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Lord of the Flies as Graphic Novel

Multimodal Pedagogies for Prescribed Literature in High Schools

A research report approved by the School of Education

By

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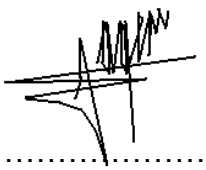
Nic de Jager

Art is the most intense mode of individualism that the world has known.

Oscar Wilde

Declaration

I declare that this research report is the product of my own work, and that it has not been submitted before for any degree or examination, in any other university. All the sources used or quoted have been indicated and acknowledged as complete references.



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Abstract

In this study, the affordances of a multimodal pedagogy for teaching the prescribed novel, *Lord of the Flies*, are investigated. The research site is a Grade 10 Visual Art classroom, with six learners serving as the core group. It involves a five-week teaching intervention, whereby participants are required to re-design or *re-semiotise* a particular scene from the novel into a comic book, or any multimodal narrative that includes both written and visual textual features. Participants' works are analysed in terms of their modal features − size, shape, colour, contour, texture, written text and overall design − and their semiotic relationship to the original, print-based novel. Finally, the researcher determines which text-related meanings or interpretations are gained, lost or transformed during this process of re-semiotisation, and discusses the possible implications of these for classroom practice.

This research may be described as *classroom ethnography* (Bloome, 2012) within the qualitative paradigm, offering an account of participants' actions in a real-life, everyday context. Data is collected through ethnographic techniques such as field notes, diary entries, artefact collection and, most crucially, interviews which are conducted before and after the re-semiotisation process. To analyse this data, the researcher draws extensively from literature in the fields of multimodality and social semiotics, particularly the seminal works of Kress (1993; 2000; 2005), Newfield (2009; 2014) and The New London Group (1996). Emphasis is placed on how participants use *semiotic resources* − in this case, materials acquired in the classroom, from the internet or other domains − to re-shape written texts so that they become more meaningful and accessible for learning.

Finally, the findings chapter presents the multimodal pedagogy as a useful outlet for learners' "own desires, fantasies and interests in the semiotic chain" (Stein, 2003, p. 115). Since participants are positioned centrally within the semiotic space, they can become self-regulated and active agents of meaning making − discovering a canonical text's themes, symbols, character relations or other sub-textual nuances in and through the visual mode. In the interests of continued research and application in the classroom, a *label method* is suggested to both track participants' gains and losses in meaning − upon completion of the entire process − and to determine their level of engagement with the novel's content. This involves presenting each learner's artefacts visually, with several labels pointing to the features that *speak back* most clearly to the source text.

Keywords: ● multimodal pedagogy ● social semiotics ● re-semiotisation ● chain of semiosis / meaning-making ● visual and written modes ● literature teaching and learning

CHAPTER ONE: FOCUS OF THE STUDY

1.1 Introduction

In this study, the affordances of a multimodal approach to teaching prescribed novels in high schools, specifically the Further Education and Training (FET) phase, are investigated. It mainly involves Grade 10 Visual Art learners' application of multimodal learning strategies to explore the various literary elements of *Lord of the Flies* − the canonical and highly-acclaimed novel written by William Golding in 1953. The 'multimodal learning strategies' here refer to the planning, design and final composition of short graphic novels − through the use of line, texture, shading, colour, perspective, written text and other graphological modes on paper. The 'literary elements' include − but are not limited to − the symbols, motifs, themes and character perspectives contained in Golding's prose. The central aim of this study, then, is to explore the ways in which participants re-make selected scenes from the novel into coherent picture-based narratives, and to identify the meanings or interpretations constructed through this process. Through an active re-semiotisation of the text, my participants can *transform* or *gain* meanings (Kress, 2005) which may have remained forever silent, had they merely read the text from cover to cover or in its original form.

1.2 Background of the study

According to Newfield and Maungedzo (2006), meaning is being made in ways that are increasingly multimodal. Teachers and curriculum developers today should be aware of how television, computer software and interactive digital devices affect our daily lives, and that these technologies are also becoming tools for learner interaction in the classroom. Learners of all ages − whether they come from disadvantaged communities or more affluent backgrounds − are often preoccupied with media which rely heavily on visual stimuli such as photographs, illustrations or three-dimensional graphics. While written text still plays a key role in imparting meaning, we seem to gravitate towards modes that are immediately *accessible*, or easily digested in a world that seems to thrive on rapidity and the swift acquisition of knowledge and services. It is for these reasons that this project − from a social-semiotic or *meaning-making* point of view − gives learners the opportunity to re-

semiotise traditional print-based genres into multimodal texts for the sake of relevance, improved reader-text interaction or, if possible, exposure of their work in domains beyond the school walls.

This, however, raises another question: why would teachers and learners want to do this? The relevance of the pedagogy outlined above, it can be argued, far surpasses the mere deepening of learners' understanding of prescribed content − which is arguably a key role of most interventions. Learning a single, standard version of the English language is no longer sufficient for optimal participation in society. Language diversity has become a critical, local issue, with new technologies calling for alternative channels of communication in the classroom (New London Group, 1996). Meaning-making no longer depends on singular or separate modes − and my Visual Art learners are fully aware of this. Through increased exposure to media such as film, television, music, video games and the internet, children are becoming more responsive to visual, audio and spatial patterns of meaning. Already in 1996, with their influential article *A Pedagogy of Multiliteracies: Designing Social Futures*, the New London Group urged language teachers to adopt a *socially situated* and *multidisciplinary* approach to the teaching of literature, language and literacy.

1.3 Statement of the problem

Here, then, are my enquiries in short: *how* will my participants go about re-making their chosen scenes from the novel into meaningful, multimodal artefacts such as paintings, comic strips or short graphic novels? What semiotic links can be identified between these artefacts and Golding's novel? What meanings will be constructed, sustained or transformed through this creative process, and what meanings will be lost? Findings generated in this regard may also have implications for classroom practice in general, and address the 'so what' element of this study. For this I ask: can an activity such as the text-to-visual-narrative translation − or more specifically, the *re-design* of Golding's virtually picture-less book into a multimodal artefact such as an extended cartoon strip or graphic novel − help my learners appreciate its thematic content? This is, after all, as Greaney and Neuman had already asserted in 1990 (p. 172), a critical function of literature: as texts are passed on across generations and cultures, they can discernibly and perpetually deepen our insight into the nature of people and the world around us. From the preliminary interviews

conducted with my six core group members (Appendix H), it becomes clear that learners in this particular research setting − a high school in the southern suburbs of Johannesburg − used to perceive books as old-fashioned, outdated or boring tomes which needed to be 'finished' for the sake of a pass mark, rather than valuable sources of knowledge or guides for living.

1.4 Research context

The research is conducted in a state high school in the Johannesburg South district. With more than one thousand four hundred learners from Soweto, Eldorado Park and other townships around the business district of Johannesburg, the classrooms and school grounds often give off the impression of a cultural 'melting pot'. The Grade 10 Visual Art class selected for this study, though, consists of twenty-seven learners − mainly black and coloured learners with isiZulu, English or Afrikaans as Home Language. [1]

The source text used for this project*, Lord of the Flies*, seems to challenge even the most experienced readers with its complex character relations and dynamic interplay of universal themes. In their introduction to the *Educational Edition*, Gregor and Kinkead-Weekes (1996) argue that Golding's masterpiece contrasts the most basic of human desires − warmth, food and shelter − with the sinful behaviours and excesses associated with a modern society gone awry. They add that it is the author's exploration of the dark side of the human psyche − as it manifests through jealousy, discrimination, autocratic rule and, finally, murder − that makes *Lord of the Flies* such a fascinating read, demonstrating the power of stories to transcend cultural, racial and generational boundaries. Elizabeth (1999) points out, though, that the legion of lesson plans, games, study-notes and reading strategies suggested for teaching *Lord of the Flies* confirms its difficulty level and penchant for de-motivating younger readers, particularly those who are not accustomed to making inferences or constructing new meanings from subtexts.

[1] *Further details about the research site and participants are provided in section 3.2 below.*

In this regard, the label method − which is applied as both a pedagogical and data analysis tool in this study − is of particular importance, and may make quite a significant contribution to the multimodal field (see sections 4.3.4 and 5.2.1 for examples). In the South African classroom context − with its characteristic time constraints, multicultural learner groups, diverse learning preferences (Janks, 2014) and other contextual factors − a multimodal, re-semiotised text such as a painting or comic strip could easily be photocopied and distributed in the language class, before learners label them with semiotic links to whichever narrative text may be prescribed at the school. In this way, learners can be motivated to re-read key chapters or passages, before paraphrasing them and linking them to a source text − for example, *Lord of the Flies* − through a process of inter-textual captioning.

Since *Lord of the Flies* is prescribed mainly for Home Language learners of English in the FET phase, it is expected to be interpreted or analysed in terms of narration style, historical context, allegorical allusions or overall relevance in society today. End-of-year examinations traditionally focus on these features, as well as the familiar literary devices of *theme*, *setting*, *characterisation*, *symbolism*, *motifs* and *tone*. According to Hill (2009), these are the fundamental building blocks of most stories today, yet my participants often perceive them as isolated, abstract concepts − coincidental features which some other reader, somewhere, happened to come across following a deconstruction of the text. From personal experience, I can also add that many learners from other high schools − despite their apparent disinterest in prescribed literature − still critique the analyses put forward in online study-guides such as *Sparknotes* (2016) or *Gradesaver* (2016). My colleagues in the English department seem to welcome this critical approach to reading, but have raised concern over learners' inability to grasp the compositional and literary elements of longer narratives, or to impart their ideas through writing in a manner that is both comprehensible and coherent to examiners.

1.5 Rationale

It can be argued, however, that *Lord of the Flies* still has much to offer FET phase learners in the rapidly evolving, technologically advanced milieu of the twenty-first century, characterised by its "multiple literacies" (Gee, 2015, p. 44). It is saturated with evocative scenes which illustrate the potential of people to become savage − if

not blatantly evil − in their pursuit of power and resources to survive, while it may also teach readers the importance of humility and self-sacrifice in times of adversity. Despite its apparent isolation from millennial learners' fast-paced, digitally connected life-worlds, it deals primarily with the state of *being human* (Arendt, 1958) − including all the personal afflictions, challenges or barriers this entails − and is therefore no less relevant to readers now than it was more than sixty years ago. Before the introduction of this project, though, I feared that my Grade 10s would not look upon the novel with quite such enthusiasm, and even reject it on the basis of its length or lack of visual modes to keep them interested.

Olshanksy (2008) observes that one of the first things learners do upon receiving a reading text, is to see if there are any illustrations, maps or photographs inside. These visual modes, which are often accompanied by subscripts or captions that link to the main narrative, seem to provide readers with a semiotic foundation − a cognitively constructed point of reference relating to theme, setting and characterisation − upon which they may build further meanings and visualisations as they progress through the story. The graphic novel will thus be written and illustrated by learners individually, based on particular scenes from Golding's novel, and with me merely facilitating proceedings to avoid any deviations from the learning task at hand. Participants may also choose to illustrate a single message or theme in the text, and play with its complexities by placing themselves in the position of a particular character. They may 're-write history' by showing what may have happened if a certain character had made a different decision, or pit two characters' moral fibres against one another through dialogue. Such a pedagogy to teaching novels may not only re-position my participants as active agents of meaning-making, but also breathe life into a text which could otherwise be discredited as 'old' or irreconcilable with their current contexts.

Here follow my three research questions, designed to encapsulate the issues discussed so far:

1.6 Research questions

1) How are learners' graphic novels composed modally − in terms of size, shape, colour, contour, texture, written text and overall design?

2) How do these modal features relate semiotically to the original, print-based novel?
3) What meanings are gained, lost or transformed in the process of re-semiotisation, and what are the implications of these for classroom practice?

1.7 Structure of the report

Chapter two includes several multimodal phenomena most relevant to my research questions, and an outline of the theories for my three-pronged analysis of participants' artefacts and graphic novels.

In chapter three my research design is discussed, and an overview of my research site, participants, data collection instruments and data analysis methods is provided. Issues of validity and measures taken to ensure confidentiality are also explained briefly.

In chapter four, all acquired and transcribed data is put forward with a view to answering my research questions. The six participants' multimodal texts are presented and analysed separately. In chapter five, the findings for each question are presented. Finally, chapter six provides an overarching response to the investigation − with emphasis on its contributions to multimodal studies − and concludes with limitations and possibilities for future research. [2]

[2] *For clarity, these outlines are repeated at the beginning of every chapter.*

CHAPTER TWO: THEORETICAL FRAMEWORKS

This chapter includes several multimodal phenomena most relevant to my research questions (section 2.1), and an outline of the three theories used in my analysis of data in chapter four (section 2.2). In some cases, reference will be made to participants' works to exemplify the occurrence of multimodal phenomena during the project. [3]

2.1 Multimodal framework

2.1.1 The multimodal re-design of print-based texts

Beth Olshansky's (2008) *Artists / Writers Workshop*, though applied in a Grade 3 classroom, is a pedagogy which I have found particularly effective for facilitating practical tasks in Visual Art. In four simple steps − *literature share*, *modelling*, *work session* and *group share* − Olshansky demonstrates how one can facilitate the re-design process from words to pictures, and then back to words. With this approach, Olshansky unlocked her learners' latent imaginative writing skills, and improved their confidence in expressing abstract ideas through drawing. This transition from one semiotic system to another was the focus of my Honours research report entitled *Exploring the Semiotic Shift: Poetry Becomes Art in a Johannesburg High School* (De Jager, 2014). In this study, I tracked the meaning-making chains of six grade 10 Visual Art students who re-designed their prescribed poems into visual artworks, ranging from wire sculptures and charcoal drawings to bottle-cap mosaics and oil paintings.

Many of Olshansky's (2008), Brooks' (2009) and Hultman & Taguchi's (2010) findings form strong parallels with what I have experienced first-hand during this project, as both a Visual Art and Language teacher. Images − whether they are digital, two-dimensional or more multimodal in nature − seem to complement words and make them more accessible, if not more inviting, to the viewer. This process may also be accompanied by a multi-sensory, *synaesthetic* experience, which remains a subject of debate among linguists and neuroscientists alike (Ward &

[3] *Participants' real names will not be used anywhere in this report.*

Simner, 2003; Ramachandran & Hubbard, 2003; Wolf, 2007). Cytowic (2003) describes synaesthesia as an image, sound, scent or other stimulus which spontaneously manifests itself within the subject − yet appears completely removed from the external stimuli with which he or she is presented. The reader or viewer of a multimodal text may, for example, recall a particular scene from a film upon exposure to an image or sound, even a scent or flavour. For example, Tumi (one of my six core group members) used diluted coffee for her portrait of Ralph, whom she described as "sweet, but with [a hint of] bitterness" (see section 4.1).

Several researchers specialising in language and literacy pedagogy (Hill, 2009; Jewitt, 2009; Janks, 2014) offer practical solutions to the issue of reader-text detachment, and propose an increased level of learner independence and creativity as an answer to passive reading or the mere decoding of texts. With my own background in Visual Art research and teaching, however − as well as a passion for all things crafty and creative − I always gravitate towards the visual or multimodal end of the pedagogic spectrum. I often feel compelled to replace my learners' pens with colouring pencils; their lined ledgers with drawing books; and textbook descriptions with open discussions in the classroom. A creative approach to teaching is not exactly a new subject in academia, yet current research − particularly studies which perceive literacy as a *plural* phenomenon and irremovable from everyday life (Rowsell & Pahl, 2015; Gee, 2015) − seeks to re-conceptualise the process of reading and writing, and re-emphasise the *creative* roles of learners across the curriculum.

Learners, particularly at this pivotal age, want to do things *by* and *for* themselves. In the context of a drawing activity or the artistic re-interpretation of prescribed material, though, teachers should merely act as coordinators of creative output − thus allowing for a degree of learner autonomy in the classroom. Burns (2006, p. 4) adds that "making mistakes, recognising them and correcting them is one of the best ways to learn" − an idea fostered in my own classroom as well. My learners often ask for assistance in correcting these 'mistakes', which may include anything from an eraser smudge to a line that has been drawn too harshly. Burns appropriately calls this "fixing mix-ups" (2006, p. 4). It follows that children should be allowed to experiment with art media and materials, whilst linking their artworks to meaningful language and

literature tasks. According to Streeck, Goodwin and LeBaron (2011), facilitators of multimodal learning − and present-day teachers in general − should be fully aware of this coordinative role, if they wish to optimise their learners' ability to construct new meanings and re-make texts within social literacy domains. In line with these findings, this project acknowledges meaning-orientated *agency* in addition to traditional, learner-centred practices. It requires the participant to actively and continuously search for links between divergent texts, materials or genres − and then with a specific motivation or *interest* (Kress, 1993) in mind − apply this knowledge to the design of original artworks.

2.1.2 The aesthetic features of graphic novels

Low and Campano (2013) have explored the possibilities of the cartoon strip as a resource to both test and improve language learners' critical literacy skills. In almost all cases, this seemingly supplementary feature in newspapers and magazines has proven to be a very powerful means of personal expression and, more significantly, the communication of world-views to a mass audience. The South African cartoonist Johnathan Shapiro (more commonly known as *Zapiro*) comes to mind here, as he has come under worldwide scrutiny for his controversial caricatures of President Zuma. The political cartoon, in this case, far surpasses the mockery of authority figures − it can be a powerful vehicle for social change, affording readers access to information, addressing silences, and providing opportunities for re-design in many literacy domains. *The Yellow Kid* (1895) by Richard F. Outcault is widely regarded as the first cartoon strip to appear in newspapers, but this soon evolved into the more elaborate *comic book* format still popular with young adults and collectors today. Soon the average *Superman*, *Batman* or *Justice League* comic, however, took on much larger proportions, as they became thicker, more elaborately illustrated and affordable only to the most devoted of collectors.

Today, these extended comic books are known as *graphic novels*, and can be purchased in most bookshops at varied prices. Besides the more familiar ones based on superheroes from the *DC* and *Marvel* universes, there are also many based on films currently showing in cinemas, or animated television series popular with younger audiences (Tychinski, 2015). Although most graphic novels follow the

layout of the traditional comic book − with its familiar dimensions, use of white frames or 'gutters', speech bubbles and narration boxes − some take on an entirely different form to entice buyers. They may be much larger, use still images from films instead of illustrations, opt for computer-generated imagery (CGI) rather than hand-drawn ones, and even include 'pop-outs' with pieces of cardboard protruding from the pages as they are turned. High-end ones may include CDs with downloadable songs or wallpapers for one's laptop, while others may contain anything from posters and stickers to puzzles and playing cards. While these features may seem removed from traditional literature and literacy learning, they can be potent triggers for learner agency and creativity, providing many exciting opportunities for textual re-design and participation in the language classroom.

In no other work do these opportunities become more evident than Scott McCloud's *Understanding Comics: The Invisible Art* (1993). This Harvey Award winning book − which is itself in comic book form − explores the historical development, vocabulary and compositional features of the comic as a complex and socially impactful art-form. Presented in nine chapters (*Setting the Record Straight*, *The Vocabulary of Comics*, *Blood in the Gutter*, *Time Frames*, *Living in Line*, *Show and Tell*, *The Six Steps*, *A Word About Colo[u]r* and *Sequential Art*), it delves deeply into the formal and aesthetic elements that make comic books what they are today − multimodal interfaces for artists and storytellers contributing towards our everyday, visual culture − and is thus highly relevant for the purposes of this study. In my analysis of data (chapter four), McCloud's theories will be applied briefly in the discussion of each participant's re-semiotised works, especially in the *Modal Features* sections.

2.1.3 The chain of semiosis

Kress (2000, p. 132) describes the *chain of semiosis* as "an ongoing process of meaning making" punctuated by texts or "points of relative stasis". In this study, the term refers specifically to an observable chain of events in my Visual Art classroom − the socially situated space in which semiosis occurs − that sees my participants engaging with the original novel and its derivations (for example, Google images and film adaptations), "remake" meanings (Newfield et al, 2006, p. 89) from these and finally select the most appropriate resources to re-semiotise them into a series of

multimodal artefacts or graphic novels. Although my participants exhibited a more linear approach to the re-semiotisation process (see section 3.3), processes of meaning making are often described as *chains* or cyclical, pattern-like phenomena − with each gained, sustained or transformed meaning exercising at least some influence on the outcome of both preceding and subsequent *points of fixing* (texts) in the chain. However, a more linear approach to textual re-semiotisation equally requires participants to *re-visit* or re-make meanings acquired from previous texts, so the journey of each learner in chapter four may also be described as a 'chain' of meaning-making.

2.1.4 Gains, losses and transformations in meaning

From research question three above (see section 1.6), it is clear that these different forms of meanings will feature quite prominently in my presentation and analysis of participants' works. In his influential article *Gains and Losses: New Forms of Texts, Knowledge, and Learning*, Kress (2005) describes *gains* in meaning as entirely new or constructed ideas unique to the sign-maker involved. They usually arise during the transition from one mode to another or, in the event of *transduction*, when the sign-maker discovers new text-specific insights through the use of alternative media, materials or semiotic resources. Should it happen that the sign-maker − in this same shift between proximal modes or texts − neglects these ideas to such an extent that they are eventually 'discarded' or their commitment to memory elapses, *losses* in meaning may be identified in subsequent texts in the chain. In other cases, the sign-maker (often inadvertently) alters or adapts particular ideas to suit his or her interests, context or literary identity − in which case a *transformation* or *re-making* of meaning occurs (Kress, 2005; Newfield, 2014).

Finally, there is the occurrence of *sustained* meaning, which also emerges frequently in my participants' semiotic chains. Kress (2005) argues that the maintenance of meaning − whether it is drawn from source texts or realised at later points of fixing − is crucial to continued participation in the chain. Sustained meanings, Kress insists, are not only central to literacy participants' understanding of source texts and their role in re-shaping them, but can also serve as cognitive points of reference for the design of future artefacts. Although some of my participants' drawings, paintings or sculptures appear unrelated at a compositional or thematic level, a closer look at

their semiotic qualities reveals that they do indeed serve as references for later punctuations in the chain. Compositional and aesthetic features of Sanele's Simon (section 4.3), for example, appear in both his front cover and comic strip − executed nearly four weeks apart − while Jamie's sculpture and comic strip (section 4.6) both meditate on the tragedy of Piggy's passing.

For the purposes of this study, the term 'meaning' denotes a specific, identifiable interpretation or concept constructed cognitively by the semiotic agent, which relates either directly or indirectly to the source text being re-semiotised. These newly constructed meanings are identifiable − and may be tracked in a chain of semiosis (see section 2.1.3 above) − only because they manifest in the ways that my participants utilise semiotic resources or multimodal materials, as well as in their personal selections regarding shape, colour, written text, etc. in the composition of their artefacts and graphic novels. Thus, in this particular research context, a meaning refers to a particular idea associated with the source text − the *Lord of the Flies* novel − and may take the form of a transmodalised theme, feature of a setting, character or dialogue which may be discarded, transformed or concretised artistically in and through the graphic novel medium. Meanings, however, are not perceived here as singular or static entities (see sections 4.1 and 4.5, for example), but rather as ever-changing instances of creative re-design in a linear chain of semiosis; conceptualised here in the same way that Newfield et al (2006, p. 75) had "tracked" moments of semiosis during participants' re-design of poetry in the *Thebuwa cloth*.

2.1.5 The motivated nature of signs

The relationship between language and art − or more specific to this study, words and pictures − still remains a subject of fierce debate among scholars of divergent fields, from early literacy and language acquisition theory to post-structuralism, multimodal studies and social semiotics (Jalongo, Dragich, Conrad & Zhang, 2002; Jewitt, 2009; Kress, 2005). A review of these works, however, suggests that inadequate attention is given to the relationship between written text − that is, the words constituting poems, transactional pieces or longer narrative pieces − and their subsequent visual interpretations, provided that readers are given an opportunity to re-design or re-semiotise them into visual or pictorial artefacts. Kress and Van

Leeuwen, in *Multimodal Discourse: the Modes and Media of Contemporary Communication* (2001), have touched upon the link between these two sign systems − describing them as interrelated or complementary to the process of meaning-making. Yet it is still unclear how captions in advertisements, for example, are connected semiotically to accompanying photographs or illustrations. After a thorough reading of this book, I still wanted to know *why* specific vertexes, lines of sight or perspectives are applied in particular ads, and how these design features can be traced back to the possible themes or meanings of its written elements.

The power of comic strips and graphic novels to communicate these meanings, in particular, emerges after viewing the BBC television series *Ways of Seeing*, which inspired John Berger's (1972) bestselling book with the same name. Here Berger uses paintings with added captions to illustrate the communicative abilities of the combined, so-called 'words and pictures' mode. Like speech bubbles in comic books, captions can focus attention on aspects of an image − and can be used in argument − but they do not necessarily change the meaning of an image. According to Barthes' (1977) *anchorage* of meaning through the written word, these captions can nonetheless influence what we actually *see* in a picture. Titles, dates and extensive descriptions usually accompany works in galleries or museums and − although they should only provide additional information − greatly influence one's cognitive and affective responses to each piece. Conversely, Barthes' essay *The Death of the Author* (1967) emphasises that the recognition of an author's *intent* or projected meanings is an unlikely occurrence, regardless of the reader's intuition or depth of encoding. The same principle, it can be argued, applies to the viewing of a painting, graphic novel or other visual text. Barthes and some of his contemporaries (Sollers & Hallier, 1960) rather ascribe our construction of meanings to our *positioning* within largely social domains.

