive environment to carry out this activity. The focal entity and the desired outcome of this activity were meaning making and teaching of advertisements (Foot, 2014). The participants were provided with a text electronically, see Figure 5.1. The intention was to stimulate involvement, analysis and collaborative efforts among the participants (Engestrom

1987, p. 278). The following questions were used as a guide because they were all working towards the same object which is the meaning making of the text.

- What type of text is this? Give reasons for your answer.
- Identify and list its key features.
- Give your understanding of the text or analyse it.

Participants were divided into two groups of four each in this activity. This was a division of labour within the system. Hardman (2005) describes it as a horizontal division among the community members. They were instructed to discuss for a period of 30 minutes and choose one participant to present their responses. The discussion was of uttermost importance in this activity to explicitly indicate their roles. This had to be absolutely clear that who was responsible for what when carrying the activity (Mwanza, 2002). The participants were expected to write down their responses using the following tools, flipchart papers, cocky pens, flipchart board to showcase their presentations and a prestick to paste (see Appendix 10). This was the text that was used to stimulate the involvement, analysis and collaborative meaning making efforts among the participants in an activity system (see Figure 5.1).

FIGURE 5.1 McDonald Burger Advertisement used in a Change Laboratory Workshop



5.4 Presentation of Object(s)

This sub-heading presents the following objects; meaning making strategies and scaffolding in a change laboratory activity system.

5.4.1 Meaning Making Strategies

The given questions guided the participants as a meaning making strategy to respond to the content of text Janks (2012) (see, Extract 5.1 Utterance 5 and 6). This approach assisted them in identifying text features such as a slogan and logo. The logo was interpreted according to what it represented. Kress and van Leeuwen (1996) stated that the way in which representations and communicative acts cohere into the kind of meaningful whole (p.181) (see Extract 5.1 Utterance 9 and 12).

Extract 5.1: Group A participants identify text features

10. Mrs Long: After we have finished that it is an advertisement, then, we pretend as if we are in the class now, we are in the class, we are teaching that advertisement to the learners, we saying to them look at the picture and try to think and try to tell.
11. Miss Kulwa: intervening, what is this?
12. Mrs Long: Yha, because they are familiar with that I think even if they are there at Aller-Clothing Mall, they would know that this is,
13. Participants: Heee.....
14. Mrs Long: What is this class?
2. Participants: This is a burger.
3. Mrs Long: They see it, yes is a burger neh, yes they see it by looking at it, and is rich when I look at it.
4. Mrs. Long: Yes, hence we say to them the name of the shop must appear, then we would ask them, what do you think that is sold? They will think is sold at.
5. Participants: Mc-Donald.
6. Mrs Long: It is written here?
7. Miss Kulwa: intervening, Yes
8. Mrs Long: Is it written Mc-Donald
9. Participants: Yes, that 'M', that 'M' stands for Mc-Donald
10. Mrs Long: I don't know whether a child will know that, okay Mc-Donald.

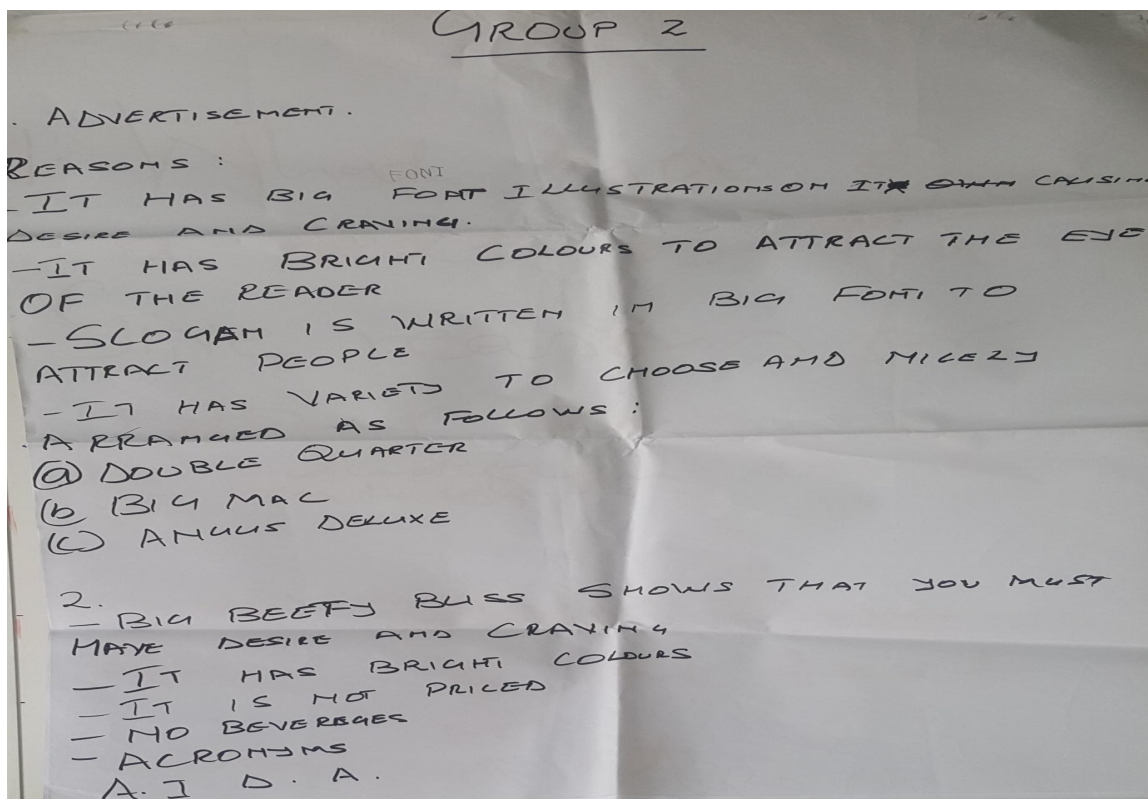
The participants in both groups were able to identify the logo but they called it big 'M' (see Extract 5.1 Utterance 9 and Extract 5.2. Utterance 3). They did not confidently pronounce that the feature was a logo but they knew that it stands for Mc-Donald. This inability to pronounce logo revealed a primary contradiction within their own understanding (Engestrom, 1987). This was detrimental in the meaning making the teaching of visual literacy. According to Kress and Van Leeuwen (2006) "the visual, like all semiotic modes, has to serve as several communicational and representational requirements in order to function as a full system of

communication (p. 4). Participants could not explicitly differentiate between the logo and the brand name. This demonstrated where teachers individually and collectively stood in terms of convictions and beliefs (Avalos, 2011). It involved understanding layers of purpose and production in which a text is designed (Mbelani, 2018). Teachers were familiarised in teaching text features of an advertisement in order to develop a visual literate learner.

Extract 5.2: Group B participants identify text features

1. Mrs. Ham: Then I said as you are looking there, you notice that there is a lot which is meaty, then you pick it, then you crave, you start craving for it, then you notice there is a lot like eeh...., cheese and baby marrows, by, by just looking at it there are bay marrows, and there is a lot of lettuce and so many onions, and peppers, chopped, and chopped, and chopped, then you started craving having the desire to go and look for that shop as it advertised, and when you looking, there is also a slogan on your far left, you look at me and my far left is on that side, maybe yours can be opposite
2. Participants: Laughing, Ha...Ha...haa....
3. Mrs Ham: Then that there is that big “M” there in that corner, just down the advert, you notice that there is also something which is written down, which is ‘I’m lovin’ it’, am I correct my group?
4. Participants: Yes.
5. Mrs Ham: Yes, it is I’ m lovin it, it tells you that, that advert slogan is for Mc-Donald, then you go further looking for what you have been craving for, then it is also in such a manner that each and every one who is passing it can be attracted to it.
6. Mrs. Ham: Then it has variety to choose and nicely arranged as follows, and you look at it exactly now, you having the smaller one, which is the baby one, and the middle one which is the bigger one, and the other one which is a twin with the first one, they are given their names, the first one being, Double Quarter, and the Big Mac, and the Angus Deluxe am not sure about that word because the font is giving us a problem as you have noticed that we usually stand up and go and look for it.

FIGURE 5.2 Presentation by Group B in a first Change Laboratory W



Participants used these tools to record their responses and to report back in the session. This assisted them to show and use it as a reference to other participants which at the end were able to see and interact critically with their fellow responses.

Participants in group B reflected that they knew the AIDA method which was used when constructing advertisements (Fielding, 2006). This was evident in Miss Dwayi's presentation. She displayed an acceptable level of accuracy in the breakdown of its four stages (Fielding, 2006, p. 327) (see Extract 5.3 Utterance 3). This assisted in getting a sense of how their knowledge enabled or constrained the teaching of visual literacy. Interestingly, the participants never applied the AIDA method in the context of the text. The method was just thrown and interpreted (see Extract 5.3). This study found this as a prevailing limitation of all participants. I surfaced a primary contradiction (Kutti, 1996). That was the contradiction that was also surfaced in Chapter 4 and showed common limitations in teachers' content and pedagogic knowledge. Knowing AIDA method was limited if it could not be used to unlock the implicit ideology of the text construction. I addressed it in my feedback and consolidation of this activity system (see Extract 5.7). However, the use of a strong word 'craving' by the participants showed that the advertiser to a certain extent had evoked their interests and the product was good to them (Graydon, 2003, p. 36) (see Figure 5.2) and (see Extract 5.2 Utterance 1).

Extract 5.3: Group B reflecting knowledge of AIDA methods

1. Mrs Ham: And also, we also having an acronym, then I will, with due respect my leader, ask one of my colleagues to assist me please, one of my colleagues to assist me while standing, even standing there, just get seated and assist me I will stand for you.
2. Researcher: Just continue as you planned, no problem, I will not intervene.
3. Miss Dwayi: okay, the acronym: A.I.D.A. stand for; A, attention, must draw attention eeh. I, stands for interest, are you interested in buying, you must have an interest by looking at the font size, and the sub-title, interest by looking at the picture it those bright colours, the bright colours. Then we also have d, you must have desire, D-, for desire, after looking at it desire you must have desire to buy it. Then A, for Attraction, attract, yes, yes, and we also forgot to put the target market, who is targeted, thank you.

It is worth noting that participants in group B deviated from the designated plan because of the complexity of an activity system (Hardman, 2005) (see Extract 5.3 Utterance1). According to Engestrom (2009) when contradictions emerged some participants begin to deviate from the activity systems established norms. They were instructed to choose one participant in the group to report, but they went for two because they were object-oriented. Mrs Ham took an initiative to hand over to Miss Dwayi who went further to mention other features of the text like font size and target market. However, these features were not extremely expatiated in the context of the text. This was a contradiction provoking action and so the activity system developed (Foot, 2014, p. 18.). I deliberately allowed this deviation because the focus was not on how they followed the instructions but was to let them demonstrate their content knowledge and pedagogic practice. Importantly, the significance of the division of labour in an activity system was observed.

Equally important was not only a deviation from the designated plan instead it also demonstrated the significance of a more knowledgeable other (MKO) (Vygotsky, 1978). The activity created a space for participants to meet each other halfway to achieve an object which was a boundary-crossing mediated within the Zone of Proximal Development (ZPD) in which those who knew more or were more skilled, shared that knowledge and those skills with those who know less in order to accomplish a task (Schunk, 1996, p. 2015 as quoted in Mbelani, 2018). The study considered this as a momentous segment which called for serious consideration of CLW. Teachers relied upon their colleagues in the areas where they had the content gap. Not only Senior Education Specialist for English considered CLW essential to advance both pedagogic and content knowledge for the teaching of visual literacy, but Provincial Curriculum Planners could initiate CLW to develop in-service teachers.

Finally, I noted that the participants' presentations were not the same. Group A used a different approach and responded to the questions in the form of demonstrating what they could do in the class. Their demonstration used other participants to represent learners. This approach epitomized teachers' current pedagogic practices and was very important in this study (see Extract 5.1 Utterances 1 and 5 and Extract 5.2 Utterances 12-17). It showed the shifting of roles for the purpose of achieving the object. This approach elevated the level of participation and eased the tension. Participants were relaxed and there was laughter (see Extract 5.2 Utterance 2).

5.4.2 Strengthening EFAL acquisition

It is worth noting that participants in group A focused on how to strengthen language acquisition using the text. Based on their approach they referred to participants as the class. Their demonstration was on the analysis of linguistic features in the text (see Extract 5.4 Utterances 3-7). However, analysis of these linguistic features was done in relation to another genre which was poetry. Importantly, knowledge of another genre influenced the teaching of visual literacy. However, this feature should have been dealt within the context of the text and its purposes Janks (2012) (see Extract 5.4 Utterance 2) and this was a primary contradiction because of the teachers' limited knowledge and application of persuasive language in visual texts.

Extract 5.4: Group A strengthening language acquisition

1. Mrs Long: Then we said to them read, what is written there, they say "big beefy bliss".
2. Mrs Long: They must do that one repeatedly so that they must sound, try to sound that word, big, beefy, bliss, and then we said to them, what is being repeated there? What does that b, b, b, b, mean to them? What is being repeated, they say 'b' is being repeated three times, what figure of speech is that they bring their memories back to kwa-poems, and say u 'b' poem that is being repeated, something that is being repeated big beefy bliss, what is b, b, b, or something that is being repeated is the,
3. Participants: Alliteration
4. Mrs Long: Alliteration, then say to them, what is alliteration? My group?
5. Participants: Repetition of words, of consonant words
6. Mrs Long: Repetition of what
7. Participants: Of consonant words.
8. Mrs Long: Yes, so that b, b, b, is alliteration.

To elevate their approach, they should have started with identifying this feature before they could relate it to another genre. Essentially, they identified it as alliteration and agreed that it was commonly used in poetry. I identified some gaps in the participants' knowledge of text features. All of them did not refer to the caption. This was an instance that showed teachers limited content knowledge and visual literacy vocabulary. They analysed it without naming it (see Extract 5.2 Utterance 10). This was a primary contradiction which annihilates meaning making and teaching of visual literacy. Participants were the subjects of this activity. They completely

missed mentioning the use of punctuation marks in this feature. It was very important in the development of learners' language skills (South Africa, Department of Basic Education, 2011).

5.4.3 Reading with and against the text:

This sub-section discussed the interplay between the text and the participants and created a space for them to embark deeply in the meaning making the process. Chandler (1995) asserts that “meaning is a process of negotiation between the reader and the text” (p. 5). Evidence suggested that participants were able to read with and against the text. This was apparent and demonstrated in their presentation. Participants in group B accepted some of the connoted messages in the text. According to Oshea (2004) and Hall (1980) the audience could take in decoding media texts the dominant position, (pp. 136-8) (see Extract 5.3 Utterances 1 and 2).

Extract 5.5: Reading with and against the text

1. Mrs Ham: Yes, it is I' m lovin it, it tells you that, that advert slogan is for Mc-Donald, then you go further looking for what you have been craving for, then it is also in such a manner that each and every one who is passing it can be attracted to it.
2. Mrs. Ham: Then it has variety to choose and nicely arranged as follows, and you look at it exactly now, you having the smaller one, which is the baby one, and the middle one which is the bigger one, and the other one which is a twin with the first one, they are given their names, the first one being, Double Quarter, and the Big Mac, and the Angus Deluxe am not sure about that word because the font is giving us a problem as you have noticed that we usually stand up and go and look for it.
3. Mrs Ham: Then we come to question two, give your understanding of the text or analyse it, which are, we talked about understanding it, and also about analysing it, then we come to an agreement that yes of cause as we have said on top in question one,
4. Mrs Ham: It has bright colours, it is obvious that one, and it is not priced, then when you go to Mc-Donald, you must know how much the first one, the bigger one, and the twin one with the other one, so nothing like a price there,
5. Participants: Mh.....
6. Mrs Ham: Then you also noti...., we also have noticed that any way you gonna be taking something meaty in Mc-Donald but there are no beverages, how come you go and eat something meaty and then you don't take any beverages for you.

Firstly, they questioned the unavailability of price in the product. The confidence displayed in showing that the product was not priced reveals the knowledge they had about this text feature. Price was one of the text features of an advertisement that “sometimes is shown, sometimes not” (South Africa, Department of Education, 2011, p. 45). Surely, participants expected to see it when they were given the text. However, every choice foregrounds what was selected and hides, silences or backgrounds what was not selected (Janks, 1993). Text producers did not focus on

text features only. Sometimes the text was designed to “lure potential customers” (Mbelani, 2018, p. 09). Hiding some information in the text could be done deliberately (Janks, 2012). This played a vital role in persuading the customers (see Extract 5.5 Utterance 4). Janks (2010) proposes that critical literacy should focus on power, how power works in texts. The designers have the power to conceal, hiding some of the information when designing the text. Participants did not recognise that ‘price’ is deliberately not shown in this text and that is concealment. There were reasons for concealment. Hiding anything that would defeat the purpose of an advertisement forms the epicentre of concealment.

Secondly, they were absolutely dissatisfied with the absence of beverages in the product. They strongly opposed the unavailability of beverages in the text claiming that it was impossible for customers to have something meaty without drinks. This was their loud view of opposing some elements of the text that was presented to them and that is oppositional positioning (Hall, 1980) (see Extract 5.5 Utterance 6). According to Kress (2010), once the message had been designed and produced, it was open to remaking and transformation by those who “review, comment and engage with it” (p. 27). In addition, Janks (2010) provides an argument about text design that what has been constructed can be deconstructed and be reconstructed thus she comes up with the concept of critique and redesign cycle which is oriented backwards to design and forwards to redesign. (p. 183).

Participants in group B went further to examine the writer’s point of view. They established their own position on the text and explored how the writer is positioning them as readers. Thus they developed such a critical response to the text. The argument they raised, as evident in their presentation (see Extract 5.5) puts them at the level of the text analyst. This was in line with the four reader roles developed by (Freebody and Luke, 1990). Essentially in this study was to understand choices made by producers. Thompson (1995) asserts that producers have choices on what to include, what to exclude and how it should appear in the frame, (p. 48). This understanding had the potential to critically provoke the reader to ask questions like why did the writer make these choices? Whose interests do they serve?

These elements formed the basis of meaning making in texts and the conclusion that media texts were produced for various reasons which include entertainment, information, persuasion and economic gain to mention a few reasons. This bold and resolute analysis revealed the significance of CL activity that created a platform for teachers to display what they can offer in

the meaning making the process. Equally important participants were able to strengthen their own ability to read with and against the text, the interests of the text which could enable them to redesign (Janks, 2010).

All in all, viewers could interpret a text the way intended by the producers. At the same time, they could come up to making different responses. The response to the text was determined by the viewer's past experience to guide their interpretation of a text. Once the message has been designed and produced, it is open to re-making and transformation by those who "review, comment and engage with it" (Kress 2010, p.27).

5.4.4 Scaffolding in a CLW

Wood (2010) asserts that special seminars and workshops for teachers promote educator efficacy. To maximise their visual literacy vocabulary the researcher presented a scaffold as a means to support the participants to grow in confidence and promoting deep pedagogical content knowledge in the teaching of visual literacy (Moodley, 2006). This was not only intended to enable them to make sense of text features it was also used to challenge their espoused beliefs and practices of a linear approach to texts. They should apply such knowledge in analysing any other advertisement and take them to another level, that 'is expansive learning' (Engestrom and Sannino, 2010) (see Extract 5.6). The researcher identified some gaps in their responses to the guiding questions that were given noting that their knowledge of text features was limited. This was a reflection of EFAL teachers and the extent of their pedagogic content knowledge.

Extract 5.6: A Feedback to scaffold participants in a CL workshop.

1. Researcher: I prepared the following power-point presentation for you, can we look at the following slides:
 - ✓ Looking at what you see in the image: Foregrounded and Back grounded
 - ✓ What does it represent and its purpose?
 - ✓ Text features and their definitions.
2. Researcher: We need to understand this approach properly so that when we give learners a task on advertisements as we do from an informed point of view.
3. Researcher: Tell me do we say to the learners go and write or design and advertisement? I heard most of you uncertain whether to say go and write or go and design.
4. Mrs Ham: No sir we cannot say to the learners go and write an advertisement, the correct one is go and design an advertisement.
5. Researcher: Any different view?
6. Mr Drum: No sir she is correct we say go and design an advertisement.
7. Researcher: Do we all agree?
8. Participants: Yes
9. Researcher: Thank you, now, let us look at the following slides, I arranged this presentation to consolidate this session and I used this text so that you can consolidate your knowledge. Firstly, it is important to have a critical look to identify what is in the image, what does it represent, in which context. In doing that you need to look at what is on the background and what is foregrounded. Therefore, you can consider the following text features as stipulated in an EFAL senior phase CAPS Grades 7-9 document, p. 45 and their definitions so as to consolidate

the exercise we have already done. The first one is the;

- Slogan: How does the slogan conform to the language structures and conventions like Rhyme, exaggeration, alliteration, assonance e.g. “I’m lovin’ it”.
- Logo: identity (product identification)
- Captions or Tagline; big, beefy, bliss.
- The layout and font size: which can be big or small
- Product: The product advertised must be clear
- Target market: for whom the advertisement is intended?
- Price: sometimes is shown, sometimes not
- The language used/Linguistic features: figurative, clichéd, convincing phrases and manipulative
- Visual techniques; shots, angles, a gaze which are persuasive in nature
- Colour: choice and blending of colours used to appeal to the viewers

This Extract 5.6 reflected a ‘scaffold ‘after a collaborative interaction with the participants’ responses to the given text. Engestrom and Sannino (2010) claimed as informative interventions based on activity theory such as the Change Laboratory Workshop. The participants together with an interventionist researcher analysed the existing activity and collaboratively construct and implement a new model of the activity (p. 6). The purpose of the activity was to give them space, in specialized support that facilitates learning a task that is within and beyond the independent capacity and gradually influence their attitude on CVL (Bruner, 1975).

Importantly, though, scaffolding mechanisms were by definition temporary. The support should eventually be removed as teachers gain more proficiency and are able to complete tasks independently, comfortably and freely in their respective classrooms. Kain and Wardle (2004) asserted that classrooms represent communities, the larger group where the participants “take their Cues” (p.12) thus what this study hopes for. According to Avalos (2010 as quoted in Mbelani, 2018) thus the nature of the complexity of teacher development which centres on formative intervention, development of agency, scaffolding, and reflection (p.10).

5.5. Internalization and application of new practices in a CLW

5.5.1 Intensifying meaning making

The Change Laboratory typically takes some time. One cycle leads to the next one, and within cycles, there are smaller cycles of problem-solving and learning Engestrom (1996). Participants went out of the laboratory to check realities in the classroom their actual work that aimed to advance participants’ visual literacy pedagogic and content knowledge (Karkkunen, 1996). This was the second activity system that was carried out by participating teachers (Mwanza, 2002). They acted as subjects of the activity system because they directly participated in driving the activity (Kain and Wardle, 2004). This was an opportunity that presented them with a chance to

implement the model through practical applications, enrichments and conceptual extensions (Engestrom, 1999d).

They presented individually as instructed in the first session to select print advertisements of their choice as tools. They performed a task on meaning making and teaching of visual literacy in a Grade 7 EFAL class, the object of this activity. Grade 7 class was a space they are familiar with and used on a daily basis when teaching. Then, they came back to present what transpired in their different classrooms for further critique because expansive learning was an activity producing activity (Engestrom 1987, p. 125). While schools, teachers, tools used in each activity system and classroom environments differed, the purpose of the activity was to intensify their meaning making strategies. Essentially in this activity was to seriously consider rules and regulations that govern the performance of this activity in order to understand the impact of such norms on the whole system (Mwanza, 2002).

Importantly, though, the ultimate purpose of this activity was to deal with VL freely in their respective schools/classrooms since scaffolding mechanisms were by definition temporary. The intention was to provide support temporarily. Eventually, this should be removed as teachers gain more proficiency and were able to complete tasks independently (Bruner, 1975). The first session brought to the researcher's attention what the participants are capable of doing on their own. What needs to be corrected? How can they be influenced to go beyond? Therefore, this activity manifested learning actions that followed a process of internalization and consolidating the new practice (Engestrom, 1999a, 1999b, 2001).

This activity further demonstrated similarities and differences in teachers' current pedagogic practices. This was what was observed in the two main participants of this study. Again, this study applied purposeful sampling (Johnson and Christiansen, 2014). Miss Hamba and Miss Dwayi's presentations were selected as a focus of analysis. This sampling was based on the criterion used in the two main participants. The selecting of presentations for analysis considered the spread of the district. Miss Hamba was teaching in a deep-rural school whilst Miss Dwayi was teaching in a semi-rural school. Therefore, claims were made from their presentations of their school activities. The focus was on how they worked towards the intended object. What effect did it have on their critical understanding, advancing their meaning making and visual pedagogic content knowledge in their classrooms?