Berger illustrates this with one of Vincent Van Gogh's masterpieces, *Wheatfield with Crows* (1889), which immediately imparts a feeling or 'meaning' of sadness when accompanied by the words: *This is the last picture that Van Gogh painted before he killed himself*. In fact, this is not his last painting − he completed several others afterwards, including *Houses with Thatched Roofs* − but art historians may have chosen this one for its impact value. This is a perfect example of how images can be

positioned by authorities to communicate their own preconceived notions or ideas. Conversely, the participants in this study re-imagine, re-contextualise or re-semiotise words from Golding's novel to communicate their own, gained meanings to different audiences (see, for example, the marketing elements of Neo's comic strip in section 4.5.2). Neo used words in a speech bubble which at first felt out of place in her dark comic strip of Simon. She used this diction, however, not because it suited the dark atmosphere of the scene, but "to make it more exciting for readers, [who will] mostly [be] children".

The Treachery of Images (1929) by Belgian painter René Magritte, on the other hand, suggests that the relationship between words and images is merely arbitrary. It would appear that language is essentially a system of meaning-making, and only through social accord may we attribute specific meanings to objects. Meaning-making also occurs on a phonetic level: the letters in 'pipe' represent different sounds, and only when these sounds are uttered in succession may they represent an object, concept or idea in the mind's eye. This also applies to the written and visual modes in comic books, which seem to work reciprocally to communicate meanings to us, the viewers. In his article *Against Arbitrariness: The Social Production of the Sign as a Foundational Issue in Critical Discourse Analysis,* Kress (1993) challenges the notion that there is no apparent reason why a specific form − such as a shape or 'word' made by a sign-maker − should signify a specific meaning. From a social semiotic standpoint, Kress argues that the semiotic agent always selects a sign for its aptness to the expression of a particular meaning. This phenomenon, dubbed as the *motivated sign*, also manifests frequently in my participants' semiotic chains as presented in chapter four.

2.1.6 Transduction and the transmodal moment

The idea of *transduction*, popularised by Bezemer and Kress (2008), is closely related to Newfield's (2014) *transmodal moments*, but differs slightly in the way it conceptualises processes of meaning-making within semiotic chains. In Bezemer and Kress' framework, more emphasis is placed on the literacy practitioner's goal-orientated use of *semiotic resources* at his or her disposal. These are used to re-semiotise or re-shape source materials such as written texts, with a view to making

them more comprehensible or compatible with their literacy identities. This process, they argue, occurs optimally within highly interactive or social contexts. It is also an ongoing and cyclical procedure, which can make it difficult to identify the exact onset and conclusion of texts produced, or points of fixing in the chain (Kress, 2005). Newfield's concept of transmodal moments, as the term implies, focuses on what occurs cognitively and physically among literacy participants at the exact *moment* they progress from one multimodal text to another − also within a chain of meaning-making. As this study tracks learners' progress through semiotic chains, it is likely that these concepts will feature in my data analysis (see sections 4.1.4, 4.2.4 and 4.6.3).

2.1.7 The multimodal revival of print-based texts

The process of re-shaping prescribed texts into multimodal narratives is, however, an endeavour which far surpasses the mere contextualisation or appropriation of reading materials to suit modern learners' interests or *life-worlds* (Husserl, 1931, in Welton, 1999). If a book such as *Lord of the Flies* is still regarded as a classic or benchmark in literary history − a masterpiece among the works that have earned Golding a knighthood and Nobel Prize for Literature − it is imperative that its legacy be continued through the newly discovered modes and digital technologies available to us today. In the movie industry, cinematography has taken the leap from film − which could only capture twenty-four frames per second − to high definition digital recordings, where the data is stored directly onto a hard-disk. A recent article by the Motion Picture Association of America (2016) states that today's video cameras can record up to forty-eight frames per second from multiple angles simultaneously, which are then synchronised to create the three-dimensional effect regarded as standard in today's movies. Not unlike Jamie (see section 4.6), filmmakers such as Peter Jackson and Frank Miller make it their goal to reinvigorate our imaginations by using colours, textures, props and settings in ways unthought-of previously. Quite ironically, it is through the medium of film (regarded by many as the antithesis of the humble, static or 'quiet' book) that many written stories have enjoyed continued relevance in the eyes of today's readers, both young and old.

In my own experience − both as a high school teacher and researcher exploring the affordances of multimodal pedagogies for prescribed literary texts − I have become aware of the potential of film, comic books, games, the internet and other genres in rejuvenating learners' interest in their set works, or at least keeping them relevant in the *zeitgeist* of the communication age and beyond. Jon Favreau's 2016 film adaptation of *The Jungle Book*, written by Rudyard Kipling one hundred and twenty-four years ago, is a good example of the role new modes can play in the contextualisation of 'archaic' texts for the fast-paced, techno-socially driven populace of today (see Appendix I for a copy). Drawing on the research of Finnegan (2002), Jewitt (2009) and others, I prefer to call this phenomenon *multimodal revival*. Although the film changes Kipling's story slightly for the sake of visual impact or coherence, it has rekindled the public's interest in both the original novel and animated series of the 1990s, resulting in a forty-nine percent growth in sales of *Jungle Book* merchandise worldwide (Cole, 2016). One can only imagine what such a revival could do for *Lord of the Flies* in 2017 or beyond.

Multimodal theory posits that the meanings communicated through the film genre may be quite different from those of, for example, the novel or other book genres (MODE, 2012). In keeping with this perspective, this study aims to demonstrate the efficacy of a combined 'words and pictures' approach to construct new meanings or re-semiotise extant, solely print-based texts. It recognises that modes can be quite effective on their own, as well, and that no mode is necessarily more effective or 'better' at communicating meanings than another. The argument made here for the revival of texts through film, then, is centred more on the idea of keeping texts visible in the domains of education and leisure − and less on the 'more effective' capacity of film to communicate meanings to large audiences. For an example of how this can be achieved, please see my analysis of Jamie's work in section 4.6.

2.1.8 *Habitus* and the literacy domain

> *I developed, like others, an individual habitus, that is, a set of durable dispositions or tendencies to think and act in certain ways, that is inculcated and structured by my family and the school, and enabled me to become integrated into society* (Bourdieu, 1990, as cited in Kramsch, 2008, p. 38).

The classroom is a space dominated by text-based images, from posters and blackboard scribbles to magazines, drawing books and other mobile media which may be moved, re-shaped or re-made to suit particular language and literature tasks. In this domain, learners may scan or skim-read magazines for pictures or morsels of information relating to particular, subject-specific activities, and then cut and past them into their workbooks or visual diaries. According to Hamilton (2000, p. 47), however, literacy domains are seldom clear-cut in their function and associated practices; they often borrow methods from congruent living spaces, but alter them to suit contextual norms. She adds that "the practices associated with cooking, for example, [will be] quite different in the home and in the work-place − supported, learned, and carried out in different ways". Similarly, my classroom has allowed learners like Neo to appropriate daily art activities to her unique literacy routine or *habitus*.

It can also be argued that the *nature* of different physical spaces − in which literacy is practiced or allowed to occur − often, if not always, determines *how* and *why* we read texts. In this modern communication age, however, it is the ever-growing number of physically separate, yet digitally connected discourse communities − such as social networking sites − that influences *what we do* with our words. Provided that the tools or technologies are available, anyone can communicate with anyone else in the world, anytime and anywhere. There is no doubt, however, that the *visible* acts of reading and writing are still central to everyday human functioning within the domains of school, work and home. Yet, literacy itself seems to have transcended space and time − to a point where these physical domains are no longer essential for communication in any capacity, whether it be for social, professional or academic purposes. I have observed this with Neo (section 4.5) in particular − although she keeps close to her friends within physical domains, she can easily cross racial, cultural, gender and age-based divides through her drawings. This, in a sense, is reading and writing for the twenty-first century: the observation of multimodal texts, filtered through one's own values, understandings, skills and feelings, and culturally re-shaped or re-made to make one's voice heard in society (Newfield et al, 2006).

Neo's 'voice', for example, becomes particularly audible in her comic strip (figure 4.13). As noted earlier, the name of the author in the right-hand gutter − not to

mention the title of the novel on the left − are features of a text which need to be seen or recognised in Neo's envisioned space. Neo's final work, it would appear, is not so much a comic strip concealed between two covers on a bookshelf, but rather a more 'open' or immediately recognisable text intended for a cinema foyer, or other site of display viewed by many people, at many times.

2.1.9 The 'words and pictures' divide

It is a central premise of this study that a *practitioner* of literacy − that is, a person enabled to source, manipulate and, in some cases, transmodalise a variety of texts or semiotic resources at his or her disposal (Reder & Davila, 2005) − may exhibit a number of newly-acquired or re-made meanings during any process of textual re-design. In order to determine which meanings or interpretations are gained, lost and even transformed during such a process (in the case of this study, the literary and contextual elements relating to Golding's *Lord of the Flies*) it may be necessary to track the practitioner's use of size, shape, colour, contour, texture and written text in each point of fixing of the chain, and to explore how these link semiotically to the source text. In this study, these *points of fixing* (Kress, 2005) refer to the numerous drawings, collages, paintings, sculptures or comic strips produced *en route* to the final graphic novel. Participants are then interviewed and asked to reflect on the entire intervention. Their gained meanings and new insights into the novel − not only on a contextual or thematic level, but also in terms of its relevance or overall, moral gravitas as a prescribed text today − may be observed holistically with a view to answering my first research question (see section 1.6 above).

With this being said, my review of existing literature − particularly those studies exploring the semiotic relationships between diverse modes and the texts produced in response to them (Winters, 2010; Newfield and Maungedzo, 2006; Kress, 2005; Brooks, 2009; Duncum, 2001) − has revealed some rather undervalued topics which may need attention in this study. Rather than discrediting these as topics undeserving of further empirical inquiry, they have inspired me to facilitate particular activities during the semiotic chain − both for the purposes of gaining new theoretical insights and optimising participation in the project. These, I have seen, may do much to reinvigorate participants' interest in canonical texts. Although the possible

applications of each activity will far exceed the scope of this study, they do surface regularly in my presentation and analysis of data in chapter four. In section 4.2, for example, Jabu has displayed a particular talent for inter-textual storytelling with his inclusion of *Star Wars* characters in the *Lord of the Flies* universe. This links closely with Winters' (2010) investigation into the affordances of comparing and contrasting elements from interrelated picture-books, graphic novels, movies and online galleries. In their article *Mobilising and Modalising Poetry in a Soweto Classroom*, Newfield et al (2006) focus on non-verbal forms of communication − gestures, body language and facial expressions, among others − to communicate more text-specific meanings. In this case, Tumi has extensively used forms such as gaze and posture in her coffee painting of Ralph, the protagonist in *Lord of the Flies* (figure 4.2).

Then there is the prominent theme of stereotyping and discrimination in communicative media, notably in the works of Janks (2013; 2014) and other proponents of a *critical model* for textual analysis. My participants seemed less enthused about this issue, yet Mary − in her heartfelt depictions of Piggy (section 4.4) − has contemplated fully what it means to be *different* in society, and how events may have transpired had Piggy just played along with his immature peers. Jamie's work, especially her *Death of Piggy* comic strip (figure 4.15) is exemplary of how symbols, motifs and characters may be used in drawing to demonstrate one's knowledge of a literary text, which is the focus of Brooks' (2009) study *Drawing to Learn*. Duncum's (2001) theories on the correlation between visual culture and art education, on the other hand, highlight the importance of distinguishing between representational and non-representational imagery in literature. Virtually all my participants seemed aware of the significance of Piggy's glasses, the conch shell or pig's head − particularly Sanele with his *chiaroscuro* comic book (figure 4.8). Finally, Neo has demonstrated an awareness of the reciprocity between written texts, images and particular social groups, as she deliberately changed the tone of voice in her comic strip "to make it more exciting for readers, [who will] mostly [be] children" (see section 4.5).

2.2 Framework for data analysis

In the following section, I will provide an overview of three interconnected frameworks or perspectives for analysing my participants' artefacts and graphic novels. The first − the familiar features of the modern graphic novel − are to examine their re-interpretations of *Lord of the Flies* at face value, before I enter into the broader, semiotic qualities of multimodal texts in general. As stated above, the re-semiotisation process will occur within a largely interactive or collaborative domain, so I will also apply Newfield's (2009, p. 102) three perspectives for analysis in a social-semiotic context.

2.2.1 Analysis of the modal features of modern graphic novels

If my participants in this study are expected to turn a relatively lengthy and complex novel such as *Lord of the Flies* into a coherent, focused and adequately *orchestrated* (MODE, 2012) visual narrative, they may need sufficient reading material to expand their knowledge of the concepts, design principles and textual conventions applied in graphic novels today. On the website What *is a Graphic Novel? − Drawing Words, Writing Pictures*, for example, Abel and Madden (2015) explain some of the elements one may apply to make for an easy and engaging read.

What follows is a summary of these elements, as well as some additional modal features which I have come across in my own reading of the genre. These were introduced to learners before they designed their multimodal artefacts, and also formed part of my analysis:

- Frames / shots: occurrences visible within the windows drawn on the page surface; also the ways in which images have been cropped for dramatic effect / to help tell the story
- Speech bubbles: these are the familiar white ellipses containing speech, usually with arrows pointing towards character's heads / sources of sounds
- Thought bubbles: these are similar to speech bubbles, but shaped like 'clouds' and used to show what characters are thinking
- Narration boxes: rectangular and filled with pale yellow, these usually contain the words of an omniscient narrator to help move the story forward
- Onomatopoeia / sound imitation: these are usually drawn / typed in a different font from the other text, to describe atmospheric sounds / noises in the vicinity

- Angles / perspectives / proximity to characters' bodies and faces: similar to movie directions, these design elements can have a palpable effect on the reader's affective response / atmosphere created / characters' identities
- Time lapses: these are short textual indicators of time such as "Later that day" or "Previously…" to ensure coherence and cohesion between scenes or sequential issues of the same novel. If a character has a dream or flashback, illustrations may also be tinted in light blue, or frames may be blurred to separate the scene from the present time.

2.2.2 Analysis of the semiotic qualities of multimodal texts

A mode is defined by Jewitt (2003, p. 83) as "a means of communication or representation, which is realised in different materials and transmitted via different media such as speech, writing or music". A news bulletin on television, for instance, will make use of different modes to clearly communicate a message to the viewing public. These may include the headlines at the bottom of the screen, the still images in the background, the live recording of the broadcaster reading the news or the music clips that serve as cues for weather, finance or traffic reports. In this study, though, it may be expected that certain modes will take centre stage, such as learners' written pieces and drawings − those graphological modes which involve "the physical application of a substance such as ink onto a physical surface such as paper" (Newfield, 2009, p. 73).

In the context of this study - a Grade 10 Visual Art classroom − these modes manifest in the different *texts* that learners interact with. The social semiotic approach of Kress (2005), Kress and Van Leeuwen (2001) and Jewitt (2009), which are also followed in this study, involves the analysis of these texts in terms of mode, materiality, medium, genre and site of display, whilst taking into account the origin and historical nature of signs and modes (also see section 2.2.3 below). Here follows a description of the semiotic qualities I have chosen to analyse the texts in this study:

- *Mode* − according to Jewitt (2009, p. 300), a mode is "the outcome of the cultural shaping of a material", e.g. the print-based (writing) and visual (drawing) modes.

The visual mode of *graphology* is quite dominant in this study, with participants outlining, shading, hatching, stippling, colouring, cutting and pasting before and during the composition of their artefacts / graphic novels.

- *Materiality* − the physical *materials* from which the medium of communication and representation is made, e.g. paper (Iedema, 2003, p. 33).

For this study, all participants' final graphic novels are illustrated on paper, since the two-dimensional surface is a material feature central to the genre. Excerpts from *Lord of the Flies* − as selected by individual participants with a view to re-shaping them into comic strips or 'mini-graphic novels' − serve as the source material. During the final interviews, the learners and I revisit these ourselves − with a focus on their thematic and overall *semiotic* content − and then compare them to the textual and visual content of the graphic novels to identify any meanings/interpretations sustained, gained or transformed during the re-semiotisation process.

- *Medium* − the physical *instrument* used to disseminate or transmit information to the meaning-maker, e.g. pencils or pens to produce a drawing (Newfield, 2009, p. 100).

In this study, participants' media will include the tangible semiotic resources used in the composition of their multimodal artefacts and graphic novels, for example, pens, pencils, oil and acrylic paints, etc.

- *Genre* − configurations of semiotic choices unfolding as patterns of meaning in communicative objects and events, which are often particular to communities and cultures (Jewitt, 2009, p. 297). The distinction made between *medium* and *genre* in this study is thus similar to that of Kleiner and Mamiya (2004, p. 1103): medium refers to "the material (for example, marble, bronze, clay, marble, fresco) in which an artist works", whereas genre is defined as a broader "style or category of art" which may encompass these media, for example, the graphic novel genre.

The social purpose, staging (generic structure) and language features of a text determine its genre, e.g. the graphic novel with its relatively brief morsels of information. Much like a film, the genre of a graphic novel may also be determined by its overall thematic content, tone or dialogue. Learners may, for example, choose to present a particular scene from *Lord of the Flies* in a *comedy*, *action* or even *horror* narrative style.

- *Site of display* − social occasions in which particular configurations of modes and media converge in a specific time and space in order to make particular social actions possible (Jewitt, 2009, p. 305), e.g. the classroom wall or bulletin board.

The participants themselves, however, may decide where to display their artefacts and graphic novels. In the context of this study, it may be interesting to compare different sites of display in terms of their ability to get participants' message or meanings across to viewers.

- *Re-semiotisation* − the process of *re-designing* the modal or material resources at one's disposal, with the intention of altering a text or artefact's semiotic properties or the meanings it communicates to the viewer (Newfield, 2009).

In this study, *re-semiotisation* primarily involves the participants' re-design of the source text, *Lord of the Flies*, into a series of multimodal artefacts or graphic novels. During this process, certain meanings may be gained, sustained, lost or even transformed, which is also a central focus of this study.

2.2.3 Analysis of artefacts from a social semiotic perspective

Finally, I will examine learners' artefacts and graphic novels from three perspectives provided within social semiotics, as outlined by Newfield (2009, p. 102):

i) The choice of mode and the affordances and constraints of the mode.

ii) The design of the artefacts and final 'texts': their materiality, the use of visual elements such as size, shape, colour, sheen, contour, texture and structural elements such as coherence or collage.

iii) The meaning of these modes in [South] Africa, or the broad context of their use.

With regards to the first and second perspectives here, the re-semiotisation of the source text into a series of multimodal artefacts and graphic novels will primarily involve the visual mode − most crucially the illustrations of the novel's characters and setting with their accompanying speech bubbles, frames and other design features. The affordances and constraints of the visual mode − as a vehicle for re-semiotising

and constructing new meanings from the source text − are thus discussed throughout chapter four. On several occasions in this chapter, the implications of the uniquely *South African* classroom domain are taken into account (see sections 4.3.3 and 4.5.3, for example). This third perspective, however, is not the aim of this study and rather serves as a broader, contextual backdrop for my more focal analysis of participants' artefacts and graphic novels.

2.3 Conclusion

In this chapter, I have provided an overview of the concepts relating to the re-semiotisation process, and multimodality in general. This was followed by an overview of the three perspectives I have selected for the analysis of texts or 'artefacts' produced [4] during the semiotic chain. These perspectives are closely related to my research questions, and may provide a strong theoretical framework for my presentation and analysis of data in chapter four.

[4] This study focuses more on an analysis of 'products' arising from a multimodal pedagogy, and less on the actual 'process' or visible responses of learners while participating in the semiotic chain. This, however, is in line with my research inquiry, theoretical framework and overall methodology. Tracking the chain itself was the focus of my Honours research report (De Jager, 2014).

CHAPTER THREE: RESEARCH METHODOLOGY

In this chapter, the design for addressing my research questions is discussed, and an overview of my research site, participants, data collection instruments and data analysis methods is provided. The validity of the study, as well as methods used to ensure confidentiality and anonymity, are also explained briefly.

3.1 Research design

This study may be described as *classroom ethnography* with the tailored use of case studies. Bloome (2012, p. 7) describes ethnography as "a research practice for generating thick descriptions of what is happening in a classroom, with an emphasis on social and cultural processes". My data − as presented in chapter four − not only generates these thick descriptions from which I may draw valid conclusions, but also provides a reliable account of the socio-cultural processes that occur in each stage of the re-semiotisation process. The data is gathered through a number of ethnographic techniques − field notes, interviews, diary entries and artefacts, to be exact − which are used as "tools" for gathering data and answering my research questions (Knobel & Lankshear, 1999, p. 92). Words, not numbers, are used to summarise the data. The study is thus qualitative in nature; it offers a researcher's account of participants' actions in a real-life, everyday context. My research site, the Visual Art classroom, allows me to delve into the patterns of meaning-making exhibited by participants. As bricoleur in a qualitative study, I can "produce a pieced-together, close-knit set of practices [or analyses] that provide solutions to a problem in a concrete situation" (Denzin & Lincoln, 1994, p. 2).

Ethnographic approaches can add an additional dimension to the analysis of *gains* and *losses* in meaning during instances of re-design (Kress, 2005, p. 5), since they provide "a dense, layered account, drawing on the understandings of participants, of meaning-making processes and practices". Through observation, interviews and discussions over the course of the study, I can become more familiar with my participants and the research context. In *Transduction, Transformation and the Transmodal Moment* (2014), Newfield adds that the combination of social semiotic analysis and ethnographic approaches is useful for tracking processes of meaning-making over time. Data such as field notes, interview transcripts, diary entries and

artefacts may not only provide me with a reliable and valid account of learners' responses to modes or texts, but also reveal insights into "the ongoing, heuristic and exploratory process of semiosis" (Newfield, 2014, p. 15).

3.1.1 Case studies: main features and applications in the study

Bloome (2012) describes a case study as an in-depth observation of an individual's literary, social or cultural background – depending on the nature of the research – or any recent activities in the life of the participant which relate to the investigation. A case study will typically precede and create a context for a researcher's analysis of raw data – in the case of a qualitative study, at least – and provide clues to how this analysis may turn out based on a participant's socio-economic context, *habitus* (Bourdieu, 1990, in Kramsch, 2008) or attitudes towards a particular, tangible phenomenon. Case studies may also include crucial information such as a person's age, gender, mother tongue, geographical location, habits and other factors which may have significant implications for the research – both in terms of how it is conducted and what the responses to its main enquiries may be. Apart from these practical applications, Rowsell and Pahl (2015) add that case studies may provide a refreshing change from the empirical data presented elsewhere in scholarly books and articles.

It is for these reasons that I have decided to include multiple case studies as a data analysis tool within my research design. Not only will it put my six sample group members' learning or meaning-making preferences in context for readers – important since it may prove central to understanding their actions within the semiotic chain – but also add a degree of spontaneity or variety to my narrative. As the word 'narrative' implies, data will be presented and analysed in a loosely chronological style, with intermittent flashbacks to participants' most crucial responses to interview questions. As stated above, this is qualitative, classroom-based research − it offers a vivid account of participants' actions in the Visual Art atelier. This, once again, links with the aims of the case study as an inherently qualitative – or observation-based – method of data analysis (Bloome, 2012).

In the interests of coherence and addressing my three research questions directly – getting to the point, so to speak – my participants' details will not be presented

separately as per usual with the multiple case studies model, but *built into* the discussions comprising my *Presentation and Analysis of Data* chapter. In this way, I will not be side-tracked by issues not directly relating to my planned research inquiry, such as learners' non-literary identities or functioning within the broader, societal domain. My aim is to analyse the re-semiotisation of texts in the *microcosmic* environment of the FET classroom, and the meanings "gained, lost or transformed" (see section 1.6) during this process. Though this study by no means negates my participants' unique world-views, theistic convictions or attitudes fostered in non-school environments (these factors may still influence the outcome of artefacts), the focus is more on a social semiotic analysis of re-designed texts, and finally motivating the viability of a multimodal pedagogy for South African classrooms today.

3.1.2 Other features of my research design

My approach to observation and artefact collection is collaborative, which again links to the case study paradigm. The integration of seemingly divergent disciplines and subjects is always promoted at the high school which served as my research site. My relationship with the English department was positive, so any intervention from my side − such as drawing tasks, classroom discussions or the mere screening of Harry Hook's 1990 film adaptation (Appendix I) − were seen as part of a joint effort to improve learners' level of engagement with prescribed material. Permission was also granted to make occasional observations in a colleague's classroom, while the novel was being taught.

This research is centred on a multimodal pedagogy – introduced prior to learners' completion of the novel – and conducted on site in the Visual Art classroom. Data collection is mainly preceded by an introduction to the modal features of modern graphic novels (see section 2.2.1), the screening of the 1990 film and classroom discussions about the novel, centred on learners' own predictions about its plot, setting and themes. The 'tools' that I employ to collect data, though, relate directly to my three research questions: the analysis of participants' works in terms of their modal features, any meanings gained and how these link semiotically to the original, print-based novel. Preparatory tasks such as diary entries and artefacts, created *en route* to the final graphic novel, are also analysed in chapter four. These tasks add

substance to the study, as they encourage participants to *reflect* upon previous modes or texts (Stein, 2003) before working on their finals.

Since the Grade 10 group only finished reading *Lord of the Flies* by the end of the school year, I merely *introduced* my Visual Art learners to its themes, characters, plot and setting, amongst other, focal literary elements. Both the principal and a close colleague − a teacher of English language and literature for almost fifteen years − have given their consent in this regard. Rather than deriding it as an attempt to 'seize' the English syllabus or give my class an unfair advantage, they welcomed it as an ideal opportunity to revive learners' interest in prescribed literature.

3.2 Research site and participants

From previous discussions with my participants when they were in Grade 9, I could determine that most of them had access to television, internet, social networking sites, radio and cell-phones. This exposure to digital technologies undoubtedly contributes towards their creative input in the Visual Art class, so I allow them to search for visual material on their cell-phones, which is often printed out and included in the *process drawings* sections of their visual diaries. I have known most of these learners since they started at the school, so I am aware that their main interests are movies, music, celebrities, gadgets and sports. This proclivity for communication via multiple channels or forms of media − if not physical action − may be seen as yet another motivation for the multimodal pedagogy employed in this study.

As explained earlier, my digitally literate learner group appeared detached from the usual 'chalk and talk', print-based approaches to studying prescribed literature. As can be clearly seen in chapter four, the pedagogy allows them to use various communication technologies − as well as materials salvaged outside of the classroom − to both *find* and *make* artefacts demonstrative of their knowledge of the source text. The group also displays a proficiency in listening, speaking, reading and writing tasks suited to (and even slightly above) their grade level. They also have good general knowledge and are particularly proficient in the productive language skills, but it can be said that they have a short attention span and lose interest easily when it comes to studying novels and longer works of literature.

Although the re-semiotisation process involved all twenty-seven learners in class, the meaning-making trail of six learners was followed in more detail. This core group exhibited a wide range of talents, interests and abilities representative of this particular Grade 10 class, and Grade 10 Visual Art learners in general. My technique may thus be described as *purposive*, as they were selected based on my *knowledge* (Bloome, 2012) of them.

3.2.1 Sampling profile

Here follows my selection criteria for the six-member core group:

Context	Participants	Profile
Age 15-16 years, from middle income families in the JHB South area	Mary and Jabu	Proficient in verbal descriptions / essay writing, but lack drawing skills / ability to re-make words into images / artworks
	Jamie and Tumi	Advanced in the use of art elements such as line, form, shading and composition, but require assistance during the brainstorming / *intention essay* writing stages
	Sanele and Neo	Require assistance / scaffolding in all stages of the reading / creating process, from planning to finalisation of artefacts / graphic novel

Figure 3.1: Selection criteria for core group

As a qualitative researcher, I have selected participants who could provide me with the information I need to best answer my research questions. My sampling technique also falls into the *convenience* category, as research is conducted with my own learners, and at my own place of work (Bloome, 2012).

3.3 Data collection instruments and procedure

Knobel and Lankshear (1999, p. 89) state that "the main goal of field research [is] to study people and events in their real-life contexts". The data collection techniques employed in this study relate to this goal, and are geared towards answering my research questions. The techniques used are observation, interviews, visual diary entries and artefact collection.

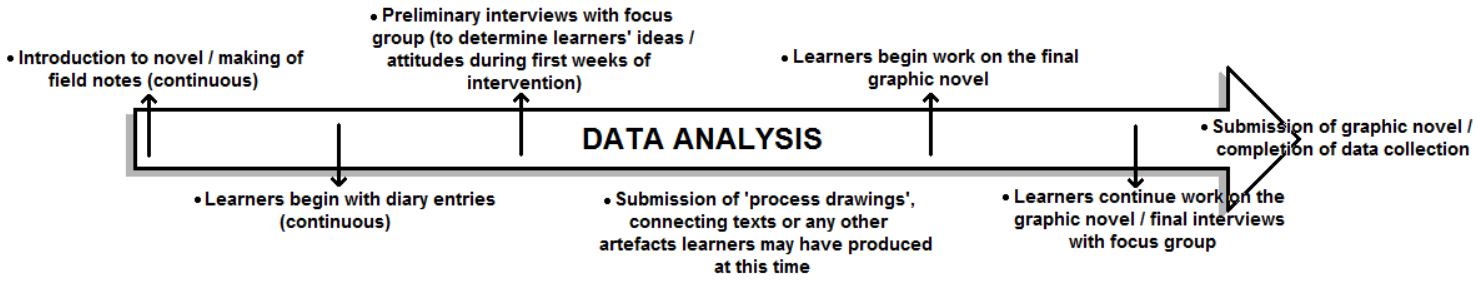

Figure 3.2: Timeline of data collection

From this timeline, it becomes clear that my approach to data collection was quite linear in nature, yet my participants were allowed to traverse between the initial, intermediary and final artefacts (should one have required more work, for example). These texts are not regarded as separate or independent entities, but rather as interrelated and interdependent *points of stasis* in a chain of meaning making (Bezemer & Kress, 2008). For the duration of this study, the agentive role of participants has been fore-grounded by not limiting their creative output to a single art-form or product of participation in the multimodal pedagogy. Although the title of this study − as well as my initial lessons in class − place emphasis on the 'graphic novel' as a result of re-semiotising Golding's work, all learners in class were given complete freedom as far as the selection of modes, art media, tools or online materials were concerned.

3.3.1 Observation

Since an entire Grade 10 class (including the six-member core group) participated in this study over a five-week period, I decided to make descriptive notes based on my observation of events and interactions in the classroom. Field-notes are particularly effective for this study, since participants' responses to (and interaction with) the

different texts in the re-semiotisation process are invaluable to answering my research questions. If it was not possible to make notes in the moment, events were recorded in a journal shortly afterwards, but these entries merely served as a reflective inquiry into participants' responses.

3.3.2 Preliminary and final interviews

The type of interview used was semi-structured, that is, loosely based upon several guiding questions relevant to my inquiry. The six core group members were interviewed individually. Each interview response enabled both interviewer and interviewee to explore different perspectives on the novel genre, gains and losses in meaning and the viability of a multimodal approach in general. The interviews were audio-recorded digitally, transcribed and included here as Appendix H. The main function of the preliminary interview − conducted during the early stages of the intervention − was to explore participants' initial levels of engagement with the novel, as well as any thoughts on its literary elements, place in the literary canon or potential for textual re-design. With the final interview I could look back on these responses, investigate whether participants' engagement with the novel had improved, and interrogate the semiotic resources employed during its re-semiotisation.

3.3.3 Visual diary entries

Learners were provided with A4-size 'scrapbooks', which they used to record and reflect on the re-semiotisation process. Their entries, as seen in appendices A through F, are either *visual* (pasted pictures, photographs, doodles and conceptual drawings), *reflective* (mind-maps, brainstorms and Q&A sessions), or a combination of these. I merely provided learners with a guiding question for each entry, which were also open-ended (*what*, *how* and *why* questions with unlimited space for response). The diary was used throughout the intervention − during our readings of *Lord of the Flies*, and after participants had completed their final works. This enabled me to identify the meanings gained, lost or transformed during each stage of the process.

3.3.4 Artefact collection

Artefacts, according to Knobel & Lankshear (1999, p. 93) are "traces or products used by research participants… relevant to the problem area being studied". The re-design of a printed book into a graphic novel required participants to make and find a variety of connecting texts, for example photographs, storyboards or conceptual drawings. This raw data, in addition to responses in the preliminary and final interviews, were then analysed to identify the new meanings constructed in the transition from words to pictures. [5]

3.4 Outline of data analysis methods

For this study, I wanted to outline the texts encountered and produced in the re-semiotisation process, their composition in terms of size, shape, colour, sheen, contour, texture and written text, and how these modal characteristics link semiotically to the original novel. Through continuous observation, discussions in class, reflective diary entries and learners' responses to interview questions, I wished to uncover what effect, if any, the process had on learners' overall engagement with the novel and its different modal derivations (e.g. the film adaptation and Google gallery). In chapter four, I will examine which meanings are gained, sustained, lost or transformed in the shift from one mode (e.g. the typed words in the book) to another (e.g. the graphic novel). [6] I was also interested in what changes, if any, occurred in learners' identities or role as agents of meaning making during the process.

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[5] *As stated above, learners' artefacts are partly analysed from Newfield's (2009) three perspectives in social semiotics (see section 2.2.3).*

[6] *See chapter two above for the core concepts and theories which I have selected as a framework for the analysis of data.*

3.5 Credibility and validity

Although this study is situated within a Visual Art classroom, it can be argued that the concepts, theories and findings that arise from it are relevant to *any* other subject in the curriculum (especially the languages, since language is the primary mode of representation and communication in the classroom). The research site of this study, therefore, does not make it any less relevant to the fields of multiliteracies and multimodality in language education. This study recognises that multimodal learning (particularly the concept of re-semiotisation) is a largely universal phenomenon. It explores a variety of multimodal texts − regardless of the type of classroom or subject in which they manifest − in the same way that Newfield and Maungedzo (2006) had considered a range of artistic modes to mobilise poetry in the *Thebuwa* project. As this is a qualitative study (with research conducted among participants and within the social domain of the classroom), my data collection methods are suited to the phenomena under investigation and more than capable of providing me with valid data for analysis.

Another issue related to validity is my selection of six learners as sample or 'core group'. This number is more than sufficient to gather adequate data and, ultimately, draw valid conclusions. Conversely, the collection and analysis of data from *all* willing participants in the Grade 10 Visual Art class may not only detract from the research in terms of focus or specificity, but also provide a mass of raw data far exceeding the scope of this report. My findings are also 'generalisable' to other populations or situations, as many of the multimodal pedagogies employed (as well as subsequent artefacts produced by learners) may serve as valuable pedagogic guidelines to Grade 10 teachers and support material designers across the curriculum. [7]

3.5.1 The distinction between my roles as teacher, assessor and researcher

At this stage, it is necessary to make a clear distinction between my roles as a teacher of this particular, prescribed text; an assessor of the multimodal artefacts stemming from that text; and a researcher drawing from ethnographic data and multimodal theory to answer my research questions. Needless to say, the criteria for

[7] *See chapter six for limitations in this regard.*

each of these roles are very different indeed, and I have therefore drawn a clear line between my initial appraisals of learners' works − for school-based assessment (SBA) purposes − and my findings as a student wishing to contribute to current research. As this is an essentially ethnographic study, I was also a participant at the research site − my Visual Art classroom − but this never detracted from my role as an interested observer, collecting qualitative data and analysing this data by means of methods applied in multimodal theory. How 'good' learners' artefacts are, is irrelevant; it is the extent to which they could construct new meanings through an active, critical engagement with texts which is the focus of this study − a phenomenon at the heart of literacy studies today (Gee, 2015).

3.6 Ethical considerations

3.6.1 Anonymity and confidentiality

The name of the school and learners are not disclosed anywhere in this report. All raw data (recordings, interview transcripts, artefacts and final works) will be destroyed within three to five years after completion of the project.

3.6.2 Informed consent

A brief description of the research, its duration, procedures and what the participants were expected to do, were provided in information sheets sent home for parents or guardians to sign. These also outlined any foreseeable risks, discomforts, side effects or benefits as a result of the research, and included my personal contact details. Informed consent forms were provided to all willing participants, in which I stipulated the data collection techniques used for the study. A friendly tone was adopted in all correspondence with learners and parents, since participation in the project was strictly voluntary. Permission to conduct this research was also granted by the school principal and General Department of Education.

3.6.3 Right to withdraw

Participation in this research was voluntary, and refusal to participate involved no penalty or loss of benefits to which the participant was otherwise entitled. Also, if a learner refused to participate in the research, their work would not be used as data.

My research did not interfere with the Grade 10 Visual Art learning programme, since the artefacts formed part of the curriculum and had to be completed by all learners for an SBA mark. Participants could also discontinue their involvement in the study at any time.

3.6.4 Risks

No risks to participants − be it personal, psychological or financial − have come from this research. If there had to be any risk, it may be categorised as *low* or *inconvenient* (Bloome, 2012), for example participants giving up time to participate, but even this was minimal since all learners had to submit their artworks for SBA marks.

The learners' class time was used, when they were with me for Visual Art (thirty-five minutes per period, seven periods per cycle). In addition, I conducted the preliminary and final interviews with my core group members after school. This took about ten minutes of their time, but only on two afternoons: one for the preliminary and one for the final. During this time, I provided as comfortable an environment and as efficient an experience as possible. No discomfort or psychic harm came to my participants, since this research deals with a pedagogical issue that is not inherently sensitive in nature.

3.7 Conclusion

In this chapter, an outline of my research design, methodology or philosophy governing my methods − including my research site, participants, data collection instruments and data analysis methods − was provided, which may serve as a methodological point of reference for the three chapters that follow.

CHAPTER FOUR: PRESENTATION AND ANALYSIS OF DATA

In this chapter, all acquired and transcribed data is put forward with a view to answering my research questions. The six participants' multimodal texts are presented and analysed separately. Each chain of meaning-making is further divided into three sections: *Modal Features* (introduces the participants' work and mainly addresses research question 1), *Semiotic Links to the Novel* (draws more heavily from multimodal theory to address question 2 − it focuses on the works and compares their modal features to specific scenes from the novel), and finally, *Gains and Losses* (discusses which source text-related meanings/interpretations are gained, lost or transformed during the re-semiotisation process, thus addressing question 3). The implications of participants' actions and responses to the pedagogy − in particular, their attainment of new meanings − is discussed throughout the three sections, thus addressing the 'so what' element contained in question 3.

Although phenomena pertaining to the semiotic chain *itself* are not the focus of this study, each learner's diary entries, artefacts, etc. are discussed chronologically, wherever appropriate. The focal texts in each chain, though, are analysed more closely and highlighted under each *Semiotic Chain* section (4.1.1 to 4.6.1). Please see Appendix G for a more detailed overview of the texts used as data.

4.1 Tumi's cartoon strip, front cover and coffee painting of Ralph

4.1.1 Semiotic chain

Tumi's semiotic chain can be outlined as follows: unfinished cartoon strip; planning for front cover; process drawings for front cover; front cover; planning for coffee painting; coffee painting (see Appendix G for an overview).

4.1.2 Modal features

After viewing Tumi's unfinished cartoon strip (see figure 4.1) it is hard to believe that my sample group, and the entire Grade 10 class for that matter, had only finished reading the first two chapters by this time. On an A3-size page, here divided into nine equally sized frames, Tumi attempts to combine the expository elements of Golding's narrative − including the boys introducing themselves to each other and

their first attempts at scaling the island − with the resolution of environmental conflict by the arrival of a helicopter. At this stage, it became clear to me that many of my Visual Art learners, who appeared surprisingly enthralled by Golding's storyline, must have scanned or skim-read the remaining chapters to learn about its final outcome or, at least, 'weigh it up' against the film adaptation. Ever since teaching this particular group, Tumi in particular has displayed an interest in the concept of visual language, or the ability of pictures to communicate meanings. She thus perceived the comparative analysis between the typed text and motion picture as an exciting and meaningful undertaking.



Figure 4.1: Tumi's unfinished cartoon strip. Pencil and ink on paper, approx. 30 x 50 cm.

Tumi's cartoon, it appears, illustrates events and dialogues relating to both the book and film, and may thus be seen as a semiotic *assemblage* (Winters, 2010) inspired

by several modes or forms of storytelling. Like the 1990 film, the cartoon begins rather abruptly with two boys, Ralph and Piggy, trying to ascertain what had happened, where they are and what to do next. Nothing is shown about the plane crash, the ejection of the boys' cabin or whereabouts of the pilot and, if anything, this only heightens our curiosity about the cartoon's theme and plot. Besides these parallels with the storylines from both our print-based and screen-based source texts, there are several textual conventions − unique to the comic book and graphic novel genres − which Tumi follows quite intuitively and without scaffolding or explicit instruction. There is, for instance, the linear progression of pictures and dialogue from left to right, and top to bottom. No arrows, numbering or other directional devices are required to make for a coherent and successive visual narrative here, and the reader is expected to have no difficulty in following her storyline. The characters' speech bubbles are also placed strategically, mostly in the corners of the frames, so as not to conceal the action. Furthermore, the speech that occurs last always appears lowest and farthest to the right of the frame. Crude or expressionless as Tumi's drawn figures may seem, they are central in moving her self-dubbed "mini-novel" forward and demonstrating her knowledge of key themes and character relations.

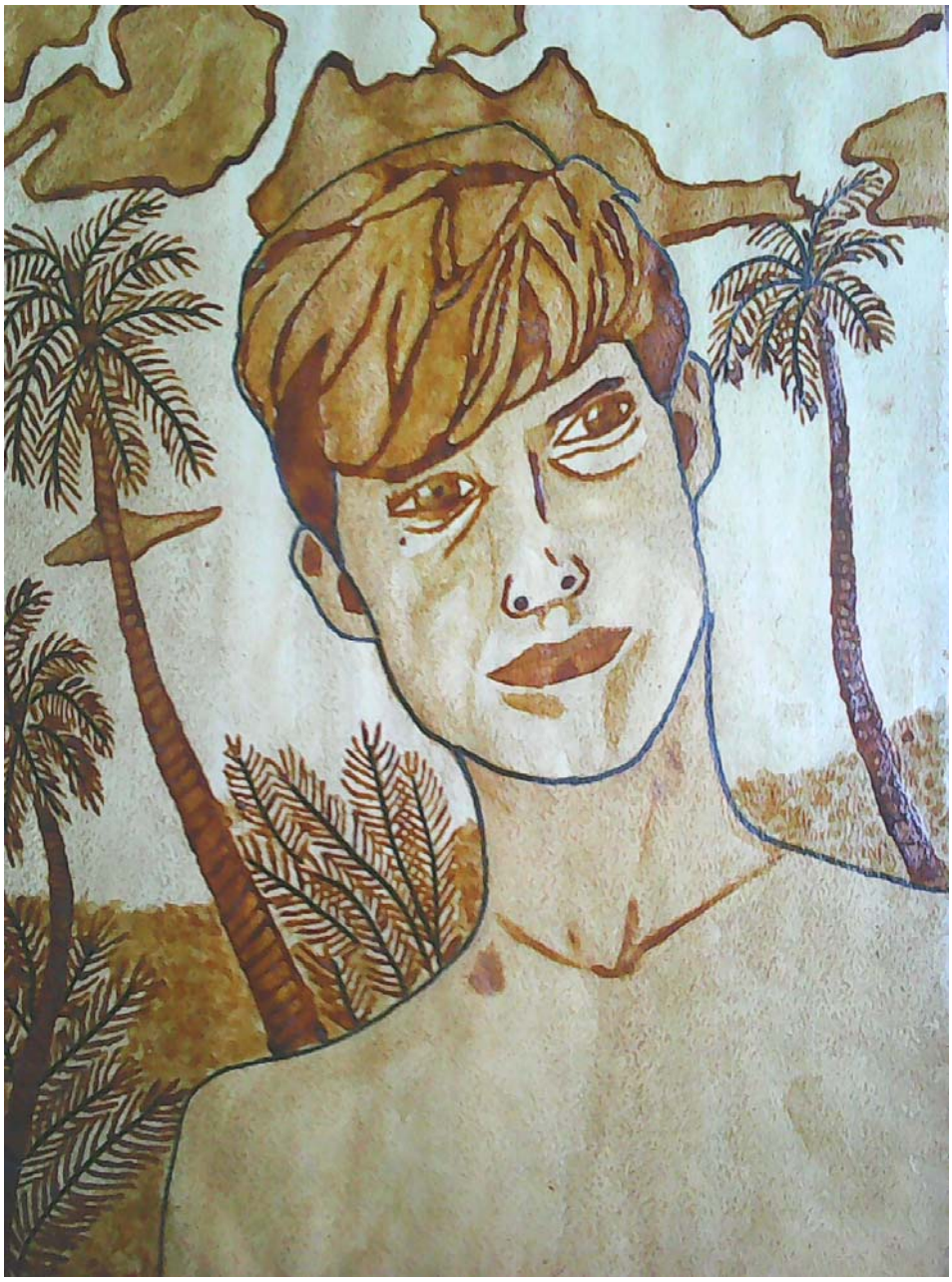

Figure 4.2: Tumi's coffee painting of *Ralph*. Coffee and ink on paper, approx. 30 x 50 cm.

Of my six sample group members, Tumi was the only one who decided to submit a painting (figure 4.2) as a final work, instead of a cartoon or visual narrative based on a scene from the novel. She rather illustrated several "rough and unfinished" comic strips like the one before, as a means to explore Golding's setting − a utopia drifting in the South Pacific, shamelessly boasting colours, textures, sounds and smells which have, until now, remained untouched by human hands. Tumi was certainly aware of this visually generative affordance of the written text, which may explain why she first read and visually represented several scenes from the novel before

starting on the painting. Apart from her determination to portray a character from *Lord of the Flies* in a way that was believable, yet aesthetically pleasing, Tumi also went out of her way to explore the modal features of graphic novels as they appear in bookstores today. Upon discovering the material, thematic and linguistic features of these texts, Tumi sought to imitate their overall "feel and look" by using media which may be deemed impractical or, at the very least, unusual for a painting. At the onset of one of our double periods − which I always set aside for the practical component of the Visual Art syllabus − Tumi noted that she admired the "glossiness" of the graphic novels she had perused in the bookstore days before. When I asked her how she would achieve this burnished texture in her painting, she exclaimed "Of course! Coffee!", much to the surprise of her classmates.

Tumi explained that she had painted with coffee before, and that its "sticky but watery" consistency allowed her to produce very subtle gradations between dark, light and middle tones − an effect which could only be achieved by the most experienced of painters, if the medium had been oil-based. Executed on a single A3-size folio, the painting illustrates Tumi's keen eye for light distribution, absorption and deflection among various organic surfaces such as Ralph's skin and hair, the clouds and foliage in the background. The coffee medium, applied here with a range of fine horse-hair brushes, also gives it an 'antique' feel, and a uniform sepia colour scheme which not only unifies the painting in terms of design, but also relates to the sense of melancholy so prominent in Golding's writing.

Despite not including any written text, speech bubbles or other narrative clues which may link the work directly to Golding's novel, Tumi's painting − it can be argued − speaks for itself through body language, facial expression and other, more subtle nuances which simultaneously communicate personal and historically held interpretations of the text. The face of the subject, for instance, is not only a strong focal point in the composition, but also a comprehensive depiction of Ralph's character − as he appears in both the novel and 1963 film version. As a well-developed, albeit complex protagonist, Ralph appears timid yet confident, pensive yet able to take action, young and impressionable yet wise beyond his years − as he takes it upon himself to save all those marooned on the island. He is, in essence, an everyman of paradoxes − and Tumi seems to know this. With his head tilted slightly

to the side, Ralph does not make eye-contact with the viewer, but stares heroically into space as if bracing himself for the troubles to come.

Some of Tumi's other observations here include Ralph's shaggy head of hair, a slender but athletic build, and an expression of unease which could only be the result of hunger and prolonged exposure to the elements. True to the novel, all the other boys' hair − save the infinitely wise and enlightened Piggy − had grown long and "heavy" (Golding, 1954, p. 110) after only a few weeks on the island, which is believed to represent man's submission to the natural course of nature. It is not only in this final work, however, where Tumi's firm grasp of the novel's themes, characterisation and setting can be seen. It is interesting that Tumi, in one of her more detailed diary entries (see Appendix A5), only once mentions the name *Ralph* when predicting the aesthetics of her final work, and instead writes of "a boy that got lost". When I enquired about this peculiarity in Tumi's entry, she explained that this was, in retrospect, an intentional phrase that she used in most of her written pieces. Ralph, she explained, is "not just any boy", but a "symbol for children who are never understood, and want to make the world a better place".

This links closely to McCloud's (1993) notion of *universality*, where comic book illustrators deliberately use generic or unidentifiable appearances so that more readers can identify with their characters. While hundreds of people may be able to recognise or see themselves in Tumi's Ralph − McCloud would argue − millions more would be able to do the same with her "universal" depictions of the same character in the cartoon strip (figure 4.1).

At this point, it is necessary to emphasise that my participants may have never seen a wrecked plane cabin or severed pig's head, and would thus have to rely solely on Google images for their works. Since drawing complex objects from the imagination is not encouraged in my class, the copying and printing of online images is something that occurs on an almost everyday basis. This was certainly the case during our project − as is evident from the many cropped and pasted pictures in participants' diary entries (see Appendices A through F). Instead of limiting their artworks in terms of composition or the inclusion of modal features, these pictures rather infused them with an authenticity and level of detail akin to the novel and both

film adaptations. Apart from Sanele (see section 4.3), none of my participants had watched the 1963 movie, yet Tumi's Ralph is a depiction of the boy as he appears in this very same version. It would appear that the majority of my Grade 10 class had used Google and copied several images of the main characters and setting rather faithfully. This raises another question: are learners' copying and syntheses of images in a comic book format merely a derivative process and, if not, to what extent does 're-semiotisation' or the re-making of meanings take place? Does the online image gallery gain a symbolic importance in learners' own, artistic depictions of characters or incidents? More about this phenomenon is discussed with reference to Sanele's front cover − depicting the 60's version of Simon − in section 4.3 below.