5.5.2 Explicit teaching of text features:

It is of paramount importance to note that the first CL activity system discreetly injected the significance of text features in the meaning making and teaching of advertisements. In this segment, I observed the demonstration of the teachers explicitly taught the text features. It was interesting to observe both Mrs Hamba and Miss Dwayi demonstrating how text features formed the core of their meaning making and teaching of advertisements. This was the text that was used by Mrs Hamba in her classroom activity system and presented in a change laboratory demonstration.

FIGURE 5.3 Toughees Advertisement used by Miss Hamba



The two participants emphasized in their teaching the importance of font sizes when viewing visual texts (see Extract 5.7 Utterance 3 and Extract 5.8 Utterance 6). Mrs Hamba applied a careful interpretation of font sizes. This approach was of uttermost importance in teaching font sizes. She moved from known to unknown. Understanding that learners in Grade 7 already had an in-depth knowledge of punctuation particularly capital and small letters enabled her to approach this feature with ease. Using the letters of the alphabet they already knew and commonly used big font in writing was an amazing advantage. Chandler (1994) asserts that Advertising usually states its message explicitly through the medium of written text. Similarly, Miss Dwayi showed different font sizes used in the text to explain how producers vary their approach moving from big to small font sizes. She emphasized that this is very important to the viewers (Extract 5.8 Utterance 8).

Extract 5.7: Mrs Hamba’s explicit teaching of the text features

1. Mrs Hamba: What else have I do okay I told them about a Slo..a lo, a Slogan and Logo, a slogan and a log, and I oh no, no, no, what I have done.
2. Participants: Mh.....Mh.....Mh.....
3. Mrs. Hamba: What I have done, I told them about how to write, how to write in an advert, we don’t say those are the letters, big letters, small letters, we say small font, big font understand, and I said uba, give me the words that are in big font and small font, they say “KEEP IT REAL” South Africa Toughes.
4. Participants: They started to think.
5. Mrs Hamba: But in the end, they gave me that slogan.
6. Mrs Hamba: After that I said give the slogan here, they said, others said, Toughes, others say, South Africa, after that what I have done to them I told them about slogan and logo.
7. Mrs. Hamba: But at the end they said “KEEP IT REAL” and “KEEP IT REAL” is written in big font so that to attract the people, to come near to see what is there, what the advert is selling and buy it, after that I told them about the logo, ilogo ..that, it is from Shoprite, that means the logo is, in our picture, Shoprite and they gave that.

Basically, this activity was intended to serve as a “microcosm in which potential, new ways of working could be experienced and experimented with” (Engestrom 1987, pp. 277-8). This was demonstrated by Mrs Hamba and Miss Dwayi in their explicit teaching of font sizes. Indeed, it was a paradigm for others to copy. It is worth mentioning that other participants appreciated and adopted this meaning making strategy that they deemed it superb to apply it in assisting learners’ ability to identify font size in any visual text (see Extract 5.7 Utterance 3 and 4). This is the text that was used by Miss Dwayi.



FIGURE 5.4 KitKat Advertisement used by Miss Dwayi

Miss Dwayi did exceptionally well to scaffold his learners in her teaching of 'slogan'. According to her presentation, she was able to deal with the slogan of the supermarket first, Shoprite where the product could be bought, the manufacturer which was

Nestle and lastly the product Kit-Kat (see Extract 5.8 Utterances 1, 6 and 8). This illustrated how complex multi-modal texts could be. These segments of data had an amazing potential to reveal teacher pedagogic practices which were very important in this study. Furthermore, this showed the extent other teachers advanced their ability to unlock text features, thus challenging her counterparts to see that they could go beyond their usual ability and pedagogic practices. Therefore, there was a need to advance in-service teacher professional development in visual literacy (Mbelani, 2018). According to Taylor, Muller and Vinjevold (1993) as quoted in Mbelani (2018) the development of in-service teachers played a crucial role in implementing curriculum reform so that the attained curriculum closely reflected the intended curriculum. This was how Miss Dwayi scaffolded her learners to understand the logo and the slogan of a product, the manufacturer and the slogan of the supermarket. Interestingly, all these features appeared in the text. They were complex and confusing to the viewers. Her approach reflected how she assisted learners to attain the intended curriculum (see Extract 5.8). This demonstrated the extent to which a visually literate teacher could be effective in teaching a visual text.

Extract 5.8: Miss Dwayi's explicit teaching of text features

1. Miss Dwayi: Then I asked them what else do you see in these channels, they mentioned a lot of things and then I talked about advertisements, and then I asked do you see advertisements in television. One learner said advertisement about Shoprite. I asked them what do you remember about that advertisement, she said I remember that it is written 'lower prices you can trust always' I told them that, that is a slogan for Shoprite.
2. Participants: Mh.....
3. Miss Dwayi: I asked them is there anything that makes you interested to go to ShopRite, they said the prices are lower.
4. Miss Dwayi: I gave them papers, I said they must look at everything they see, I asked them what do you see on top of the paper, one learner was quick to say they see the birds, I told them that is the logo but not the logo of the Kit-Kat but manufacturer and that is Nestle.
5. Participants: Oh.....
6. Miss Dwayi: The other one read that word 'good food good life', I told them that it is a slogan but not the slogan for Kit-Kat but for the manufacturer so that is why it is written in small font sizes and in black, it means it is not that much important here.
7. Participants: Yes.... (participants intervening)
8. Miss Dwayi: I told them that when you look there, there are two different font sizes there is 'good food good life'

and 'have a break have a Kit-Kat' but they are written differently. The other one is bold and big, the other one is small which means the big and bold one is important, is more important than that one.

10. Miss Dwayi: After that, we came straight to the product itself, I told them that there is a picture on top even that one is a logo but of a Kit-Kat not of a nestle. Then I asked them about colours of Kit-Kat, they told me is red and white. I asked why red, why there is that red background, they said red is bright and is written in white so that you can see it clearly. Even if is put there on the street, it is there to attract the viewers, you will come closer to see what is happening there, what is written.

Miss Dwayi acutely displayed an interesting insight going beyond the slogan. She dealt with the logo which was also an important feature of the text (see Extract 5.8 Utterances 4 and 10). It is noteworthy that other participants did not go to this extent when dealing with these features particularly the slogan and the logo. However, there was a primary contradiction in Mrs Hamba's meaning making, which hindered a deeper understanding of the text. The caption "KEEP IT REAL" which was used to attract the viewers was interpreted as a slogan. She was not sure whether for the product or Shoprite. The slogan she was looking for was "made strong to last long". We did not actually see the participant identifying logo which was the red boat shape like with the brand name Toughies.

Importantly, the formulation of a slogan could be used by teachers to sharpen learners' language development. I discovered that teachers did not take heed of language use and its significance in slogans and captions. In this study this was a feature within a feature, which could be achieved through a special focus on the development of phrases and sentence construction. At the end there could be an informed understanding and visually literate text viewers. Viewers who would understand how these text features were written to influence the audience, eventually understand their formulation and manipulation to make them do things they would not normally do. They would be able to read and view captions or slogans critically.

Cultural agents and media used language to influence people and to incline to certain opinions or beliefs. It has enormous power in our society, it wields great power over us. Cleverness applied in the use of language in the text had the power to influence us to behave in a certain manner and to do certain things that we might not otherwise have done e.g. "KEEP IT REAL". Customers who are competent in the language automatically fall in love with the brand because it has a significant meaning to them. This happens every day in advertisements, while there is no coercion used by advertisers to force anyone to buy anything. The careful use of so-called power words inclines consumers to act in a way that advertisers want. The relationship between language and power is evident in all social interactions. A certain class by virtue of their wealth, skin, geographical location and age Janks (2014) falls in love with the brand as it is easily

accessible to them. It is a dynamic force in our lives we not aware of its power. It is also complex so we need to understand how this power works.

5.5.3 The significance of colour in the text

This sub-section of this study presents the segments of the teachers' presentations. The presentation was a response to the classroom activity which was given by a researcher as a scaffold to intensify the teaching of advertisements in the classroom. Jones and Rainville (2014) contend that literacy coaches are called upon for literacy leadership in schools where wrestling with the tensions of implementing top-down reforms and making room for teacher and student-led practices is part of their daily practice. The presentation by Mrs Hamba demonstrated the way she emphasized the use of colour in the text (see the Extract. 5.9).

Extract 5.9: Emphasis on the use of colour

1. Mrs Hamba: After that, eeh, what I have done to them is the background, now I told them about the background uba, when you are going to do an advert you must have a background, and I told them that the background is, now I want to take the photo.
2. Participants: Mh.....
3. Mrs Hamba: I want to take a photo am going to check the background, where am going to take this photo
4. Miss Kulwa: Because you can't take a photo.
5. Mrs. Hamba: Yes, you can't take a photo, now, I want, I am going to use the board now, I am going to use a board, my background is the board, understand me.
6. Participants: Mh.....
7. Mrs. Hamba: But now am wearing, am wearing, a..a..I was wearing a black thing,
8. Participants: Mh.....
9. Mrs Hamba: Can I go to something that is dark? no, no, you can't teacher .that means when you are making a background, you must know that is, is going to be in bright colours so that you are going to see the foreground, and I told them that the foreground is the names you see, am sorry, the names and the picture, the background is yellow, and here is black, and what is that background, they said is the taxi, why you say is a taxi, there is a seat, the city, this a city and that name certify to carry, you always see in the taxi, Sorry, after that I told them about the foreground and background. Eeh.....

In this Extract, Mrs Hamba demonstrated a profound awareness of some visual terminology. Her presentation was influenced by accurate application of these terms background and foreground

consistently in the context of the text and the classroom. Alluringly, she impeccably applied these terms explicitly using the concrete tools in her disposal the board and her dress. I discovered that the application of these terms was coupled with the significance of colour to ensure blending which was equally important to develop and reinforce learners decoding and meaning making skills (see Extract 5.9 Utterance 9).

The feedback and consolidation was not the only flagship of this activity but it was also a response to the third question of my study which says “How can language senior education specialist mediate understanding and teaching of advertisements in a change laboratory workshop? I observed that participants began to show that what has been mediated to them was working. It advanced their meaning making and teaching of advertisement. This was possible and applicable in the class. They learned a lot from each other. They understood the reasons to critique each other constructively without fear or favour something which was absolutely not there in the first session. Participants were enthusiastic to go back and teach visual literacy consistently. This was what this study was yearning to see it fulfilled (see Extract 5.10 Utterance 3).

Extract 5.10: Feedback and consolidation second session

1. Researcher: Thank you very much with these presentations, firstly I appreciate the effort you took to demonstrate your classroom practices in front of your colleagues to observe and critique you. I will not waste much time I will give other participants to comment on this demonstration, we must start with positives and then provide the areas of improvement Mr Large you will be the first one, Mrs Ham, Mrs Long in that order.
2. Mr Large: Sir, I use four ‘P’s they help me in an advertisement. There is no price in these shoes the product and what is promoted and you talked about ShopRite which is the place where you can buy these shoes, the teacher did not talk clearly about that sir. I enjoyed the way she approached font sizes, I think it is good sir for our learners that was her focus that is why she emphasized it.
3. Mrs Ham: Wow, and she enjoyed it (participants, laughing) this was wonderful, I adopted her style of teaching font sizes through the letters of the alphabet. Really our learners know the letters of alphabet but when you talk font sizes they cannot understand you clearly but relating it with what would be easy I adopted the strategy.
4. Mrs Long: You know me I enjoy teaching grammar in language lessons (participants, yes, laughing), yes, I was smiling when Mrs Hamba talked about the letters of the alphabet which our learners neglect when writing essays, we write punctuation every day in their essays. I appreciate the approach and I will use it next week when I teach advertisements I am sure it will work for my learners to identify font sizes.
5. Researcher: Let us add, may be areas for improvement
6. Mrs Long: I think I would ask them the word “keep” and say what part of speech is that? “KEEP IT REAL” is a caption you said that day sir and I wrote it down, (Participants, yes) yes, Mrs Hamba said is a slogan, but now what is the slogan of these shoes? Then the brand name is toughes and the logo is that red thing I am not sure about it but where toughes is written, that is what I would add sir.

7. Miss Dwayi: Let me first say I agree with Mrs Long, “KEEP IT REAL” is a caption used to attract viewers like for instance if you use AIDA it is used to attract viewers’ attention, then sir we went to google to check the slogan of these shoes it says “made strong to last long”
8. Mrs Long: Sir, before you close I will consult Mr large to assist me in these four Ps and I think they are important.
9. Researcher: I feel I must indicate that these sessions are working for us I see a lot of development in you, Colleagues are now able to assist each other, you benefit from each other which is good, they also use google which indicates that we are living in the cyber society, we are the teachers of the 12st century.

The mood that prevailed in this session of an activity system revealed that the participants were remarkably relaxed. There was no tension. This could be largely distributed to the manner in which power relations were dealt with between the researcher and the participants (see Extract 5.10 Utterances 4 and 6). It was interesting seeing participants laughing whenever their emotions were triggered to that effect but doing that within the parameters of implicit obedience needed in the activity system. This implied that teachers could advance their pedagogic and content knowledge when they were given a space that accommodated jovial mood. It was essential in this study for future purposes to take its outcomes into a new, stable form of practice (Engestrom, 1999d). The gap that existed between those at the helm and their subordinates in the workplace should be eliminated. This would benefit the system because they would use this as a paradigm to copy in building sound relations with their learners in the classroom. Teachers could bring resources in the class to enthuse learners’ visual literacy.

5.5.4 The availability and suitability of resources

This sub-section discusses the participants’ ability to choose texts as tools to carry an activity out of the available resources in their community. One of Mwanza’s questions (2002) asks for the means that the subjects are carrying out an activity (p.85). Teachers were expected to bring their own texts that were suitable for the activity and the Grade. They had to do that for the purpose of achieving an activity holistically. Purposeful selection of text for the study by the teachers was a significant breakthrough for learners as this requires in-depth sophisticated pedagogical content knowledge that helped learners in their cognitive development (Shulman, 1986). Of great importance was to understand how their selection advanced or constrained the meaning making in a Grade 7 EFAL classroom. The focus was on the effective use of available resources in their community. The following questions were used as a guide for analysis:

- Did the text reflect the essentiality of communicating abstract thoughts through language?
- Did the text manage to trigger learners’ enthusiasm and created fun in the class?

Mrs Hamba selected the visual image in advertising that include advertisements on minibus taxis advertising logos on friends' clothing (Graydon 2003, p. 9). The text was a representation of the learners' day-to-day school uniform (see Figure 5.2). It related to their cultural and social issues of our society. Thompson (1995) asserts that these texts are consumed in private domain contexts such as the home or family life and schools in which they "derive pleasure, comfort, and excitement to mention a range of intellectual or emotional stimulations" (p. 48) (see Figure 5.2). Importantly, it was a school culture that black shoes form part of the uniform and Toughies remains the favourite brand of school black shoes. In the text what was foregrounded depicted that those boys have got power, sitting leisurely in the taxi, comfort, and excitement in wearing them and seeing their friends in the same logo and brand name (Fielding 1996, p. 328). This is the choice made and foregrounded in this text Janks, (1993, p. iii). It created the viewers' desire to get the item (Graydon 2003, p. 36).

However, it is also worth noting that in our society there were still learners who could not access shoes and in most cases that ended up denying them the education which seems to perpetuate their marginalization in a society that continues to recognize the value of class in education. The text promoted the dominant modes of representation and a range of cultural practices related to social interaction (Gee, 1990). Toughies was regarded as the best school shoes to be worn. It was dominant in most schools and could be largely associated with boys. This might have assisted Mrs Hamba a great deal in the classroom. Evidence in her presentation suggested that learners vibrantly contributed to this lesson. This could be attributed to their background knowledge of the product which created a flow of the lesson (see Extract 5.5). These texts were available in our community. Essentially, this was to see participants taking a responsibility to utilize available resources effectively in our community bringing them into play in the classroom to facilitate visual literacy lessons.

5.6 The agency of in-service teacher development

Burbank and Kauchank (2003) suggest that in-service teachers should be given opportunities for "true collaboration", which involves "mutual participation" (p.500) to advance the development critical visual literacy which was at the core of this study. In all the three CL sessions the participants were unable to show a critical interpretation of texts which could be largely attributed to lack of essential spheres of literate skills and adequate content knowledge that

involved visual literacy (Cope and Kalantzis, 2000; Simpson, 2004) as quoted in (Akins 2006, p. 4). This was needed in the classrooms because of the EFAL curriculum demand which was discussed in chapter 2. This was also echoed by Mestrey et al (2009) that a more empowered and insightful contemporary pedagogic approach was needed. Their survey of the benefits and process of teacher development showed that “a coherent and integrated professional development plan that grows out of school vision for learner success to which teachers are committed” (p. 488).

Secondly, there was no reflection that aimed neither to trigger learners’ point of view responses nor developing higher-order thinking skills with the use of ‘why and what if’ (Habib and Soliman, 2015). It was detrimental to the learners’ development and is apparent why they did not cope with higher-order questions (Blooms, 1956). These questions included evaluating, synthesize and analyse. Similarly, Bahrani and Soltani (2011) emphasise the development of critical and higher-order cognitive skills. All participants in this activity did not showcase their ability to teach for assessment. Meaning making must develop learners’ criticality to text. It should enable them to transfer such understanding to another context including other kinds of visual images. Mnyanda (2017) argues that teachers rely on past matric examination question papers without the confidence to self-select these texts from magazines, newspapers or even downloading them from the internet. This was the type of change our teachers needed to adapt and get a flow of shifting paradigms of our curriculum. Janks (2010) stated that there is a need for critical literacy in a world where the only thing that is certain, apart from death and taxes, is to change itself, critical literacy has to be nimble enough to change as the situation changes. Essentially in this study was to mention that there was still the unseemly prevalent meaning making of both teacher talks dominated lessons and a telling method with preoccupied descriptions and answers directly presented to the learners. This tendency constantly compromised the distribution of tasks within the activity system (Kain and Wardle, 2014). It was evident in Mrs Hamba’s and Miss Dwayi’s presentations that there was still power and status-holder in the classroom (Hardman, 2005).

They both repeatedly claimed that they told the learners and that indicated a sheer learners’ limitations to meaning making. This approach had a devastating effect on their critical development (see Extracts 5.7 and 5.8). This practice by these participants reflected the trends in terms of convictions and beliefs teachers still possessed which required a teacher professional development. According to Avalos (2011) as quoted in Mbelani (2018) that it was a complex

process which required cognitive and emotional involvement of teachers individually and collectively, a capacity and willingness to examine where each stood in terms of convictions and beliefs, perusal and enactment of appropriate alternatives for improvement or change (p, 10).

Lastly, Janks (2000) argues that teachers are denied access, their marginalization in a society that continues to recognize the value and importance of these is perpetuated. The responses in the evaluation sheet showed that there was a dire need for in-service professional teacher development. It was shocking to read teachers' responses in an evaluation sheet for change laboratory workshop sessions. Responding to the question, 'How did you approach advertisements?' One participant responded that they used a poster, looking at important features of a post (see Figure 5.5).

FIGURE 5.5 Participants responses after a Change Laboratory Workshop

EVALUATION SHEET CLW

1. Did you teach Advertisements before this workshop?
I taught it in two grades before this workshop.
2. How did you approach them?
I used a poster to teach them the elements of an eye catching poster. The important features of a poster.
3. What were your learner's responses?
They showed interest, most of them were able to point all these features.
4. What form of assessment did you use?
Answering short questions about the poster, made designed their posters and highlighted the features and.
5. How was the workshop on advertisements?
It was very enlightening, having to hear and see the approaches that other teachers used in their classrooms.
6. What have you learnt from the workshop?
Using different approaches to teach the advertisement.
7. What did you enjoy most?
Listening to different approaches of delivering the same lesson.
8. Does it improve you content and pedagogic knowledge, how?
Yes it improves it, knowing that it is doable.

English First Additional Teachers confused a poster with an advertisement. These responses revealed their perception of advertisements. The question was if this study dealt with only two Grade 7 teachers for lesson observations and eight teachers for change laboratory workshops how many teachers outside there remained confusing advertisements with posters? Also, how many learners who missed opportunities of getting developed visual literacy? This was a wonderful demonstration that a need for visual literacy development was not grossly exaggerated.

FIGURE 5.6 Participants confessing what prevails in their classrooms

9. Share with us your classroom experience after the workshop.

learners were very enthusiastic at the new approach which I tried on them. They were able to see and correct their previous mistakes

10. Have you started organizing critical classroom material, if so what is your learners' attitude towards it?

I am still working on it, hope to have it beginning of the next term.

11. Do you intend to continue teaching advertisements, why?

I feel that teaching a lot of advertising will improve their skills in reading and viewing

Teachers should develop the intent and penetrating gaze in viewing visual texts which would advance their meaning making and teaching with an intent expression in front of the learners. One of the teachers' responses was that teaching a lot of advertisements would assist learners to improve their reading and viewing (see Figure 5.6). This could be a wonderful scaffolding way to see them developing that sense of curiosity of reading every advertisement in their disposal inside and outside the class because it was taught in class consistently. Obviously, the more they read these texts was the more their viewing skills advanced. This indicates that reading alone is not important and there was a need to scaffold consistent viewing of texts. The development of teachers' meaning making and teaching of visual literacy depended on how often they read, viewed and taught these texts. Constant interaction with visual texts for teaching purposes would strengthen their ability to teach visual literacy.

5.7 Conclusion:

This chapter discussed and analysed the importance of Change Laboratory Intervention. The focus was on how did it created a space for participants to demonstrate on their own what can advance and constrain meaning making of visual texts in the classroom. It demonstrated how worthy the power of coming together can be focusing on one object, the meaning making of visual texts. Teachers displayed that they needed the space to showcase what they were capable

of doing in their classrooms. This enabled them to see what others did and copied their good practices to advance their teaching of visual literacy.

The reflection of what transpired in the CL workshop sessions strongly emphasized the need for continuous in-service professional teacher development in order to advance the teaching of visual literacy. There was a great sense of enthusiasm not in me alone to sustain what has transpired in these sessions because they demonstrated to all of us that collectively we can change our community. We also got good lessons related to our ideas, beliefs, and values embedded in the classroom organization to enhance visual development (see Figure 5.5). This included choices they made in text selection to allow a flow of meaning making in the classroom. These sessions showed different dimensions of teacher's content knowledge, pedagogy and confidence in presenting that knowledge in the classroom.

Figure 5.6 shows teachers' commitment to continue teaching advertisements, which was a response to the evaluation forms that were filled after the CL workshop. It was also interesting to hear participants making their own verbal commitments arranging to meet in the community to share and exchange the texts they used in their presentations which in turn would be presented in their classrooms because the interest and approach in the meaning making were showcased in the CLW.

CHAPTER 6: Synoptic presentation of findings and conclusion

6.1 Introduction

This chapter presents a synthesized synopsis of findings that this study surfaced and analysed in both Chapters 4 and 5. This is done in relation to the research questions which are:

1. What are the current teacher practices of making sense and teaching of advertisements in Grade7?
2. What role do these practices play in the development of critical visual literacy in EFAL class? The two first questions were dealt with in Chapter 4 and the third one;
3. How can SES mediate understanding and the teaching of advertisements in a change laboratory workshop? This was dealt with separately in Chapter 5. This chapter further presents lessons learnt during the research process, recommendations, suggestions for future research and conclusion.

6.2 Synopsis of the key research findings:

With regard to the research questions, the following essential findings can be highlighted. Firstly, participants applied integration across curriculum to bolster their content knowledge and pedagogy from another subject to teach visual literacy. The subject was Economic Management Sciences (EMS). This was largely attributed to limited content knowledge. The focus of this study was on Advertisements as part of the required content of visual literacy. This was clearly stipulated in the Grade 7-9 English First Additional Language (EFAL) CAPS document.

This discovery was an addition to a number of studies in South Africa that indicated teachers' limited capacity to make sense of, and teach the curriculum, particularly visual literacy (Mbelani and Murray, 2009). This was eminent in both lessons observed. Evidence revealed that the first one was based on collegial consultation in search of content knowledge assistance and textbooks within the school. The second teacher declared that although his presentation of the lesson on that day was informed by dual handling of subjects which dealt with relatively the same content, and he also consulted his colleague to strengthen his content. There was a relationship among colleagues in the workplace. The data showed that this relationship helped to make teaching and learning more meaningful. Therefore, this study can conclude that both lessons were presented from an EMS point of view.