4.1.3 Semiotic links to the novel: *materiality*

In section 2.2.2 above, *materiality* is defined as "the physical materials from which the medium of communication and representation is made, for example, paper" (Iedema, 2003, p. 33). The materiality of Tumi's coffee painting, in this case, is a sturdy, A3-size page from a *Modigliani* drawing book, which means that it will absorb quite a large amount of wet media before buckling or becoming intolerant to colour. This was a wise choice of 'support' on Tumi's part, since coffee granules require heavy dilution to optimise its covering properties. In the background, the diluted granules have been applied with the utmost care to ensure a regular, tapestry-like appearance. This is known as *visual texture* − contrasting with its more familiar, tactile counterpart − as it creates 'roughness' on a flat surface whilst feeling smooth to the touch (Kleiner et al, 2004).

Obviously, the material constitution of the source text − the *Lord of the Flies* novel itself − differs significantly from that of Tumi's painting and hand-drawn comic strip. One of the most conspicuous contrasts in this regard, and this is an observation made by several researchers in the field today (Yamada-Rice, 2015; Newfield, 2014; Alexander, Powell & Green, 2015), is the apparent immediacy or visual *accessibility* of an image as opposed to the extensive, typed text between the two covers of, for instance, a novel. Although the aesthetic and physical differences between the longer, typed narrative − on the one hand − and the two-dimensional, visual or picture-based narrative − on the other − may be discredited as obvious or

undeserving of empirical inquiry, an investigation into these very material contrasts may help us understand *why* people prefer certain modes above others to communicate specific types of information, and exactly *how* they go about doing this. Much like a poster or billboard, Tumi's coffee painting contains little or no written text and relies solely on subtle, visual allusions to link it semiotically to a source meaning or text. In Tumi's case, it is the youthful appearance of her subject, the sepia palette and tropical island setting − which is clearly visible in the background − that may help viewers link it to the novel.

Roland Barthes' (1967; 1977) work investigating the authenticity of authorial intent has, in recent years, led to the widespread belief that such a process − that is, the withdrawal of an author or artist's intended meanings through an active and intuitive reading − is an unlikely phenomenon. As noted in chapter two above, Barthes and some of his contemporaries (Sollers & Hallier, 1960) rather ascribe the construction of new meanings to each subject's cognitive interpretations and interactions within largely social contexts. In line with this vision, this study recognises that the visual mode can easily eclipse print-based ones as a system for learning and sign-making in pedagogic contexts (also see chapters five and six). In Tumi's final interview, though, she admits to her portrait of Ralph not being immediately recognisable, due to the absence of text or visual allusions to link it to Golding's novel (see Appendix H for a transcript). This, however, does not detract from Barthes' theory, as the multimodal paradigm conceptualises meaning-making as a socially influenced, yet individual process, independent of authorial intent or the sign-maker's source materials whilst composing texts (MODE, 2012). Tumi's painting is, indeed, worth a thousand words, and whether these words relate to the text on which it is based − the *Lord of the Flies* novel − makes no difference to demonstrating the efficacy of the visual mode in communicating meanings. Despite its apparent inability to communicate the novel's content directly or candidly, the painting does come into its own as a potent conveyor of multiple meanings − though the nature, depth and contextual relevance of these meanings may rely heavily on each viewer's unique affective response, interpretation of visual stimuli, prior knowledge of the novel and subjective interpretation in general.

4.1.4 Instances of *synaesthesia* and *transmodal moments* in Tumi's re-semiotisation process

> *What would be truly surprising would be to find that sound could not suggest colour, that colours could not evoke the idea of a melody, and that sound and colour were unsuitable for the translation of ideas, seeing that things have always found their expression through a system of reciprocal analogy.*
>
> **Charles Baudelaire, 1860**

Since Tumi was working with a medium characterised by its distinctive smell − coffee − I wondered whether this could have any bearing on her final interpretation of the novel (in particular the character of Ralph) and if her selection of this medium could be motivated by factors other than its mere material affordances or constraints. My questions to Tumi about this (see Appendix H for transcript) have prompted some fascinating responses, which relate closely to Kress' theory of motivated signs outlined in section 2.1.5 above. Tumi revealed that she chose coffee as graphological medium − not only because she enjoys the smell, which keeps her "interested and awake" − but because it actually reminded her of the character of Ralph. "Coffee or chocolate," Tumi continued, "are very *boyish* smells. They are sweet, but with [a hint of] bitterness … just like Ralph".

This bitter side to Ralph's personality is, indeed, evident in both the novel and movie − particularly after witnessing the boys' collective moral degradation, instigated by Jack's obsession with pig hunting. In one scene, Ralph and Piggy are sitting alone on the beach, trying to process the events of the night before. Simon had been tortured to death, and Ralph is horrified by the fact that everyone is just carrying on with their daily activities, as if nothing had happened. *Sam* and *Eric* − the twins who have recently defected to Jack's side − pay them a visit, and rather politely ask if they could borrow Piggy's glasses. They soon move away, pretending to have forgotten the details of Simon's murder (Golding, 1954, p. 141). In the 1990 film, tears stream from Ralph's eyes as he calls to them: "Wait! Aren't we gonna talk about what happened?". It is these most evocative scenes, I have observed, which my participants commit to long-term memory − scenes which inevitably re-emerge in different forms or modes during their re-semiotisation journeys. Newfield (2005)

describes the periods of time between these modal transitions − or in this case, the re-semiotisation of written text into multimodal narratives − as *transmodal moments*.

In my final interview with Tumi, she exclaimed that she "really want[ed] to start painting" (see Appendix H). Consequently, her comic strip was left unfinished. It seems Tumi wanted to create something more personal − more proximal to the character of Ralph − in the form of a 'coffee painting' wherein one could observe the subject's eyes and other focal areas more closely. In her transmodal shift from comic strip to painting, Tumi may have lost several meanings relating to Golding's plot, yet she has gained several others − particularly those concerned with *characterisation*. Newfield (2014) argues, however, that transmodal moments like these do not merely involve new understandings of source-texts or the use of different materials, but also perceptible changes in the sign-maker's target audience and site of display. Tumi's intended viewer, it may be argued, has moved from the comic strip reader to the visual artwork viewer, in whatever context this may be. Also, the artefact which she initially intended to submit as a final work − the comparatively bland comic strip − has taken on a different form entirely, and could thus 'leap' from her diary to the classroom wall.

4.1.5 Tumi's gains and losses in meaning − from a *characterisation* perspective

Ralph is the energetic and charismatic protagonist of *Lord of the Flies*, and one can clearly see these personality traits in Tumi's portrait. Outlined with a permanent marker, Ralph's head and shoulders are youthful, well-defined and telling of his athletic abilities. Furthermore, the look in his eyes is determined and uncompromising − a sign of his power and influence over the other boys, which is still secure at the beginning of the novel. In our final interview, Tumi added: "He looks into the distance, because he [is] always thinking of ways to survive and be rescued". If one considers Ralph's initial calls for order, civility and productive activity on the island, Tumi's decision to portray him as the archetypal thinking man is not only a keen observation drawn from the original text, but also indicative of sustained meaning which lasted for the duration of her meaning-making chain (see Appendix H). Kress (2005) emphasises that the maintenance of particular meanings

− whether they are drawn from source texts or realised at later *points of fixing* − is crucial to continued participation in the meaning-making chain (see section 2.1.4 above). These meanings, Kress argues, are not only central to literacy participants' understanding of source texts and their role in re-shaping them, but also serve as a cognitive point of reference for the design of future artefacts.

Then there are *gains in meaning* − entirely new or constructed ideas unique to the participant involved (Kress, 2005) − and Tumi certainly exhibits these. Like Piggy, Ralph's commitment to civilisation and morality is strong, but this is soon flouted by all the other boys, who have submitted to Jack's creed of bloodlust and barbarism (Golding, 1954, p. 79). Before his own impulsive participation in Simon's murder, Ralph is disgusted by the sight of the hunters chanting and dancing. To illustrate this savage side of human nature − which does not even spare the most virtuous of souls on the island − Tumi produced an excellent front cover focusing on both Piggy's death and Jack's tribe of hunters (figure 4.3) before she decided to submit the coffee painting as a final work. Drawn with pencil and charcoal on an A2-sized cardboard, the composition contrasts sharply with the more cheerful, warm palette used for Ralph's portrait. Tumi explains: "…yes, this one is very different from the Ralph [painting]… because I used dark[er] colours. It shows that there is evil [with]in all of us, even Ralph. There's that part where Ralph joins the feast too, eating the pig, dancing, and so on. And then he [takes part in killing] Simon".

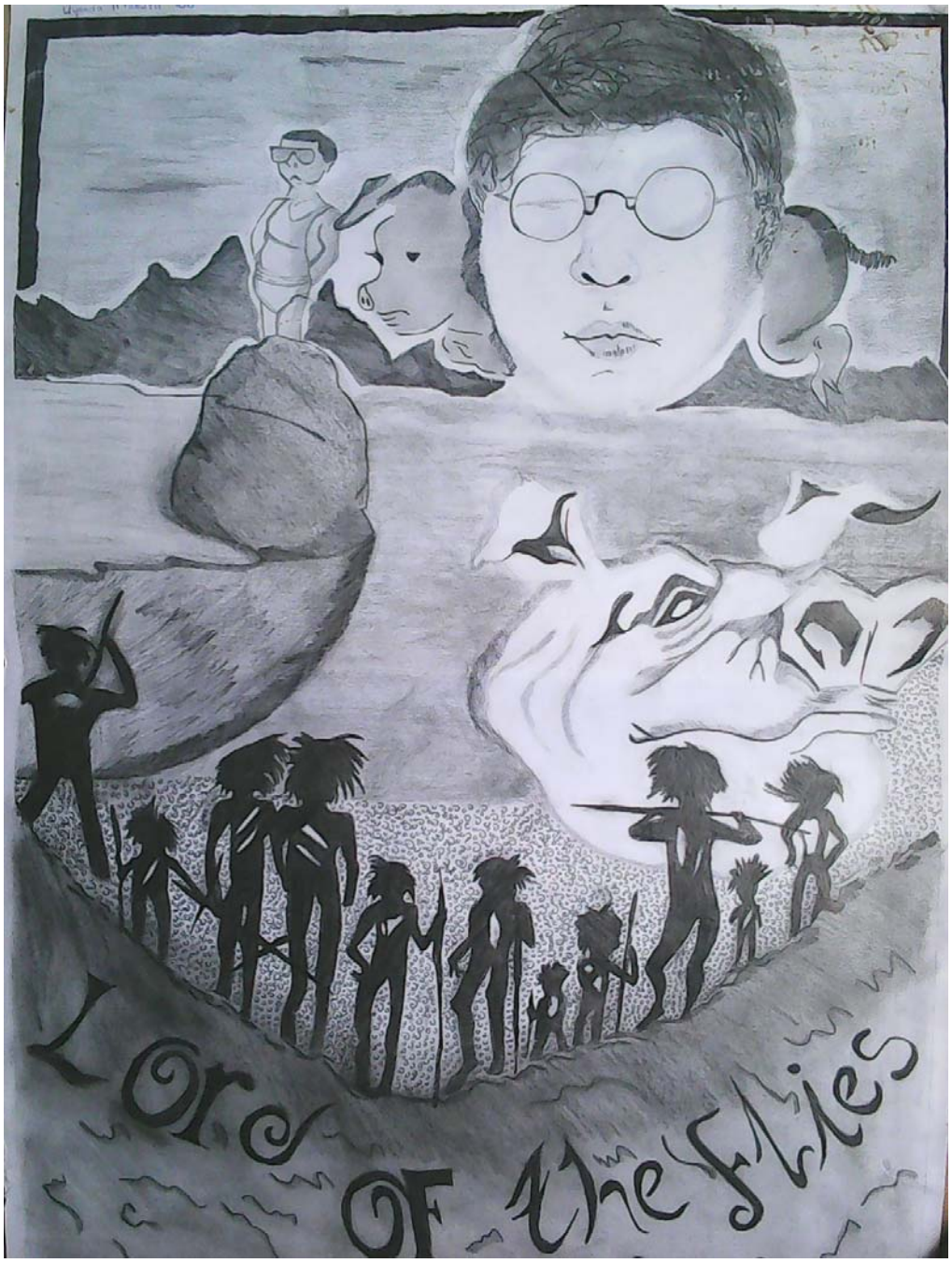

Figure 4.3: Tumi's front cover for her cartoon strip. Pencil and charcoal on cardboard, approx. 60 x 100 cm.

With these intuitive responses, Tumi demonstrates a deep understanding of protagonists in fiction writing, and an insight into the psyche of Ralph who, by his very humanness, is flawed to the point of committing murder. An important scene in the novel which Tumi seems to overlook, though, shows Ralph casting the Lord of the Flies down to the ground, taking the stake upon which it was impaled and using it to defend himself against Jack's hunters (Golding, 1954, p. 228). Although this may

be seen as a minor triumph of good over evil (he had already lost his only ally, Piggy, at this point) it does show Ralph's final decision to fight for what he believes is right: the rules and morals of the "grown up" world (Golding, 1954, p. 79).

4.2 Jabu's 'green guttered' comic strip, front cover and map of the island

4.2.1 Semiotic chain

Jabu's semiotic chain can be outlined as follows: process drawings for comic strip; comic strip; map of island; rough comic strips with references to *Star Wars* characters; process drawings for front cover; front cover (see Appendix G for an overview).

4.2.2 Modal features

One of the participants most determined to finish reading the novel − and certainly one of the most talented in my Visual Art class − is Jabu, who decided to draw both a comic book cover and two pages illustrating Ralph's first encounter with Piggy. After a quick glance at Jabu's mini graphic novel, it becomes clear that the artist's visualisation of the first chapter, *The Sound of the Shell*, is not only inspired by Golding's description of setting, character interactions and dialogue, but also aesthetically pleasing in its use of dynamic angles, close-ups and 'cuts' − all features reminiscent of a Hollywood storyboard (see figure 4.4). A wide, eye-level shot, for example, is used in the first frame to establish a wild island setting, coupled with a narration box with the geographical information "Somewhere in the South Pacific". In this frame, Jabu cleverly places the plane wreck off-centre and fills the remaining space with lovingly drawn ferns, trees and other foliage.



Figure 4.4: Jabu's comic strip, depicting events from chapter one. Pencil, charcoal and acrylic paint on paper, approx. 30 x 50 cm.

The following frame, though much smaller and less detailed than the first, serves quite an important function in the context of Jabu's narrative. It shows a bird − most probably a crow due to the onomatopoeic 'caws' pointing towards its body − with

another narration box indicating a lapse in time: "The next morning…". The ellipses here demonstrate Jabu's knowledge of the customary diction and punctuation used in graphic novels; the statement is brief, to the point and used in a way that builds anticipation and heightens the reader's curiosity. Also, the simple drawing of the bird does not detract from the more important events to follow, and the frame itself tapers off towards the bottom − as if to form an 'arrow' pointing to the third, and final, frame on the page. The *gutters* or negative spaces between the frames, painted in a moss green, not only allude to a jungle setting but through their sheer optic contrast bring the drawings to the forefront and into the viewer's space.

It is only in frame three where we first see the famous first acquaintance between Ralph and Piggy. Ralph is shown here close-up and facing the viewer − confident and introspective in his expression. Jabu depicts Ralph as the archetypal, pre-pubescent *boy*; he has no peculiarities or flaws in his appearance, nor any conspicuous features to set him apart from others in his grammar school. The dialogue itself is also true to Golding's text, as it divulges Ralph's sensible and inquisitive nature, which contrasts sharply with Piggy's initially shallow personality − his main concern being to hide his embarrassing nickname. Even Piggy's East End accent and use of slang is present here − in the speech bubble farthest to the right he states bluntly: "Well, I don't care what they call me s'long as it's not what they use to call me". This only further establishes Piggy as a somewhat naïve character − at least when compared to Ralph's more mature demeanour − in the introductory chapters of the novel. Only by chapter eleven, *Castle Rock*, does Piggy display a true maturity of spirit, when he confronts Jack and his hunters for their cruel ways.

The last five frames are not as rich in content or textual links as the preceding ones, but nonetheless serve to move Jabu's narrative forward and conclude it with something that could be deemed a climax. Here Piggy discloses his nickname to Ralph but, rather interestingly, the part where Piggy is teased is omitted. More than a mere coincidence, this demonstrates Jabu's ability to overlook the novel's more trifling parts and to condense thirteen pages of typed text into a single, cohesive and visually-driven narrative. The following frame shows Piggy exclaiming that he had lost his hat. Here he uses a mid-shot to show off Piggy's full school uniform from the waist up, complete with unbuttoned blazer, tie and rucksack. Once again, Jabu

follows the text closely − whilst Ralph has removed almost all of his clothes, Piggy holds on to societal norms and chooses not to discard any of his personal effects.

Only in frame six does Jabu use a thought bubble, with words that suit the perplexed look on Ralph's face. He does not *say* it, but *thinks* it, which may signify his dismissal of Piggy as a worthy companion at this time. This frame is also narrowed at the bottom to leave more space for the following, which displays nothing but the conch shell lying on a bed of sand. The absence of text in this frame helps to establish the shell as an important, if not the central, symbol in Golding's story. Jabu has drawn the shell with the utmost care − recording its shape, texture and lines from a Google image printed days before − and positions it in the centre, perhaps to reiterate its emblematic role in the novel. In the final frame, it is the mindful Piggy, not Ralph, who suggests using the shell as a horn to summon the other boys − should they have survived − which is also true to the original text (Golding, 1954, p. 22).



Figure 4.5: Jabu's cover art for his 'mini graphic novel'. Pencil, charcoal and coffee on paper, approx. 30 x 50 cm.

The front cover − a pencil and charcoal drawing on an A3-size, coffee-stained folio − may be seen as a pictorial amalgam of Golding's novel, as it is brimful with elements alluding to its setting, symbols, characters and central themes (figure 4.5). In our preliminary interview − after Jabu had already started on this work − he confirmed that the boy on the right was Simon, who is drawn to look emaciated, dirty and covered in flies. From the centre of his head we see a projection of thought − a large thought bubble which cocoons the severed head of a pig, Golding's reference to *The Lord of the Flies* or Babylonian demon, *Beelzebub* (Rudwin, 1970). While Jabu knew the significance and meaning of the novel's title, he chose not to draw any flies surrounding the pig's head. Initially, I discredited this as a mere coincidence − or because flies were "hard to draw", according to several learners − but my question to Jabu about this matter produced an intriguing response. The flies, Jabu argued, had moved from the sow's head to Simon's, thus "infecting" him with "lies and evil thoughts" (see Appendix H for interview transcript). It is in chapter eight, after all, that Simon − delirious from hunger and prolonged exposure to the elements − takes the demonic entity's advice to join the others on the beach, leading to his torture and eventual death. Nowhere in the novel or movie versions had such a metaphorical 'infection' occurred, yet Jabu has taken the theme of lost innocence and translated it through his drawing.

Arguably the most striking feature of Jabu's comic strip is the use of confident lines to create dynamic, yet believable characters within the confines of the eight frames (see figure 4.4). As early as 1959, art theorist and anatomist Andrew Loomis described the process for drawing such lines, arguing that it is a skill that needs to be honed before it may be applied to particular genres of drawing or portraiture. From my own observations in the Visual Art classroom, though, I could determine that Jabu quite unknowingly followed Loomis' procedure. This involves delineating each character or object with a "light hand" − thus applying little pressure to the paper support − before going over the lines again and making them more "assured". This applies especially to the recording of facial features through the pencil medium − which Jabu shows off most effectively in the close-up of Ralph in frame three. McCloud (1993, p. 119) also draws attention to the potential of lines to evoke particular ideas or feelings in readers, most notably tension, pride and anxiety. Pride, for example, is nowhere more apparent than in the abovementioned close-up, where

Jabu uses confident, sweeping lines − similar to the ones in McCloud's book − to model Ralph's nose, neck and jaw-line. This 'heroic' feeling is further enhanced by Ralph's upward and almost saintly gaze, executed here by using two simple, black circles as pupils.

4.2.3 Semiotic links to the novel: *genre*

> *But if what interests you are stories of the fantastic, I must warn you that this kind of story demands more art and judgement than is ordinarily imagined.*
>
> **Charles Nodier, 1504**

At this juncture, it may be wise to consider the affordances and constraints of the graphic novel genre − or *art* in general − during Jabu's semiotic chain, specifically. As mentioned above, the combined visual and textual nature of the comic book format enabled Jabu to condense the events described on thirteen pages of typed text (Golding, 1954, p. 11-24) into a single A3 page, although certain details − such as Ralph's incessant teasing and Piggy's memories of his aunt − are omitted for the sake of coherence and brevity. One of the most surprising observations I could make during the final stages of the overall process, however, was the sheer extent of my participants' knowledge of the genre − of its common design features, textual conventions and overall layout − and how comfortable they seemed in relaying this information through re-made, multimodal works. These were meaningful artefacts borne from their own imaginations, and scaffolded only by our viewing of the film, the display of several Google images and my own readings of the novel in class.

In the fast-paced, technologically governed world of today, Gee (2015) argues, we pass our time in front of a menagerie of cell-phone, television and computer screens − even in the classroom domain. It is thus hard to imagine the comic book featuring prominently, if at all, in the lives of high school learners. Yet, the sheer quality of my participants' graphic novels − and Jabu's work is no exception − prompted me to investigate whether the traditions of the comic book were perpetuated through media or genres other than the 'old', paper-based ones. Duncum (2001) emphasises that textual and visual conventions − such as the contextual use of font sizes and colours, narration boxes or directional devices such as arrows − are seldom specific to any one, particular genre, and rather form part of a *visual culture* central to our daily

sensory experiences of the world. In a sense, seemingly divergent genres, such as comic books and animated television series, borrow these practices from each other in a mutual, complementary way − a trend that has gained momentum since the Pop Art movement of the 1950s (Kleiner et al, 2004). In my final interview with Jabu (see Appendix H), this is confirmed: "I watch cartoon [shows] such as *Teen Titans* and *Adventure Time* a lot, and I think they use [many of the design features] we see in comic books, too. That's what inspired me when I drew my graphic novel".

Rather than perceiving the re-design task as a constraint or hindrance, Jabu could thus tap into his knowledge of these generic structures and apply them in a single, multimodal assemblage which − simultaneously − provided an outlet for his artistic abilities and displayed his understanding of the novel.

4.2.4 Instances of *transduction* and transmodal moments in Jabu's re-semiotisation process

In chapter two, transduction (Bezemer & Kress, 2008) and transmodal moments (Newfield, 2014) are explored as perceptible phenomena arising from the re-semiotisation process. In Jabu's case, a shift has been made from the print-based novel (the written mode) to the comic strip (the visual mode). This transmodalisation seems to have brought with it transformations and gains in meaning. To prove this, it is necessary to compare the contents of Jabu's strip to one of the excerpts that inspired it (Golding, 1954, p. 11-12):

> *"I can't hardly move with all these creeper things."*
> *The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He was shorter than the fair boy, and very fat.*
> *"Where's the man with the megaphone?"*
> *The fair boy shook his head. "This is an island. Perhaps there aren't any grown-ups anywhere."*

For one, there is a direct, semiotic flow between his comic strip and the events described by Golding. The "creeper things" are clearly visible in the strip, especially

in frame one (see figure 4.4). Piggy's use of slang features prominently in frame three − here he uses a contraction (*s'long*), whereas his words in the novel are also filled with double negatives (*I can't hardly move*) and other inaccuracies. Despite including some continuity mistakes (Piggy's "windbreaker" is missing in frame four, yet he wears it in frames three, five and eight) Jabu's strip keeps close to the boys' physical traits: Ralph is indeed "fair"-skinned, and Piggy is drawn to look "plump", "short" and "very fat", though his scathed knees are not visible. Ralph's confirmation that "there aren't any adults around" (frame three) is also present, though Jabu has changed the words slightly, perhaps so that it could fit into his speech bubble.

4.2.5 Jabu's gains and losses in meaning − from a *setting* perspective

Throughout the re-semiotisation process, Jabu seemed determined to "chart" the island in his diary as we progressed through the novel (see figure 4.6). In our final interview Jabu insisted that his map of the island, which he planned to use as the first page of his comic book, "was not copied from any website". Our 1996 Faber & Faber Educational Edition of the novel also did not include any pictures or contextual graphs. Although crudely drawn and lacking in texture and colour, Jabu's final map demonstrates a skill in translating Golding's descriptions of the island into a more concrete, multimodal text − which he also claims "helped put [his] comic strip into perspective" (see Appendix H). If one uses this map as a reference, it would appear that his strip is set primarily in the south-western area − including the crash site, the 'scar' in the jungle formed by the plane's descent, and the lagoon where Ralph and Piggy meet for the first time. Rather than a random visualisation of the different locales featured in the novel, Jabu's map is a cogent recording of the island's diverse geographical formations, and the effects of these on the boys' physical movements and relationships.

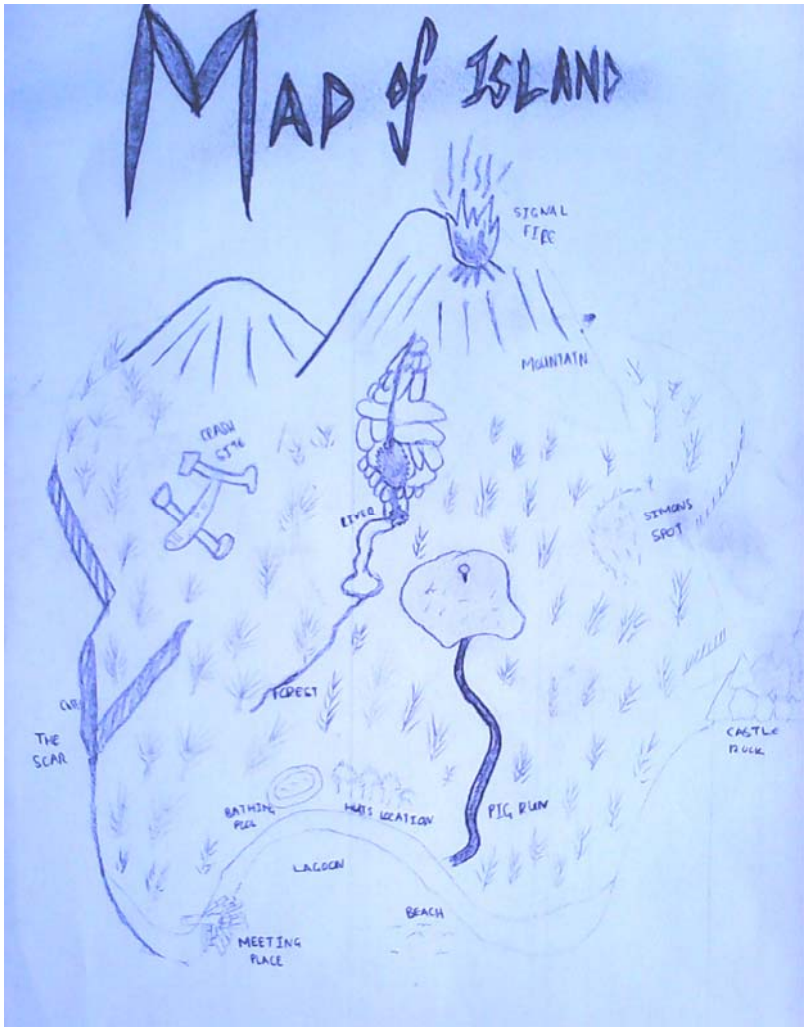

Figure 4.6: Jabu's map of the island. Pencil on paper, approx. 25 x 30 cm.

The initial 'Meeting Place' for all of the boys, for example, is close to where Ralph first blows on the conch, and shows a pile of unlit wood. This is a very keen observation on Jabu's part − the signal fire had, indeed, been moved from the hilltop to the beach for safety reasons, after news of the "snake-thing" had spread (Golding, 1954, p. 46). Also − as they became more lethargic and accepting of their savage lifestyles − the boys were losing interest in keeping the fire alight, much to the dismay of Ralph and Piggy. There is also 'Simon's Spot' − deep in the jungle and isolated from all the other meeting places − and the familiar 'Castle Rock' jutting out on the east side, which would later serve as Jack and his hunters' base. Such a drawing is not just about space − it is a thorough investigation into a story's context, which can do much to improve one's understanding of other, interrelated literary devices, including character relations, inner and outer conflicts, themes, symbols and

motifs. In our final interview, Jabu confirms this: "Yeah … the map made me realise how people can go their separate ways, you know? [It also showed me] how the environment can change your actions [or the outcome of the story]. What if Simon never saw the beast in the jungle − would he still be alive? And what if there was no food? Would the boys start eating each other?" (see Appendix H for a transcript).

It is clear that geographical space is rendered quite differently through words than in a two-dimensional, pictorial text such as a map. In a written text that seeks to describe a physical space, for example, standard morpho-syntactical forms such as prepositions (under, on top, above, etc.) or directional phrases (south of, to the north, etc.) may have to be included, in order to provide readers with a solid idea of the space. Maps, it would appear, are more succinct in this regard. Through the use of line, shape, colour and − in some cases − texture, the map can easily communicate distance and differences in terrain without the use of any descriptive language. A few simple, wavy lines on Jabu's map, for instance, suggest an ocean surrounding the island, while the figurative shapes on the inside represent an abundance of trees, lagoons and caves. It can be argued that − had the written mode alone been used − Jabu would have to write quite an extensive essay or descriptive passage in his diary to describe the aesthetic features and position of similar terrains.

Jabu − in his design of the comic strip, drawing and map − has explored the novel's literary elements of plot, character and setting, respectively. The comic strip comprises only a fraction of Golding's narrative, yet includes expository elements central to the story, most notably the brotherly bond forming between Ralph and Piggy. The map, however, may be seen as a more hands-on approach to visually represent the setting − a feature that our relatively new edition of the novel seems to neglect. Jabu's coffee-stained drawing, on the other hand, meditates upon the traits of Simon, and provides further insights into how authors can use characterisation to move a story forward or communicate more universal, 'human' issues or moral questions. Here, Jabu portrays Simon as an innocent boy falling victim to the evils of the world, who through his mere expression communicates feelings of terror and hopelessness, not to mention knowledge of his fast-approaching death. Jabu insists that he − through this particular drawing − could not only connect with the character

of Simon on a more personal level (see Appendix H), but also learn to heed against over-trusting one's peers in today's 'dog-eat-dog' world.

It seems that Jabu's re-semiotisation process − which generated a range of comic strips, multimedia drawings and maps − not only deepened his understanding of the novel on a contextual and thematic level, but also allowed him to "make it [his] own" through constant *re-reading* and multimodal *re-design* (Walsh, 2009). Most importantly, the process led him to ponder issues of fate, faith and spiritual conviction − topics that are seldom addressed in prescribed study guides or end-of-year examinations.

4.3 Sanele's chiaroscuro front cover and comic book of Simon

4.3.1 Semiotic chain

Sanele's semiotic chain can be outlined as follows: process drawings / planning for front cover; front cover; sketch of hunter from Jack's tribe; process drawings for comic book; comic book (see Appendix G for an overview).

4.3.2 Modal features

One learner who displays an appreciable skill in translating the written mode into visual narratives is Sanele, a reserved boy who spends most of his time perfecting a *chiaroscuro* style of drawing. Chiaroscuro is an Italian term frequently used among artists and researchers in the Visual Literacies, which loosely translates into 'light and dark'. It mainly involves the use of strong contrasts in tone, with the intent of creating a dramatic or 'moody' atmosphere (Kleiner & Mamiya, 2004, p. 531). The technique also lends itself to a more realistic depiction of people and objects within natural settings, as is evident in Sanele's front cover and two-page comic strip. Sanele's cover for his comic book, drawn with HB, B, 2B and 6B pencils on an A3 page, is reminiscent of Paul Gauguin's Tahiti paintings, in that it combines elements of the impressionist, surrealist and naturalistic styles (figure 4.7). The drawing − which at first appears simple in its execution and overall composition − makes such effective use of the design principles of space, perspective and proportion that it can easily stand on its own as a display piece, on the classroom wall or otherwise. It is,

in essence, a work of strong contrasts − the light and dark, physical and psychological, innocent and impure, young and old.



Figure 4.7: Sanele's front cover for his comic book, depicting *Simon*'s encounter with the *beast*. Pencil on paper with traces of ink, approx. 31 x 52 cm.

To make these disparities even more apparent to viewers, the artist nearly cuts his drawing in half with a strong, vertical line down the centre of the page − yet the composition remains unified through the direction of Simon's gaze and use of large, white areas on both the dark and light sides. According to Sanele, Simon's confrontation with the Lord of the Flies in the original 1963 film served as his main inspiration, although he had seen the newer version and had read the novel long before starting on the drawing. Simon's orifices are drawn as large, gaping holes, contrasting sharply with the other boys' happy, "shining eyes" from only weeks before (Golding, 1954, p. 29). The severed head is barely visible among a clutter of leaves, twigs and branches − some of which look like menacing teeth or claws − but Sanele maintains that this design feature was intentional. In his typical brooding

fashion, Sanele revealed in our final interview: "I want people to look for the pig's head, so that the picture doesn't give away the story too easily". Apparently aware of the power of suggestion, Sanele added that "the focus [must be] on Simon. I wanted to show the pig's head as we see it, [and] not as Simon sees it" (see Appendix H).

Through Sanele's drawing, we thus become aware of the different realities existing between us, the readers − who can view the macabre externally or from a distance − and the characters who will forever remain oblivious to their fictional existence. Sanele, through his responses in our interview, has not merely demonstrated an affinity to Simon as a fictional, yet believable figure in the novel, but also an awareness of how characters can impart abstract concepts to the readers of today. In the case of Simon, these may be the *human conditions* (Arendt, 1958) of innocence, vulnerability or temptation. In one of his earliest diary entries (see Appendix C1), Sanele also writes that "Simon's character represents peace and positivity… perhaps religious impulses". These impulses − besides alluding to the historical Jesus − seem to have truly resonated with Sanele, who was raised in a Catholic home. Sanele also identifies with Simon's inclination to "wander off by himself … in a dreamy state … prone to fits [and] fainting". These parallels with Simon's character are repeated in a brainstorm for the comic strip (see Appendix C1), which shows the Lord of the Flies "completely consuming" Simon as it prepares to swallow the remnants of his body. It is certainly an imposing, if not terrifying illustration, and quite an unexpected depiction of the psychological effects of the island on Simon's pure and impressionable personality.

Page 1:

Page 2:

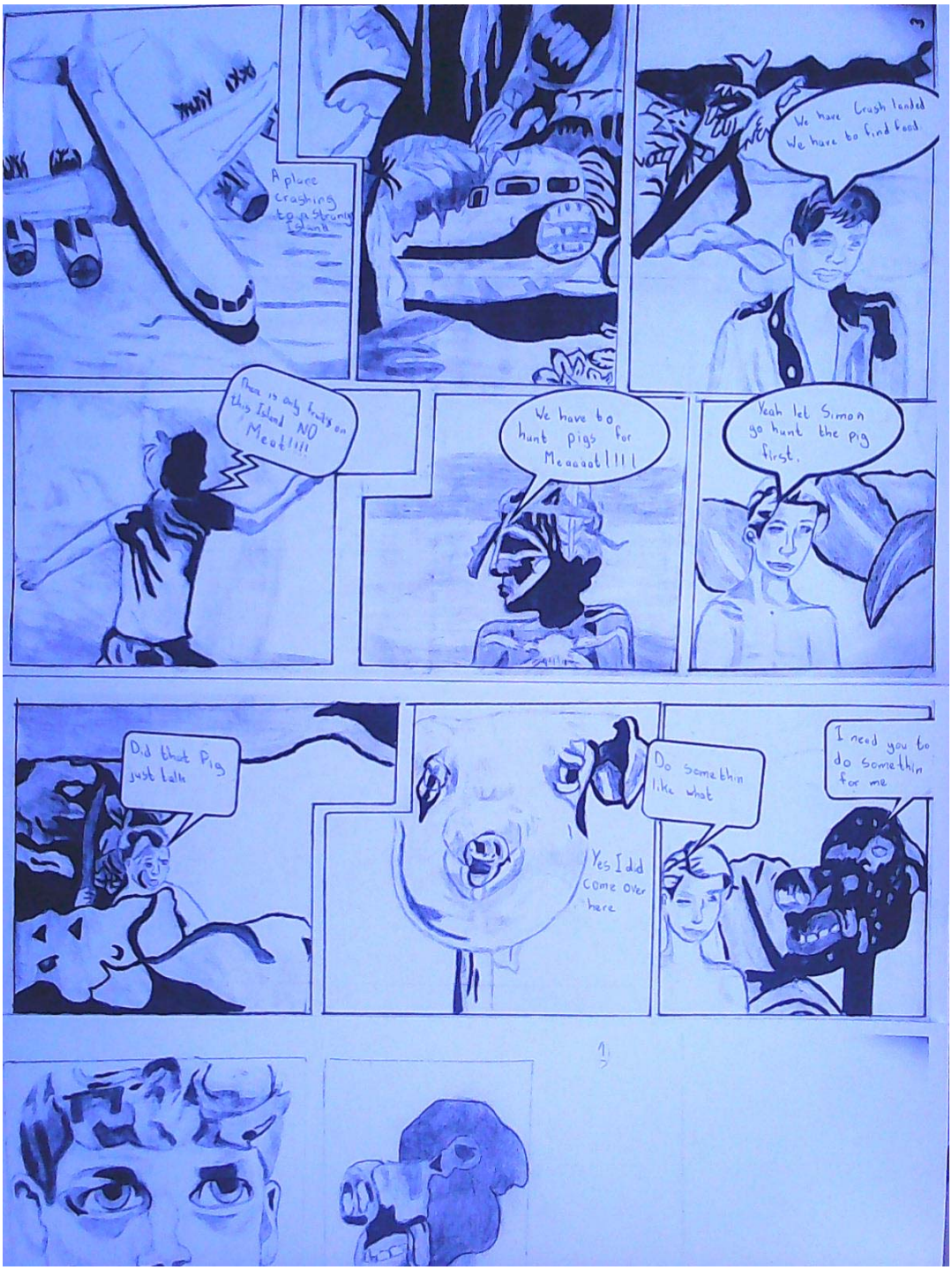

Figure 4.8: Sanele's comic book focusing on the character of *Simon*. Pencil and charcoal on paper, heightened with white chalk, each page approx. 30 x 50 cm.

This brainstorm may be seen as a multimodal representation of human frailty, urging viewers to challenge the integrity of their beliefs or, at the very least, their moral fibre in the *post-modern* age. This theme is continued in Sanele's comic book, which is mainly centred on Simon and the events preceding his death (figure 4.8). Sanele's

written content − several short utterances and narration boxes which appear occasionally in the large frames − is kept to a minimum, and serves only to move his "chapter summary" forward. He makes up for this, however, with some highly atmospheric drawings which display the principles of movement, perspective, space and contrast to excellent effect. It begins with a lifelike drawing of "A plane crashing [in]to a strange island", and in the third frame cuts directly to Ralph asserting his leadership with the words "We have to find food". As in Tumi's work, each character is immediately recognisable − Ralph with his "two handfuls of hair" (Golding, 1954, p. 133) and, in the last frame, Jack with his slightly mischievous expression and lack of clothes.

Sanele's use of "very dark black shading" (see first diary entry, Appendix C1) lends an almost ominous quality to the setting and characters' actions within the tight-fitting frames. In the fourth frame of page one, for example, we can barely see the face of one of Jack's hunters, as he exclaims "There is only fruit on the island… NO MEAT!" This not only points to the ultimate 'facelessness' of Jack's entourage as they lose all sense of personal responsibility and fall into a gluttonous routine of pig hunting, but also foreshadows the boys' loss of morals − their faces becoming "mask-like" under thick coats of mud, blood and "dazzle paint" (Golding, 1954, p. 79). In the following frame we see the bestial transformation of one of the "big'uns". He is shown in profile, complete with drone-like face, eyes devoid of life, and body covered in patterns reminiscent of Polynesian *tataus*. To achieve this terrifying appearance, Sanele also consulted *Gardner's Art through the Ages* (Kleiner et al, 2004), which is always available in my classroom, for a photograph of Congolese dance masks (see Appendix C4).

This contrasts with Jack's almost innocent expression in the next frame, as he orders Simon to "go hunt [for] the pig first". Jack, in the space of only a few frames, thus arises as a potential threat to Ralph's leadership, and an antagonistic character with some cruel intentions. Already on page two we see Simon − forever submissive to Jack's commands − head into the jungle clearing and stumble upon the Lord of the Flies. "Did that pig just talk?" Simon asks behind a thick, flowering shrub, to which the pig eerily replies "Yes I did. Come over here." In contrast with the front cover drawing (figure 4.7), we see the proceedings from *Simon's* point of view − a vivid

dream or hallucination designed to send him to his death, at the hands of those he had once trusted. Although Sanele takes some artistic liberties in this comic strip − especially in the ways he condenses two chapters and omits some of their most crucial parts − he stays true to Golding's narrative with regards to characterisation, setting and mood. In the next few frames the Lord of the Flies, for instance, comes across as a truly evil entity − the tongue stupidly dangling from its mouth − as it convinces Simon to "go to the beach and do something" for him. The leap from chapter one to eight through the page break also calls to mind McCloud's (1993) ideas on time-frames in comics. The "gutters" separating two panels in a comic strip, McCloud argues, may represent either a second or a million years into the future, but it is up to readers to interpret the images sequentially and "perceive time spatially, for in the world of comics, time and space are one and the same" (McCloud, 1993, p. 75).

As noted above, tone is an art element that features quite prominently in Sanele's work − applied here to such an extent that it becomes a primary indicator of meanings in the visual mode (see figures 4.7 and 4.8). Following my advice, Sanele shaded-in his shapes "against the lines" after the light source had been determined, thus eliminating any conspicuous outlines which would, in his own words, "make the drawing look too cartoony". Kleiner et al (2004) point to a similar dislike of line in academic art schools − particularly those promoting art movements before the modern age − as it is regarded as an *illusion* or arbitrary device in graphological media. Lines, these schools of thought insist, are nothing more than an illusive beginning or ending of forms, flat areas and spaces (Kleiner et al, 2004, p. 7). In any case, the almost complete lack of outlines in Sanele's work, together with its large areas of flat, black and middle-tone shading, infuse it with a dark tranquillity or reality akin to Golding's story.

As explained in section 4.1 above, it is necessary to comment on the phenomenon of movie-to-drawing re-semiotisation in further analytic detail. Sanele's drawing of Simon and the beast (figure 4.7) displays several similarities to an image obtained from the Google gallery, which he also pasted into the 'process drawings' section of his visual diary. Although the drawing differs somewhat from the 1963 movie image in terms of shading, line and the expression on Simon's face, it is quite similar in

perspective and overall composition. Such discrepancies between drawings and source images, it can be argued, must not always be ascribed to one's inability to copy an image photo-realistically (I can attest that a learner like Sanele can, in fact, do this if he wished to), but should rather be seen as an attempt to either re-imagine, re-contextualise or re-semiotise particular characters or settings according to one's own *interest* (Kress, 1993) or artistic vision.

This particular drawing, though, does not achieve the *re-imagining* of a character to such an extent as Mary's portrait of Piggy (figure 4.10, section 4.4), which depicts the boy as a hardened survivor sporting a bandana and war-paint − a far cry from his strictly civil demeanour in the novel and both films. Sanele's front cover of Simon, it can be argued, falls more into the *re-semiotisation* paradigm (see section 2.2.2 for a concise definition). The move from one mode (e.g. a still image taken from a movie) to another (e.g. a pencil drawing) will inevitably bring with it the semiotic agent's own meanings or representations, not to mention a unique use of line, shape, texture, tone and colour influenced by his or her current emotional state, artistic approach or internalised drawing techniques. An excellent example of *re-contextualisation*, on the other hand, may be seen in Jabu's depiction of the beast in one of his diary entries (see Appendix B4), where the pig's head is replaced with Darth Vader's mask. More than a mere diversion from the text or doodle to pass the time, inter-textual devices such as these are suggestive of my learner group's desire to 're-make' texts according to more contemporary − if not more relevant − genres such as movies, comic books and video games. More about these phenomena, which may accumulate into something I call *multimodal revival*, is discussed in section 4.6.4 below.

4.3.3 Semiotic links to the novel: *site of display*

> *As humans we look at things and think about what we've looked at. We treasure it in a kind of private art gallery.*
>
> **Thom Gunn, 1967**

Without any further details or embellishments, Sanele's drawings are reminiscent of modern movie posters or any large, two-dimensional media used for promotional purposes today. In fact, striking similarities can be seen between Sanele's front

cover and the *gestalt* compositions of the Post-Impressionist era, particularly the theatrical group portraits of Toulouse-Lautrec and his contemporaries (see Appendix C1). In Lautrec's work, we see the use of clean, uninhibited lines − inspired by Japanese prints distributed throughout Europe during the late nineteenth century − and bold contrasts of black and white (Kleiner et al, 2004). As mentioned above, Sanele's work is also characterised by contrast, though he takes it a step further by juxtaposing the civilised against the wild, light against dark and, most significantly, good against evil. At this point of our analysis, it is clear that Sanele has taken full advantage of the immediate, impactful and − for lack of a better word − *impressive* qualities of the large visual text to communicate text-specific meanings, as well as issues surrounding faith and morality. In line with Janks' (2014) critical model for textual analysis, it is this work's capacity to be seen by many − *simultaneously* and within a public space such as the classroom or school hall − which affords it increased *power*, *access* and relevance to diverse communities not always enjoyed by the book form.

4.3.4 Sanele's gains and losses in meaning − from a *mood* perspective

One of the most appealing stylistic features of *Lord of the Flies* − which has always been my impression as a subjective reader, teacher and facilitator of its re-design − is the distinctive mood of pathos that permeates every page, particularly in chapters eight to twelve, which serve as its denouement and conclusion. It is, indeed, an allegory that unabashedly displays humanity's true capabilities in the post-modern age and beyond − not only as our brothers' keepers, but also as custodians of the environment. To present the novel as such, Golding does not hold back with his almost *noir-esque* diction and extensive narratives detailing a psychological interplay between characters and their surroundings. At times, these feel as if they were propelled by a cynical − if not sinister − tone of voice (Golding, 1954, p. 177):

> *"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"*

The laughter shivered again.

From chapter two onwards, words such as "cut", "flesh", "claws", "hurt", "kill" and "bash" are scattered about on every page, and this certainly enhances the feeling of unease that accompanies each reading − aptly described by Gregor and Kinkead-Weekes (1996, p. v) as "the waning of the light". The literary concepts of *mood* or *atmosphere*, it would appear, are determined by the author's ability to orchestrate words and sentences within the morpho-syntactic paradigm − features of the written text which, Bezemer (2015) argues, may be considered 'modes' in themselves. At this stage of the study − that is, analysing the raw data generated by Sanele, a participant who seemed particularly attuned to this mood-setting affordance of the written text − I wished to investigate whether there exists a more direct correlation between the diction described above and the outcome of a re-designed, multimodal text − particularly with regards to its use of art elements and design principles to create a specific ambience or 'feeling'.

Page 1:

As an introductory frame, Sanele keeps his info on the setting, "a strange island", to a minimum here. In this way, Sanele can keep close to the initial dialogue between the boys, who also did not know exactly where they had crash-landed, as well as add a sense of mystery to his strip.

"This is an island. At least I think it's an island." (p. 12)

"He couldn't land here. Not in a plane with wheels." (p. 12)
&
"And this is what the tube done." The fair boy reached out and touched the jagged end of a trunk. (p. 13)

It is evident that Sanele has studied Golding's narrative very carefully before producing any of these drawings. In this frame, for example, we can see how the "tube" of the plane has left a "scar" in the jungle. A Google image of a plane, with its nose-cone ripped off, is used as reference (see section 4.1.3). Sanele's plane is also quite 'correct' in terms of style or time period; this one is typical of the 'Havilland Comets' or 'Propjets' of the 50's, which for the first time used two turbojet engines on each wing.

"When we was coming down I looked through one of them windows. I saw the other part of the plane. There were flames coming out of it." (p. 13)

Although Golding never states the reason for the plane crash explicitly, it is now widely accepted that it had been shot down by Axis fighter planes while evacuating a group of schoolboys from Britain. Note the steep angle of the plane here, suggesting a quick descent, and the flames exiting from the back of its engines.



In this frame, Sanele greatly condenses Ralph's first words as appointed leader, perhaps for the sake of brevity and coherence in the context of the strip. Ralph's confident and assertive personality, though, is communicated to the reader just as effectively.

"Listen, everybody. I've got to have time to think things out... three of us will go on an expedition and find out if this is an island." (p. 31)

It would appear that Sanele preferred the Ralph of the 1990 film version - with dark hair and military school outfit. Note the broad shoulders and "mild" facial features, though.

"The boy with fair hair" (p. 11)
&
"He was old enough, twelve years and a few months, to have lost the prominent tummy of childhood... he might make a boxer, as far as width and heaviness of shoulders went, but there was a mildness about his mouth and eyes that proclaimed no devil." (p. 15)

"The savages... stood in a pool of their own shadow, diminished to shaggy heads." (p. 216)

Sanele's faceless hunter (see section 4.3.2). The use of flat, black shading on the face here alludes to the hunters' loss of identity under Jack's rule.

"Inside the floating cloak he was tall, thin, and bony; and his hair was red beneath the black cap. His face was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger." (p. 27)

Again, this boy is much closer in appearance to Jack Merridew in the 1990 movie.

The seemingly aggressive nature of Jack's hunters -- as they become dissatisfied with eating the diarrhoea-inducing fruit only -- is emphasised here. Note the use of exclamation marks, and capital letters in the next frame.

"Kill the pig. Cut her throat. Spill her blood." (p. 86)

"The face of red and white and black..." (p. 80)
&
"He was safe from shame or self-consciousness behind the mask of his paint..." (p. 174)

For this drawing, Sanele viewed photographs of African ceremonial masks for inspiration (see section 4.3.2). Indeed, it looks like this hunter is wearing an actual mask -- and not mere "dazzle paint" -- for him to hide any feelings of "shame" or "self-consciousness".