Secondly, there was this prevalent teacher-centred pedagogy which was characterized by pre-determined answers for the learners to chorus them Anghileri (2006). Learners were given an opportunity to engage with the text and show their critical thinking. Learners were expected to respond only to level one questions that required mostly ‘yes’ or ‘no’ answers.

Thirdly, evidence showed that there was minimal role played by these practices in the development of critical visual literacy. Anghileri (2006) stated that the developmental of conceptual thinking was the most difficult to achieve and was lacking in many classrooms. There was mainly the identification of salient text features. There was absolutely no discussion of the intended message, representation, and their significance in the context of the text Janks (2012) which would trigger and enhance learners’ development of critical thinking. Freebody (2007) states that the original intention of the four resources model “was to provide an accessible and inclusive framework for discussing literacy education, while at the same time affording a range of pedagogical strategies for teaching literacy and for understanding various disciplines, orientations to literacy education.

Finally, this study discovered that participants had knowledge of the AIDA method. One participant mentioned the AIDA method in his lesson made and another group in their presentation also mentioned it in the CL workshop. Nevertheless, knowledge alone was not enough. This study expected application and its significance in the context of the text taught and analysed on both the lesson and the Change Laboratory Workshop but in vain. What was demonstrated was just the breakdown of the AIDA method as an acronym. This was a clear demonstration of how complex meaning making and teaching of visual literacy is.

These were unsavoury and boggle-minding findings and results summon collaborative operations by researchers and educationists to examine these impermissible and rather disconcerting trends in the development of CVL.

6.3 Researcher’s reflections

Firstly, it was true and undeniable that teachers still used the telling method which was teacher-centred in itself. They lacked pedagogic content knowledge in visual literacy. These were the skills and expertise that were needed in the 21-st century for the development of critical visual

literacy citizenry as we were living in an image-saturated society. Teachers needed to adapt to these new forms of teaching and contemporary pedagogic practices, unravel implicit ideology of visual texts. Coming strongly in the First Change Laboratory Workshop was the need to develop teachers' explicit teaching of text features in an advertisement. The teachers were scaffolded in the first session on how to identify text features. They were also given a chance to go and demonstrate their understanding in their respective classroom which was later demonstrated in the second Change laboratory session.

Secondly, I have personally learned how to embark on academic writing, scholarly expectations which include data gathering, analysis of data as well as referencing. This research also provided me with a plethora of opportunities. It enabled me to understand the need for formative intervention and the layers that are needed for visual literacy development in English Language Teaching. The first layer was EFAL teachers from Grades 4-9. English Senior Education Specialist and the English Provincial and National Planners was the second layer. Included must be the supervisors who must advise students who enrol for Masters and PhD to seriously consider the area of visual literacy in ELT in order to develop critical visual literacy citizenry. It enabled teachers to believe and feel that they understand their community and can contribute to the development of the community itself and change it.

Thirdly, I also developed an understanding of the complexities of teaching visual literacy which empowered me with visual knowledge. This uplifted my own analysis of the profound mysteries of visual images and how to I intensified the teaching of visual literacy in an English First Additional language classroom. My position as SES required me to provide literacy leadership in schools that were wrestling with tensions of implementing is part of their daily practice (Jones and Rainville, 2014) and this is what I did in this research. Teachers indicated that there was a room for even more expansive learning and it is my hope that they will be able to sustain their self-inflicted professional development by following the reflective nature of this study.

Finally, this study was not an end in itself, and by no means completing the journey, but it was meant to be the beginning and continuation of a process where teachers consistently reflect on their knowledge and strategies for meaningful and critical learning and teaching of visual literacy. Teachers showed great determination in the teaching of advertisements, they are passionate about visual texts.

6.4 Recommendations

There are three prominent features of teachers' pedagogic practices that emerged above all in this study which need critical considerations. The first one relates to content knowledge, the second one relates to pedagogy as stated by Shulman (1986) that content knowledge alone is not enough in a teaching and learning situation and has to be complemented by pedagogical knowledge which relates "to preparing materials for instruction in class, selecting resources, asking scaffolding questions and assessing learners to mention a few pedagogic activities (p. 9) and the third one relates to the Language of Learning and Teaching.

Firstly, teachers do not adhere and implement the Curriculum and Assessment Policy Statement (CAPS) and that compromises their content knowledge. There is a dire need for in-service teacher development to advance teachers' meaning making, teaching and the importance of visual literacy in EFAL curriculum as categorically stipulated in (CAPS) South Africa, (Department of basic education, 2011, pp. 27-30) Teachers' justification that they teach EMS, they consulted EMS colleagues holds no ground and continue to lose substance because CAPS beautifully outlines the type of learner envisaged including the text features. It is my assertion that this understanding can not only advance teachers PCK instead it can also assist teachers to adhere to CAPS religiously which will at the end eliminate the gap between CAPS requirements and what teachers can offer in the classroom, smoothen the transition from NCS to CAPS and consolidates CAPS implementation.

The dominance of the then telling and question and answer method by teachers hinders learner involvement in the meaning making and teaching of visual literacy, therefore this study recommends that there is a necessity to develop teachers' pedagogy in teaching of visual literacy. The teaching of visual literacy must be characterized by learner involvement to advance their language critical awareness and the skills needed in the 21 century. The view of visual print-rich classroom walls is essential if we are living in an image-saturated world not only to bring the outside world into the classroom which must enhance visual literacy daily acquisition as stated by Prinsloo and Criticos (1991) that people acquire basic visual competence as part of their everyday lives.

In addition, Alder and Reed (2002) argue for a broader view of resources, that is, "the teacher's knowledge-based as opposed to just their qualification" (p. 59). Just as a lack of resources poses

challenges for the teaching of VL another major problem facing our education system is that teachers find themselves having to provide additional resources in order to expand learning opportunities for learners. Further, they note “in schools with limited infrastructure, there is not only little to draw on for teaching and learning, but conditions actively detract from possibilities of focused attention on teaching and learning” (p. 54). When there are little or no resources, like projectors, for instance, it makes the job of the teacher difficult because visual literacy requires that learners engage with what they see, different kinds of texts and media.

By so doing the environment and exposure can play a pivotal role to promote learner involvement because learners can take their own initiatives interacting with texts on the walls to respond to basic assessment and examination questions like what is advertised, target audience etc.

6.5 Proposed future research

Teachers are by nature sensitive and possessive of the classroom territory. Very few teachers really accept and enjoy ‘strangers’ in their classrooms. With the purpose of a more informed pedagogic approach to visual literacy, this study proposes the following questions for further research:

1. How can visual text-based lesson observations be used as a potential practice to inculcate the teaching of visual literacy in an EFAL class?
2. How can the agency of in-service teacher professional development be improved to advance meaning making and effective teaching of visual literacy in the classroom?
3. How best can teachers effectively utilise surrounding images to advance their critical visual literacy meaning making in the 21-century classrooms?

6.6 Conclusion

This study provided a presentation of the key findings that emerged from the data analysis which was detailed in Chapters 4 and 5 reflecting current meaning making and pedagogic practices on the development of learners’ critical visual literacy in the classroom. In response to the first question this chapter offered a sound critique of the current teacher pedagogic practices of making sense and teaching of advertisements and how do they advance or constrain the development of critical visual literacy. This was extended to a change laboratory workshop where a platform for further understanding of teacher practices was created for developmental

purposes, at the end, it focused on drawing conclusions and providing recommendations and suggestions for future research.

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APPENDICES

Appendix 1- Requests for permission from the Principals

Cancele Advent Mission
P.O. Box 98273
Mount Frere
5090
10-02-2017

The Principal
Ethina Senior Primary School
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with a sound knowledge and a profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning are affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Sir /Madam

This letter seeks to request permission to conduct research in your school. The study will involve Grade 7 English First Additional Language (EFAL) teacher and I would like to observe lessons in the classroom in relation to this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would also supply the school with the research programme so that the school can be aware of my school visits. I do not intend to interfere with the school programme, therefore, I would sit with the EFAL teacher so that we agree with the days and dates of observation which must be aligned with his periods.

Hoping that my request will receive your favourable consideration.
With this letter, I enclose a copy of Ethical clearance for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Cancele Advent Mission

P.O. Box 98273

Mount Frere

5090

10-02-2017

The Principal
Emazizini Senior Primary School
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with sound knowledge and profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning are affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Sir /Madam

This letter seeks to request permission to conduct research in your school. The study will involve Grade 7 English First Additional Language (EFAL) teacher and I would like to observe lessons in the classroom in relation to this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would also supply the school with the research programme so that the school can be aware of my school visits. I do not intend to interfere with the school programme, therefore, I would sit with the EFAL teacher so that we agree with the days and dates of observation which must be aligned with his periods.

Hoping that my request will receive your favourable consideration.

With this letter, I enclose a copy of Ethical clearance from Rhodes University for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Appendix 2: Request to work with EFAL Teachers

Cancele Advent Mission
P.O. Box 98273
Mount Frere
5090
10-02-2017

The EFAL Teacher
Ethina Senior Primary School
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with sound knowledge and profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning are affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Madam

This letter seeks to request permission to conduct research with you and your learners in your school. The study will be based on Grade 7 English First Additional Language (EFAL) and the focus of the study will be on how you teach advertisements to pursue this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would like to bring to your attention that the programme will involve lesson observation where a video camera will be used to capture a lesson.

I am aware that my position might cause some tensions, therefore, I wish to indicate that the study will be conducted according to Rhodes university ethics. I also wrote letters to the Department of Education and the EFAL teacher as she will be an active participant with her learners in the study. The study will help the teacher in both accelerative teachings as well as upward teaching trajectory. Let me also indicate that there will be no harm during the research process confidentiality and anonymity will apply. I will draw a research programme for the study so that the school together with the school we can align it accordingly considering EFAL periods in the school composite time table as stipulated in CAPS.

Hoping that my request will receive your favourable consideration.

With this letter, I enclose a copy of Ethical clearance for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Cancele Advent Mission

P.O. Box 98273

Mount Frere

5090

10-02-2017

The EFAL Teacher

Emazizini S.P.S.

Mount Frere

5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH WITH YOU IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with sound knowledge and profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning are affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Sir

This letter seeks to request permission to conduct research with you and your learners in your school. The study will be based on Grade 7 English First Additional Language (EFAL) and the focus of the study will be on how you teach advertisements to pursue this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would like to bring to your attention that the programme will involve a lesson observation where a video camera will be used to capture a lesson.

I am aware that my position might cause some tensions, therefore, I wish to indicate that the study will be conducted according to Rhodes university ethics. I would like to request honest active participation, co-operation and collaboration from you and your learners during the course of the study.

The study will help you as an EFAL teacher to understand contemporary pedagogic practices in (VL), accelerative teaching as well as upward teaching trajectory.

Let me also indicate that there will be no harm during the research process confidentiality and anonymity will apply. I will draw a research programme for the study so that the school together with the school we can align it accordingly considering EFAL periods in the school composite time table as stipulated in CAPS.

Hoping that my request will receive your favourable consideration.

With this letter, I enclose a copy of Ethical clearance from Rhodes University for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Appendix 3: Request for permission to the District Director

Cancele Advent Mission
P.O. Box 98273
Mount Frere
5090
10-02-2017

The District Director
The Department of Education
P/Bag X9001
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR DISTRICT

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with sound knowledge and profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning are affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Sir /Madam

This letter seeks to request permission to conduct research in your District. The study will focus on two Senior Primary Schools Ethina S.P.S. and Emazizini S.P.S. The study will involve Grade 7 English First Additional Language (EFAL) teachers and the learners in each school in the following topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I have already written letters to the aforementioned school principals and their EFAL teachers as they will be the active participants in the study.

I preferred to select one rural S.P.S. and an affluent one so as to create a broader scope for my study. I am aware that my position might cause some tensions, therefore, I wish to indicate that the study will be conducted according to Rhodes university ethics. I clearly stipulated categorically the purpose of the research and emphasised co-operation and collaboration. I also emphasised that there will be no harm during the research process confidentiality and anonymity will apply. I will draw a research programme for the study so that the school together with the EFAL teacher we can align it accordingly considering EFAL periods in the school composite time table as stipulated in CAPS.

Hoping that my request will receive your favourable consideration.

With this letter, I enclose a copy of Ethical clearance from Rhodes University for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Appendix 4: Research Programme

RESEARCH PROGRAMME

Date	Activity	School/Venue
17-02-2017	Research site negotiations	Ethina S.P.S.
21-02-2017	Research site negotiations	Emazizini S.P.S.
14-03-2017	Orientation and setting of the scene	Ethina S.P.S
15-03-2017	Orientation and setting of the scene	EMazizini S.P.S.
28-03-2017	Lesson observation	Ethina S.P.S.
12-04-2017	Lesson observation	EMazizini S.P.S
21-08-17	First Change Laboratory Workshop	Mount Frere Resource Centre
21-09-2017	Second Change Laboratory Workshop	Mount Frere Resource Centre

FIRST CYCLE: Teachers work without assistance.

- Identify a text (advertisement) for meaning making.
- Plan on their own according to the CAPS document/teaching plan
- They present in the classroom I observed using a video camera and the recorder.
- We embark on post-lesson interviews.
- I analyse the data.

SECOND CYCLE: Mentoring/ first intervention

- I will organise Change Laboratory Workshop (CLW)
- Identify and provide a visual text (advertisement)
- Present definition and elements of an advertisement.
- Introduction of three basic steps of the meaning making of visual texts and elements of advertisements.

- We interpret an advertisement together.
- I introduce the teachers to reflective teaching.
- I compile a report on findings

Appendix 5. Lesson Observation Sheet

LESSON OBSERVATION SHEET

NAME OF SCHOOL:.....

NAME OF THE TEACHER:.....

GRADE:.....

DATE:.....

ACTIVITY	TEACHER'S ROLE	LEARNER'S ROLE	REMARKS
OPENING: Introduction to the lesson			
SEQUENCING: Activities intended for meaning making			
PACING: Being mindful of time allocated for each activity			
CLOSURE:			
AIMS & OBJECTIVES:			
CONTENT:			
REFLECTIONS OF THEORY OBSERVED:			

GRADE: 7	
LESSON PLAN 170 of Learners: 86	
TOPIC : ADVERTISEMENT	
DAYS : 1	
WEEK : 1	
ACTIVITIES	
TEACHER ACTIVITIES	LEARNER ACTIVITIES
Write the word advertisement on the board.	Learners observe and think about the word.
Ask the learners about the word on the chalkboard in prior knowledge.	Answer in their knowledge using their own vocabulary.
Paste new word on the chalkboard and ask learners to give the meaning.	Learners give meanings of the words.
Paste new word meanings and ask learners to match the words with their meanings.	Learners paste the meanings of the words.
Ask learners to write new words in their personal dictionaries.	
Give the learners pictures and ask them what they see.	Learners are answering questions.
Explain the pictures, features and colours.	
Explain in details what advertisement is and give more information about advertisement.	Listen and observe.
Ask learners to design their own advertisement.	Writing with help of the teachers.

Activity 2	
Teacher's role	
1. The teacher shows the learners an advert.	
- Tells them to read :-	
a) The slogan of the advert	
b) The message of the advert.	
c) The shop advertising and	
d) The price of a product	
2. What do you think are the targets of the advert.	
Learners role	
- They all read the advert.	
Activity 3	
Teacher's role	
- Tells them that this product is advertised on the pamphlet	
- With the help of their teacher they mention other means of advertising the product	
Learners role	
- They try to give other means of adverts.	

Lesson Plan

Subject	English
Grade	7
Term	2
Duration	1 week
Skill	Writing and presenting

Activity 1

Teacher's role

- The teacher ask some questions to trigger learners curiosity


Questions



- What do you understand about the word "an advert"?
- Have you ever seen anything / heard any product advertisement?
- Where was it advertised?
- What do think is the purpose of advertising a product?

Learners role

- They answer questions orally.

Appendix 7: Teachers's documents

SPAR  **Checkers**

Business logos.

Slogan
A short, catchy phrase used by a business to advertise a business, product or service, e.g. 'Today, tomorrow, together' (Absa).

Activity 3.5 (Individual work)
Informal assessment

- Make a collage of all the business logos you can get in newspapers and magazines. Write the product's name or the business's name underneath each business logo.
- Copy the following table into your workbook and complete the second column by choosing from the following slogans: 'Finger-lickin' good', 'It's not inside, it's on top', 'Connecting people', 'Just do it', 'I'm Lovin' it', 'Today, tomorrow, together', 'You've got an uncle in the furniture business', 'Go Grabbaburger now', 'Zoom Zoom', 'How can we help you'.

No.	Product/Business	Slogan
2.1	Absa	
2.2	Nike	
2.3	Joshua Doore	
2.4	FNB	
2.5	Cremora	
2.6	Kentucky	
2.7	Wimpy	
2.8	McDonalds	
2.9	Nokia	
2.10	Mazda	

Unit 3.3: Starting a business – Weeks 4 – 5 73

He plans to sell hardware goods (tools and materials) to the builders, carpenters, plumbers, metalworkers and home owners who enjoy 'DIY' (do it yourself). He knows most of the building contractors in the area, because he has done work for them in the past. They promised to buy all their building supplies from him and two contractors offered him a commission of 10% for every building contract Moses can get for them. He speaks Zulu, English and Afrikaans fluently and has good people skills.

Moses has no knowledge of Accounting and costing and is not good with administration. His daughter is currently in grade 12 and offered to do his bookkeeping and administration until he can afford to employ someone on a full-time basis. He does not have a lot of start-up capital and will have to borrow money from his uncle to buy a delivery truck. Most of the suppliers of hardware know him very well and will be willing to grant him credit.

A contractor is building a new factory in Hendrina and is planning to build 20 new houses for the factory workers who are moving their families from Johannesburg to Hendrina.

- List five of Moses's strengths that will help to make his business a success.
- List two of Moses's weaknesses.
- List one opportunity which will be good for his business in the future.
- Describe his target market.

3.3.3 Advertising

Advertising is always aimed at a specific group of people, called the target market.

Word bank
Advertising: The means of promoting a business, its products or services.

The purpose of advertising:

- To keep customers already using your product/service.
- To attract new customers.
- To create a demand for new products.
- To advertise a new business.

Unit 3.3: Starting a business – Weeks 4 – 5 71



Very attractive and colourful advertising.

A marketing strategy

This is a general plan of action to sell more products. A business has a strategy to compete against other businesses in a special way, for example by competing on price or on excellent quality.

Part of the marketing strategy can be the use of business logos or slogans.

Logos

A symbol or design used by a company to promote itself and its products or services. A logo is like a 'badge' and is usually eye-catching and easy to remember, e.g. Nike, Mercedes, Adidas, McDonalds and KFC.

Appendix 8: Lesson Transcriptions

TRANSCRIPTION FIRST PARTICIPANT (MRS LONG)

Transcription Mrs Long's Lesson

2. **Mrs Long:** Read the word on the board
3. **Learners:** Advertisement
4. **Mrs Long:** Can you spell Advertisement?
5. **Learners:** A...
6. **Mrs Long:** Pronounce the word first.
7. **Learners:** Advertisement
8. **Mrs Long:** Yes,
9. **Learners:** a, d, v, e, r, t, i, s, m, e, n, t.
10. **Mrs Long:** correct, if you look at this word, before advertisement we put u-an, we say an advertisement neh, yes we do not say a advertisement, why do we say an advertisement, instead of saying a advertisement, can anyone tell me yes.. eh...Sesethu.
11. **Sesethu:** we say an advertisement because you taught us that when the sentence begins with a vowel we put an.
12. **Mrs Long:** Is this a sentence class? Hands up why do we say an advertisement instead of saying a advertisement, before why do we put an?
13. **Learners:** We put an before all the words that begin with a vowel.
14. **Mrs Long:** Before is followed, before all the words that begin with a vowel
15. **Mrs Long:** Can someone give us another example where....., why do we....., our topic for today is about an advertisement, neh, yes
16. **Mrs Long:** On that topic, we are going to learn on how to advertisement, an advertisement is a noun, vet we get another word to advertise, so when we advertise we don't advertise something we advertise a product.
17. **Mrs Long:** An advertisement is a noun, what figure, what part of speech is to advertise something.....
18. **Mrs Long:** It is a verb, to advertise is a verb, so we are
19. **Mrs Long:** We do not advertise something but we advertise a product, we are going to learn on that topic, we are going to talk on how to advertise, to learn on how to advertise.
20. **Mrs Long:** Have you ever seen anything advertised? Have you ever seen anything

advertised? Have you ever seen or heard anything advertised? We are talking about advertising something or advertising a product.

21. **Mrs Long:** Have you ever seen or heard anything advertised, grade seven

22. **Learners:** yes I once had something advertised.

23. **Mrs Long:** What was that?

24. **Learners:** They were advertising a special grocery.

25. **Mrs Long:** Yes, have you ever seen or heard something advertised?

26. **Learners:** yes I have ever see/saw anything advertised.

27. **Mrs Long:** Haa....Haa..., Why do you add, why don't you say yes I have seen, yes I saw

28. **Lisa:** I have seen it.

29. **Mrs Long:** what type of product was it?

30. **Lisa:** It was a tamatie sauce.

31. **Mrs Long:** Where?

32. **Lisa:** On the television

33. **Mrs Long:** Yes, maybe some of you are lost.....to advertise is to announce a product to the customers, you announce the product to the customers because you want it to be known

34. **Mrs Long:** Again what is to advertise?

35. **Mrs Long:** Yes, as she said that, she once heard, saw on the television. What is the purpose of advertising the product? What do you think is the purpose of advertising the product?

36. **Mrs Long:** Grade seven common!

37. **Nombuso:** I think the purpose of advertising is to attract customers.

38. **Mrs Long:** Correct, all the answers are correct, when they come they don't buy the product advertised only, they buy other things in that shop neh.????????? Yes.....

39. **Mrs Long.** With me I have got these papers, just take one and pass, take on and pass, now can you tell me what do you see in the image?

40. **Learners:** In the image, we see the sunflower oil.

41. **Mrs Long:** Which shop is it advertising the sunflower oil?

42. **Learners:** Spar,

43. **Mrs Long:** How do you know that it is advertised in Spar?

44. **Learners:** The product in spar because it is written, Spar.

45. **Mrs Long:** What else shows that this product is advertised in Spar?

46. **Mrs Long:** Logo is very important, like you are looking for let's say ShopRite, you know the logo but you don't know this place, through the logo you can get it, maybe you look for standard bank you do not know, you can't read, but you know the logo of standard bank through the logo you can see that oh.... Aam about to see standard bank.
47. **Mrs Long:** We still looking at the product, we still looking at the product, can we look at the price.
48. **Mrs Long:** How much is, how much is this product, hands up grade seven you can't even tell me the price of the product but is written in front of you, yes Sanelisiwe.
49. **Lunga:** The price of the product is R32.99
50. **Mrs Long:** Is there anyone with a different answer?
51. **Nono:** The price of the product is R33.00
51. **Mrs Long:** Why do you say is R33.00?
52. **Nono:** When you are buying with R33.00 you do not get the change.
53. **Mrs Long:** Now let us move now coming to the slogan, the slogan of this shop, get the best for less, can you read?
54. **Learners:** Get the best for less.
55. **Mrs Long:** Read again.
56. **Learners:** Get the best for less.
57. **Mrs Long:** Get the best for less, that is the slogan of Spar as far as this product is concerned, what is best? What is it that Spar is talking about, what is best?
58. **Learners:** Sunflower oil is the best.
59. **Mrs Long:** Oh..... sunflower oil is the best, get the best for less, get the best for less, what is less, get the best for less, what is less? I say what is less I don't say what is
60. **Mrs Long:** Yes Magobolwana.
61. **Magobolwana:** Sunflower oil is the best.
62. **Mrs Long:** Sunflower oil is the best, what is less? We say sunflower oil is best, get the best sunflower oil with, we get the best sunflower oil with the less price.
63. **Mrs Long:** Get the best sunflower oil with the less price, (writing on the board) ge.....t, the.....best..... sunflower oil with the less price. Get the best sunflower oil with the less price
64. **Mrs Long:** This is the one sunflower oil that has been advertised in this eh...flyer, then we also need to think of other means of providing us with with.....what other

means that provide us with an advert, of providing the the product, the product except of the paper, the advertising.

65. **Mrs Long:** I am not teaching the three learners, where are other learners. You can provide us with the information.

66. **Lwethu:** Televisions, correct.