Nic de Jager (2017)

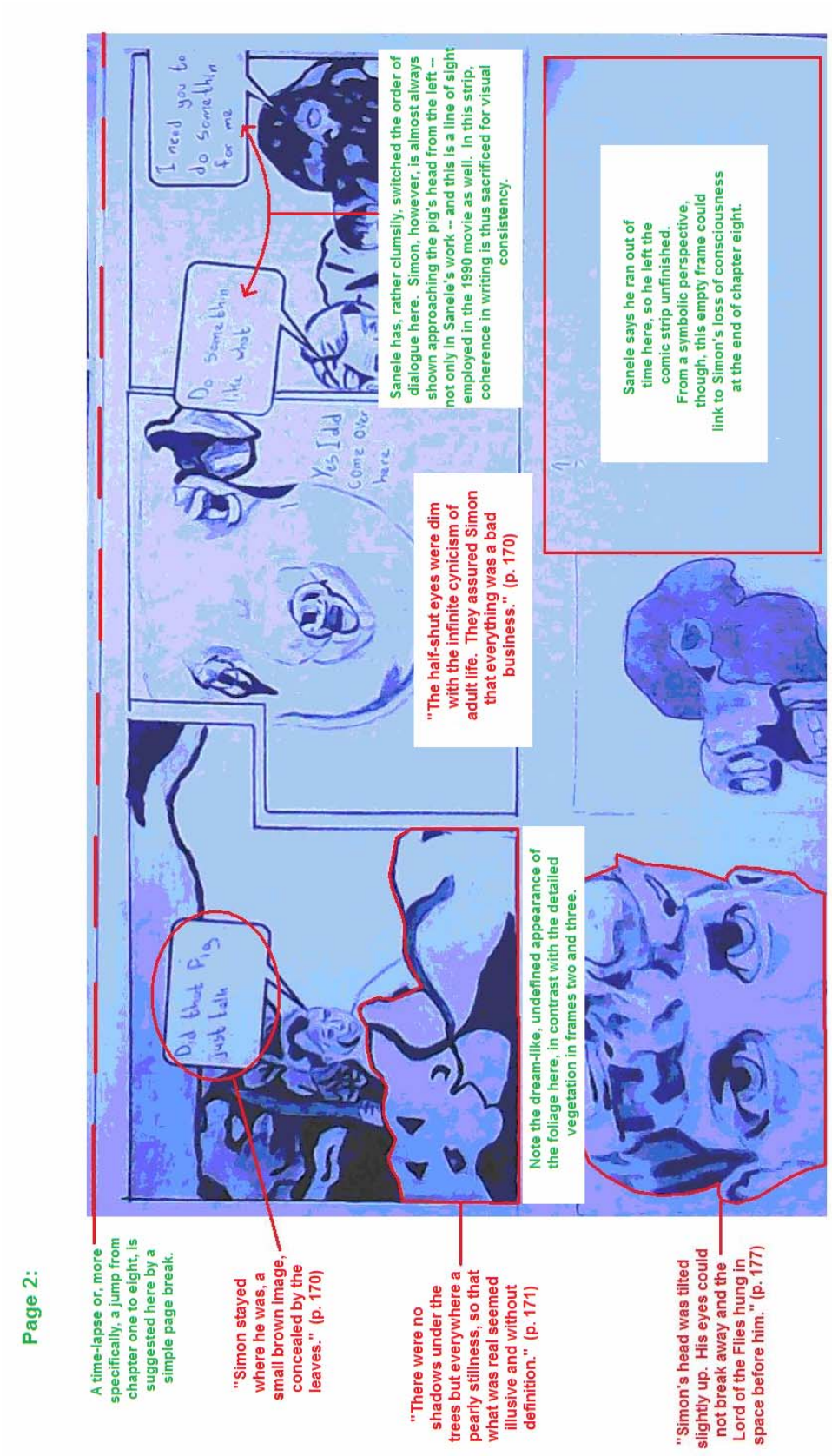

Figure 4.9: Sanele's comic book labelled with semiotic links to the source text, the *Lord of the Flies* novel

I thus applied my 'label method' − a form of inter-textual captioning − to find links between the source and re-designed text (figure 4.9). Here I could draw several parallels between the exact pages that inspired his comic book and drawing of Simon − pages 27-35 and 177 respectively − and his use of line, texture and tone, among other elements. Not only could Sanele use these pages as an aesthetic guideline whilst composing his comic book, but also revisit his own works to gain more insight into the characters, setting and affective apertures of the source text. The *semiotic proximity* between the novel and the sign-maker's multimodal, re-designed text − as discussed in section 4.3.2 above − once again becomes evident.

Sanele has, for example, used only grey and black tones for his comic strip, which relate to the dark, yet tranquil atmosphere so prominent in Golding's narrative. This calls to mind an important critique made by several online reviewers (Maxwell, 1999; Maçek, 1999; Ebert, 2012) who, having compared the two *Lord of the Flies* film adaptations, concluded that the newer version felt more "superficial" than its predecessor due to the use of colour cameras. Then there is the dreamlike and ominous appearance of the faceless hunter, as noted above, and the frightening close-up of the pig's head on page two. In both cases, Sanele's use of dark shading adds to an oppressive or eerie atmosphere. In contrast, the sharp and right angles of the frames lend a sense of blatant reality to the strip, underscoring Sanele's almost solipsistic view that nothing can stop the atrocities about to occur on the island.

4.4 Mary's portrait of Piggy and six-frame comic poster

4.4.1 Semiotic chain

Mary's semiotic chain can be outlined as follows: essay about Piggy; process drawings for portrait of Piggy; portrait of Piggy; process drawings for comic poster; comic poster (see Appendix G for an overview).

4.4.2 Modal features

Of the six participants, Mary was arguably the most productive − as can be seen from the sheer amount of planning and effort that went into her paintings and

drawings − as well as the most innovative in terms of orchestrating various modes to produce artworks. The first of these, an oil painting with a close-up of Piggy (see figure 4.10), not only demonstrates Mary's emotional proximity to Piggy as a fictional character, but also a passion for communicating feelings and moods through colour and texture. Mary's planning for this painting, recorded in her diary during the first weeks of the study (see Appendix D2), shows just how selective she can be when it comes to colour combinations, line styles and the use of art media. The colours to be used, for example, are listed as if they were ingredients to a *semiotic cake* − carefully selected to suit both Piggy's character and the meanings to be communicated to future viewers. Before actually applying the paint to her under-drawing, Mary was careful to get her colours "just right", particularly the "baby blue" for the background and a "flushed, peach tone" for Piggy's cheeks and lips.

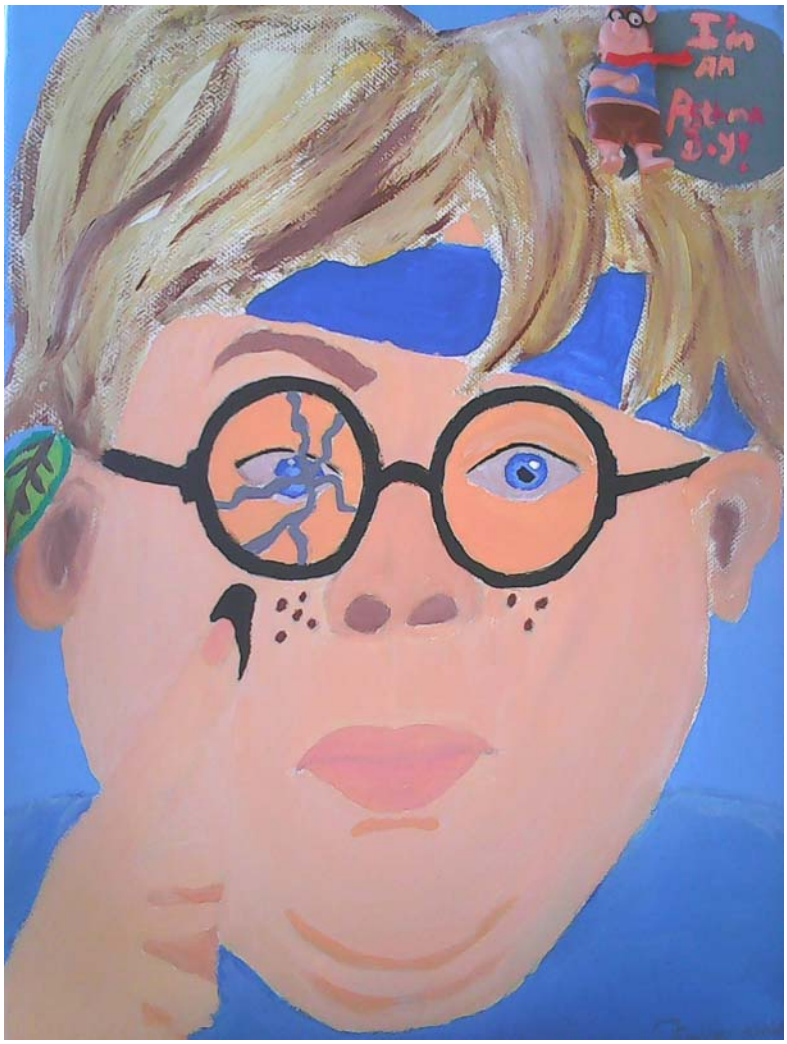

Figure 4.10: Mary's portrait of *Piggy*. Oil on canvas with attached plastic toy, approx. 45 x 60 cm.

In terms of composition, it is possible to draw several parallels between this portrait and the late paintings by Roy Lichtenstein, as it combines elements of traditional portraiture with more modern textual features such as speech bubbles and found objects (see Appendix D2). The 'found object', in this case, is a small plastic model of a pig, strategically placed next to Piggy's words. In our final interview (see Appendix H), Mary revealed that this plays an important role in communicating her message clearly − "[that] this is Piggy from the novel *Lord of the Flies*, and not Ralph or Simon, for example. The pig toy is a reference to his name, the label that was put on him for being fat, [as well as] the pigs [that are being] hunted on the island".

At this stage, it dawned on me that Mary − who had already finished reading the novel on her own − was exploring Golding's *subtext* (Seger, 2011) at a level which few of her peers in English Home Language could equal. This penchant for deep reading is particularly evident in an essay about Piggy (Appendix D1), which not only includes very accurate descriptions of his physical and psycho-social traits, but also contextual references which would later influence the outcome of both her painting and comic strip. She describes Piggy as a "pragmatist" and "the brainy representative of civilisation" who, on account of his "scientific" view of life, urges the other boys to act rationally and responsibly, believing that this might increase their chances of being rescued or, at the very least, prolong their lives on the island.

On several occasions, Mary reiterates Piggy's "greater intelligence" as compared to the other boys − a strength which is nullified due to his unusual appearance and "lack [of] leadership qualities". In our final interview, Mary revealed that Piggy − in his capacity as an "adult trapped in a boy's body" − was "always thinking about everything, and always aware of his strengths and weaknesses". When Mary reflected upon her final painting, she took pride in having included a speech bubble in the portrait, as it enabled Piggy to assert his identity as the thinking man, simultaneously liberated and cursed by his wisdom. By this stage, it appears, Mary has realised how both the written and visual modes may be utilised to communicate one's meanings clearly to future viewers.



Figure 4.11: Mary's 'comic poster'. Pencil on poster-board, approx. 60 x 100 cm.

Mary's visual narrative or "comic poster" − as she preferred to call it − should not be regarded as an end product of the multimodal artefacts preceding it, but rather as a "point of relative stasis and stability in an ongoing process of meaning-making" (Kress, 2000, p. 132). Because of the inherently narrative nature of the graphic novel genre, however, this work differs significantly from the preceding text in its overall composition and use of art media (figure 4.11). One of her first questions to me before starting on this work, was if it would be "acceptable" to use an A2-sized poster instead of an A3 page, and to divide it into six equal frames. Knowing that Mary preferred drawing larger figures − or studies of the human face and body which could be considered *monumental* − I assured her that this was fine. With a larger drawing surface, Mary argued, she could include more dialogue or "storytelling parts" − the intermittent bubbles of narration visible at the top of each frame. Loosely

based on the second chapter, it combines textual and visual modes in such a dramatic and coherent fashion that it would be difficult for first-time readers of the novel to walk away without a good impression of its overall mood, setting, or the volatile relationships between its pre-adolescent characters.

This raises another question: to what extent is the making of meanings dependent on the written mode? Would Mary's comic strip make just as much sense if it had no writing or, as she called it, "storytelling parts", at all? It would appear that the comic book or graphic novel genres purposely combine the visual and written modes to do just what Mary has done − tell a story − which arguably makes it less open to individual or purely subjective interpretation. The painting genre, on the other hand, relies mainly on images to communicate meanings. The very nature of 'meaning', then, differs across genres, so it would be quite pointless to include the written mode in all forms of texts, merely to communicate one's meanings clearly.

The first frame makes use of an establishing shot − a broad perspective which enables Mary to include both the scope of the setting, and all the characters involved in her condensed story. Right below the large title *Lord of the Flies* − drawn here in a font which she describes as "leaf letters" − the narrator begins:

> *The next morning, the news of the monster has the boys in a state of uproar, as they gather on the beach* (frame one).

This simple sentence not only suits the introductory nature of the first frame, but also sets the tone for the confusion and frenzy which characterise Golding's rising action. We see some of the older boys standing in a circle, arguing about the possibility of such a creature actually existing on the island: "There's no such [thing]! How can you see a monster?" Mary, it appears, has decided to leave out the part of the *littl'un* explaining what he had seen, and instead jumps right into the action − in this case, the beginning of outer conflict, particularly the rivalry between Ralph and Jack. The second frame shows Jack blowing into the conch, accompanied by large star shapes which not only visually reinforce the loud sound it produces, but also emphasise its significance as a symbol of power and authority. Although Mary's drawing skills may be considered less developed than, for example, those of Sanele, her lines are bold,

confident and more than effective in communicating the emotions or inner turmoils of Golding's characters within the confines of the poster. Jack's face in this frame, for example, shows both concentration and a hint of overexertion, as he clenches the conch with both hands and "blows into it clumsily, calling for an assembly". The third frame focuses on Jack proclaiming his leadership role: "Ralph should step down as chief. He is a coward".

It is the fourth frame, however, which particularly struck me as a perceptive multimodal representation of Ralph and Piggy's emotional states at this point in the novel. The narration bubble at the top, for instance, reads that Ralph is "deeply troubled" by the prospect of Jack forming his own hunting party, but Piggy soon "cheers him up with an idea". True to the novel, Piggy suggests that the fire be built on the beach instead of the now beast-inhabited mountaintop, to which Ralph replies "That's a good idea. You've always been smart". Although Mary does not reproduce Ralph and Piggy's words exactly in her comic strip, she shows a deep awareness of the brotherly bond forming between the two boys after being ousted by Jack and his followers. It is due to their emotional fallout with the others on the island, though, that the two protagonists grow stronger and retaliate with a heightened sense of responsibility − a sudden character development which is prominent in both the novel and Mary's strip.

Even at the earliest stages of her planning, Mary was exploring the affordances and constraints of various semiotic resources within the classroom domain. In one of her diary entries, we see rough sketches of her paintbrushes − one "medium" and one "thick" − as well as Piggy's glasses and a potential phrase, "I know I'm fat!" to fill a speech bubble, which I suggested she include in her portrait (Appendix D3). In the final work, however, the bubble contains the words "I am asthma boy", which are even more effective in communicating Piggy's self-awareness and feelings of inadequacy. While writing is not normally associated with the elements of art, it is recognised as a component of the drawing mode in the multimodal paradigm (MODE, 2012). Writing also features in my first research question, and is therefore an important modal feature in the context of this study. Although they appear in most of my participants' final artefacts, words have special importance in Mary's oil painting, as they are central to communicating her knowledge of Piggy's physical

characteristics and personality. In many ways, Mary's portrait also acts as a single panel cartoon which, McCloud (1993) notes, is one of the original forms of modern-day comics.

4.4.3 Semiotic links to the novel: the use of *multimodal resources*

> *What makes a child gifted and talented may not always be good grades in school, but a different way of looking at the world and learning.*
>
> **Chuck Grassley, 1981**

Already at an early stage of her re-design journey, Mary seemed aware of her role as active meaning-maker and manipulator of semiotic resources. In our first interview, she stated: "I enjoy using the materials available to me … in the best ways possible, so that I can express myself clearly" (see Appendix H). The 'materials', in Mary's case, included a two-dimensional support − an A2-size canvas − and an oil paint set consisting of the primary and secondary colours. As mentioned earlier, Mary was quite specific about the tone and tint of each colour in the Piggy portrait, and painstakingly mixed her primaries with secondaries to obtain shades which would most effectively communicate Piggy's personality. There is, for example, the pinkish hue on his cheeks − an accurate observation considering his asthma and belligerent personality. Mary was also careful to "show off" what is arguably Piggy's most attractive physical feature − his "baby blue… piercing eyes". By dabbing glints of pure white and aquamarine onto the canvas, Mary could make them the focal point of her composition and draw even more attention to his wise and inquisitive character.

These observations, made after careful viewings of Piggy's character profile in the novel and the film − as well as the purposive use of semiotic resources such as paint and brushes − are what make Mary a true *coordinator* of meanings in the re-design space. In section 2.1.1 above, it is emphasised that facilitators of multimodal learning − and present-day teachers in general − should be fully aware of their coordinative role if they wish to optimise meaning-making in the classroom (Streeck et al, 2011), but this obligation may also rest on the learners themselves. Only if learners fulfil this role, however, may they become true *agents* of meaning-making in the classroom space. Semiotic agency, however, far surpasses mere autonomy − it

involves an active and ongoing search for links between seemingly divergent texts, materials or genres, and a synthesis of this knowledge for the sake of cognitive clarity and relevance.

In a sense, the resources at each agent's disposal become tools for meaning-making, and can do much to improve their engagement with source materials and texts. This, in turn, may encourage participants − whether they are employing productive or receptive language skills − to perceive texts on multiple sensory levels. This is also the case with Mary; her re-design process did not merely entail a superficial translation of written text into visual narration, but also an exposure to numerous sights, sounds, scents and textures, which ultimately informed the outcome of her painting and comic strip. The very materiality of the resources in my classroom, it seems, allowed for this exposure. The room, which acted essentially as a meaning-making space for the duration of this study, was stocked with paints, brushes, pastels, pencils and other graphological media. A laptop computer was also available for anyone who wished to browse for pictures online. Painting with oils, though, can be quite a gruelling process, as each colour needs to be tinted and hued carefully on the palette, and each brush soaked in turpentine and dried before a new colour can be applied. As such, the re-design of a Google image − such as the Piggy close-up selected by Mary − into an oil painting may bring with it scents, physical movements and tactile experiences quite far removed from the stimuli offered by reading.

4.4.4 Mary's gains and losses in meaning − from a *symbolism* perspective

Several sources (Sparknotes, 2016; Gradesaver, 2016; Gregor & Kinkead-Weekes, 1996) identify five main symbols in *Lord of the Flies*: Piggy's glasses, the conch shell, the signal fire, the imaginary *beast* and the titular sow's head − which Jack impales on a stake in a forest glade as a "gift" to the beast (Golding, 1954, p. 170). Since *Lord of the Flies* is an allegorical novel − with many of its characters signifying universally held beliefs or socio-political structures [8] − many authorities on the topic including Cox (1960), Bufkin (1965) and Fairclough (1997) argue that Ralph, Piggy, Jack, Simon and Roger, in particular, should be regarded as symbols themselves,

[8] *A good example of this may be Jack's almost autocratic rule of the hunters, contrasting with Ralph and Piggy's more democratic approach to making 'civil' progress on the island.*

representing the different spheres or components of a political state. Although Mary's work includes many of these symbols, she places emphasis on Piggy's spectacles and the conch shell, which serve as focal points in her painting and final comic strip respectively (see figures 4.10 and 4.11).

In Mary's comic strip, the second frame is dominated by the sinuous outline of the conch shell, surrounded by shapes which can only be described as sparks of energy (see figure 4.11). What is peculiar about Mary's story, though, is that it is Jack − not Ralph − who uses the shell to call for an assembly and address the claims of a "beastie" inhabiting a nearby cave (Golding, 1954, p. 47). Mary also uses the word "seize" when Jack takes the shell, which further underscores his forceful and dominating character. In the novel and 1990 movie, however, it is mainly Ralph and Piggy who take this initiative, and it is not long before Jack disregards the shell completely as a symbol of political legitimacy or democratic power. When I enquired about this detail in our final interview, Mary explained that she wished to portray Jack as "a character who did have some goodness and [a sense of] justice in him, so I made *him* blow the conch … before he became evil" (see Appendix H). Mary, in making this choice, could thus contrast Jack's initial innocence with his future depravity and − on a more universal level − draw attention to humanity's feared transition from civility to wildness − arguably the central theme in Golding's story (Gregor & Kinkead-Weekes, 1996).

The portrait of Piggy, however, may be considered a less direct response to Golding's prose, although it does show him applying war-paint and sporting a bandana, a-la-*Rambo First Blood* (see second dairy entry, Appendix D2). Upon Mary's request, I downloaded and printed the picture from the internet, which re-imagines Piggy as a hunter, survivor or − most probably − determined fighter who plans to use Jack's methods against him. In a sense, it is Piggy's alter ego − there is not a hint of anxiety, fear or emotional fragility in his expression; his hair is long and grimy; he is missing his school shirt and − despite his precious glasses being broken − appears confident and ready to confront the enemy. According to Mary, these breaks from the original text were, once again, intentional: "I wanted to show Piggy as a strong person in my painting, [and] not as someone [who is] always bullied by

others. I think Piggy was a leader inside, but because of the way he looked … he was never really given a chance" (see Appendix H).

4.5 Neo's portrait and comic strip of Simon

4.5.1 Semiotic chain

Neo's semiotic chian can be outlined as follows: process drawings / planning for portrait of Simon; portrait of Simon; summary of chapter three / additional notes on Simon; process drawings for comic strip; comic strip (see Appendix G for an overview).

4.5.2 Modal features

Compared to the other participants in this study, Neo seemed less focused on following a sequential chain of meaning making − which would typically result in a final product illustrating one's acquired skills and knowledge structures − but nonetheless succeeded in producing some fascinating pieces, based mainly on chapter three and Simon's encounter with the Lord of the Flies. For the former, Neo made extensive notes and character studies in her diary, concluding with a portrait of Simon set against a distinctively 'islandic' background which, in her own words, conveys a sense of "adventure and mystery" (see Appendix H). From the onset of our multimodal journey, Neo seemed to gravitate towards Simon's "helpful, caring and kind" personality, likening him to Jesus "who … [like others] in biblical times … [was] killed for believing in the light and the truth" (see Appendix E1). Simon's "holy, spiritual and truthful image" is further emphasised in an evocative mind-map, which includes a halo, angel wings and descriptions of his role in the novel.

Neo has written words such as "motivational", "good", "truth[ful]" and "wise" around the wings, accompanied by plot elements such as "stabbed to death" and primordial ideas for the portrait: "My drawing [will] show Simon looking at the beautiful island". It is quite peculiar, though, that Simon does not at all look *at* the island here (figure 4.12), but rather, *away from it*, as if he had made his way to a neighbouring − perhaps ethereal − atoll in the endless South Pacific Ocean. If Simon was standing *on* the island, as Neo explains in both her mind-map and intention essay, why would she draw the island in the background, and at such a distance? As with Jabu, this

turned out to be no coincidence or, as Olshansky calls it, *happy accident* (2008, p. 116), but rather an intentional design feature which relates directly to one of the novel's focal themes: physical and spiritual isolation. According to Neo, she intentionally depicted Simon standing "on his own, away from the evil that is happening on the island" (see Appendix H). "He is looking away, [because] he was never really a part of what [the other boys] were doing. He's in a different place now".

The relationship between the sitter and the background in this portrait links closely to another of McCloud's (1993) most debated concepts − that of 'masking'. Masking is the use of simplistic and archetypal characters, juxtaposed against more detailed or "spectacular" backgrounds. Since the character − and this is also the case with Simon here − appears plain or "minimally detailed" when compared to the setting in which he or she is placed, the background may function as a "mask" or form of projective identification. Due to their relatively familiar appearances, readers may then form a stronger emotional connection or identify more easily with characters in comic books.



Figure 4.12: Neo's portrait of *Simon*. Pencil on paper, approx. 30 x 50 cm.

This "different place" possibly refers to heaven or the afterlife, which again links to the supernatural or spiritual qualities which have always been associated with Simon in academic analyses (Cox, 1960; Bufkin, 1965; Fairclough, 1997). Neo's portrait may be intended as a posthumous homage to Simon's "good-hearted nature" and, in particular, a conscientious choice to step away from the wickedness consuming the island and its inhabitants. This was a decision which could not, though, prevent his death. It can be argued that Neo, in her exploration of Simon's character as a vehicle for the *human conditions* of seclusion and martyrdom − among others − has transcended the source text, and gained new meanings which not only relate more closely to her own views of faith, death and the afterlife, but also afford opportunities for alternative − if not more insightful − interpretations of the novel in the future.



Figure 4.13: Neo's comic strip of *Simon*'s encounter with the *beast*. Pencil, charcoal and ink on paper, approx. 31 x 75 cm.

This comic strip (figure 4.13) that Neo made of Simon's encounter with the beast himself, though, may be admired more for its aesthetic qualities and less for its actual re-semiotisation of the novel and movie image (see Appendix E1). It is

lovingly drawn, however, and demonstrative of Neo's skill in capturing the mood or atmosphere of any given scene − in this case, the part where Simon is at his most vulnerable − through the use of complementary colour combinations and flowing, organic outlines. In the first frame, Simon makes eye contact with the viewer rather than the "pig's head on a stick", as he called it, and from his facial expression alone it is clear that the exchange to come will be extremely strenuous, both mentally and physically. Simon appears confused and reluctant to approach the vile thing "hanging in space" before him, yet − perhaps through sheer curiosity − feels compelled to find out what it has to 'say'. The words "It can talk!" appear in a thought bubble suspended above Simon's head which, it must be said, feels unusual in the context of this particularly dark and disturbing scene. In the novel, as well as both film adaptations, 'shock' or 'surprise' are not words which would best describe Simon's emotional state or behaviour at this stage.