67. **Mrs Long:** Flyers correct, flyers provide us with the information

68. **Lwethu:** Bona,

69. **Mrs Long:** Bona! What! How do we call it in English is it bona, yes boy?

70. **Olona:** Magazine

71. **Mrs Long:** Nowhere is the word on the board advertisement, what part of speech is advertisement hands up, what linguistic feature is an advertisement?

72. **Magobolwana:** It is a noun.

73. **Mrs Long:** Is it a noun, can you form your own sentences using the word, form your own sentence, hands up Sesona.

74. **Sesona:** They are going to design an advertisement?

75. **Mrs Long:** Correct they are going to design an advertisement, okay let's go to the word to advertise, what part of speech is to advertise? Yes, Akhona.

76. **Akhona:** It is a verb.

77. **Mrs Long:** To advertise is a verb, form your sentences using the word to advertise as a verb now, I am going to advertise my own product, why are we using the sameWhy are we using the same verb?

78. **Mrs Long:** No...no....no....., let's go back to the slogan, then you got, you get.....we say sunflower oil is best, what part, class of speech is best? One, two, three hands, where are the other learners?

79. **Akhona:** Best is an adjective.

80. **Mrs Long:** What is an adjective? Hands up, hands up, hands up what is an adjective, you don't remember anything yes Siphe.

81. **Siphe:** It is a word that describes a noun.

82. **Mrs Long:** Correct boy, it describes a noun or a pronoun.

83. **Mrs Long:** Ti is a describing word, What does it describe here, what does it describe Yamkela?

84. **Yamkela:** Get describe sunflower oil.

85. **Mrs Long:** So get the best sunflower oil with less, with less what? What part of speech is less, what part of speech is less, which linguistic feature, the feature is less?

86. **Siphe:** An adjective.

87. **Mrs Long:** So it describes the price, the price neh, get the best sunflower oil with the, it describes a the price, Look at the slogan again and think about the figure of speech, get the, which figure of speech is formed by that sentence? Get the best sunflower oil, figure now hayi part mh....., it is there what do you say?

TRANSCRIPTION PARTICIPANT B (MR LARGE)

Transcription Mr Large's lesson

1. **Mr Large:** Good morning grade 7
2. **Learners:** Morning Sir
3. **Mr Large:** Today am going to teach eeh, advertisement.
4. **Learners:** Yes Sir
5. **Mr Large:** {pastes some words in the board and instructed learners as follows}: Look at the words on the board, read them carefully and try to match them according to their meanings, understand?
6. **Learners:** Yes
7. **Mr Large:** Yes, eeh, let us do it like this, am giving you two minutes only to read and when you are ready you lift up your hand and come to the board, ok now let's look at words on the board now.
8. **Learners:** Yes
9. **Mr Large:** Ok, am looking at my time, let me go around, eeh one minute is gone now, I can see others are ready, are you ready?
10. **Learners:** Yes
11. **Mr Large:** Ok; Linamandla, you choose a word and an explanation then put it next to each other to show your understanding, understand?
12. **Linamandla:** Yes sir. {she goes to the board and do as instructed}
13. **Mr Large:** Ok, are you done, class do you agree?
14. **Learners:** Yes
15. **Mr Large:** Yes, Ok. Another one, yes Lunga, (Lunga goes to the board chooses the word and pastes it next to the word with the same meaning)
16. **Mr Large:** Ok Class do you agree?
17. **Learners:** Yes
18. **Mr Large:** Another one, hands up, Avuyile. (Avuyile goes to the board)
19. **Mr Large:** Yes, Class do you agree?
20. **Learners:** No
21. **Mr Large:** Yes, Avuyile, the class is not with you, hands up, yes Lisa
22. **Mr Large:** Ok, are you done, do you agree with Lisa now, class?
23. **Learners:** Yes
24. **Mr Large:** Yes, let us take our notebooks and write down these words as they are arranged. (learners write down the words accordingly).
25. **Mr Large:** Now, I will not wait for you, {he pastes an advertisement on the board and continue to write his own notes on the board again}.
26. **Mr Large:** Ok now, we said an advertisement is an information about the product. This is Weet-bix, you see this product, this is an advertisement, understand?
27. **Learners:** Yes
28. **Mr Large:** Where can I find this product? You see is written, "As seen on TV".
29. **Mr Large:** Listen now, you know am introducing to you the [Four P's] (writing on the board) as follows:

1. Product
2. Place
3. Price
4. Promotion

This is very important you must use these four [P's], **Product**, **Place**, **Price**, **Promotion**, you see when you see an advertisement, you ask what is the product advertised, where can you get it, the place, what is the price, understand, then promotion, when something is advertised that is promotion, the four [P's] you see now this one.

30. Learners: Yes.

31. Mr Large: {Pointing on the board}, this is Weet-bix, that is the product, thus the first [p]. Where do you get it? the place, Shoprite as seen on TV, the second [p], is written there, the price is R38.99 you see is written there {pointing on the advertisement}, the third [p], the fourth [p] is promotion what is promoted understand? There are four promotion tools {writing on the board again} they are:

1. Attention
2. Interest
3. Desire, and
4. Action

The product must have, must catch people's attention, they must develop interest and desire to buy it, and they must take action at the end.

32. Learners: Yes

33. Mr Large: Three interests, they must not have just and try to buy the product, there, outside now they see, listen now, why that one, he is having a desire and it's interesting that and pays attention to the car, understand neh.

34. Learners: Yes.....

35. Mr large: Then we have two things, the, you know Logo and Slogan, they are there, the logo is there for Weet-bix, is there you know, that sign, Cansa is there, is written there {pointing on the advertisement} this is a non-profit organization that enables research, educate the public and provides support to all people affected by cancer .

36. Mr Large: The Slogan is written there, they have written there, they say no: 1 breakfast in South Africa that is a slogan, number one breakfast in.....

37. Learners: South Africa

38. Mr Large: Cansa is there, you see there, {pointing on the advertisement}, you know this sign, you see then, ok what else? Then it protects Cancer, what else then, Weet-bix is about whole wheat grain, you see, then there are so many varieties for Weet-bix, understand.

39. Learners: Yes

40. Mr Large: Cansa is there, it protects cancer, and there are so many varieties for weet-bix. There are four [P's] as I said now, do you have any question, if you don't have I have one, now I would like to give you these pamphlets, look at them and look for a

product and try to identify the four [P's] in the product, I will give you five minutes to do that, you must form groups before I give you these pamphlets {distributing pamphlets with advertisements}

- 41. Mr Large:** Less noise, 5 minutes, then, Grade 7 guys listen, you can't make noise, just be quiet.
- 42. Mr Large:** Please guys less noise please, one minute is gone
- 43. Mr Large:** Less noise please, guys, guys, guys, listen, less noise please, two minutes is gone.
- 44. Mr Large:** Guys, guys, listen no need for shouting, guys, guys, listen there is no need for you to shout, listen, listen, listen,
- 45. Mr Large:** Ma..... you are making noise, less noise, less noise, less noise, guys listen.
- 46. Mr Large:** I am teaching English here not EMS, Anele you are making noise.
- 47. Mr Large:** There is this group their product is yoghurt, the price is R19.99 where can you get it, Shoprite now they have to think of their slogan.
- 48. Mr Large:** listen here, this one is 2litre sparletta, price R12.99, their slogan, they say buy one get one for free.

Appendix 9: Questions for post-lesson interviews

Questions for post-lesson interviews

1. Have you ever taught advertisements before?
2. What instructions did you give your learners, explain briefly?
3. How did you prepare your lesson? Or what did you use to prepare your lesson?
4. Do you have you have some lesson plans on advertisements?
5. What approach do you use to unpack advertisements, where did you get it?
6. Is there any peculiar way you have to boost your content knowledge or love of Advertisements?
7. Are you happy about it?
8. What else can you say about your teaching of advertisements?
9. Do your learners contribute in the language lessons?
10. Are you happy about it, if yes expatiate, if not why?
11. What do you expect from learners during your lessons?
12. Are you comfortable about the way you presented your lesson?
13. What would you do differently next time?
14. Do you think the teaching of advertisements is necessary for the development of language?

Appendix 10: Transcription post-lesson interviews

Extract: Post lesson interviews with Mrs Long

1. **Researcher:** Mr Long, welcome to the second session of my observation. I would like to ask some questions in relation to what you presented in the class and other related matters to the lesson.
2. **Mrs Long:** Thank you very much, Sir.
3. **Researcher:** Have you ever taught advertisements before?
4. **Mrs Long:** No Sir I never taught it, what I did Sir was to tell the learners that they must go home and do an interesting poster advertising something.
5. **Researcher:** Did you provide them with instructions on how to design a poster advertising something?
6. **Mrs Long:** No I just gave them sir, but I told them that they must use bright colours. It must not be dark.
7. **Researcher:** So you were teaching advertisement for the first time today?
8. **Mrs Long:** Yes, Sir It is for the first time.
9. **Researcher:** What did you use to prepare your lesson?
10. **Mrs Long:** Sir, I went to an EMS teacher to borrow a textbook, I said he must show me an advertisement and what to look at when you teach it. He said I must look and ask learners what they see or what is advertised? Then he told me that I must look for the logo, slogan and price those are the most important things?
11. **Researcher:** Thus interesting, why did you approach your EMS colleague?
12. **Mrs. Long:** Sir, I know that these things of advertisements are there in their subject EMS.
13. **Researcher:** So he assisted you, are there any other sources of information you used except this one?
14. **Mrs Long:** Yes, sir, he assisted me a lot. Then I also used the strategy I got from

you, sir when you were workshopping us about cartoons that you must look for linguistic features used sir, so I looked for linguistic features comparing them with what we use in poetry.

15. Researcher: Aa.....? I see now I heard you asking linguistic features.

16. Mrs Long: Yes, sir.

17. Researcher: Did you use any EFAL textbooks?

18. Mrs Long: Yes, sir, to check grammar and parts of speech.

19. Researcher: So you were just comfortable with what you got from your EMS colleague and you felt that was enough?

20. Mrs Long: Yes, sir?

21. Researcher: So you got an assistance from an EMS teacher in your school before you conduct this lesson?

22. Mrs Long: Yes, sir?

23. Researcher: There was a stage in your lesson where you appeared to be panicking, where you were not comfortable about their quietness?

24. Mrs Long: Yes, sir I was not comfortable, I introduced them sir to poetry last year in grade six so I expected them to relate it to that when I was asking some questions.

25. Researcher: Oh, ok, you wanted them to reflect your teaching in relation to poetry?

26. Mrs Long: Yes, sir, Grade 7 for this year is so quiet they do not want to talk sir, especially boys.

27. Researcher: Yes, I noticed that so what is it that you would do differently next time?

28. Mrs Long: I will motivate them to speak sir.

29. Researcher: Maybe next time you must form groups, give them a task to work on then instruct them to report back so that they talk in their groups first then they will gradually gain confidence to speak in the class as a whole.

30. Mrs Long: Thank you, Sir.

31. Researcher: Thank you, Mrs. Long, I enjoyed your lesson. I know it was a long and tiring day to you thank you very much.

32. Mrs Long: Thank you very much, sir

Post lesson interviews with Mr Large

1. **Researcher:** But I noticed that there was an interesting approach you used that one of the four Ps. Where did you get the approach you used in the class?
2. **Mr Large:** Sir here at school am also teaching EMS, I am an EMS teacher so I got this approach from EMS
3. **Researcher:** So this approach is from EMS?
4. **Mr Large:** Yes, Sir.
5. **Researcher:** Are there any other sources of information you used except this one?
6. **Mr Large:** Yes, I was also assisted by Miss Mlambo sir, she said when you teach advertisements you must look for the logo, slogan and the price.
7. **Researcher:** Why did you consult her?
8. **Mr Large:** She is also a language teacher and she once attended your workshop, sir.
9. **Researcher:** Did you use any EFAL textbooks?
10. **Mr Large:** No, sir
11. **Researcher:** So you were just comfortable with this one, and you felt that was enough?
12. **Mr Large:** Yes, sir?
13. **Researcher:** So this lesson was conducted from an EMS perspective?
14. **Mr Large:** Yes, sir?
15. **Researcher:** There was a stage in your lesson where your learners were making noise were you comfortable about that?
16. **Mr Large:** No sir I was not comfortable
17. **Researcher:** Why you were not comfortable?

- 18. Mr Large:** Sir, Grade 7 is a big class sir so they are uncontrollable.
- 19. Researcher:** Yes, I noticed that so what is it that you do differently next time?
- 20. Mr Large:** I think it would be better if I divided them into two groups but these learners, sir, are very active they will say they want to come all of them.
- 21. Researcher:** Thank you very much for your time Mr Large, I really enjoyed your lesson
- 22. Mr Large:** Thank you, Sir.

Appendix 11: Transcription CLW

GROUP 2:

Transcription Group 2

1. **Researcher:** I can see that even the second group B is ready to report can I give them a chance?
2. **Participants:** yes
3. **Researcher:** fine let's go, ladies and gentlemen can we take this opportunity and give group B to present their responses, over to you Mam.
4. **Mrs Ham:** Thank you, sir, Good morning ladies and gentlemen, this is group two, the far left, as seated, eeheh..... standing in front of you is Mrs H, who will represent the group, the answers for the questions which we were given by Mr Mbuqe. The first question, what type of text is this? And then you go further to give reasons for our answer.
5. **Participants:** Mh.....
6. **Mrs Ham:** Then, the type of the text we looking at, at it, as we are looking on that far, we having an advertisement, the reason why we say it is an advertisement, it has a big font with illustrations on its own, on it causing desire and craving, then if you looking there you notice that yes of cause it is an advertisement, then you can see there are illustrations, by the mere look to the illustrations, without even reading what the text has for that, for those illustrations, you start having that thing craving, feeling like you know you cannot pass this shop, you have to go and visit the shop as it is advertised, then it has bright colours, the bright colours on its own, you can

look at it, you notice that there is something meaty there, there is something like a ban loaf. And everything is gone now

7. **Participants:** (Laughing), Haa...ha....haa
8. **Mrs Ham:** We depend on that picture,
9. **Participants:** Just twist the first bar, sorry
10. **Mrs Ham:** Yes, meanwhile we are waiting
11. **Participants:** Yhaaa it's fine
12. **Mrs Ham:** Then I said as you are looking there, you notice that there is a lot which is meaty, then you pick it, then you crave, you start craving for it, then you notice there is a lot like eee, cheese and baby marrows, by, by just looking at it there are bay marrows, and there is a lot of lettuce and so many onions, and peppers, chopped, and chopped, and chopped, then you started craving having the desire to go and look for that shop as it advertised, and when you looking, there is also a slogan on your far left, you look at me and my far left is on that side, maybe yours can be opposite
13. **Participants:** (Laughing), Ha..Ha..haa
14. **Mrs Ham:** Then that there is that big “m” there in that corner, just down the advert, you notice that there is also something which is written down, which is ‘I’m lovin’ it”, am I correct my group?
15. **Participants:** Yes.
16. **Mrs Ham:** Yes, it is I’ m lovin it, it tells you that, that advert slogan is for McDonald, then you go further looking for what you have been craving for, then it is also in such a manner that each and everyone who is passing it can be attracted to it.
17. **Mrs Ham:** Then it has variety to choose and nicely arranged as follows, and you look at it exactly now, you having the smaller one, which is the baby one, and the middle one which is the bigger one, and the other one which is a twin with the first one, they are given their names, the first one being, Double Quarter, and the Big Mac, and the Angus Deluxe am not sure about that word because the font is giving us a problem as you have noticed that we usually stand up and go and look for it.
18. **Mrs Ham:** Then we come to question two, give your understanding of the text or analyse it, which are, we talked about understanding it, and also about analysing it, then we come to an agreement that yes of cause as we have said on top in question one,
19. **Mrs Ham:** It has bright colours, it is obvious that one, and it is not priced, then

when you go to Mc-Donald, you must know how much the first one, the bigger one, and the twin one with the other one, so nothing like a price there,

20. **Participants:** Mh.....

21. **Mrs Ham:** Then you also noti...., we also have noticed that any way you gonna be taking something meaty in Mc-Donald but there are no beverages, how come you go and eat something meaty and then you don't take any beverages for you.

22. **Mrs Ham:** And also, we also having an acronym, then I will, with due respect my leader, ask one of my colleagues to assist me please, one of my colleagues to assist me while standing, even standing there, just get seated and assist me I will stand for you.

23. **Researcher:** Just continue as you planned, no problem, I will not intervene.

24. **Miss Dwayi:** okay, the acronyms: A.I.D.A. stand for; A, attention, must draw attention eeh.

I, stands for interest, are you interested in buying, you must have an interest by looking at the font size, and the sub-title, interest by looking at the picture it those bright colours, the bright colours

Then we also have d, you must have a desire, D-, for desire, after looking at it desire you must have desire to buy it.

Then A, for Attraction, attract, yes, yes, and we also forgot to put the target market, who is targeted, uyayibona le nto, and thank you.

GROUP 2

ADVERTISEMENT.

REASONS :

- IT HAS BIG ^{FONT} ILLUSTRATIONS ON IT ~~OWN~~ CAUSING DESIRE AND CRAVING.

- IT HAS BRIGHT COLOURS TO ATTRACT THE EYE OF THE READER

- SLOGAN IS WRITTEN IN BIG FONT TO ATTRACT PEOPLE

- IT HAS VARIETY TO CHOOSE AND MIXED

ARRANGED AS FOLLOWS :

(a) DOUBLE QUARTER

(b) BIG MAC

(c) ANJUS DELUXE

2.

- BIG BEEFY BUSS SHOWS THAT YOU MUST HAVE DESIRE AND CRAVING

- IT HAS BRIGHT COLOURS

- IT IS NOT PRICED

- NO BEVERAGES

- ACRONYMS

A. I D. A.

Group 1: Presentation

Group 1: Transcription

1. **Researcher:** I can see that the first group is ready to report can I give them a chance?
2. **Participants:** yes
3. **Researcher:** fine let's go, ladies and gentlemen can we take this opportunity and give group A to present their responses, over to you Mam.
4. **Mrs Long:** Thank you sir, good day ladies and gentlemen, eeehh..., it's time for presentation Mh..., I think it's after now, we introduced the term advertisement and how to write, how to do advertisement, I said they must go or they must design their own advertisement, and I said what must be included in their advertisement
5. **Mrs Long:** Then I said i-advertisement, it must have the name of the product that they are promoting, again in that advertisement of them they must also give the name of the shop, where the advertisement is being sold, also what is important that must appear in the advert is the colour of that product because it means a lot, it must have a colour, yes, also slogan, also a font and the logo must appear, the price of the product must appear, yha, I think I 've done about the features
6. **Mrs Long:** After we have finished that one, then we went to that one, that one on the board we pretend as if we are in the class now, we are in the class, we are teaching that advertisement to the learners, we said to them look at the picture and try to think and try to tell,
7. **Miss Kulwa:** intervening, what is this?
8. **Mrs Long:** Yha, because they are familiar with that I think even if they are there at Aller- Cloth, they would know that this is,
9. **Participants:** Heeeh (laughing).
10. **Mrs Long:** What is this class?
11. **Participants:** This is a burger.
12. **Mrs Long:** They see it, yes is a burger neh, yes they see it by looking at it, and is reach when I look at it.
13. **Mrs Long:** Then we said to them read, what is written there, they say "big beefy bliss".
14. **Mrs Long:** They must do that one repeatedly so that they must sound, try to sound that word, beef, beefy, bliss, and then we said to them, what is being repeated

there? What does that b, b, b, b, mean to them? What is being repeated, they say 'b' is being repeated three times, what figure of speech is that they bring their memories back to kwa-poems, and say u 'b' poem that is being repeated, something that is being repeated big beefy bliss, what is b, b, b, or something that is being repeated is the,

15. **Participants:** Alliteration

16. **Mrs Long:** Alliteration, then say to them, what is alliteration? My group?

17. **Participants:** Repetition of words, of consonant words

18. **Mrs Long:** Repetition of what

19. **Participants:** Of consonant words.

20. **Mrs Long:** Yes so that b, b, b, is alliteration, yes, hence we say to them the name of the shop must appear, then we asked them, what do you think that is sold? They will think is sold at

21. **Participants:** Mc-Donald.

22. **Mrs Long:** It is written here?

23. **Miss Kulwa:** Intervening, Yes

24. **Mrs Long:** Is it written Mc-Donald

25. **Participants:** Yes, that 'm', that 'm' stands for Mc-Donald

26. **Mrs Long:** I don't know whether a child will know that, okay Mc-Donald.

27. **Mrs Long:** And then again what we have discovered there is that, eeh..., we have got u 'am', "I'm lovin it", when you look at 'am' 'am' am' that is a contraction neh.

28. **Participants:** Yes

29. **Mrs Long:** because is not "I am", and then after that we saw, u 'with' cheese, double quarter pounder with cheese, 'with cheese' is there, what part of speech is this?

30. **Participants:** Preposition

31. **Mrs Long:** And then with, what part of speech is big?

32. **Participants:** Adjective

33. **Mrs Long:** Yes is an adjective good,

34. **Participants:** Ha, Yi language teacher le; Hayi

35. **Mrs Long:** My group what do say to me, thank you, It is visual literacy, Advertisement because it has got colourful pictures, bold text and the title

1. It has a description, eye-catching, appetising; it draws attention of the people, interest, desire and action

2. It has a logo (Mc Donalds)
3. It has a burger menu, three in one.
4. It is targeted to everybody

It also has ingredients and a slogan

GROUP I

1. It is a visual literacy.

2. Advertisement because it has got colourful pictures; bold text and the title.

2. It has a description; eye catching; appetising; it draws attention of the people; interest ~~and~~ desire and action.

It has a logo (Mc Donalds)

It has a burger menu ~~3 in one~~

It is targeted to everybody.

It also has ingredients and a slogan.

Appendix 12: Feedback and scaffold in a CLW

Extract: A Feedback to scaffold participants in a CL workshop.