Quite surprisingly, Neo defended her decision to include these words − not because it suited the dark setting described in Golding's narrative, but "to make it more exciting for readers, [who will] mostly [be] children" (see Appendix H). This suggests that Neo − as an independent learner adapting or altering texts to suit her own, intended meanings − was designing her texts with a prospective group of viewers, or target audience, in mind. Simon's exclamatory words − though appearing here as a mere thought − will certainly stir young readers' curiosity, and encourage them to continue reading. The narration box that follows, though, includes words taken directly from the novel: "Simon's head was tilted slightly up. His eyes could not break away and the Lord of the Flies hung in space before him". As a direct quote from the novel (Golding, 1954, p. 177), this sets the tone perfectly for the rest of Neo's comic strip.

In the second frame, we see the Lord of the Flies head-on, as he speaks the text-derived words "You are a silly little boy, just an ignorant, silly little boy!" (see figure 4.13, centre frame). At this stage, young readers − who may never have heard of the novel before − will have been introduced to the distinctively eerie and supernatural feeling underscoring most, if not all, of Golding's works, most notably *Darkness Visible* (1979), *Rites of Passage* (1980) and *The Paper Men* (1984). Rather cleverly, Neo also includes the author's name directly to the right of the frame,

which again demonstrates an awareness of the marketing affordances of the visual mode. Much like Jabu, Neo appears to have fully utilised these affordances to not only to breathe life into Golding's novel, but also make it more accessible for younger viewers − to an extent where it may be used for 'promotional' purposes. Below the second frame, for example, the title of the novel is written out in full but − rather than merely printing the letters or using a conventional style − Neo has opted for a red and green letter-type containing all manner of arabesque twirls, leaves, "snakes" and "pots". At first glance, they appear to be no more than abstract shapes, but upon closer inspection the titular words slowly appear. This is a feature which, Neo insists, was planned beforehand: "I want people to look carefully before they can really see my [meanings]" (see Appendix H).

The final frame shows Simon in the foreground, who has "[fallen] down and lost consciousness". This is another keen observation from Neo as far as the original text is concerned − at the end of chapter eight Simon's catatonic condition is indeed emphasised, before he stumbles to the beach to inform everyone that the beast was "horrible", yet "harmless". The pig's head, though, remains visible in the frame − floating in space above Simon's head, as if invading his dreams.

Composition − or more specifically, the strategic placement of elements on the picture plane − and the use of a combined linear-atmospheric perspective are what make Neo's drawings particularly effective in imparting both text-related meanings and Arendt's (1958) uniquely 'human' concepts of isolation and self-sacrifice (see figures 4.12 and 4.13). In her portrait of Simon, for example, the subject is placed off-centre and close-up to create an unconventional yet powerful focal point, and to invite viewers into the middle and rear planes. In this way, Neo can draw attention to both the *character* of Simon and *setting* of the island. The latter element, though, may be seen as a second sitter in the portrait, as it plays an equally important role in communicating both the artist's and novel's meanings. For Neo, the island represents the "evil" machinations of mankind (see section 4.5.2 above), while in the context of the novel, it is essentially a locale in which the boys' actions are allowed to transpire. The vanishing point, where all perspective lines converge (Kleiner et al, 2004), can be traced to the centre of the island, while the surrounding clouds enhance a feeling of geographical distance and mystery.

4.5.3 Semiotic links to the novel: *space* and the classroom domain

Neo has always been very vocal about her decisions, selection of art materials and general movements among her peers, so it was quite easy to track her use of the classroom as a meaning-making space, wherein she utilised every resource available to produce artworks worthy of her academic repertoire. At first, Neo seemed unsure about the subject matter or media to use for her portrait and comic strip. Once she had decided on her "tried and trusted" medium of pencil on paper, though, she proceeded to collect a range of visual references − including pictures of tropical islands, anatomical drawings of pigs and photographs of Tom Gaman, who played Simon in the original film − before "mix[ing] them together to create a good scene" (see Appendix H). Due to the diversity of these reference materials, Neo had to traverse between her diary, cell phone and the computer lab downstairs to synthesise everything into a work that was coherent and visually pleasing, yet original and representative of her own personality or artistic vision. Surprisingly, the geographical distance between her meaning-making spaces − for example, her home, my Visual Art classroom and the school's computer lab − did not distract Neo from her re-semiotisation task, but rather kept her "on [her] toes" and attentive of the limited, thirty-five minute period assigned for Visual Art every day.

Every minute counted, so to speak, and while Neo was aware of this, she nevertheless made time to repurpose the re-design task into an essentially social, communicative or *collaborative* learning experience. True to Bourdieu's (1990) concept of *habitus*, Neo seemed to bring her "dispositions" or "tendencies to think and act in certain ways" to the classroom space everyday and − through sharing stationery, singing along to the radio while drawing, or mere laughter − became increasingly "integrated" into the microcosmic society of her Grade 10 class (Bourdieu, 1990, as cited in Kramsch, 2008, p. 38). Apart from its school-based, performance-oriented or *pedagogic* benefits, the multimodal pedagogy may thus afford participants many opportunities to express themselves fully and freely, or to find their *niche* in the diverse learner groups that characterise South African classrooms today (Newfield et al, 2006).

4.5.4 Neo's gains and losses in meaning − from a *theme* perspective

Although Neo's final drawings reveal little in terms of the two main themes in *Lord of the Flies* − the loss of innocence and destruction of civil values (Gregor & Kinkead-Weekes, 1996) − her later diary entries and responses to my final interview questions do demonstrate a deep understanding of the fundamental ideas explored in Golding's work. There is, for example, the *angel mind-map*, which includes analyses so discerning of Simon's character that they could easily come from a Matric-level book report (see Appendix E1). Here, Neo not only outlines Simon's external or aesthetic features so that she could make her final drawing as "accurate" as possible, but also provides character traits which arguably surpass the descriptions in the novel or movie version.

Within multimodal schools of thought, it is widely accepted that drawings can 'speak' (MODE, 2012), and this also seems to be the case with Neo's drawings, which communicate ideas that are both original and akin to the author's artistic vision. Kress and Van Leeuwen (2001) emphasise this capacity of visual texts to conjure up any number of words, senses or memories in the minds of viewers, aside from shaping our cognitive identities and irrevocably changing the way we perceive the world. Neo's haunting close-up drawing of Simon, for instance, achieves this through its mere composition and placement of elements on the picture plane. As noted above, Simon turns his back on the island − literally − and in doing so renounces the gradual dissolution of his peers' moral, civil and disciplined behaviour. In many ways, Simon now acts as *visual ambassador* for one of the novel's central themes − civility versus wildness − and it is through this vehicle that Neo displays her gained meanings and tightened grip on the novel's thematic and contextual content.

It would appear that Neo's decision to use as little text as possible, if any at all, during the final stages of the re-semiotisation process worked for her in the end; rather than coming across as ambiguous or oblivious to the viewer's prior knowledge of the novel, her portrait captures the spirit of Simon and the novel's thematic premise in a way that her written works could not.

4.6 Jamie's 'Piggy Tree' sculpture and comic strip

4.6.1 Semiotic chain

Jamie's semiotic chain can be outlined as follows: process drawings for comic strip; comic strip; planning for Piggy Tree sculpture; process drawings for Piggy Tree sculpture; Piggy Tree sculpture (see Appendix G for an overview).



Figure 4.14: Jamie's 'Piggy Tree' sculpture. Wire, terracotta clay, acrylic paint and leaves, supported by a cardboard base. Approx. 50 x 50 x 30 cm.

4.6.2 Modal features

I have always thought of Jamie as one of my most creative students, not only in terms of her sculpting skills but also her ability to take initiative when it comes to reading and writing activities − in the Visual Art classroom and elsewhere (see Appendix F). What is interesting about Jamie's semiotic chain, is that she completed her comic strip at quite an early stage − by the time we had read the first three chapters, and right after we had finished watching the film. This gave her ample time to create an imposing sculpture with multiple semiotic links to Piggy's character and

role in the novel (figure 4.14). At first glance, the message behind the sculpture may seem unclear or, at best, ambiguous. My final interview with Jamie, however, revealed that each of its components − the "dead branches with dead flowers or leaves … with Piggy's glasses on top of the tree" − were manifestations of both her personal world-view and some of the key themes in Golding's narrative. She writes, for example, that her statue represents "the death of both [Piggy] … and the burnt-down tree from the fire on the hill" (see Appendix F1).

The re-shaping of a preparatory drawing (Appendix F2) into a tangible, three-dimensional sculpture made of clay and found objects (figure 4.14) is arguably the crux of Jamie's re-design journey. It required Jamie to continuously visualise the *depth* of her subject in space, since the flat materiality of her drawing only catered for length and width. With the drawing as reference for these two dimensions, Jamie merely had to ensure that the tree's trunk, branches, twigs and so forth occupied a space that is practical, yet consistent with the dimensions of an 'ideal', incinerated tree. This would involve shaping the tree in-the-round while constantly shifting and rotating the cardboard support, before adding the glasses and 'PIGGY' letters to place it more firmly within Golding's context. The selection of terracotta clay − as well as the decision to submit a free-standing sculpture as a final work − are by no means arbitrary or inconsequential choices on the sign-maker's part, but rather motivated by a particular *interest* (Kress, 1993) at the moment of making the artefact. At this moment, for example, Jamie may have seen the sculpture as an appropriate representation of criterial aspects of the source text − the theme of man's inherent destructiveness, and the character of Piggy who, by his very nature, falls victim to it. This conscientious use of source material and modes is, once again, exemplary of the signifier's motivated use of signs (see section 2.1.5).

> *My statue is about the destruction of nature … and the loss of innocent lives [due to] the irresponsible actions of man.*
>
> **Jamie**

Since Jamie completed her comic strip (see figure 4.15 below) before commencing work on the sculpture, we need to look at this first and ascertain which meanings or interpretations, if any, were gained after its completion and 'carried over' into the

next textual punctuation. Jamie's drawings illustrate a proficiency in combining the art elements of line, shape, texture, tone and space − all whilst keeping the design principles of harmony, balance and unity in mind − to create an artwork that is both meaningful and pleasing in design. Drawn with pencil and charcoal on an A3-size page, it illustrates the moments preceding Piggy's death, as Ralph confronts Jack over his misguided leadership and knack for keeping his peers as pet "savages" (Golding, 1954, p. 215). The title of Jamie's graphic novel, *Lord of the Flies: The Death of Piggy*, appears in a large banner above the six frames, and makes full use of the affordances of both textual and visual modes to communicate moods of loss, destruction and evil. The titular words *Lord of the Flies*, for example, are superimposed over Piggy's broken glasses, while the letters spelling *The Death of Piggy* seem to drip with blood. The word *Death* itself, though, is taken from the logo of an American thrash metal band with the same name (see Appendix F4), and incorporates a sickle which may allude to the Grecian Underworld god *Charon*, or his western equivalent, *The Grim Reaper*. [9]

[9] *Jamie's response to why she had selected this particular logo, 'Death', for the banner of her comic strip was merely that "It looked nice". It would be unwise, however, to overlook the strategy involved in this participant's selection of reference materials. As a thoughtful sign-maker, Jamie has included fonts, drawing techniques and figurative shapes into the banner which perfectly suit the dark ambience and subject matter of the accompanying narrative.*



Figure 4.15: Jamie's 'Death of Piggy' comic strip. Pencil and charcoal on paper, approx. 30 x 50 cm.

The strip is inspired by both the printed novel and 1990 film version, as it faithfully shows the mountainous setting of *Castle Rock* − which serves as Jack and the hunters' fortress − as well the physical attributes of each character in the scene. A minor error that I could pick up here, though, is that Piggy is wearing his glasses in frames one, two, three and five; yet it had been stolen by the hunters during a night raid on Ralph's camp in the previous chapter, *The Shell and the Glasses*. For the most part, however, Jamie's observations are on the mark. Only one of the lenses on Piggy's spectacles is broken. This is another keen observation on Jamie's part; if both lenses had cracked, it would prove useless to Jack and his hunters in starting a fire. There is also the depiction of Piggy in full school uniform − the only boy on the island to dress so − and his clipped hair, which "never seemed to grow… as though

baldness were his natural state" (Golding, 1954, p. 64). Then there is Roger at the top of an adjacent hill, using a large branch as leverage to release the boulder which would mortally wound Piggy, as well as Jack with his "mask-like" face (Golding, 1954, p. 64). Jack is also wearing a tribal necklace, fashioned from what appear to be pigs' ears.

4.6.3 Semiotic links to the novel: *affordances of the visual mode*

It is these seemingly incidental details, one may argue, which truly demonstrate the affordances of the visual mode in unearthing meanings in the minds of semiotic agents − meanings which may prove central to understanding the subtext, social gravitas or overall 'spirit' of the original text. With these almost intuitive insights into the contextual and aesthetic features of Golding's novel, my readers were inadvertently breathing life into the words on each page or, at the very least, appropriating the literacy event to suit their own interests or life-views. In many ways, the visual mode afforded them an opportunity to truly *make the text their own*, as we have seen with Jack's pig-ear necklace − an ingenious detail absent in both the novel and film adaptations. Reminiscent of Gee's (2015) findings on multiple and interconnected *literacies*, the practice of reading seems to entail much more than the cognitive transmutation of written words into mental pictures, sounds or smells; it is truly a reciprocal process which, provided that readers are not merely decoding words, may conjure up any number of *new* images, themes or symbols. This, in turn, may have a significant impact on how texts are perceived or transmodalised by future meaning-makers, as explained in the following section.

4.6.4 Instances of multimodal revival in Jamie's re-semiotisation process

As explained in chapter two above, the re-design of canonical texts into multimodal and expressive art-forms may do much to reinvigorate high school learners' interest in prescribed literature. With no other participant does this become more apparent than with Jamie, who has taken the leap from a two-dimensional, paper-based text (the comic strip) to a free-standing sculpture that references Piggy's character on multiple contextual and thematic levels. To understand the 'reinvigorating' properties of Jamie's sculpture, however, it is necessary to contemplate the potential materiality, site of display and audience such a work *could* possess if it were composed of

stronger materials, larger in size and erected in a space accessible to many people, at many times. As is the case with many of my Visual Art learners' completed works, The Piggy Tree sculpture is a *concept*, and as such merely represents an envisioned idea geared towards informing, inspiring or educating prospective viewers.

This 'attention-grabbing' affordance of the three-dimensional installation becomes most apparent during film premieres or in cinema entrances, which today feature memorabilia stands, dressed-up mannequins or large, 'pop-out' poster-boards promoting movies currently on circuit. Similarly, if Jamie's sculpture were enlarged it would make for quite an effective centrepiece to promote a *Lord of the Flies* film adaptation. Apart from these aesthetic or decorative functions, the sculpture could also communicate text-related meanings in a manner that is specific yet restrained, thus heightening the viewer's curiosity. The efficacy of two-dimensional media in this regard, however, should not be overlooked. Films are − if truth be told − still limited to a 'flat' surface due to the technologies available to us today, yet an increasing number of formats are attempting to circumvent this in new and innovative ways. In recent years, the virtual reality headset has made the most obvious contribution in this regard, but in the case of my participants, an attempt was made to make the novel 'pop' through its re-semiotisation into a combined words-and-pictures comic strip, or mini-graphic novel. It only takes one glance of the comic strip above (figure 4.15) to realise how Jamie has approached this idea, with her dramatic angles (frame 6), extreme perspectives (frame 2) and lines suggestive of raw emotion (frame 4).

4.6.5 Jamie's gains and losses in meaning − from a *storyline* perspective

Piggy's death was a topic which seemed to grab my entire learner group's attention, perhaps due to the stomach-churning way it is depicted in the 1990 movie. The large boulder, deliberately rolled down a hill by Roger and some fellow hunters, hits Piggy on the head without much fanfare or added drama, and it is this sense of finality which makes viewers question the value ascribed to human life today. For the purposes of this study, though, Jamie's comic strip will be compared to the original chapter *Castle Rock*, regarded by many as the climax of the story or zenith of the boys' inner conflict − that is, the struggle between their socially-imposed

morals and savage instincts (Gregor et al, 1996). Since the strip comprises only six frames, one cannot expect it to include *all* the details from the original text, but it may be interesting to determine Jamie's adherence to the dialogue, setting, symbols and overall message of this most haunting part in Golding's tale.

Jamie's comic strip begins with Ralph encouraging Piggy to "tell Jack [they] are no longer his slaves" (see figure 4.15 above). This may indeed be regarded as a lost meaning on Jamie's part, as it is ultimately Ralph who wishes to appeal to Jack's conscience. The second frame makes use of an establishing shot so we can clearly see Roger and a friend perched on a hill in the background, awaiting "Jack's command" to release the boulder. In fact, the novel includes no such command from Jack, and is narrated in such a way that readers may rather attribute Piggy's death to an impulsive and senseless − if not playful − act on Roger's part. In the novel and both films, it is actually Jack who blames Ralph for this 'accident', as he had come to Castle Rock uninvited: "*See? See? That's what you'll get!*" (Golding, 1954, p. 223). The heated confrontation between Ralph and Jack remains intact in frame three, though, with Piggy strategically placed between them − in the background and on a lower level, with conch in hand. As an excellent example of sustained representation, this frame highlights Piggy's continued attempts to mediate all conflict on the island and − despite his penchant for playing the wallflower − act as the voice of reason or representative of the "grown up" world.

Another visual feature worth mentioning here is Jack's walking stick − held upright in the centre of frame three. This further emphasises the rift between Ralph and Jack, who at this stage have become polar opposites in terms of logic, moral identity and appearance. Another sustained sign is the malicious expression on Jack's face in frame four − complete with angry rays emanating from his head − highlighting his role as commander of evil deeds, lawbreaker and archetypal villain.

> *Remove the pig! Remove him right now… before I do it myself!*
>
> **From Jamie's comic strip, frame four**

Finally, the sixth frame cuts directly to Piggy lying dead on the ground, with the words "THE END" etched firmly into the bottom right corner. Although the chapter does not end with Piggy's death, Jamie seems to have gravitated towards the sense

of conclusiveness pervading the film version of this scene; an irrevocable act of human cruelty has been committed, and nothing can change it. In the space of six frames − and with the minimal use of writing − Jamie has thus made full use of the multimodal text to equal, if not surpass, the sense of tragedy present in both the novel and film versions of the story.

In line with the findings of Huang and Archer (2014), Stein (2003), and Mavers (2011), it is evident that the re-semiotised, multimodal text − in this case, a comic strip, painting or other artistic interpretation − can allow learners like Jamie to siphon their own meanings from the characters and events of a written, otherwise static text. Rather than mere diversions which may cause confusion in learners' interpretation of prescribed texts, these liberties should be seen as an attempt to delve deeper into the psyches or moral fabrics of fictional figures, and to gain thematic meanings which may have remained dormant, had they not participated in the re-semiotisation process.

CHAPTER FIVE: FINDINGS

5.1 Research question one: the modal features of participants' artefacts

The first research question asks: "How are learners' graphic novels composed modally − in terms of size, shape, colour, contour, texture, written text and overall design?" (see section 1.6). The six core group members in this study demonstrate that multimodality may not only be a more exciting or engaging alternative for teaching longer works of fiction, but also a gateway to explore one's "own desires, fantasies and interests in the semiotic chain" (Stein, 2003, p. 115). It can afford readers the opportunity to express themselves freely and creatively − positioning them centrally within the semiotic space as active agents of meaning-making − all while discovering themes, symbols, character relations and other sub-textual nuances which may have remained silent during 'traditional' readings of literature. At the onset of this study, I found that several researchers in the field of literary pedagogy (Del Campo, Negro & Nunez, 2012; Serbessa, 2006) continued to question the idea of a self-regulated, exploratory and largely art-based programme for learning prescribed novels − listing time-constraints, lack of resources and other contextual factors as limitations − yet I was determined to find a viable approach to address my own learners' disengagement from the novel genre. Initially, it appeared as if the novels recommended by the school, Department of Education or literary canon did not cater for my learners' contexts or daily *life-worlds* (Husserl, 1931, in Welton, 1999).

The interview transcripts (Appendix H) reveal that most of my Grade 10s wanted to think of books as guides for everyday decision-making, managing personal relationships, or living in general. In my own experience, I have also seen that a great deal of school leaving learners − regardless of their cultural, religious or socio-economic backgrounds − pick up their books with the expectation that they will *learn* things from them. It is when this expectation is not met, Mora (2014) also observes, that they may become disillusioned with their set works and, as the worst-case scenario, the practice of reading itself. Neo, for example, emphasises that she is quite selective during her time in the school library, reading only fictional works infused with authentic, emotional content and "dramatic clashes between characters"

(see Appendix H). Although *Lord of the Flies* appeared to fulfil this need, it is questionable whether Neo or her peers would have read it "on [such] a deep level" without the multi-sensory stimulation afforded by the intervention. [10]

Apart from these more general reflections − which are mainly centred on the viability of a multimodal approach to teaching literature in South Africa − additional findings may also be generated by merely viewing my participants' use of art elements in isolation, as can be seen in the two label analyses (figures 4.9 and 5.1). This was the goal of my first research question − to determine how my learners' graphic novels − or whatever they chose to submit as a final work − were composed in terms of size, shape, colour, contour, texture and written text. How these elements − regarded in this study as *modal features* − linked to the original, typewritten version of the novel, though, was then mainly addressed through research question two (see section 5.2 below). Tumi's work, I found, relies heavily on colour to communicate moods of archaea and melancholy, as can be seen in her sepia treatment of Ralph in the coffee painting (figure 4.2). Colour, though, cannot be seen as an autonomous element removed from shape, texture or tone (Kleiner et al, 2004). In the case of Tumi, for example, much of her painting's aesthetic appeal lies in texture − the uniform thickness and tonal consistency of the coffee medium as described in section 4.1.3 above.

Jabu's work, on the other hand, is characterised by its use of space and simple contours to delineate characters and objects central to Golding's story. In his 'green guttered' comic strip, for instance, the conch is given extra prominence by recording its lines faithfully and placing it centrally within a small frame (see figure 4.4). Despite its glaring lack of tone or texture, the shell comes across as a truly significant symbol in the story. The same efficacy of line is seen in his map of the island (figure 4.6). This was followed by Sanele − arguably the most productive, if

[10] *Neo herself admits to this 'deepened' level of reading afforded by the multimodal pedagogy, yet it is still unclear what she means by this. An analysis of Neo's drawings of Simon (see section 4.5 above), as well as her responses in my final interview (Appendix H), suggest that the pedagogy enabled her to closely identify − if not connect emotionally − with the character of Simon, and to better understand his role or symbolic significance in the novel.*

not most talented, participant in this study − and his inspired chiaroscuro front cover and comic book (see figures 4.7 and 4.8). As the Italian term implies, Sanele's strength lies in his use of tone, which seems to gradate from light to dark instantly as if the characters in his drawings were sculptures. Quite conveniently, this preferred drawing style resonates with the novel's grave and sinister tone, and its thematic focus of good versus evil. On a lighter note, Mary's oil painting of Piggy (figure 4.10) combined written text with large areas of flat, primary colours to communicate rather text-specific meanings to viewers, yet it could easily stand on its own in the Visual Art classroom, studio or other site of display. Size, we have seen, was important for Mary, so she found the larger formats of her canvas and comic poster (figure 4.11) to be more effective in communicating her meanings clearly.

Although *space* and *perspective* are traditionally regarded as principles of design − and not as visible elements or components of a composition (Loomis, 1959; Kleiner & Mamiya, 2004) − Neo's strategic use of these in her portrait of Simon (figure 4.12) has implications for how it is interpreted and responded to affectively. The island, as discussed in section 4.5.2 above, is engulfed in clouds and placed on the horizon line, making it appear distant and far removed from Simon's angelic, Christ-like aura. Through these modal features, Neo could communicate her own understanding of Simon's character and importance on a more present-day level. Finally, Jamie's keen eye for shading − as seen in her 'Death of Piggy' comic strip (figure 4.15) − as well as her careful modelling of the 'Piggy Tree' sculpture (figure 4.14), places her firmly in the shape-and-form paradigm. Shape is defined as "an enclosed, flat area" (Kleiner & Mamiya, 2004, p. 7), but it is when additional lines, shading or other details are added that these may be turned into more realistic, three-dimensional forms. In her comic strip, Jamie has demonstrated a particular skill in this regard − her characters are also viewed from quite challenging and cinematic angles. Jamie was also the only participant who decided to submit a sculpture as a final work, which not only underlines her penchant for challenging the status quo, but also her desire to re-shape texts into things which may be felt and seen from multiple angles, as well as viewed and read.