1. **Researcher:** Thank you very much for your presentations, let us reflect on your presentations. I notice that you know some text features like logo, slogan, price, others were just mentioned without referring to the text e.g. font sizes and target market. Let us work on that and move forward. But before that let me ask these few questions in relation to our presentations:
What is the difference between the logo and the brand name?
Why you did not use the AIDA method in analysing the text?
2. **Mr Drum:** No idea.
3. **Mrs Long:** Yes, sir they are the same
4. **Mrs Hamba:** I wanted to agree with them that thy is no deference
5. **Mr Large:** They are the same
6. **Researcher:** I prepared the following power-point presentation for you, can we look at the following slides:
 - ✓ Looking at what you see in the image: Foregrounded and Back grounded
 - ✓ What does it represent and its purpose?
 - ✓ Text features and their definitions.
7. **Researcher:** We need to understand this approach properly so that when we give learners a task on advertisements as we do from an informed point of view.
8. **Researcher:** Tell me do we say to the learners go and write or design and advertisement? I heard most of you uncertain whether to say go and write or go and design.
9. **Mrs Ham:** No sir we cannot say to the learners go and write an advertisement, the correct one is go and design an advertisement.
10. **Researcher:** Any different view?
11. **Mr Drum:** No sir she is correct we say go and design an advertisement.
12. **Researcher:** Do we all agree?
13. **Participants:** Yes
14. **Researcher:** Thank you, now, let us look at the following slides, I arranged this presentation to consolidate this session and I used this text so that you can

consolidate your knowledge. Firstly, it is important to have a critical look to identify what is in the image, what does it represent, in which context. In doing that you need to look at what is on the background and what is foregrounded. Therefore, you can consider the following text features as stipulated in an EFAL senior phase CAPS Grades 7-9 document, p. 45 and their definitions so as to consolidate the exercise we have already done. The first one is the;

- Slogan: How does the slogan conform to the language structures and conventions like Rhyme, exaggeration, alliteration, assonance e.g. “I’m lovin’ it”?
- Logo: identity (product identification)
- Captions or Tagline; big. Beefy. bliss
- The layout and font size: which can be big or small
- Product: The product advertised must be clear
- Target market: for whom the advertisement is intended?
- Price: sometimes is shown, sometimes not
- The language used/Linguistic features: figurative, clichéd, convincing phrases and manipulative
- Visual techniques; shots, angles, a gaze which are persuasive in nature
- Colour: choice and blending of colours used to appeal to the viewers

Appendix 13: Presentations in a second CLW

Miss Hamba's presentation

Miss Hamba: Transcription

1. **Researcher:** Good morning ladies and gentlemen, I welcome you all, today I don't have much to say, the programme is clear and straight forward, it's opening then presentations, I didn't even bother myself to do the order of performance instead I will give you a platform to showcase what you did in your classrooms, who will present first, anyone to break the ice, yes there is a hand, Mrs Hamba is ready thank you over to you Madam.
2. **Mrs Hamba:** are they the fashion or are they the school shoes, they said they are school shoes, and after that, what is the name of the, of the shoe, they say is tough, ok, eeh, after that, ok, Where do we buy these? Where do we buy the shoes? Hayi ke,
3. **Participants:** Mh.....
4. **Mrs Hamba:** They told me from the school shoes, ndithi no...where, I need the shop
5. **Participants:** Mh...
6. **Mrs Hamba:** But the uniform shop, we don't have the uniform shop or fashion? What is the name of the shoe, they say it's Toughies, after that where, I asked them a uniform shop but at the end they gave me
After that I asked them, where do we buy these, in need the shop? After that they told me, I ask them Jumbo, Nton nton,nton, Expres, oh, ndabuza ke mna from the supermarket, yes you can get from the supermarket, ndithi ok give me the name of the supermarket,
7. **Mrs Hamba:** bathi ooh.... ShopRite, there is a place, but, ndathi ok.
8. **Mrs Hamba:** After that, eeh, what I have done to them is the background, now I told them about the background uba, when you are going to do an advert you must have a background, and I told them that the background is, now I want to take the photo,
9. **Participants:** Mh.....
10. **Mrs Hamba:** I want to take a photo am going to check the background, where am going to take this photo
11. **Participants:** Because you can't take a photo.
12. **Mrs Hamba:** Yes you can't take a photo, ndithi now, I want, I am going to use the board now, I am going to use a board, my background is the board, understand me,

13. **Participants:** Mh..
14. **Mrs Hamba:** But now am wearing, am wearing, a..a..I was wearing ilentoza a black thing,
15. **Participants:** Mh...
16. **Mrs Hamba:** Can I go to something that is dark? no, no, you can't teacher .that means when you are making a background, you must know that is, is going to be in bright colours so that you are going to see the foreground, and I told them that the foreground is the names you see, am sorry, the names and the picture, the background is yellow, and here is black, and what is that background, they said is the taxi, why you say is a taxi, there is a seat, the city, this a city and that name certify to carry, you always see in the taxi, andithi? Sorry, after that I told them about the foreground and background. Eeh.
17. **Mrs Hamba:** What else have I do okay I told them about a slo..a lo, a slogan and logo, a slogan and a log, and I oh no, no, no, what I have done.
18. **Participants:** Mh..mh..mh..
19. **Mrs Hamba:** What I have done, I told them about how to write, how to write in an advert, we don't say those are the letters, big letters, small letters, we say small font, big font understand, and I said uba, give me the words that are in big font and small font, they say "keep it real " South Africa Toughies, after that what I have done to them I told them about slogan and logo, I asked them about slogan , I said give me the slogan, I said give me the slogan of ShopRite,
20. **Participants:** They started to think.
21. **Mrs Hamba:** But at the end, they gave me that slogan of Shoprite, yes
22. **Mrs Hamba:** After that, I said give the slogan here, they said, others said, Toughies, others say South Africa
23. **Mrs Hamba:** But at the they said "KEEP IT REAL" and "that keep it real" is written in big font so that to attract the people, to come near to see what is there, what the advert is selling and buy it, after that I told them about the logo, ilogo ..that, it is from Shoprite that means the logo is, in our picture, Shoprite and they gave that. After that I go to grammar, now, give me the nouns, give me the verbs, give me adjectives, the pre, the pre, pronouns, they gave me. After that I said now go and design your own advertisement, in my surprise grade 6, have given me they brought this one, the one we did, the one we did the one were trained about.
24. **Participants:** Wow, wow, wow.

25. Mrs Hamba: That is what I did, ladies and gentlemen thank you.

Miss Dwayi's Presentation

Miss Dwayi's Presentation on the Classroom activity

1. **Miss Dwayi:** Afternoon colleagues
2. **Participants: Afternoon**
3. **Miss Dwayi:** Standing in front of you is Miss Dwayi from Jojozi S. P. S. at first I asked my learners what do they usually do at their spare time, they said they play with their friends, others play games, they watch TV, channel O and Tom and Jerry.
4. **Miss Dwayi:** I asked them, why channel O,
5. **Miss Kulwa:** (commenting) and there is a lot of music in channel O,
6. **Miss Dwayi:** Then I asked them what else do you see in these channels, they mentioned a lot of things and then I talked about advertisements, and then I asked do you see advertisements in television. One learner said advertisement about Shoprite. I asked them what do you remember about that advertisement, she said I remember that it is written 'lower prices you can trust always' I told them that, that is a slogan for Shoprite.
7. **Participants:** Mh.....
8. **Miss Dwayi:** I asked them is there anything that makes you interested to go to ShopRite, they said the prices are lower.
9. **Miss Dwayi:** I gave them papers, I said they must look at everything they see, I asked them what do you see on top of the paper, one learner was quick to say they see the birds, I told them that is the logo but not the logo of the Kit-Kat but manufacturer and that is Nestle.
10. **Participants:** Oh.....
11. **Miss Dwayi:** The other one read that word 'good food good life', I told them that it is a slogan but not the slogan for Kit-Kat but for the manufacturer so that is why it is written in small font sizes and in black, it means it is not that much important here.
12. **Participants:** Yes.... (participants intervening)

- 13. Miss Dwayi:** I told them that when you look there, there are two different font sizes there is 'good food good life' and 'have a break have a Kit-Kat' but they are written differently. The other one is bold and big, the other one is small which means the big and bold one is important, is more important than that one.
- 14. Miss Dwayi:** After that, we came straight to the product itself, I told them that there is a picture on top even that one is a logo but of a Kit-Kat not of a nestle. Then I asked them about colours of Kit-Kat, they told me is red and white. I asked why red, why there is that red background, they said red is bright and is written in white so that you can see it clearly. Even if is put there on the street, it is there to attract the viewers, you will come closer to see what is happening there, what is written.
- 15. Miss Dwayi:** After that, I asked them where can we get it, learners said, supermarkets, retail shops, spaza shops, garage shops. Then I asked them, who can buy that product, they said the young ones, I asked what about the old ones because I like chocolates. I asked them about that slogan that what attracts them, they said even if you are working at home you can have it, I told them that 'have a break have a Kit-Kat' is a persuasive language.
- 16. Miss Dwayi:** Coming to language structure, they mentioned good as an adjective, punctuation marks, comma, I told them about ellipsis, that the sentence is incomplete, they did not know about it. 'good food good life' rhyme, assonance and also alliteration. I also asked them why is the word Nestle is written capital letters, they said is a proper noun. I told them is a brand name, Nestle is a manufacturer of the product. That is all thank you

Appendix 14: Feedback and consolidation of the CLW

Extract: Feedback and consolidation second session

1. **Researcher:** Thank you very much with these presentations, firstly I appreciate the effort you took to demonstrate your classroom practices in front of your colleagues to observe and critique you. I will not waste much time I will give other participants to comment on this demonstration, we must start with positives and then provide the areas of improvement Mr Large you will be the first one, Mrs Ham, Mrs Long in that order.
2. **Mr Large:** Sir, I use four 'P's they help me in an advertisement. There is no price in these shoes the product and what is promoted and you talked about ShopRite which is the place where you can buy these shoes, the teacher did not talk clearly about that sir. I enjoyed the way she approached font sizes, I think it is good sir for our learners that was her focus that is why she emphasized it.
3. **Mrs Ham:** Wow, and she enjoyed it (participants, laughing) this was wonderful, I adopted her style of teaching font sizes through the letters of alphabet. Really our learners know the letters of alphabet but when you talk font sizes they cannot understand you clearly but relating it with what they it would be easy I adopted the strategy.
4. **Mrs Long:** You know me I enjoy teaching grammar in language lessons (participants, yes, laughing), yes, I was smiling when Mrs Hamba talked about the letters of alphabet which our learners neglect when writing essays, we write punctuation every day in their essays. I appreciate the approach and I will use it next week when I teach advertisements I am sure it will work for my learners to identify font sizes.
5. **Researcher:** Let us add, may be areas for improvement
6. **Mrs Long:** I think I would ask them the word "keep" and say what part of

speech is that? “KEEP IT REAL” is a caption you said that day sir and I wrote it down, (Participants, yes) yes, Mrs Hamba said is a slogan, but now what is the slogan of these shoes? Then the brand name is toughes and the logo is that red thing I am not sure about it but where toughes is written, that is what I would add sir.

7. **Miss Dwayi:** Let me first say I agree with Mrs Long, “KEEP IT REAL” is a caption used to attract viewers like for instance if you use AIDA it is used to attract viewers’ attention, then sir we went to google to check the slogan of these shoes it says “made strong to last long”
8. **Mrs Long:** Sir, before you close I will consult Mr large to assist me in these four Ps and I think they are important.
9. **Researcher:** I feel I must indicate that these sessions are working for us I see a lot of development in you, Colleagues are now able to assist each other, you benefit from each other which is good. They also use google which indicates that we are living in the cyber society, we are the teachers of the 12-st century.

Appendix 15: Evaluation sheet CLW

EVALUATION SHEET CLW

1. Did you teach advertisements before this workshop?

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.....
.....

2. How did you approach them?

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.....
.....

3. What was your learner's response?

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.....
.....

4. What form of an assessment did you use?

.....
.....
.....

5. How was the workshop on advertisements?

.....
.....
.....

6. What have you learnt from the workshop?

.....
.....
.....

7. What did you enjoy most?

.....
.....
.....

8. Does it improve your content and pedagogic knowledge, how?

.....

.....

.....

9. Share with us your classroom experience after this workshop

.....

.....

.....

10. Have you started organising critical classroom material, if so what is your learner's attitude?

.....

.....

.....

11. Do you intend to continue teaching advertisements, why?

.....

.....

.....

12. Briefly compare your teaching approach of advertisements before and after the workshop.

.....

.....

.....

.....

13. What is still difficult or not clear in the meaning making of advertisements?

.....

.....

.....

14. What can be improved in the teaching of advertisements?

.....

.....

.....

.....

EVALUATION SHEET CLW

1. Did you teach Advertisements before this workshop?

I taught it in two grades before this workshop

2. How did you approach them?

I used a poster to teach them the elements of an eye catching poster. The important features of a poster.

3. What were your learner's responses?

They showed interest, most of them were able to point all these features

4. What form of assessment did you use?

Answering short questions about the poster made designed their posters and highlighted the features and

5. How was the workshop on advertisements?

It was very enlightening, having to hear and see the approaches that other teachers used in their classrooms

6. What have you learnt from the workshop?

Using different approaches to teach the advertisement

7. What did you enjoy most?

Listening to different approaches of delivering the same lesson

8. Does it improve your content and pedagogic knowledge, how?

Yes it improves it, knowing that it is doable.

9. Share with us your classroom experience after the workshop.

Learners were very enthusiastic at the new approach which I used on them. They were able to see and correct their previous mistakes

10. Have you started organizing critical classroom material, if so what is your learners' attitude towards it?

I am still working on it, hope to have it beginning of the next term

11. Do you intend to continue teaching advertisements, why?

I feel that teaching a lot of advertising will improve their skills in reading and viewing

12. Briefly compare your teaching approach of advertisements before and after the workshop.

After the workshop I was able to use different forms of advertisement, eg retail shops, concert invitation, and general information

13. What is still difficult or not clear in the meaning making of advertisements?

Still observing the learners

14. What can be improved in the teaching of advertisements?

Using different forms of advertisement

This is the text that was used by Mrs. Hamba in her classroom activity system and presented in a change laboratory demonstration. It was enthralling to see bo demonstrating how text features formed the core part of their meaning making and teaching of advertisements.

FIGURE 5.3 Toughees Advertisement used by Miss Hamba



The two participants emphasized in their teaching the importance of font sizes when viewing visual texts (see Extract 5.7 Utterance 3 and Extract 5.8 Utterance 6). Mrs Hamba’s approach was of uttermost importance moving from known to unknown, which is punctuation with clear reference to the letters of the alphabet they already know that they use big and small letters when writing. According to Chandler (1994) in the past advertising usually stated their message explicitly through the medium of written text. This shows the importance of verbal elements written in the text. Miss Dwayi showed different font sizes used in the text to explain how producers vary their approach moving from big to small font sizes and how important are they to the viewers (Extract 5.8 Utterance 8).

Extract 5.7: Mrs Hamba’s explicit teaching of the text features

1. Mrs. Hamba: What else have I do okay I told them about a Slo..a lo, a Slogan and Logo, a slogan and a log, and I oh no, no, no, what I have done.
2. Participants: Mh.....Mh.....Mh.....
3. Mrs. Hamba: What I have done, I told them about how to write, how to write in an advert, we don’t say those are the letters, big letters, small letters, we say small font, big font understand, and I said uba, give me the words that are in big font and small font, they say “KEEP IT REAL” South Africa Toughees.
4. Participants: They started to think.
5. Mrs. Hamba: But at the end they gave me that slogan.
6. Mrs. Hamba: After that I said give the slogan here, they said, others said, Toughees, others say South Africa, after that what I have done to them I told them about slogan and logo.
7. Mrs. Hamba: But at the end they said “KEEP IT REAL” and “KEEP IT REAL” is written in big font so that to attract the people, to come near to see what is there, what the advert is selling and buy it, after that I told them about the logo, ilogo ..that, it is from Shoprite, that means the logo is, in our picture, Shoprite and they gave that.

Basically, this activity was intended to serve as a “microcosm in which potential, new ways of working could be experienced and experimented with” (Engestrom 1987, pp. 277-8). This was demonstrated by Mrs. Hamba and Miss Dwayi in dealing with the font sizes. Indeed, it was a paradigm for others to copy. It is worth mentioning that other participants appreciated and adopted this meaning making strategy. They deemed it superb to apply it in assisting learners’ ability to identify font size in the text (see Extract 5.7 Utterance 3 and 4).

This is the text that was used by Miss Dwayi in her classroom activity system and was also presented in a change laboratory demonstration.

FIGURE 5.4 KitKat Advertisement used by Miss Dwayi

Miss Dwayi did exceptionally well to scaffold his learners in her teaching of ‘slogan’. According to her presentation, she was able to deal with the slogan of the supermarket first, Shoprite where the product can be bought, the manufacturer which is Nestle and lastly the product Kit-Kat (see Extract 5.8 Utterance 1, 6 and 8). This illustrates how complex multi-modal texts can be.



Teachers need to go to this extent and beyond in the teaching of advertisements in order to make meaning effective in the classroom. Indeed, there is a need to advance in-service teacher professional development in visual literacy (Mbelani, 2018). According to (Taylor, Muller and

Vinjevold 1993 as quoted in Mbelani 2018) the development of in-service teachers plays a crucial role in implementing curriculum reform so that the attained curriculum closely reflects the intended curriculum. Miss Dwayi guided her learners towards the intended purpose effective meaning making (see Extract 5.8).

Extract 5.8 : Miss Dwayi's explicit teaching of text features

1. Miss Dwayi: Then I asked them what else do you see in these channels, they mentioned a lot of things and then I talked about advertisements, and then I asked do you see advertisements in television. One learner said advertisement about Shoprite. I asked them what do you remember about that advertisement, she said I remember that it is written 'lower prices you can trust always' I told them that, that is a slogan for Shoprite.
2. Participants: Mh.....
3. Miss Dwayi: I asked them is there anything that makes you interested to go to ShopRite, they said the prices are lower.
4. Miss Dwayi: I gave them papers, I said they must look at everything they see, I asked them what do you see on top of the paper, one learner was quick to say they see the birds, I told them that is the logo but not the logo of the Kit-Kat but manufacturer and that is Nestle.
5. Participants: Oh.....
6. Miss Dwayi: The other one read that word 'good food good life', I told them that it is a slogan but not the slogan for Kit-Kat but for the manufacturer so that is why it is written in small font sizes and in black, it means it is not that much important here.
7. Participants: Yes.... (participants intervening)
8. Miss Dwayi: I told them that when you look there, there are two different font sizes there is 'good food good life' and 'have a break have a Kit-Kat' but they are written differently. The other one is bold and big, the other one is small which means the big and bold one is important, is more important than that one.
10. Miss Dwayi: After that we came straight to the product itself, I told them that there is a picture on top even that one is a logo but of a Kit-Kat not of a nestle. Then I asked them about colours of Kit-Kat, thy told me is red and white. I asked why red, why there is that red background, they said red is bright and is written in white so that you can see it clearly. Even if is put there on the street, it is there to attract the viewers, you will come closer to see what is happening there, what is written.

Miss Dwayi acutely displayed an interesting insight going beyond the slogan. She dealt with the logo which is also an important feature of the text (see Extract 5.8 Utterances 4 and 10). It is noteworthy that other participants did not go to this extent when dealing with these features particularly the slogan and the logo. However, there was a primary contradiction in Mrs. Hamba's meaning making, the caption "KEEP IT REAL" which is used to attract the viewers was interpreted as a slogan, and the teacher was not sure whether for the product or Shoprite.

The slogan is “made strong to last long”. We do not actually see the participant identifying logo which is the red boat shape like with the brand name Toughies.

The formulation of slogan can be used by teachers to sharpen learners’ language development in sentence construction. Obviously, in order to understand how advertisements are written to influence people or to make them do things they would not normally do participants must read and view captions and slogans. Cultural agents and media use language to influence people and to incline to them certain opinions or beliefs. It has enormous power in our society, it wields great power over us. Cleverness applied in the use of language in the text has the power to influence us to behave in a certain manner and to do certain things that we might not otherwise have done e.g. “KEEP IT REAL”.

Customers who are competent in the language automatically fall in love with the brand because it has a significant meaning to them. This happens every day in advertisements, while there is no coercion used by advertisers to force anyone to buy anything, the careful use of so-called power words inclines consumers to act in a way that advertisers want. The relationship between language and power is evident in all social interactions. A certain class by virtue of their wealth, skin, geographical location and age falls in love with the brand as it is easily accessible to them (Janks, 2014). It is a dynamic force in our lives we not aware of its power, it is also complex so we need to understand how this power works.

5.5.3 The significance of colour in the text

It is of paramount importance to note that the first CL activity system discreetly injected the significance of text features in the meaning making and teaching of advertisements. The presentation was a response to the classroom activity which was given by a researcher as a scaffold to the participants to intensify the teaching of advertisements in the classroom. According to Jones and Rainville (2014) literacy coaches are called upon for literacy leadership in schools where wrestling with the tensions of implementing top-down reforms and making room for teacher and student-led practices is part of their daily practice. The presentation by Mrs. Hamba demonstrated the way she emphasized the use of colour in the text (see the Extract. 5.9).

Extract 5.9: Emphasis on the use of colour

1. Mrs. Hamba: After that, eeh, what I have done to them is the background, now I told them about the background uba, when you are going to do an advert you must have a background, and I told them that the background is, now I want to take the photo.
2. Participants: Mh.....
3. Mrs. Hamba: I want to take a photo am going to check the background, where am going to take this photo
4. Miss Kulwa: Because you can’t take a photo.

5. Mrs. Hamba: Yes, you can't take a photo, now, I want, I am going to use the board now, I am going to use a board, my background is the board, understand me.
6. Participants: Mh.....
7. Mrs. Hamba: But now am wearing, am wearing, a...a..I was wearing a black thing,
8. Participants: Mh.....
9. Mrs. Hamba: Can I go to something that is dark? no, no, you can't teacher .that means when you are making a background, you must know that is, is going to be in bright colours so that you are going to see the foreground, and I told them that the foreground is the names you see, am sorry, the names and the picture, the background is yellow, and here is black, and what is that background, they said is the taxi, why you say is a taxi, there is a seat, the city, this a city and that name certify to carry, you always see in the taxi, Sorry, after that I told them about the foreground and background. Eeh.....

In this Extract, Mrs. Hamba demonstrated not only a profound awareness of some visual terms which is the background and the foreground she also displayed an accurate interpretation in the context of the text used in her classroom. She impeccably dealt with the terms explicitly using the concrete tools in her classroom the board and her dress. I discovered that the application of these terms was coupled with the significance of colour to ensure blending which is equally important to develop and reinforce learners decoding and meaning making skills (see Extract 5.9 Utterance 9).

The feedback and consolidation was not the only flagship of this activity but it was also a response to the third question of my study which says “How can language senior education specialist mediate understanding and teaching of advertisements in a change laboratory workshop. I saw participants beginning to show that, what has been mediated to them is working. and that advanced their meaning making and teaching of advertisements and that is applicable in the class. They learned a lot from each other, beginning to critique each other constructively without fear or favour. This is an important gesture, which was absolutely not there in the first session. This is what this study was yearning to see it fulfilled (see Extract 5.10 Utterance 3).

Extract 5.10: Feedback and consolidation second session

1. Researcher: Thank you very much with these presentations, firstly I appreciate the effort you took to demonstrate your classroom practices in front of your colleagues to observe and critique you. I will not waste much time I will give other participants to comment on this demonstration, we must start with positives and then provide the areas of improvement Mr Large you will be the first one, Mrs Ham, Mrs Long in that order.
2. Mr Large: Sir, I use four 'P's they help me in an advertisement. There is no price in these shoes the product and what is promoted and you talked about ShopRite which is the place where you can buy these shoes, the teacher did not talk clearly about that sir. I enjoyed the way she approached font sizes, I think it is good sir for our learners that was her focus that is why she emphasized it.
3. Mrs Ham: Wow, and she enjoyed it (participants, laughing) this was wonderful, I adopted her style of teaching font sizes through the letters of alphabet. Really our learners know the letters of alphabet but when you talk font sizes they cannot understand you clearly but relating it with what they it would be easy I adopted the strategy.
4. Mrs Long: You know me I enjoy teaching grammar in language lessons (participants, yes, laughing), yes, I was smiling when Mrs Hamba talked about the letters of alphabet which our learners neglect when writing essays, we write punctuation every day in their essays. I appreciate the approach and I

will use it next week when I teach advertisements I am sure it will work for my learners to identify font sizes.

5. Researcher: Let us add, may be areas for improvement
6. Mrs Long: I think I would ask them the word “keep” and say what part of speech is that? “KEEP IT REAL” is a caption you said that day sir and I wrote it down, (Participants, yes) yes, Mrs Hamba said is a slogan, but now what is the slogan of these shoes? Then the brand name is toughees and the logo is that red thing I am not sure about it but where toughees is written, that is what I would add sir.
7. Miss Dwayi: Let me first say I agree with Mrs Long, “KEEP IT REAL” is a caption used to attract viewers like for instance if you use AIDA it is used to attract viewers’ attention, then sir we went to google to check the slogan of these shoes it says “made strong to last long”
8. Mrs Long: Sir, before you close I will consult Mr large to assist me about these four ‘P’s and I think they are important.
9. Researcher: I feel I must indicate that these sessions are working for us I see a lot of development in you, Colleagues are now able to assist each other, you benefit from each other which is good, they also use google which indicates that we are living in the cyber society, we are the teachers of the 12st century.

The mood that prevailed in this session of an activity system reveals that the participants were remarkably relaxed. There was no tension, their affective filter was kept low (Krashen, 1982). This can be largely attributed to the manner in which power relations were dealt with between the researcher and the participants (see Extract 5.10 Utterances 4 and 6). It was fascinating to see participants laughing whenever their emotions were triggered to that effect but doing that within the parameters of implicit obedience needed in the activity system. This tells us that teachers can advance their pedagogic and content knowledge as well as critical visual literacy. It is my conviction that this will be demonstrated when they are given a space that accommodates jovial mood in an activity, taking its outcomes into a new, stable form of practice (Engestrom, 1999d). The gap that exists between those at the helm and their subordinates in the workplace must be eliminated to benefit the system because they will use this as a paradigm to copy in building sound relations with their learners in the classroom. Subsequently, they can bring resources in the class to enthuse learners’ critical visual literacy.

5.5.4 The availability and suitability of resources

This sub-section discusses the participants’ ability to choose texts as tools to carry an activity out of the available resources in their community. This study carefully considers all the means available used by the subjects in carrying out an activity (Mwanza, 2002, p.85). In addition, Shulman (1986) emphasizes that purposeful selection of text for the study by the teachers is a significant breakthrough for learners as this requires in-depth sophisticated pedagogical content knowledge that helps learners in their cognitive development. Of great importance was to understand how their selection advanced or constrained the meaning making in a Grade 7 EFAL

classroom. The focus was on the effective use of available resources in their community, text selection and suitability to the Grade. The following questions were used as a guide for analysis:

- Did the text reflect the essentiality of communicating abstract thoughts through language?
- Did the text manage to trigger learners' enthusiasm and created fun in the class?

Mrs. Hamba selected the visual image in advertising that include advertisements on minibus taxis advertising logos on friends' clothing (Graydon 2003, p. 9). The text is a representation of the learners' day-to-day school uniform (see Figure 5.2) which relates to their cultural and social issues of our society. According to Thompson (1995) these texts are consumed in private domain contexts such as the home or family life and schools in which they "derive pleasure, comfort, and excitement to mention a range of intellectual or emotional stimulations" (p. 48) (see Figure 5.2). Importantly, it is our school culture that black shoes form part of the uniform and Toughies remains the favourite school black shoes. In the text what is foregrounded depicts that those boys have got power, sitting leisurely in the taxi, comfort, and excitement in wearing them and seeing their friends in the same logo and brand name (Fielding 1996, p. 328). This is the choice made and foregrounded in this text (Janks 1993, p. iii). It creates the viewers' desire to get the item (Graydon 2003, p. 36). However, it is also worth noting that in our society there are still learners who cannot access shoes. Mostly, these cases end up denying them the education which perpetuates their marginalization in a society that continues to recognize the value of education.

The text promotes the dominant modes of representation and a range of cultural practices related to social interaction (Gee, 1990). Toughies is regarded as the best school shoes to be worn, dominant in most schools and can be largely associated with boys. This might have assisted Mrs. Hamba a great deal in the classroom. Evidence in her presentation suggests that learners enthusiastically contributed in the meaning making and that can be mostly attributed to their background knowledge of the product which created a flow of the lesson (see Extract 5.5). These texts are available in our community. Essentially in this study was to see participants taking a responsibility to utilize available resources effectively in our community bringing them into play in the classroom to facilitate visual literacy lessons.

5.6 The agency of in-service teacher development

Burbank and Kauchank (2003) suggest that in-service teachers should be given opportunities for "true collaboration", which involves "mutual participation" (p. 500). The purpose was to

advance the development of critical visual literacy which is the core of this study. In all the three CL sessions the participants were unable to show critical interpretation of texts. This can be largely attributed to lack of essential spheres of literate skills and adequate content knowledge that involves visual literacy (Cope and Kalantzis, 2000; Simpson, 2004 as quoted in (Akins 2006, p. 4). Essentially, this is highly needed in their classrooms. Similarly, Mestrey et al (2009) echoed that a more empowered and insightful contemporary pedagogic approach is needed. Their survey of the benefits and process of teacher development show that “a coherent and integrated professional development plan that grows out of school vision for learner success to which teachers are committed” (p. 488).

There was no reflection on the activity segments that aimed neither to trigger learners’ point of view responses nor developing higher-order thinking skills with the use of ‘why and what if’ (Habib and Soliman, 2015). Similarly, this is also contrary to the development of critical and higher-order cognitive skills to (Bahrani and Soltani, 2011). This is detrimental to the development of learners’ critical thinking. and that is why they do not cope with higher-order questions where they are expected to evaluate, synthesize and analyse (Blooms, 1956). All participants in this activity failed to showcase their ability to teach for assessment where the meaning making develops learners’ criticality to text and that to enable them transfer such understanding to another context including other kinds of visual images. Mnyanda (2017) argued that teachers rely on past matric examination question papers without the confidence to self-select these texts from magazines, newspapers or even downloading them from the internet. Thus the type of change our teachers need to adapt, getting a flow of shifting paradigms of our curriculum. Janks (2010) stated that there is a need for critical literacy in a world where the only thing that is certain, apart from death and taxes, is to change itself, critical literacy has to be nimble enough to change as the situation changes.

Essentially in this study is to mention that there is still this unseemly prevalent meaning making of both teacher talks dominated lessons and a telling method with preoccupied descriptions and answers directly presented to the learners. This tendency constantly compromises the distribution of tasks within the activity system (Kain and Wardle, 2014). This was evident in Mrs. Hamba’s and Miss Dwayi’s presentations that there is still a power and status-holder in the classroom (Hardman, 2005).

They both repeatedly claimed that they told the learners and that indicated a sheer learners' limitations to meaning making which has a devastating effect in their critical development (see Extracts 5.7 and 5.8). This practice by these participants reflects the trends in terms of convictions and beliefs teachers still possess which requires a teacher professional development. However, this is a complex process which requires cognitive and emotional involvement of teachers individually and collectively, a capacity and willingness to examine where each stands in terms of convictions and beliefs, perusal and enactment of appropriate alternatives for improvement or change (Avalos 2011, p. 10 as quoted in Mbelani, 2018).

Lastly, Janks (2000) argues that if we deny teachers access, we perpetuate their marginalization in a society that continues to recognize the value and importance of these forms a trigger of this study. This view is echoed by Mestrey et al (2009). Their survey of the benefits and the process of teacher development show that there is a need for "a coherent and integrated professional development that grows out of school vision for learner success to which teachers are committed" (p. 488).

The responses in the evaluation sheet show that there is a dire need for in-service professional teacher development for instance it was shocking to read teachers' responses in an evaluation sheet for change laboratory workshop sessions. Responding to the question, 'How did you approach advertisements?' One participant responded that they used a poster, looking at important features of a post (see Figure 5.5).

FIGURE 5.5 Participants responses after a Change Laboratory Workshop

EVALUATION SHEET CLW

1. Did you teach Advertisements before this workshop?
I taught it in two grades before this workshop.
2. How did you approach them?
I used a poster to teach them the elements of an eye catching poster. The important features of a poster.
3. What were your learner's responses?
They showed interest, most of them were able to point all these features.
4. What form of assessment did you use?
Answering short questions about the poster, made designed their posters and highlighted the features and.
5. How was the workshop on advertisements?
It was very enlightening, having to hear and see the approaches that other teachers used in their classrooms.
6. What have you learnt from the workshop?
Using different approaches to teach the advertisement.
7. What did you enjoy most?
Listening to different approaches of delivering the same lesson.
8. Does it improve you content and pedagogic knowledge, how?
Yes it improves it, knowing that it is doable.

English First Additional Teachers confuse a poster with an advertisement. These responses underlie the way they perceived advertisements. The question is, if this study dealt with only two Grade 7 teachers for lesson observations and eight teachers for change laboratory workshops how many teachers outside there who remain confusing advertisements with posters in the Grade 7 classrooms? Also, how many learners who missed opportunities of getting developing lessons on visual literacy. This is a wonderful demonstration that a need for visual literacy development is not grossly exaggerated.

FIGURE 5.6 Participants confessing what prevails in their classrooms

9. Share with us your classroom experience after the workshop.

Learners were very enthusiastic at the new approach which I tried on them. They were able to see and correct their previous mistakes.

10. Have you started organizing critical classroom material, if so what is your learners' attitude towards it?

I am still working on it, hope to have it beginning of the next term.

11. Do you intend to continue teaching advertisements, why?

I feel that teaching a lot of advertising will improve their skills in reading and viewing.

Teachers need that intent and penetrating gaze in viewing visual texts which will advance their meaning making and teaching with an intent expression in front of the learners. One of the teachers' responses is that teaching a lot of advertisements will assist learners to improve their reading and viewing (see Figure 5.6). This can be a wonderful scaffolding way to see them developing that sense of curiosity of reading every advertisement in their disposal inside and outside the class because it is taught in class consistently. Obviously, the more often they read them is the more their viewing will advance as stated by (Mbelani and Moodley, 2013) that reading is the same but viewing is not. Similarly, the development of teachers' meaning making and teaching of visual literacy depends on how often do they read, view and teach them. Constant interaction with visual texts for teaching purposes will strengthen their ability to teach visual literacy.

5.7 Conclusion:

This chapter discussed and analysed how the Change Laboratory intervention activity systems created a space for participants to demonstrate on their own what can advance and constrain meaning making of visual texts in the classroom. It demonstrated how worthy the power of coming is together focusing on one object the meaning making of visual texts. Teachers displayed that they needed the space to showcase what they are capable of doing in their classrooms, see what others do and copy their good practices to advance their teaching of visual literacy.

The reflection of what transpired in the CL workshop sessions strongly emphasized the need for continuous in-service professional teacher development in order to advance the teaching of visual literacy. There was a great sense of enthusiasm not in me alone to sustain what has transpired in these sessions because they demonstrated to all of us that collectively we can change our community. We also got good lessons that relate to our ideas, beliefs, and values embedded in the classroom organization to enhance visual development (see Figure 5.5) on the development of critical classroom material. This included choices they make in the teaching of advertisements to allow a flow of meaning making and different dimensions of teacher's content knowledge confidence and pedagogy not living behind asking questions in the classroom.

Figure 5.6 shows teachers' commitment that they will continue teaching advertisements, which was a response to the evaluation forms that were filled after the CL workshop. It was also interesting to hear participants making their own verbal commitments arranging to meet in the community to share and exchange the texts they used in their presentations which in turn would be presented in their classrooms because the interest and approach in the meaning making was showcased in the CLW.

CHAPTER 6: Synoptic presentation of findings and conclusion

6.1 Introduction

This chapter presents a synthesized synopsis of findings that this study surfaced and analysed in both Chapters 4 and 5. This is done in relation with the research questions which are:

1. What are the current teacher practices of making sense and teaching of advertisements in Grade7?
2. What role do these practices play in the development of critical visual literacy in EFAL class? The two first questions were dealt with in Chapter 4 and the third one;
3. How can SES mediate understanding and the teaching of advertisements in a change laboratory workshop? This was dealt with separately in Chapter 5. This chapter further presents lessons learnt during the research process, recommendations, suggestions for future research and conclusion.

6.2 Synopsis of the key research findings:

With regard to the research questions essential findings can be highlighted as follows:

Firstly, Participants taught advertisements for the first time. They extracted content knowledge from another subject, and that is Economic Management Sciences (EMS) to teach advertisements which is part of visual literacy as stipulated in the Grade 7-9 English First Additional Language (EFAL) CAPS document. This discovery is an addition to a number of studies in South Africa that indicated teachers' limited capacity to make sense of, and teach the curriculum, particularly visual literacy (Mbelani and Murray, 2009). This was eminent in both lessons observed, evidence revealed that the first one was based on collegial consultation in search of content knowledge assistance and textbooks within the school. The second teacher although he declared that his presentation of the lesson on that day was informed by dual handling of subjects which deals with relatively the same content, he also consulted his colleague to strengthen his content. There is a relationship among colleagues in the workplace. The data shows that this relationship helps to make teaching and learning more meaningful. Therefore, this study can conclude that both lessons were presented from an EMS point of view.

Secondly, there is this prevalent teacher-centred pedagogy which is characterized by pre-determined answers for the learners to chorus them (Anghileri, 2006). Learners are expected to respond to level one questions only. These are the questions that mostly require obvious answers in the form of 'yes' or 'no'.

Thirdly, evidence shows that there is minimal role played by these practices in the development of critical visual literacy. According Anghileri (2006) the development of conceptual thinking is the most difficult to achieve and is lacking in many classrooms. There was mainly identification of salient text features. There was absolutely no discussion of the intended message, representation, and their significance in the context of the text (Janks, 2012). This would trigger and enhance learners' development of critical thinking. Freebody (2007) states that the original intention of the four resources model was to provide an accessible and inclusive framework for discussing literacy education, while at the same time affording a range of pedagogical strategies for teaching literacy and for understanding various disciplines, orientations to literacy education.

Finally, this study discovered that participants have knowledge of the AIDA method, one participant in his lesson made mention of the AIDA method and another group in their presentation also mentioned it in the CL workshop. Nevertheless, knowledge alone is not enough, this study expected application and its significance in the context of the text taught and analysed on both the lesson and the Change Laboratory Workshop but in vain, what was demonstrated was just the breakdown of an acronym AIDA. This is a clear demonstration of how complex meaning making is to the teachers.

These are unsavoury and boggle-minding findings. They seriously summon collaborative operations by researchers and educationists to examine these impermissible and rather disconcerting trends in the development of CVL.

6.3 Researcher's reflections

Firstly, it is true and undeniable that teachers still use the telling method which is teacher-centred in itself. They lack pedagogic content knowledge in visual literacy. These are the skills and expertise that are needed in the 21-st century for the development of critical visual literacy citizenry as we are living in an image-saturated society. Teachers need to adapt to these new forms of teaching and contemporary pedagogic practices, unravel implicit ideology of visual

texts. Coming strongly in the First Change Laboratory Workshop was to develop teachers' explicit teaching of text features in an advertisement. The teachers were scaffolded in the first session on how to identify text features. They were also given a chance to go and demonstrate their understanding in their respective classroom which was later demonstrated in the second Change laboratory session.

Secondly, I have personally learned how to embark on academic writing, scholarly expectations which include data gathering, analysis of data as well as referencing. This research also provided me with a plethora of opportunities. It enabled me to understand the need for formative intervention and the layers that need visual literacy development in English Language Teaching, the first layer being EFAL teachers Grades 4-9, English Senior Education Specialist being the second layer and the English Provincial and National Planners. Included must be the supervisors who must advise students who enrol for Masters and PHD to seriously consider the area of visual literacy in ELT in order to develop critical visual literacy citizenry. It enabled teachers to believe and feel that they understand their community and can contribute in the development of the community itself and change it.

Thirdly, I also developed an understanding of the complexities of teaching visual literacy which empowered me with visual knowledge. This uplifting my own analysis of the profound mysteries of visual images and how to I intensify the teaching of visual literacy in an English First Additional language classroom. My position as SES requires me to provide literacy leadership in schools where wrestling with tensions of implementing is part of their daily practice (Jones and Rainville, 2014) and this is what I did in this research. Teachers indicated that there was a room for even more expansive learning and it is my hope that they will be able to sustain their self-inflicted professional development by following the reflective nature of this study.

Finally, this study was not an end in itself, and by no means completing the journey, but it was meant to be the beginning and continuation of a process where teachers consistently reflect on their knowledge and strategies for meaningful and critical learning and teaching of visual literacy. Teachers showed great determination in the teaching of advertisements, they are passionate about visual texts.

6.4 Recommendations

There are three prominent features of teachers' pedagogic practices that emerged above all in this study which need critical considerations. The first one relates to content knowledge, the second one relates to pedagogy as stated by Shulman (1986) that content knowledge alone is not enough in a teaching and learning situation and has to be complemented by pedagogical knowledge which relates "to preparing materials for instruction in class, selecting resources, asking scaffolding questions and assessing learners to mention a few pedagogic activities (p. 9) and the third one relates to the Language of Learning and Teaching.

Firstly, teachers do not adhere and implement the Curriculum and Assessment Policy Statement (CAPS) and that compromises their content knowledge. There is a dire need for in-service teacher development to advance teachers' meaning making, teaching and the importance of visual literacy in EFAL curriculum as categorically stipulated in (CAPS) South Africa, (Department of basic education, 2011, pp. 27-30) Teachers' justification that they teach EMS, they consulted EMS colleagues holds no ground and continue to lose substance because CAPS beautifully outlines the type of learner envisaged including the text features. It is my assertion that this understanding can not only advance teachers PCK instead it can also assist teachers to adhere to CAPS religiously which will at the end eliminate the gap between CAPS requirements and what teachers can offer in the classroom, smoothens the transition from NCS to CAPS and consolidates CAPS implementation.

The dominance of the then telling and question and answer method by teachers hinders learner involvement in the meaning making and teaching of visual literacy, therefore this study recommends that, there is a necessity to develop teachers' pedagogy in teaching of visual literacy. Teaching of visual literacy must be characterized by learner involvement to advance their language critical awareness and the skills needed in the 21 century. The view of visual print-rich classroom walls is essential if we are living in an image-saturated world not only to bring the outside world into the classroom which must enhance visual literacy daily acquisition as stated by Prinsloo and Criticos (1991) that people acquire basic visual competence as part of their everyday lives.

In addition, Alder and Reed (2002) argue for a broader view of resources, that is, "the teacher's knowledge-based as opposed to just their qualification" (p. 59). Just as a lack of resources poses challenges for the teaching of VL another major problem facing our education system is that teachers find themselves having to provide additional resources in order to expand learning

opportunities for learners. Further, they note “in schools with limited infrastructure, there is not only little to draw on for teaching and learning, but conditions actively detract from possibilities of focused attention on teaching and learning” (p. 54). When there are little or no resources, like projectors, for instance, it makes the job of the teacher difficult because visual literacy requires that learners engage with what they see, different kinds of texts and media.

By so doing the environment and exposure can play a pivotal role to promote learner involvement because learners can take their own initiatives interacting with texts on the walls to respond to basic assessment and examination questions like what is advertised, target audience etc.

6.5 Proposed future research

Teachers are by nature sensitive and possessive of the classroom territory. Very few teachers really accept and enjoy ‘strangers’ in their classrooms. With the purpose of a more informed and critical pedagogic approach to visual literacy, this study proposes the following questions for further research:

1. How can visual text-based lesson observations be used as a potential practice to inculcate the teaching of visual literacy in an EFAL class?
2. How can the agency of in-service teacher professional development be improved to advance meaning making and effective teaching of visual literacy in the classroom?
3. How best can teachers effectively utilise surrounding images to advance their critical visual literacy meaning making in the 21 century classrooms?

6.6 Conclusion

This study provided a presentation of the key findings that emerged from the data analysis which was detailed in Chapters 4 and 5 reflecting current meaning making and pedagogic practices on the development of learners’ critical visual literacy in the classroom. In response to the first question this chapter offered a sound critique of the current teacher pedagogic practices of making sense and teaching of advertisements and how do they advance or constrain the development of critical visual literacy. This was extended to a change laboratory workshop where a platform for further understanding of teacher practices was created for developmental

purposes, at the end it focused on drawing conclusions and providing recommendations and suggestions for future research.

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APPENDICES

Appendix 1- Requests for permission from the Principals

Cancele Advent Mission
P.O. Box 98273
Mount Frere
5090
10-02-2017

The Principal
Ethina Senior Primary School
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with a sound knowledge and a profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning is affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Sir /Madam

This letter seeks to request a permission to conduct research in your school. The study will involve Grade 7 English First Additional Language (EFAL) teacher and I would like to observe lessons in the classroom in relation to this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would also supply the school with the research programme so that the school can be aware of my school visits. I do not intend to interfere with the school programme therefore I would sit with the EFAL teacher so that we agree with the days and dates of observation which must be aligned with his periods.

Hoping that my request will receive your favourable consideration.

With this letter I enclose a copy of Ethical clearance for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Cancele Advent Mission

P.O. Box 98273

Mount Frere

5090

10-02-2017

The Principal
Emazizini Senior Primary School
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with a sound knowledge and a profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning is affected and SEs are expected to intervene and give direction.

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Dear Sir /Madam

This letter seeks to request a permission to conduct research in your school. The study will involve Grade 7 English First Additional Language (EFAL) teacher and I would like to observe lessons in the classroom in relation to this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would also supply the school with the research programme so that the school can be aware of my school visits. I do not intend to interfere with the school programme therefore I would sit with the EFAL teacher so that we agree with the days and dates of observation which must be aligned with his periods.

Hoping that my request will receive your favourable consideration.

With this letter I enclose a copy of Ethical clearance from Rhodes University for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Appendix 2: Request to work with EFAL Teachers

Cancele Advent Mission
P.O. Box 98273
Mount Frere
5090
10-02-2017

The EFAL Teacher
Ethina Senior Primary School
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with a sound knowledge and a profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning is affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Madam

This letter seeks to request a permission to conduct research with you and your learners in your school. The study will be based on Grade 7 English First Additional Language (EFAL) and the focus of the study will be on how you teach advertisements to pursue this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would like to bring to your attention that the programme will involve lesson observation where a video camera will be used to capture to lesson.

I am aware that my position might cause some tensions therefore I wish to indicate that the study will be conducted according to Rhodes university ethics. I also wrote letters to the Department of Education and the EFAL teacher as she will be an active participant with her learners in the study. The study will help the teacher in both accelerative teaching as well as upward teaching trajectory. Let me also indicate that there will be no harm during the research process confidentiality and anonymity will apply. I will draw a research programme for the study so that the school together with the school we can align it accordingly considering EFAL periods in the school composite time table as stipulated in CAPS.

Hoping that my request will receive your favourable consideration.

With this letter I enclose a copy of Ethical clearance for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Cancele Advent Mission
P.O. Box 98273
Mount Frere
5090
10-02-2017

The EFAL Teacher
Emazizini S.P.S.
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH WITH YOU IN YOUR SCHOOL

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with a sound knowledge and a profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning is affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Sir

This letter seeks to request a permission to conduct research with you and your learners in your school. The study will be based on Grade 7 English First Additional Language (EFAL) and the focus of the study will be on how you teach advertisements to pursue this topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I would like to bring to your attention that the programme will involve lesson observation where a video camera will be used to capture to lesson.

I am aware that my position might cause some tensions therefore I wish to indicate that the study will be conducted according to Rhodes university ethics. I would like to request honest active participation, co-operation and collaboration from you and your learners during the course of the study.

The study will help you as an EFAL teacher to understand contemporary pedagogic practices in (VL), accelerative teaching as well as upward teaching trajectory.

Let me also indicate that there will be no harm during the research process confidentiality and anonymity will apply. I will draw a research programme for the study so that the school together with the school we can align it accordingly considering EFAL periods in the school composite time table as stipulated in CAPS.

Hoping that my request will receive your favourable consideration.

With this letter I enclose a copy of Ethical clearance from Rhodes University for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Appendix 3: Request for permission to the District Director

Cancele Advent Mission
P.O. Box 98273
Mount Frere
5090
10-02-2017

The District Director
The Department of Education
P/Bag X9001
Mount Frere
5090

SUBJECT: REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN YOUR DISTRICT

BACKGROUND

Visual literacy features prominently in the senior phase English First Additional Language (EFAL) CAPS document Grades (7-9). It is a profoundly disturbing language aspect that needs teachers with a sound knowledge and a profound pedagogic awareness in order to deal with it effectively in the classroom. Officials who are right at the helm of curriculum implementation are the Senior Education Specialists (SEs), they have an obligation to monitor, mentor and enhance teachers' pedagogic strategies to advance and enforce implementation in the classroom. When teachers lack contemporary pedagogic expertise to adjust to both the system and the subject allocated to them the whole teaching and learning is affected and SEs are expected to intervene and give direction.

PURPOSE OF THE STUDY

The aim of the study is to become more in tune with teachers, mentoring, transforming and providing a remarkable insight of what might be the possible approach to visual literacy (VL) and collect data for analysis and further development.

Dear Sir /Madam

This letter seeks to request a permission to conduct research in your District. The study will focus in two Senior Primary Schools Ethina S.P.S. and Emazizini S.P.S. The study will involve Grade 7 English First Additional Language (EFAL) teachers and the learners in each school in the following topic.

Topic: Investigating the development of Critical Visual Literacy through advertisements: A case study of Grade 7 ELT in Mount Frere District.

I have already written letters to the aforementioned school principals and their EFAL teachers as they will be the active participants in the study.

I preferred to select one rural S.P.S. and an affluent one so as to create a broader scope for my study. I am aware that my position might cause some tensions therefore I wish to indicate that the study will be conducted according to Rhodes university ethics. I clearly stipulated categorically the purpose of the research and emphasised co-operation and collaboration. I also emphasised that there will be no harm during the research process confidentiality and anonymity will apply. I will draw a research programme for the study so that the school together with the EFAL teacher we can align it accordingly considering EFAL periods in the school composite time table as stipulated in CAPS.

Hoping that my request will receive your favourable consideration.

With this letter I enclose a copy of Ethical clearance from Rhodes University for reference purposes.

Yours Faithfully

.....

Mbuqe Zolile Patrick

Appendix 4: Research Programme

RESEARCH PROGRAMME

Date	Activity	School/Venue
17-02-2017	Research site negotiations	Ethina S.P.S.
21-02-2017	Research site negotiations	Emazizini S.P.S.
14-03-2017	Orientation and setting of the scene	Ethina S.P.S
15-03-2017	Orientation and setting of the scene	EMazizini S.P.S.
28-03-2017	Lesson observation	Ethina S.P.S.
12-04-2017	Lesson observation	EMazizini S.P.S
21-08-17	First Change Laboratory Workshop	Mount Frere Resource Centre
21-09-2017	Second Change Laboratory Workshop	Mount Frere Resource Centre

FIRST CYCLE: Teachers work without assistance.

- ☐ Identify a text (advertisement) for meaning making.
- ☐ Plan on their own according to the CAPS document/teaching plan
- ☐ They present in the classroom I observe using a video camera and the recorder.
- ☐ We embark on post-lesson interviews.
- ☐ I analyse the data.

SECOND CYCLE: Mentoring/ first intervention

- ☐ I will organise Change Laboratory Workshop (CLW)
- ☐ Identify and provide a visual text (advertisement)
- ☐ Present definition and elements of an advertisement.
- ☐ Introduction of three basic steps of meaning making of visual texts and elements of an advertisements.
- ☐ We interpret an advertisement together.
- ☐ I introduce the teachers to reflective teaching.

☐ I compile a report on findings

Appendix 5. Lesson Observation Sheet

LESSON OBSERVATION SHEET

NAME OF SCHOOL:.....

NAME OF THE TEACHER:.....

GRADE:.....

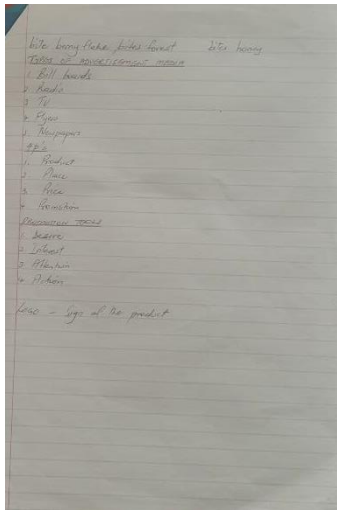
DATE:.....

ACTIVITY	TEACHER'S ROLE	LEARNER'S ROLE	REMARKS
OPENING: Introduction of the lesson			
SEQUENCING: Activities intended for meaning making			
PACING: Being mindful of time allocated for each activity			
CLOSURE:			
AIMS & OBJECTIVES:			
CONTENT:			

REFLECTIONS OF THEORY OBSERVED:			

OVERALL COMMENTS:

Appendix 6: Teachers' Lesson plans



Notes: Nestlé

Advertisement - information about the product

New words

Fibre - dietary material containing substances such as cellulose, lignin that are resistant to the action of digestive enzymes. It is for young and old

Cansa - is a non-profit organisation that enables research, educate the public and provides support to all people affected by cancer.

Whole grain - is a cereal grain that contains the endosperm and in contrast to refined grain, which retain only the endosperm.

Preservative - a substance used to preserve food stuffs, wood or other materials against decay.

Colourants - a dye pigment or other substance that colours something.

Cereal - is any grass cultivated for the edible components of its grain, composed of the endosperm, germ and

Endosperm - is a tissue produced inside the seeds of most of the flowering plants following fertilisation

Nestlé - the first breakfast in South Africa

Start your day with Nestlé Africa's favourite breakfast cereal

Nestlé is all about whole some goodness, containing 97% whole grains and no preservatives or colourants, high in fibre and one of the only two breakfast cereals

by Cansa
Variable available - original, lite, bran, bite, chocolate,

GRADE: 7

LESSON PREP ! in 11 learners: 86

TOPIC : ADVERTISEMENT

DAYS : 1

WEEK : 1

ACTIVITIES

TEACHER ACTIVITIES

Write the word advertisement on the board.

Ask the learners about the word on the chalkboard in prior knowledge. Paste new word on the chalkboard and ask learners to give the meaning.

Paste new word meanings and ask learners to match the words with their meanings.

Ask learners to write new words in their personal dictionaries.

Give the learners pictures and ask them what they see.

Explain the pictures, features and colours.

Explain in details what advertisement is and give more information about advertisement.

Ask learners to design their own advertisement.

LEARNER ACTIVITIES

Learners observe and think about the word.

Answer in their knowledge using their own vocabulary.

Learners give meanings of the words.

Learners paste the meanings of the words.

Learners are answering questions.

Listening and observe.

Writing with help of the teachers

Activity 2

Teacher's role

- The teacher shows the learners an advert.
- Tells them to read:-
 - a) The slogan of the advert
 - b) The message of the advert.
 - c) The shop advertising and
 - d) The price of a product
- 2. What do you think are the targets of the advert.

Learners role

- They all read the advert.

Activity 3

Teacher's role

- Tells them that this product is advertised on the pamphlet
- With the help of their teacher they mention other means of advertising the product

Learners role

- They try to give other means of adverts.

Lesson Plan

Subject	English
Grade	7
Term	2
Duration	1 week
Skill	Writing and presenting

Activity 1

Teacher's role

- The teacher ask some questions to trigger learners curiosity


Questions


- What do you understand about the word "an advert"?
- Have you ever seen anything / heard any product advertisement?
- Where was it advertised?
- What do think is the purpose of advertising a product?

Learners role


- They answer questions orally.

Appendix 7: Teachers's documents

SPAR  **Checkers**



McDonald's
I'm lovin' it



KFC

Business logos.

Slogan
A short, catchy phrase used by a business to advertise a business, product or service, e.g. 'Today, tomorrow, together' (Absa).

Activity 3.5 (Individual work)

Informal assessment

- Make a collage of all the business logos you can get in newspapers and magazines. Write the product's name or the business's name underneath each business logo.
- Copy the following table into your workbook and complete the second column by choosing from the following slogans:
'Finger-lickin' good', 'It's not inside, it's on top', 'Connecting people', 'Just do it', 'I'm Lovin' it', 'Today, tomorrow, together', 'You've got an uncle in the furniture business', 'Go Grabbaburger now', 'Zoom Zoom', 'How can we help you'.

No.	Product/Business	Slogan
2.1	Absa	
2.2	Nike	
2.3	Joshua Doore	
2.4	FNB	
2.5	Cremora	
2.6	Kentucky	
2.7	Wimpy	
2.8	McDonalds	
2.9	Nokia	
2.10	Mazda	

Unit 3.3: Starting a business – Weeks 4 – 5

73

He plans to sell hardware goods (tools and materials) to the builders, carpenters, plumbers, metalworkers and home owners who enjoy 'DIY' (do it yourself). He knows most of the building contractors in the area, because he has done work for them in the past. They promised to buy all their building supplies from him and two contractors offered him a commission of 10% for every building contract Moses can get for them. He speaks Zulu, English and Afrikaans fluently and has good people skills.

Moses has no knowledge of Accounting and costing and is not good with administration. His daughter is currently in grade 12 and offered to do his bookkeeping and administration until he can afford to employ someone on a full-time basis. He does not have a lot of start-up capital and will have to borrow money from his uncle to buy a delivery truck. Most of the suppliers of hardware know him very well and will be willing to grant him credit.

A contractor is building a new factory in Hendrina and is planning to build 20 new houses for the factory workers who are moving their families from Johannesburg to Hendrina.

- 1.1 List five of Moses's strengths that will help to make his business a success.
- 1.2 List two of Moses's weaknesses.
- 1.3 List one opportunity which will be good for his business in the future.
- 1.4 Describe his target market.

3.3.3 Advertising

Advertising is always aimed at a specific group of people, called the target market.

Word bank

► **Advertising:** The means of promoting a business, its products or services.

The purpose of advertising:

- * To keep customers already using your product/service.
- * To attract new customers.
- * To create a demand for new products.
- * To advertise a new business.



Very attractive and colourful advertising

A marketing strategy

This is a general plan of action to sell more products. A business has a strategy to compete against other businesses in a special way, for example by competing on price or on excellent quality.

Part of the marketing strategy can be the use of business logos or slogans.

Logos

A symbol or design used by a company to promote itself and its products or services. A logo is like a 'badge' and is usually eye-catching and easy to remember, e.g. Nike, Mercedes, Adidas, McDonalds and KFC.

Appendix 8: Lesson Transcriptions

TRANSCRIPTION FIRST PARTICIPANT (MRS LONG)

Transcription Mrs Long's Lesson

7. **Mrs Long:** Read the word on the board
8. **Learners:** Advertisement
9. **Mrs Long:** Can you spell Advertisement?
10. **Learners:** A...
11. **Mrs Long:** Pronounce the word first.
12. **Learners:** Advertisement
13. **Mrs Long:** Yes,
14. **Learners:** a, d, v, e, r, t, i, s, m, e, n, t.
15. **Mrs Long:** correct, if you look at this word, before advertisement we put u-an, we say an advertisement neh, yes we do not say a advertisement, why do we say an advertisement, instead of saying a advertisement, can anyone tell me yes.. eh...Sesethu.
16. **Sesethu:** we say an advertisement because you taught us that when the sentence begins with a vowel we put an.
17. **Mrs Long:** Is this a sentence class? Hands up why do we say an advertisement instead of saying a advertisement, before why do we put an?
18. **Learners:** We put an before all the words that begin with a vowel.

19. **Mrs Long:** Before is followed, before all the words that begin with a vowel
20. **Mrs Long:** Can someone give us another example where...., why do we...., our topic for today is about an advertisement, neh, yes
21. **Mrs Long:** On that topic we are going to learn on how to advertisement, an advertisement is a noun, vet we get another word to advertise, so when we advertise we don't advertise something we advertise a product.
22. **Mrs Long:** An advertisement is a noun, what figure, what part of speech is to advertise something.....
23. **Mrs Long:** It is a verb, to advertise is a verb, so we are
24. **Mrs Long:** We do not advertise something but we advertise a product, we are going to learn on that topic, we are going to talk on how to advertise, to learn on how to advertise.
25. **Mrs Long:** Have you ever seen anything advertised? Have you ever seen anything advertised? Have you ever seen or heard anything advertised? We are talking about advertising something or advertising a product.
26. **Mrs Long:** Have you ever seen or heard anything advertised, grade seven
27. **Learners:** yes I once had something advertised.
28. **Mrs Long:** What was that?
29. **Learners:** They were advertising a special grocery.
30. **Mrs Long:** Yes, have you ever seen or heard something advertised?
31. **Learners:** yes I have ever see/saw anything advertised.
32. **Mrs Long:** Haa....Haa..., Why do you add, why don't you say yes I have seen, yes I saw
33. **Lisa:** I have seen it.
34. **Mrs Long:** what type of a product was it?
35. **Lisa:** It was a tamatie sauce.
36. **Mrs Long:** Where?
37. **Lisa:** On the television
38. **Mrs Long:** Yes, maybe some of you are lost.....to advertise is to announce a product to the customers, you announce the product to the customers because you want it to be known
39. **Mrs Long:** Again what is to advertise?
40. **Mrs Long:** Yes, as she said that, she once heard, saw on the television. What is the purpose of advertising the product? What do you think is the purpose of advertising

the product?

41. **Mrs Long:** Grade seven common!
42. **Nombuso:** I think the purpose of advertising is to attract the customers.
43. **Mrs Long:** Correct, all the answers are correct, when they come they don't buy the product advertised only, they buy other things in that shop neh.????????? Yes.....
44. **Mrs Long:** With me I have got these papers, just take one and pass, take on and pass, now can you tell me what do you see in the image?
45. **Learners:** In the image we see the sunflower oil.
46. **Mrs Long:** Which shop is it advertising the sunflower oil?
47. **Learners:** Spar,
48. **Mrs Long:** How do you know that it is advertised in Spar?
49. **Learners:** The product in Spar because it is written Spar.
50. **Mrs Long:** What else shows that this product is advertised in Spar?
51. **Mrs Long:** Logo is very important, like you are looking for let's say ShopRite, you know the logo but you don't know this place, through the logo you can get it, maybe you look for standard bank you do not know, you can't read, but you know the logo of standard bank through the logo you can see that oh.... Aam about to see standard bank.
52. **Mrs Long:** We still looking at the product, we still looking at the product, can we look at the price.
53. **Mrs Long:** How much is, how much is this product, hands up grade seven you can't even tell me the price of the product but is written in front of you, yes Sanelisiwe.
54. **Lunga:** The price of the product is R32.99
55. **Mrs Long:** Is there anyone with a different answer?
56. **Nono:** The price of the product is R33.00
57. **Mrs Long:** Why do you say is R33.00?
58. **Nono:** When you are buying with R33.00 you do not get the change.
59. **Mrs Long:** Now let us move now coming to the slogan, the slogan of this shop, get the best for less, can you read?
60. **Learners:** Get the best for less.
61. **Mrs Long:** Read again.
62. **Learners:** Get the best for less.
63. **Mrs Long:** Get the best for less, that is the slogan of Spar as far as this product is

concerned, what is best? What is it that Spar is talking about, what is best?

63. **Learners:** Sunflower oil is the best.

64. **Mrs Long:** Oh..... sunflower oil is the best, get the best for less, get the best for less, what is less, get the best for less, what is less? I say what is less I don't say what is

65. **Mrs Long:** Yes Magobolwana.

66. **Magobolwana:** Sunflower oil is the best.

67. **Mrs Long:** Sunflower oil is the best, what is less? We say sunflower oil is best, get the best sunflower oil with, we get the best sunflower oil with the less price.

68. **Mrs Long:** Get the best sunflower oil with the less price, (writing on the board) ge.....t, the.....best..... sunflower oil with the less price. Get the best sunflower oil with the less price

69. **Mrs Long:** This is the one sunflower oil that has been advertised in this eh...flyer, then we also need to think of other means of providing us with with.....what other means that provide us with an advert, of providing the the product, the product except of the paper, the advertising.

70. **Mrs Long:** I am not teaching the three learners, where are other learners. You can provide us with the information.

71. **Lwethu:** Televisions, correct.

72. **Mrs Long:** Flyers correct, flyers provide us with the information

73. **Lwethu:** Bona,

74. **Mrs Long:** Bona! What! How do we call it in English is it bona, yes boy?

75. **Olona:** Magazine

76. **Mrs Long:** Now here is the word on the board advertisement, what part of speech is advertisement hands up, what linguistic feature is an advertisement?

77. **Magobolwana:** It is a noun.

78. **Mrs Long:** Is it a noun, can you form your own sentences using the word, form your own sentence, hands up Sesona.

79. **Sesona:** They are going to design an advertisement?

80. **Mrs Long:** Correct they are going to design an advertisement, okay let's go to the word to advertise, what part of speech is to advertise? Yes Akhona.

81. **Akhona:** It is a verb.

82. **Mrs Long:** To advertise is a verb, form your sentences using the word to advertise as a verb now, I am going to advertise my own product, why are we using the same

.....Why are we using the same verb?

83. **Mrs Long:** No...no....no....., let's go back to the slogan, then you got, you get.....we say sunflower oil is best, what part, class of speech is best? One, two, three hands, where are the other learners?

84. **Akhona:** Best is an adjective.

85. **Mrs Long:** What is an adjective? Hands up, hands up, hands up what is an adjective, you don't remember anything yes Siphe.

86. **Siphe:** It is a word that describes a noun.

87. **Mrs Long:** Correct boy, it describes a noun or a pronoun.

88. **Mrs Long:** Ti is a describing word, What does it describes here, what does it describe Yamkela?

89. **Yamkela:** Get describe sunflower oil.

90. **Mrs Long:** So get the best sunflower oil with less, with less what? What part of speech is less, what part of speech is less, which linguistic feature, feature is less?

91. **Siphe:** An adjective.

92. **Mrs Long:** So it describes the price, the price neh, get the best sunflower oil with the, it describes a the price, Look at the slogan again and think about the figure of speech, get the, which figure of speech is formed by that sentence? Get the best sunflower oil, figure now hayi part mh....., it is there what do you say?

TRANSCRIPTION PARTICIPANT B (MR LARGE)

Transcription Mr Large's lesson

1. **Mr Large:** Good morning grade 7
2. **Learners:** Morning Sir
3. **Mr Large:** Today am going to teach eeh, advertisement.
4. **Learners:** Yes Sir
5. **Mr Large:** {pastes some words in the board and instructed learners as follows}: Look at the words on the board, read them carefully and try to match them according to their meanings, understand?
6. **Learners:** Yes
7. **Mr Large:** Yes, eeh, let us do it like this, am giving you two minutes only to read and when you are ready you lift up your hand and come to the board, ok now let's look at words on the board now.
8. **Learners:** Yes
9. **Mr Large:** Ok, am looking at my time, let me go around, eeh one minute is gone now, I can see others are ready, are you ready?
10. **Learners:** Yes
11. **Mr Large:** Ok; Linamandla, you choose a word and an explanation then put it next

to each other to show your understanding, understand?

12. Linamandla: Yes sir. {she goes to the board and do as instructed}

13. Mr Large: Ok, are you done, class do you agree?

14. Learners: Yes

15. Mr Large: Yes, Ok. Another one, yes Lunga, (Lunga goes to the board chooses the word and pastes it next to the word with the same meaning)

16. Mr Large: Ok Class do you agree?

17. Learners: Yes

18. Mr Large: Another one, hands up, Avuyile. (Avuyile goes to the board)

19. Mr Large: Yes, Class do you agree?

20. Learners: No

21. Mr Large: Yes, Avuyile, the class is not with you, hands up, yes Lisa

22. Mr Large: Ok, are you done, do you agree with Lisa now, class?

23. Learners: Yes

24. Mr Large: Yes, let us take our note books and write down these words as they are arranged. (learners write down the words accordingly).

25. Mr Large: Now, I will not wait for you, {he pastes an advertisement on the board and continue to write his own notes on the board again}.

26. Mr Large: Ok now, we said an advertisement is an information about the product. This is Weet-bix, you see this product, this is an advertisement, understand?

27. Learners: Yes

28. Mr Large: Where can I find this product? You see is written, “As seen on TV”.

29. Mr Large: Listen now, you know am introducing to you the [Four P’s] (writing on the board) as follows:

1. Product
2. Place
3. Price
4. Promotion

This is very important you must use these four [P’s], **Product**, **Place**, Price, Promotion, you see when you see an advertisement, you ask what is the product advertised, where can you get it, the place, what is the price, understand, then promotion, when something is advertised that is promotion, the four [P’s] you see now this one.

30. Learners: Yes.

31. Mr Large: {Pointing on the board}, this is Weet-bix, that is the product, thus the first [p]. Where do you get it? the place, Shoprite as seen on TV, the second [p], is written there, the price is R38.99 you see is written there {pointing on the advertisement}, the third [p], the fourth [p] is promotion what is promoted understand? There are four promotion tools {writing on the board again} they are:

1. Attention
2. Interest
3. Desire, and
4. Action

The product must have, must catch people’s attention, they must develop interest and desire to buy it, and they must take action at the end.

32. Learners: Yes

33. Mr Large: Three interests, they must not have just and try to buy the product, there, outside now they see, listen now, why that one, he is having a desire and it's interesting that and pays attention to the car, understand neh.

34. Learners: Yes.....

35. Mr large: Then we have two things, the, you know Logo and Slogan, they are there, the logo is there for Weet-bix, is there you know, that sign, Cansa is there, is written there {pointing on the advertisement} this is a non-profit organization that enables research, educate the public and provides support to all people affected by cancer .

36. Mr Large: The Slogan is written there, they have written there, they say no: 1 breakfast in South Africa that is a slogan, number one breakfast in.....

37. Learners: South Africa

38. Mr Large: Cansa is there, you see there, {pointing on the advertisement}, you know this sign, you see then, ok what else? Then it protects Cancer, what else then, Weet-bix is about whole wheat grain, you see, then there are so many varieties for Weet-bix, understand.

39. Learners: Yes

40. Mr Large: Cansa is there, it protects cancer, and there are so many varieties for weet-bix. There are four [P's] as I said now, do you have any question, if you don't have I have one, now I would like to give you these pamphlets, look at them and look for a product and try to identify the four [P's] in the product, I will give you five minutes to do that, you must form groups before I give you these pamphlets {distributing pamphlets with advertisements}

41. Mr Large: Less noise, 5 minutes, then, Grade 7 guys listen, you can't make noise, just be quiet.

42. Mr Large: Please guys less noise please, one minute is gone

43. Mr Large: Less noise please, guys, guys, guys, listen, less noise please, two minutes is gone.

44. Mr Large: Guys, guys, listen no need for shouting, guys, guys, listen there is no need for you to shout, listen, listen, listen,

45. Mr Large: Ma..... you are making noise, less noise, less noise, less noise, guys listen.

46. Mr Large: I am teaching English here not EMS, Anele you are making noise.

47. Mr Large: There is this group their product is yoghurt, the price is R19.99 where can you get it, Shoprite now they have to think of their slogan.

48. Mr Large: listen here, this one is 2litre sparletta, price R12.99, their slogan, they say buy one get one for free.

Appendix 9: Questions for post-lesson interviews

Questions for post-lesson interviews

1. Have you ever taught advertisements before?
2. What instructions did you give your learners, explain briefly?
3. How did you prepare your lesson? Or what did you use to prepare your lesson?
4. Do you have you have some lesson plans on advertisements?
5. What approach do you use to unpack advertisements, where did you get it?
6. Is there any peculiar way you have to boost your content knowledge or love of Advertisements?
7. Are you happy about it?
8. What else can you say about your teaching of advertisements?
9. Do your learners contribute in the language lessons?
10. Are you happy about it, if yes expatiate, if not why?
11. What do you expect from learners during your lessons?
12. Are you comfortable about the way you presented your lesson?

13. What would you do differently next time?
14. Do you think the teaching of advertisements is necessary for the development of language?

Appendix 10: Transcription post-lesson interviews

Extract: Post lesson interviews with Mrs. Long

9. Researcher: Mr. Long, welcome to the second session of my observation. I would like to ask some questions in relation to what you presented in the class and other related matters to the lesson.

10. Mrs. Long: Thank you very much Sir.

11. Researcher: Have you ever taught advertisements before?

12. Mrs. Long: No Sir I never taught it, what I did Sir was to tell the learners that they must go home and do an interesting poster advertising something.

13. Researcher: Did you provide them with instructions on how to design a poster advertising something?

14. Mrs. Long: No I just gave them sir, but I told them that they must use bright colours. It must not be dark.

15. Researcher: So you were teaching advertisement for the first time today?

- 16. Mrs. Long:** Yes, Sir It is for the first time.
- 17. Researcher:** What did you use to prepare your lesson?
- 18. Mrs. Long:** Sir, I went to an EMS teacher to borrow a text book, I said he must show me an advertisement and what to look at when you teach it. He said I must look and ask learners what they see or what is advertised? Then he told me that I must look for the logo, slogan and price those are the most important things?
- 19. Researcher:** Thus interesting, why did you approach your EMS colleague?
- 20. Mrs. Long:** Sir, I know that these things of advertisements are there in their subject EMS.
- 21. Researcher:** So he assisted you, are there any other sources of information you used except this one?
- 22. Mrs. Long:** Yes, sir, he assisted me a lot. Then I also used the strategy I got from you, sir when you were workshoping us about cartoons that you must look for linguistic features used sir, so I looked for linguistic features comparing them with what we use in poetry.
- 23. Researcher:** Aa.....? I see now I heard you asking linguistic features.
- 24. Mrs. Long:** Yes, sir.
- 25. Researcher:** Did you use any EFAL textbooks?
- 26. Mrs. Long:** Yes, sir, to check grammar and parts of speech.
- 27. Researcher:** So you were just comfortable with what you got from your EMS colleague and you felt that was enough?
- 28. Mrs. Long:** Yes, sir?
- 29. Researcher:** So you got an assistance from an EMS teacher in your school before you conduct this lesson?
- 30. Mrs. Long:** Yes, sir?
- 31. Researcher:** There was a stage in your lesson where you appeared to be panicking, where you were not comfortable about their quietness?
- 32. Mrs. Long:** Yes, sir I was not comfortable, I introduced them sir to poetry last year in grade six so I expected them to relate it to that when I was asking some questions.
- 33. Researcher:** Oh, ok, you wanted them to reflect your teaching in relation to poetry?

- 34. Mrs. Long:** Yes, sir, Grade 7 for this year is so quiet they do not want to talk sir, especially boys.
- 35. Researcher:** Yes, I noticed that so what is it that you would do differently next time?
- 36. Mrs. Long:** I will motivate them to speak sir.
- 37. Researcher:** Maybe next time you must form groups, give them a task to work on then instruct them to report back so that they talk in their groups first then they will gradually gain confidence to speak in the class as a whole.
- 38. Mrs. Long:** Thank you Sir.
- 39. Researcher:** Thank you Mrs. Long, I enjoyed your lesson. I know it was a long and tiring day to you thank you very much.
- 40. Mrs. Long:** Thank you very much sir

Post lesson interviews with Mr. Large

- 9. Researcher:** But I noticed that there was an interesting approach you used that one of the four P's. Where did you get the approach you used in the class?
- 10. Mr. Large:** Sir here at school am also teaching EMS, I am an EMS teacher so I got this approach from EMS
- 11. Researcher:** So this approach is from EMS?
- 12. Mr. Large:** Yes, Sir.
- 13. Researcher:** Are there any other sources of information you used except this one?
- 14. Mr. Large:** Yes, I was also assisted by Miss Mlambo sir, she said when you teach advertisements you must look for the logo, slogan and the price.
- 15. Researcher:** Why did you consult her?
- 16. Mr. Large:** She is also a language teacher and she once attended you workshop sir.
- 17. Researcher:** Did you use any EFAL textbooks?

- 18. Mr. Large:** No, sir
- 19. Researcher:** So you were just comfortable with this one, and you felt that was enough?
- 20. Mr. Large:** Yes, sir?
- 21. Researcher:** So this lesson was conducted from an EMS perspective?
- 22. Mr. Large:** Yes, sir?
- 23. Researcher:** There was a stage in your lesson where your learners were making noise were you comfortable about that?
- 24. Mr. Large:** No sir I was not comfortable
- 25. Researcher:** Why you were not comfortable?
- 26. Mr. Large:** Sir, Grade 7 is a big class sir so they are uncontrollable.
- 27. Researcher:** Yes, I noticed that so what is it that you do differently next time?
- 28. Mr. Large:** I think it would be better if I divided them into two groups but these learners, sir, are very active they will say they want to come all of them.
- 29. Researcher:** Thank you very much for your time Mr. Large, I really enjoyed your lesson
- 30. Mr. Large:** Thank you Sir.

Appendix 11: Transcription CLW

GROUP 2:

Transcription Group 2

1. **Researcher:** I can see that even the second group B is ready to report can I give them a chance?
2. **Participants:** yes
3. **Researcher:** fine let's go, ladies and gentlemen can we take this opportunity and give group B to present their responses, over to you Mam.
4. **Mrs Ham:** Thank you sir, Good morning ladies and gentlemen, this is group two, the far left, as seated, eeheh..... standing in-front of you is Mrs H, who will represent the group, the answers for the questions which we were given by Mr Mbuqe. The first question, what type of a text is this? And then you go further to give reasons for our answer.

5. **Participants:** Mh.....
6. **Mrs Ham:** Then, the type of the text we looking at, at it, as we are looking on that far, we having an advertisement, the reason why we say it is an advertisement, it has a big font with illustrations on its own, on it causing desire and craving, then if you looking there you notice that yes of cause it is an advertisement, then you can see there are illustrations, by the mere look to the illustrations, without even reading what the text has for that, for those illustrations, you start having that thing craving, feeling like you know you cannot pass this shop, you have to go and visit the shop as it is advertised, then it has bright colours, the bright colours on its own, you can look at it, you notice that there is something meaty there, there is something like a ban loaf. And everything is gone now
7. **Participants:** (Laughing), Haa...ha....haa
8. **Mrs Ham:** We depend on that picture,
9. **Participants:** Just twist the first bar, sorry
10. **Mrs Ham:** Yes, meanwhile we are waiting
11. **Participants:** Yhaaa its fine
12. **Mrs Ham:** Then I said as you are looking there, you notice that there is a lot which is meaty, then you pick it, then you crave, you start craving for it, then you notice there is a lot like eee, cheese and baby marrows, by, by just looking at it there are bay marrows, and there is a lot of lettuce and so many onions, and peppers, chopped, and chopped, and chopped, then you started craving having the desire to go and look for that shop as it advertised, and when you looking, there is also a slogan on your far left, you look at me and my far left is on that side, maybe yours can be opposite
13. **Participants:** (Laughing), Ha..Ha..haa
14. **Mrs Ham:** Then that there is that big “m” there in that corner, just down the advert, you notice that there is also something which is written down, which is ‘I’m lovin’ it’, am I correct my group?
15. **Participants:** Yes.
16. **Mrs Ham:** Yes, it is I’ m lovin it, it tells you that, that advert slogan is for McDonald, then you go further looking for what you have been craving for, then it is also in such a manner that each and every one who is passing it can be attracted to it.
17. **Mrs Ham:** Then it has variety to choose and nicely arranged as follows, and you

look at it exactly now, you having the smaller one, which is the baby one, and the middle one which is the bigger one, and the other one which is a twin with the first one, they are given their names, the first one being, Double Quarter, and the Big Mac, and the Angus Deluxe am not sure about that word because the font is giving us a problem as you have noticed that we usually stand up and go and look for it.

18. **Mrs Ham:** Then we come to question two, give your understanding of the text or analyse it, which are, we talked about understanding it, and also about analysing it, then we come to an agreement that yes of cause as we have said on top in question one,

19. **Mrs Ham:** It has bright colours, it is obvious that one, and it is not priced, then when you go to Mc-Donald, you must know how much the first one, the bigger one, and the twin one with the other one, so nothing like a price there,

20. **Participants:** Mh.....

21. **Mrs Ham:** Then you also noti...., we also have noticed that anyway you gonna be taking something meaty in Mc-Donald but there are no beverages, how come you go and eat something meaty and then you don't take any beverages for you.

22. **Mrs Ham:** And also, we also having an acronym, then I will, with due respect my leader, ask one of my colleagues to assist me please, one of my colleagues to assist me, while standing, even standing there, just get seated and assist me I will stand for you.

23. **Researcher:** Just continue as you planned, no problem, I will not intervene.

24. **Miss Dwayi:** okay, the acronyms: A.I.D.A. stand for; A, attention, must draw attention eeh.

I, stands for interest, are you interested in buying, you must have interest by looking at the font size, and the sub-title, interest by looking at the picture it those bright colours, the bright colours

Then we also have d, you must have desire, D-, for desire, after looking at it desire you must have desire to buy it.

Then A, for Attraction, attract, yes, yes, and we also forgot to put the target market, who is targeted, uyayibona le nto, and thank you.

GROUP 2

ADVERTISEMENT.

REASONS :

- IT HAS BIG ^{FONT} ILLUSTRATIONS ON IT ~~OWN~~ CAUSING DESIRE AND CRAVING.

- IT HAS BRIGHT COLOURS TO ATTRACT THE EYE OF THE READER

- SLOGAN IS WRITTEN IN BIG FONT TO ATTRACT PEOPLE

- IT HAS VARIETY TO CHOOSE AND MIXED

ARRANGED AS FOLLOWS :

(a) DOUBLE QUARTER

(b) BIG MAC

(c) ANJUS DELUXE

2.

- BIG BEEFY BUSS SHOWS THAT YOU MUST HAVE DESIRE AND CRAVING

- IT HAS BRIGHT COLOURS

- IT IS NOT PRICED

- NO BEVERAGES

- ACRONYMS

A. I. D. A.

Group 1: Presentation

Group 1: Transcription

1. **Researcher:** I can see that the first group is ready to report can I give them a chance?
2. **Participants:** yes
3. **Researcher:** fine let's go, ladies and gentlemen can we take this opportunity and give group A to present their responses, over to you Mam.
4. **Mrs Long:** Thank you sir, good day ladies and gentlemen, eeehh.., it's time for presentation Mh..., I think it's after now, we introduced the term advertisement and how to write, how to do advertisement, I said they must go or they must design their own advertisement, and I said what must be included in their advertisement
5. **Mrs Long:** Then I said i-advertisement, it must have the name of the product that they are promoting, again in that advertisement of them they must also give the name of the shop, where the advertisement is being sold, also what is important that must appear in the advert is the colour of that product because it means a lot, it must have a colour, yes, also slogan, also a font and the logo must appear, the price of the product must appear, yha, I think I 've done about the features
6. **Mrs Long:** After we have finished that one, then we went to that one, that one on the board we pretend as if we are in the class now, we are in the class, we are teaching that advertisement to the learners, we said to them look at the picture and try to think and try to tell,
7. **Miss Kulwa:** intervening, what is this?
8. **Mrs Long:** Yha, because they are familiar with that I think even if they are there at Aller- Cloth, they would know that this is,
9. **Participants:** Heeeh (laughing).
10. **Mrs Long:** What is this class?
11. **Participants:** This is a burger.
12. **Mrs Long:** They see it, yes is a burger neh, yes they see it by looking at it, and is reach when I look at it.
13. **Mrs Long:** Then we said to them read, what is written there, they say "big beefy bliss".
14. **Mrs Long:** They must do that one repeatedly, so that they must sound, try to sound that word, beef, beefy, bliss, and then we said to them, what is being repeated

there? What does that b, b, b, b, mean to them? What is being repeated, they say 'b' is being repeated three times, what figure of speech is that, they bring their memories back to kwa-poems, and say u 'b' poem that is being repeated, something that is being repeated big beefy bliss, what is b, b, b, or something that is being repeated is the,

15. **Participants:** Alliteration

16. **Mrs Long:** Alliteration, then say to them, what is alliteration? My group?

17. **Participants:** Repetition of words, of consonant words

18. **Mrs Long:** Repetition of what

19. **Participants:** Of consonant words.

20. **Mrs Long:** Yes so that b, b, b, is alliteration, yes, hence we say to them the name of the shop must appear, then we asked them, what do you think that is sold? They will think is sold at

21. **Participants:** Mc-Donald.

22. **Mrs Long:** It is it written here?

23. **Miss Kulwa:** Intervening, Yes

24. **Mrs Long:** Is it written Mc-Donald

25. **Participants:** Yes, that 'm', that 'm' stands for Mc-Donald

26. **Mrs Long:** I don't know whether a child will know that, okay Mc-Donald.

27. **Mrs Long:** And then again what we have discovered there is that, eeh..., we have got u 'am', "I'm lovin it", when you look at 'am' 'am' am' that is a contraction neh.

28. **Participants:** Yes

29. **Mrs Long:** because is not "I am", and then after that we saw, u 'with' cheese, double quarter pounder with cheese, 'with cheese' is there, what part of speech is this?

30. **Participants:** Preposition

31. **Mrs Long:** And then with, what part of speech is big?

32. **Participants:** Adjective

33. **Mrs Long:** Yes is an adjective good,

34. **Participants:** Ha, Yi language teacher le; Hayi

35. **Mrs Long:** My group what do say to me, thank you, It is a visual literacy, Advertisement because it has got colourful pictures, bold text and the title

1. It has a description, eye catching, appetising; it draws attention of the people, interest, desire and action

2. It has a logo (Mc Donalds)
3. It has a burger menu, three in one.
4. It is targeted to everybody

It also has ingredients and a slogan

GROUP I

1. It is a visual literacy.

2. Advertisement because it is has got
Colourful pictures; bold text and
the title.

2. It has a discription; eye catching;
appetising; it draws attention of
the people; interest ~~and~~ desire and
action.

It has a logo (Mc Donalds)

It has a burger menu 3 in one

It is targeted to everybody.

It also has ingredients and a
Slogan.

Appendix 12: Feedback and scaffold in a CLW

Extract: A Feedback to scaffold participants in a CL workshop.

10. **Researcher:** Thank you very much for your presentations, let us reflect on your presentations. I notice that you know some text features like logo, slogan, price, others were just mentioned without referring to the text e.g. font sizes and target market. Let us work on that and move forward. But before that let me ask these few questions in relation to our presentations:

What is the difference between the logo and the brand name?

Why you did not use AIDA method in analysing the text?

11. **Mr Drum:** No idea.

12. **Mrs Long:** Yes, sir they are the same

13. **Mrs Hamba:** I wanted to agree with them that they is no deference

14. **Mr Large:** They are the same

15. **Researcher:** I prepared the following power-point presentation for you, can we look at the following slides:

✓ Looking at what you see in the image: Foregrounded and Back grounded

✓ What does it represent and its purpose?

✓ Text features and their definitions.

16. **Researcher:** We need to understand this approach properly so that when we give learners a task on advertisements as we do from an informed point of view.

17. **Researcher:** Tell me do we say to the learners go and write or design and advertisement? I heard most of you uncertain whether to say go and write or go and design.

18. **Mrs. Ham:** No sir we cannot say to the learners go and write an advertisement, the correct one is go and design an advertisement.

19. **Researcher:** Any different view?

20. **Mr. Drum:** No sir she is correct we say go and design an advertisement.

21. **Researcher:** Do we all agree?

22. **Participants:** Yes

23. **Researcher:** Thank you, now, let us look at the following slides, I arranged this presentation to consolidate this session and I used this text so that you can consolidate your knowledge. Firstly, it is important to have a critical look to identify what is in the image, what does it represent, in which context. In doing that

you need to look at what is on the background and what is foregrounded. Therefore, you can consider the following text features as stipulated in an EFAL senior phase CAPS Grades 7-9 document, p. 45 and their definitions so as to consolidate the exercise we have already done. The first one is the;

- Slogan: How does the slogan conform to the language structures and conventions like Rhyme, exaggeration, alliteration, assonance e.g. “I’m lovin’ it”?
- Logo: identity (product identification)
- Captions or Tagline; big. Beefy. bliss
- The layout and font size: which can be big or small
- Product: The product advertised must be clear
- Target market: for whom the advertisement is intended?
- Price: sometimes is shown, sometimes not
- Language used/Linguistic features: figurative, clichéd, convincing phrases and manipulative
- Visual techniques; shots, angles, gaze which are persuasive in nature
- Colour : choice and blending of colours used to appeal to the viewers

Appendix 13: Presentations in a second CLW

Miss Hamba's presentation

Miss Hamba: Transcription

1. **Researcher:** Good morning ladies and gentlemen, I welcome you all, today I don't have much to say, the programme is clear and straight forward, its opening then presentations, I didn't even bother myself to do the order of performance instead I will give you a platform to showcase what you did in your classrooms, who will present first, anyone to break the ice, yes there is a hand, Mrs Hamba is ready thank you over to you Madam.
2. **Mrs Hamba:** are they the fashion or are they the school shoes, they said they are school shoes, and after that, what is the name of the, of the shoe, they say is tough, ok, eeeh, after that, ok, Where do we buy these? Where do we buy the shoes? Hayi ke,
3. **Participants:** Mh.....
4. **Mrs Hamba:** They told me from the school shoes, ndithi no...where, I need the shop
5. **Participants:** Mh...
6. **Mrs Hamba:** But the uniform shop, we don't have the uniform shop, or fashion? What is the name of the shoe, they say it's Toughies, after that where, I asked them a uniform shop but at the end they gave me
After that I asked them, where do we buy these, in need the shop? After that they told me, I ask them Jumbo, Nton nton,nton, Expres, oh, ndabuza ke mna from the supermarket, yes you can get from the supermarket, ndithi ok give me the name of the supermarket,
7. **Mrs Hamba:** bathi ooh.... ShopRite, there is a place, but, ndathi ok.
8. **Mrs Hamba:** After that, eeh, what I have done to them is the background, now I told them about the background uba, when you are going to do an advert you must have a background, and I told them that the background is, now I want to take the photo,
9. **Participants:** Mh.....
10. **Mrs Hamba:** I want to take a photo am going to check the background, where am going to take this photo
11. **Participants:** Because you can't take a photo.
12. **Mrs Hamba:** Yes you can't take a photo, ndithi now, I want, I am going to use the board now, I am going to use a board, my background is the board, understand me,
13. **Participants:** Mh..

14. **Mrs Hamba:** But now am wearing, am wearing, a...a..I was wearing ilentoza a black thing,
15. **Participants:** Mh...
16. **Mrs Hamba:** Can I go to something that is dark? no, no, you can't teacher .that means when you are making a background, you must know that is, is going to be in bright colours so that you are going to see the foreground, and I told them that the foreground is the names you see, am sorry, the names and the picture, the background is yellow, and here is black, and what is that background, they said is the taxi, why you say is a taxi, there is a seat, the city, this a city and that name certify to carry, you always see in the taxi, andithi? Sorry, after that I told them about the foreground and background. Eeh.
17. **Mrs Hamba:** What else have I do okay I told them about a slo..a lo, a slogan and logo, a slogan and a log, and I oh no, no, no, what I have done.
18. **Participants:** Mh..mh..mh..
19. **Mrs Hamba:** What I have done, I told them about how to write, how to write in a advert, we don't say those are the letters, big letters, small letters, we say small font, big font understand, and I said uba, give me the words that are in big font and small font, they say "keep it real " South Africa Toughies, after that what I have done to them I told them about slogan and logo, I asked them about slogan , I said give me the slogan, I said give me the slogan of ShopRite,
20. **Participants:** They started to think.
21. **Mrs Hamba:** But at the end they gave me that slogan of Shoprite, yes
22. **Mrs Hamba:** After that I said give the slogan here, they said, others said, Toughies, others say South Africa
23. **Mrs Hamba:** But at the they said "KEEP IT REAL" and "that keep it real" is written in big font so that to attract the people, to come near to see what is there, what the advert is selling and buy it, after that I told them about the logo, ilogo ..that, it is from Shoprite that means the logo is, in our picture, Shoprite and they gave that. After that I go to grammar, now, give me the nouns, give me the verbs, give me adjectives, the pre, the pre, pronouns, they gave me. After that I said now go and design you own advertisement, in my surprise grade 6, have given me they brought this one, the one we did, the one we did the one were trained about.
24. **Participants:** Wow, wow, wow.
25. **Mrs Hamba:** That is what I did, ladies and gentlemen thank you.

Miss Dwayi's Presentation

Miss Dwayi's Presentation on Classroom activity

1. **Miss Dwayi:** Afternoon colleagues
2. **Participants: Afternoon**
3. **Miss Dwayi:** Standing in front of you is Miss Dwayi from Jojozi S. P. S. at first I asked my learners what do they usually do at their spare time, they said they play with their friends, others play games, they watch TV, channel O and Tom and Jerry.
4. **Miss Dwayi:** I asked them, why channel O,
5. **Miss Kulwa:** (commenting) and there is a lot of music in channel O,
6. **Miss Dwayi:** Then I asked them what else do you see in these channels, they mentioned a lot of things and then I talked about advertisements, and then I asked do you see advertisements in television. One learner said advertisement about Shoprite. I asked them what do you remember about that advertisement, she said I remember that it is written 'lower prices you can trust always' I told them that, that is a slogan for Shoprite.
7. **Participants:** Mh.....
8. **Miss Dwayi:** I asked them is there anything that makes you interested to go to ShopRite, they said the prices are lower.
9. **Miss Dwayi:** I gave them papers, I said they must look at everything they see, I asked them what do you see on top of the paper, one learner was quick to say they see the birds, I told them that is the logo but not the logo of the Kit-Kat but manufacturer and that is Nestle.
10. **Participants:** Oh.....
11. **Miss Dwayi:** The other one read that word 'good food good life', I told them that it is a slogan but not the slogan for Kit-Kat but for the manufacturer so that is why it is written in small font sizes and in black, it means it is not that much important here.
12. **Participants:** Yes.... (participants intervening)
13. **Miss Dwayi:** I told them that when you look there, there are two different font sizes there is 'good food good life' and 'have a break have a Kit-Kat' but they are written differently. The other one is bold and big, the other one is small which means the big and bold one is important, is more important than that one.

- 14. Miss Dwayi:** After that we came straight to the product itself, I told them that there is a picture on top even that one is a logo but of a Kit-Kat not of a nestle. Then I asked them about colours of Kit-Kat, thy told me is red and white. I asked why red, why there is that red background, they said red is bright and is written in white so that you can see it clearly. Even if is put there on the street, it is there to attract the viewers, you will come closer to see what is happening there, what is written.
- 15. Miss Dwayi:** After that I asked them where can we get it, learners said, supermarkets, retail shops, spaza shops, garage shops. Then I asked them, who can buy that product, they said the young ones, I asked what about the old ones because I like chocolates. I asked them about that slogan that what attracts them, they said even if you are working at home you can have it, I told them that ‘have a break have a Kit-Kat’ is a persuasive language.
- 16. Miss Dwayi:** Coming to language structure, they mentioned good as an adjective, punctuation marks, comma, I told them about ellipsis, that the sentence is incomplete, they did not know about it. ‘good food good life’ rhyme, assonance and also alliteration. I also asked them why is the word Nestle is written capital letters, they said is a proper noun. I told them is a brand name, Nestle is a manufacturer of the product. That is all thank you

Appendix 14: Feedback and consolidation of the CLW

Extract: Feedback and consolidation second session

1. **Researcher:** Thank you very much with these presentations, firstly I appreciate the effort you took to demonstrate your classroom practices in front of your colleagues to observe and critique you. I will not waste much time I will give other participants to comment on this demonstration, we must start with positives and then provide the areas of improvement Mr Large you will be the first one, Mrs Ham, Mrs Long in that order.
2. **Mr Large:** Sir, I use four 'P's they help me in an advertisement. There is no price in these shoes the product and what is promoted and you talked about ShopRite which is the place where you can buy these shoes, the teacher did not talk clearly about that sir. I enjoyed the way she approached font sizes, I think it is good sir for our learners that was her focus that is why she emphasized it.
3. **Mrs Ham:** Wow, and she enjoyed it (participants, laughing) this was wonderful, I adopted her style of teaching font sizes through the letters of alphabet. Really our learners know the letters of alphabet but when you talk font sizes they cannot understand you clearly but relating it with what they it would be easy I adopted the strategy.
4. **Mrs Long:** You know me I enjoy teaching grammar in language lessons (participants, yes, laughing), yes, I was smiling when Mrs Hamba talked about the letters of alphabet which our learners neglect when writing essays, we write punctuation every day in their essays. I appreciate the approach and I will use it next week when I teach advertisements I am sure it will work for my learners to identify font sizes.
5. **Researcher:** Let us add, may be areas for improvement
6. **Mrs Long:** I think I would ask them the word "keep" and say what part of speech is that? "KEEP IT REAL" is a caption you said that day sir and I wrote it down, (Participants, yes) yes, Mrs Hamba said is a slogan, but now what is the slogan of these shoes? Then the brand name is toughees and the logo is that red thing I am not sure about it but where toughees is written,

that is what I would add sir.

7. **Miss Dwayi:** Let me first say I agree with Mrs Long, “KEEP IT REAL” is a caption used to attract viewers like for instance if you use AIDA it is used to attract viewers’ attention, then sir we went to google to check the slogan of these shoes it says “made strong to last long”
8. **Mrs Long:** Sir, before you close I will consult Mr large to assist me about these four ‘P’s and I think they are important.
9. **Researcher:** I feel I must indicate that these sessions are working for us I see a lot of development in you, Colleagues are now able to assist each other, you benefit from each other which is good. They also use google which indicates that we are living in the cyber society, we are the teachers of the 12-st century.

Appendix 15: Evaluation sheet CLW

EVALUATION SHEET CLW

1. Did you teach advertisements before this workshop?

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.....

2. How did you approach them?

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.....
.....

3. What were your learner's response?

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.....
.....

4. What form of an assessment did you use?

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.....
.....

5. How was the workshop on advertisements?

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.....
.....

6. What have you learnt from the workshop?

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.....
.....

7. What did you enjoy most?

.....
.....
.....

8. Does it improve your content and pedagogic knowledge, how?

.....
.....
.....

9. Share with us your classroom experience after this workshop

.....

.....

.....

10. Have you started organising critical classroom material, if so what is your learner's attitude?

.....

.....

.....

11. Do you intend to continue teaching advertisements, why?

.....

.....

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12. Briefly compare your teaching approach of advertisements before and after the workshop.

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13. What is still difficult or not clear in the meaning making of advertisements?

.....

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14. What can be improved in the teaching of advertisements?

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1. Did you teach Advertisements before this workshop?

I taught it in two grades before this workshop.

2. How did you approach them?

I used a poster to teach them the elements of an eye-catching poster. The important features of a poster.

3. What were your learner's responses?

They showed interest, most of them were able to point all these features.

4. What form of assessment did you use?

Asking short questions about the poster, made children draw their posters and highlight the features and

5. How was the workshop on advertisements?

It was very enlightening, having to hear and see the differences that other teachers used in their classrooms.

6. What have you learnt from the workshop?

Using different approaches to teach the advertisement.

7. What did you enjoy most?

Listening to different approaches of delivering the same lesson.

8. Does it improve your content and pedagogic knowledge, how?

Yes it improves it, knowing that it is doable.

9. Share with us your classroom experience after the workshop.

Learners were very enthusiastic at the new approach which I tried on them. They were able to see and correct their previous mistakes.

10. Have you started organizing critical classroom material, if so what is your learners' attitude towards it?

I am still working on it, hope to have it beginning of the next term.

11. Do you intend to continue teaching advertisements, why?

I feel that teaching a lot of advertising will improve their skills in reading and writing.

12. Briefly compare your teaching approach of advertisements before and after the workshop.

After the workshop I was able to use different forms of advertisement, eg retail shops, concert invitation, and general information.

13. What is still difficult or not clear in the meaning making of advertisements?

Still observing the learners.

14. What can be improved in the teaching of advertisements?

Using different forms of advertisements.