5.2 Research question two: semiotic links between participants' artefacts and the novel

Question two asks: "How do these modal features link semiotically to the original, print-based novel?" (see section 1.6 above). Throughout this study, this acted as a mediator between the first research question − which focused on the modal features and overall composition of my participants' works − and the third, which investigated how their meanings had accumulated or transformed through its application. Despite the intermediary nature of this question, it does yield some of its own applicable − if not invaluable − findings with regards to literature teaching and learning in the FET Phase. One of the most challenging aspects of such an investigation, I have found, is the seemingly un-crossable divide between abstract concepts relating specifically to the written mode − in this case, various literary devices or stylistic features which manifest in Golding's novel − and the ways in which participants respond visually to these − through their use of art elements and design principles in the final texts. In her influential work, *Fresh Stories: Multimodality and Points of Fixing in the Semiotic Chain*, Stein (2003) points to a similar issue hindering attempts to close the so-called *words and pictures* gap: is it possible to track the exact semiotic links between, for example, the diction used in a piece of writing, and the types of line used in a kinaesthetic or visual text such as a homemade doll or painting?

In my Honours research project entitled *Exploring the Semiotic Shift: Poetry Becomes Art in a Johannesburg High School* (De Jager, 2014), I also attempted to track these transmodal links − which appear to manifest both internally through cognitive activity, and externally through the body's manipulation of graphological media and the meaning-making space − as my participants had to re-shape prescribed poems into works of art. One significant discovery here was the dialogical relationship − if not direct correlation − between modes that were previously thought of as conflicting or incompatible for concurrent multimodal analysis. To my surprise, it was quite easy to identify the links in each participant's semiotic chain − that is, between perceived meanings in the source texts or poems, and the artworks based on those meanings − provided that they were asked to explain their actions soon after completing the re-semiotisation process.

Above and beyond these past discoveries, this Masters study finds that the participants themselves are thoroughly aware of the semiotic links between *interconnected* (Finnegan, 2002) genres, subsystems for meaning-making or modes of communication. With this knowledge, they could purposely apply the visual mode to − according to Neo − "bring out the full meaning" of a source text such as a novel or extensive, fictional text (see Appendix H). The meaning-making affordances of the visual text are nothing new to social semiotic studies (Jewitt, 2009; Brooks, 2009; Mavers, 2011), but I have yet to come across a purely empirical approach to tracking semiotic processes over time − particularly with regards to the words-to-pictures transition.

The label method is quite a useful tool in this regard, and may be used by either literature teachers or researchers in the fields of multimodality and visual literacy. In the peripheries of the re-semiotised text, several direct quotes from the source text may be written or typed in red, accompanied by arrows or call-outs. Brief descriptions of how these written and visual elements relate to each other, can then be added in green or another colour below each quote (see figure 5.1 below). One may then determine *where* the sign-maker has acquired information or meanings, and *how* these meanings have been translated into different modal features. Actual links in meaning-making − that is, between the relevant section from the source-text and re-made artefact − may then be tracked by asking the sign-maker *why* certain vertexes, lines of sight and other design features have been used. Learners' application of art elements and design principles in artworks, I have seen, is seldom an arbitrary or haphazard phenomenon; certain colours, for instance, may have significant symbolic meanings for the artist. A dark green used in the gutters of his comic strip, for example, reminded Jabu of the "trees and grass" of Golding's island setting (see Appendix H).

Finally, gains, losses and transformations in meaning during the re-semiotisation process may be more easily tracked. It is possible that certain elements − even entire scenes − may be omitted by the sign-maker, simply because he or she does not fully comprehend its meaning or significance in the source-text. While this may not be the case with Jabu, a scene comprising an entire page (Golding, 1954, p. 18) has been left out of his comic strip (see section 4.2.2). If identified timeously by the

literature teacher, for example, such omissions may be revisited and discussed with learners at later, opportune times.

5.2.1 Determining participants' level of engagement with prescribed content: the *label method*

To demonstrate its relevance and feasibility in the literature classroom, it may be useful to expand once more on the label method, here applied to one of Neo's more detailed works:



It is interesting that Simon does not at all respond to the LOTF in this scene - the narrative describes him as "shaking" so he is clearly too terrified to speak, save for the "audible words" of "Pig's head on a stick" on p. 177. Hence the use of a thought bubble here.

"Simon moved his swollen tongue but said nothing."
&
"Simon answered him in the same silent voice." (p. 177)

These words are taken directly from the text and provide further information on Simon's physical movements in the strip.

"...he was a skinny, vivid little boy, with a glance coming up from under a hut of straight hair that hung down, black and coarse." (p. 32)

In contrast with her previous portrait (figure 4.12), Neo's depiction of Simon here - especially his hairstyle - is closer to Golding's description and the Simon in the 1990 film.

Here, Neo has placed the flies strategically so that one can spot them both against the white skin and black background. Also note his sunken eyes and slightly mischievous smile.

"They were black and iridescent green and without number; and in front of Simon, the Lord of the Flies hung on his stick and grinned." (p. 171)

"His eyes were half-closed..." (p. 178)

Again, this is a direct quotation. An exclamation mark has been added at the end, though, perhaps to further intensify the scene.

Note the arabesque and almost psychedelic lettering used for the author's name - in keeping with the 50's, post-war context of the novel.

"The Lord of the Flies was expanding like a balloon." (p. 178)

It is still unclear whether this was intentional, but the LOTF does look rather balloon-like here.

"There were eyes -"
"Teeth -"
"Claws -"
"The beast followed us -"
"I saw it slinking behind the trees -" (p. 124)

Note the strong connection between the language used by the boys to describe the beast (the written mode) and Neo's use of "slinking" and "snakey" shapes (the visual mode) here.

"Simon was inside the mouth. He fell down and lost consciousness." (p. 178)

It would appear that Neo has decided to ground her comic strip in reality, and not depict Simon actually falling into the beast's mouth. This symbolic image may, however, be seen in one of Sanele's mind-maps (see Appendix C1).

Figure 5.1: Applying the *label method* to Neo's comic strip, to determine how its compositional features link to the source text

A comparative analysis between a multimodal artefact − in this case, a pencil, charcoal and ink drawing on paper − and the two-page section from the novel (Golding, 1954, p. 177-178) upon which it is based, could easily span ten or more pages if it were to be discussed using only the written mode. The visual text itself, therefore, is presented and examined by means of several labels or subscripts pointing to its exact elements, focal points or compositional features that 'speak back' most clearly to the source text. Through this economy of *placement*, the labels can describe the features of the source text, whilst the images can speak for themselves.

5.3 Research question three: meanings gained, lost and transformed

With the third question, I wished to explore the different meanings or interpretations exhibited by my six core group members, as they responded to the source text via their artefacts and proceeded through each stage of the re-semiotisation process. In this section, however, emphasis will be placed on the *extent* to which they had gained new meanings. Following an in-depth tracking of participants' semiotic chains (see Appendix G) − with the meaning-maker revisiting and revising each point of stasis or multimodal text produced − I decided to present my findings for this question visually. The following graph illustrates what my participants *themselves* believed to be their level of engagement with the novel − with a focus on their knowledge of its themes and other, central literary elements such as plot − during the four main phases of the intervention. [11]

[11] *The coloured lines in the graph were generated through participant's responses in the 'tick boxes', as each phase was concluded (see bottom of each interview transcript, Appendix H). The levels on the Y-axis correspond to a 1-6 Likert scale used in the tick boxes. Participants were also told beforehand what level of textual engagement / content knowledge each of these numbers represented.*

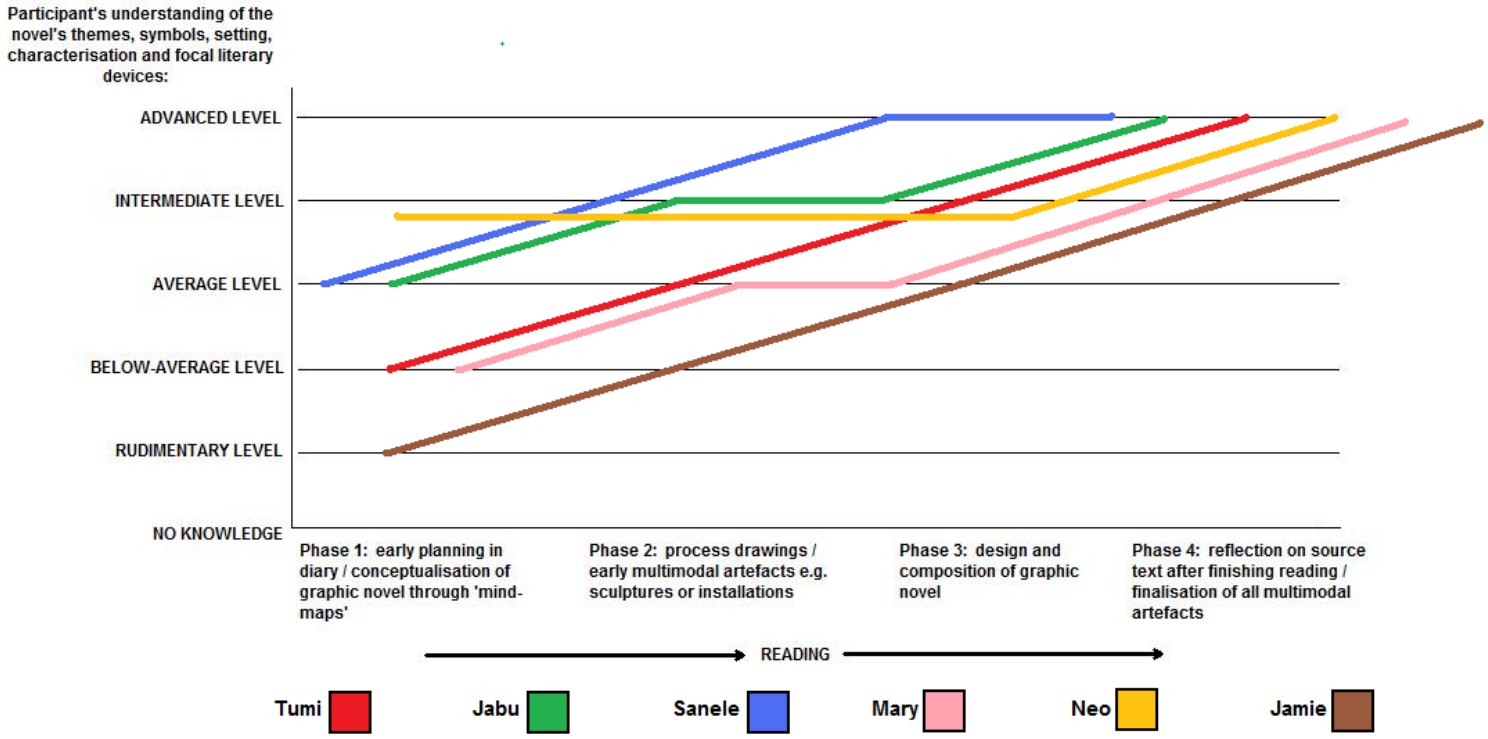

Figure 5.2: Participants' levels of engagement with the source text during the four main phases of the multimodal pedagogic intervention

All six participants display a uniform improvement in knowledge of the novel's literary elements, most notably the overarching themes of *civility versus wildness* and *loss of innocence*, which are one of the underlying vehicles driving Golding's narrative forward. This forward momentum of my sample group's knowledge becomes most apparent in my final interviews (Appendix H). Jabu, for example, claims that the process helped him to understand how the isolated, utopian island setting − in particular − plays a key role in shaping the boys' "knowledge of good and evil". According to Jabu, the setting influences their decisions to such an extent that it "almost becomes a character [in] itself" (see Appendix H). Sanele, on the other hand, displays a particular affinity towards the character of Simon and the darker, more disturbing side of the novel's aesthetic, claiming that the multiple opportunities to "play with shades, colours and textures" enabled him to "really [delve] into the bad feelings [experienced by] the characters, especially [those of] Simon … who was most vulnerable to the attacks [of the Lord of the Flies]".

5.3.1 Participants' attitudes towards a multimodal pedagogy for teaching and learning novels

To further determine the implications of the findings above, each participant's positive and negative responses towards the multimodal pedagogic intervention − upon its completion − are outlined below.

a) Tumi

Tumi said she "likes the idea of talking with pictures" − commonly referred to as *visual language* (Kress & Van Leeuwen, 2001). She particularly enjoyed comparing the novel to the movie, as seen in many of her diary entries (Appendix A2, A3 and A5). Besides describing the movie screening as a "treat" or leisurely activity − offering a welcome change to her daily study routine − Tumi also recognised the *meaningfulness* of the entire multimodal pedagogy which, in her own words, "could be [applied] in any subject", as "pictures [were] a good way to communicate [one's own] ideas". As a rather kind-hearted or sensitive soul, Tumi appeared particularly attached to the character of Ralph and his emotional response to the other boys' ignorant behaviour − a bond which reached its height during the *Samneric* scene. At the beginning of the re-semiotisation process, Tumi said she wanted this same emotional charge to "come through" in her portrait of Ralph.

b) Jabu

Jabu expressed delight at the opportunity to "take apart" a written text and illustrate its "most important parts" through the comic book medium (see Appendix H). Although Jabu's work is characterised by many imagined, artistic liberties − the flies moving from the beast's head to Simon's being a case in point − he insists that these did not detract from his "overall understanding of the book" and rather motivated him to find other opportunities for *re-making meanings* (see Appendix B4, for instance, where Jabu playfully substitutes the beast's head with *Darth Vader*'s). Jabu also enjoyed taking risks during his re-semiotisation journey − rather surprisingly, he painted the negative spaces of his comic strip a dark green. It can be argued that this risk factor, which Jabu argues made him feel "in control" of the semiotic

resources around him, would have been absent if the novel had merely been read aloud − by the teacher or otherwise − in the classroom.

c) Sanele

As one of my most quiet and introspective learners, Sanele found the multimodal pedagogy particularly useful in "finding links" between fictional characters and elements of the *human condition* (Arendt, 1958) − or more specifically, the many challenges prevalent in society today. As discussed above (section 4.3.3), Sanele's chiaroscuro front cover and comic strip bear striking resemblances to theatrical posters, screenplays or storyboards. It appears that Sanele has used the re-semiotisation process to communicate an intense interest in "media" texts (see Appendix H). Although he had finished reading the novel by the end of the first week, Sanele admitted to being "[slightly] distracted" by the drawing tasks that arose from this intervention. This 'distraction', Sanele would later explain, did not actually hinder his understanding of the novel, but rather seemed to "keep [him] from schoolwork and other home responsibilities".

d) Mary

Mary, who has always thought of herself as a "deep reader", describes *Lord of the Flies* as "one of the most scariest [sic] things she has ever read", and was equally enthused by the opportunities afforded by the pedagogy to "find out all of its secrets". She did express some anxiety about the quality of her work, though − particularly her portrait of Piggy − but was ultimately satisfied with the results. "I think I nailed it," she explained. "This painting made me understand [Piggy] a lot more". It can be argued that this 'understanding' not only alludes to a tightened grip on Piggy's character traits, but also a more tangible, personal connection to a character which may have been overlooked in the absence of a multimodal pedagogy, such as the one employed in this study. Finally, Mary insisted that multimodality would enable her to "use the materials available to [her] … in the best ways possible, so that [she could] express [her]self clearly".

e) Neo

When thinking about Neo as a participant in this study, the word 'insight' readily comes to mind. As argued above, Neo, "in her exploration of Simon's character as a vehicle for the *human conditions* of seclusion and martyrdom − among others − has transcended the original text, and gained new meanings which not only relate more closely to her own views of faith, death and the afterlife, but also afford opportunities for alternative − if not more insightful − interpretations of the novel in the future" (see section 4.5.2 above). Reading a prescribed text thus becomes a memorable, potentially life-changing issue, instead of an autonomous decoding exercise geared towards optimal results in year-end exams. Like Mary, Neo displayed a tangible connection to one of the novel's most symbolically significant characters − in this case, Simon − as if he were a real person. On a less ethereal level, though, Neo commended the capacity of the multimodal pedagogy to encourage optimal participation in the classroom − across the curriculum − so that "[one] can find out [one's] own strengths and weaknesses while learning prescribed texts, and do something about it" (see Appendix H).

f) Jamie

Although Jamie seemed pre-occupied with the chapter *Castle Rock*, which is widely accepted to contain the climax of the novel, she nonetheless followed the rest of the story during our readings in class. Like Sanele, Jamie described herself as "a sucker for the dark stuff" in *Lord of the Flies*, particularly Piggy's death scene as depicted in the movie, to which she responded with a terrible gasp. "No!!!" I remember her shrieking − like many of her peers − which once again confirmed her emotional attachment to the novel's characters. Like the other five members in my core group, Jamie seemed to cherish the multimodal pedagogy as an opportunity to "let others know how sorry [she] felt for the novel's characters, especially Piggy" (see Appendix H). In addition to the pedagogy acting as a kind of *connective tissue* between readers and fictional characters, Jamie also attested to its ability to "truly make the book [her] own".

In conclusion, it is evident that the multimodal text − in this case, a comic strip, painting or other artistic interpretation − enabled my participants to siphon their own interpretation and meanings into the characters and events of the original, otherwise 'static' source text. Rather than mere diversions which may cause confusion in learners' interpretation of prescribed texts, the artistic liberties taken by Jamie, for example, should be seen as "an attempt to delve deeper into the psyches or moral fabrics of fictional figures, and to gain thematic meanings which may have remained dormant, had they not participated in the re-semiotisation process" (also see section 4.6.5).

CHAPTER SIX: CONCLUSION

In this chapter, the specific theoretical contributions that this study makes to the multimodal field − not to mention its value as a proposed pedagogy or *guideline* for literature teaching and learning − are discussed. This is followed by a brief outline of new insights gained and the limitations of the pedagogy.

6.1 Concepts contributed to multimodal studies

Apart from addressing my research questions from a social semiotic perspective, I have specifically argued for a more learner-centred approach to the acquisition of reading and writing skills, emphasising the role of learners as active *re-makers* of multimodal resources. If the findings above − particularly my participants' many gained meanings − are anything to go by, it would appear that this re-assignment of learner roles could be quite a meaningful undertaking for high school teachers (of literature and otherwise) in the future. In the research site selected for this study, at least, learners' initial position as mere receivers or executors of print-based activities appeared to disengage them from prescribed materials. This was not only true in my Visual Art classroom, but in all subjects and across the curriculum. Having taught at the research site for nearly six years, I have seen that an element of linearity or predictability permeated FET learners' reading activities, despite the colourful illustrations or paraphrasing sections in their revised textbooks. Issues of relevance and suitability seemed to prevail − not only during my colleagues' literature lessons, but also in my own classroom − and a longer narrative text such as *Lord of the Flies* required extensive re-reading or re-writing to make it more accessible to learners.

This is where the graphic novel came into play; a re-design task geared towards improving their knowledge of a set work, and deepening their exploration of texts and resources in an inherently collaborative, meaning-making space. The first research question, as stated in section 1.6 above, focused on participants' use of art elements and design principles − line, tone, texture, colour, perspective, balance and unity, among others − to re-make the meanings found in selected scenes from the novel. This turned out to be, as Tumi called it, a "treat… which could be [applied] in any subject", as "pictures [are] a good way to communicate [one's own] ideas". The *label method*, a simple yet effective means to gauge learners' knowledge of literary

content, demonstrated just how occupied they were with this process. They could revisit their favourite parts from the novel and re-semiotise them to truly "make it [their] own" − as stated by Jamie. Colours, lines, shapes and textures came into their own as vehicles for meaning-making, and could be linked directly to words, sentences or entire chapters in Golding's novel − thus confirming one of my long-standing suspicions as researcher in the multimodal field.

These links, however, were the focus of my second research question, which proved quite a challenge in terms of finding tangible evidence or relevant responses from participants, to suggest that the words and pictures gap may not be as wide as once thought. Within the multimodal paradigm, writing and drawing are seen as two separate, yet compatible systems of communication (MODE, 2012), but I wished to dig deeper into the affordances that a permutation of these two modes could bring to the literature teaching milieu. Through their insightful responses to my interview questions (Appendix H), my participants displayed a surprisingly acute sense of the reciprocity between pictures and words, and the strengths of both in illuminating central literary elements comprising a novel, fictional story or longer piece of narrative writing. Mary, for example, claimed that the pedagogy helped her to "find out all [the novel's] secrets" and to "understand [the characters] a lot more" (see section 5.3.1 above).

Although social semiotic theory does not support notions of unearthing a text's "secrets" − as this would imply the text possessing a rigid meaning or authorial intent − responses such as these do suggest that the process may have a significant impact on learners' insight into themes, characters and other components of a literary text, which may do much to improve their performance in SBA tasks and examinations. Finally, each participant's gains, losses and transformations in meaning were investigated, which further underlines how useful such an approach could be for addressing disengagement from prescribed literature. Gains in meaning, it would appear, are by no means a case of reaching for things which are not there, but rather motivated *insights*, optimising the semiotic agent's engagement with prescribed content.

In this study, an attempt was also made to shift the focus from semiotic analyses of commercial or 'mass media' texts (e.g. advertisements) and recognise high school learners as central *orchestrators* (Newfield, 2009) of literary materials or other meaning-making resources, with an active *interest* (Kress, 1993) in re-shaping them to suit their own identities and contexts. It thus analysed their work as the result of such meaningful orchestrations (see research question 1 in section 1.6). In addition, it applied the *label method* (sections 4.3.4 and 5.2.1), among other pedagogic tools, as an empirical means to track the knowledge acquired by learners through their engagement with a 'source' literary text (see research question 2). The method, which may be seen as a form of *semiotic captioning* between original and re-made texts, may afford both teachers and learners opportunities to gain new meanings, transform existing ones or address silences while studying novels or longer works of literature. Finally − and in line with the works of Newfield (2006; 2009), Kress (1993; 2000; 2005) and Stein (2003) − it has explored multimodal pedagogies for developing language and literacy skills, but focused specifically on the FET or school-leaving learner in a socially situated, *literature* learning context. It acknowledges that what learners 'take' from their prescribed works may have strong implications for both classroom practices and young adults' lives outside of the school walls (see research question 3).

6.2 New insights

FET Phase teachers and learners need to be aware that the reception and production of texts is, in itself, a creative process. Reading and writing tasks need not be laborious or irrelevant chores in the classroom, but an opportunity to participate in life − to read against the texts and re-design them to suit one's own interests or intended meanings. Janks (2013, p. 8) asserts that "the re-design [of texts] is an act of transformation", and that "the deconstruction of texts and practices is sterile unless we can see how to reconstruct them, so as to improve the way we live and relate to [each] another". The design of artefacts, in particular, affords many opportunities for textual re-design, as well as the application of art within other disciplines. One of my participants, Neo, commended the pedagogy applied here for its optimisation of creative thinking and problem-solving − in classrooms across the

curriculum − so that "[one] can find out [one's] own strengths and weaknesses while learning prescribed texts, and do something about it" (see Appendix H).

Researchers in multimodal pedagogy concur that words and pictures should never be regarded as conflicting systems of communication (MODE, 2012). Indeed, I have seen that a combination of these systems may greatly enhance meaning-making in any classroom − provided they are synthesised in ways that are meaningful and geared towards the learning task at hand. Olshansky (2008, p. 22) takes a similar stance: "pictures, a visual medium, can perform the verbal function of telling a story; words, a verbal medium, can perform the visual function of painting a picture. Using both languages expands our capacity to think in new and interesting ways". FET Phase teachers need to explore the opportunities that word-to-picture transitions and other re-semiotisation practices can bring to literature teaching and learning. Each step of Olshansky's process, however, is tightly interlinked and requires no small amount of skill on the teacher's part − not only should things run smoothly throughout, but learners should also be given a sense of 'progress'. In response to this model, Brooks (2009) highlights the danger of learners reverting to drawing activities as soon as they find the source text too 'boring' or 'difficult'. This will defeat the entire purpose of a multimodal pedagogy, as learners may digress from the main, language or literature objective. In this regard, I agree with Brooks' (2009, p. 12) view that drawing should merely "function at the referential level, as … a mediator between a child's spontaneous concept, and a child's more complex and scientific concept".

Other discoveries include the indispensability of film as a support medium, the concurrent use of multiple modes during textual re-design, and learner autonomy as a phenomenon that both *inculcates* and *arises from* the multimodal pedagogy. The 1990 film adaptation of *Lord of the Flies* proved to be a much more effective tool for optimising learner participation and knowledge construction than I had anticipated, and I will certainly re-use this medium as a springboard for social semiotic activities in future research. Discovering a novel's literary composition, I have also observed, commonly involves more than one mode at a time. Throughout the project, I witnessed my learners constantly traversing between written, drawn, painted, sculpted, photographed and video-recorded texts during the making of their artefacts.

The sign maker, it would appear, utilises multiple senses and modes of storytelling − more often than not, *simultaneously* − to manipulate the meaning-making resources at his or her disposal. This phenomenon could yield some interesting findings in a future study. In addition, the self-regulated or *independent* demeanour of my participants during the project was quite unexpected. The Grade 10 learner group in this particular research context, at least, required very little guidance or scaffolding to fill their visual diaries with some fascinating responses − all indicative of a deep and sustained interest in the source text (see Appendices A through F).

6.3 Limitations

As for the limitations of this study, it needs to be said that Visual Art is not a compulsory subject in South African high schools. The participants in this study − including my six core group members and remainder of the learners observed − have chosen Visual Art as a subject in the FET phase. Since my participants were quite skilled in drawing, painting and other disciplines before the intervention, it may make this study less generalisable to the 'average' Grade 10 population − particularly when applying its findings outside of the Visual Art classroom. My learners also seemed to focus on certain characters, scenes or chapters from the novel only, and their final efforts were not so much 'graphic novels' as an assemblage of comic strips and multimodal texts − which may be attributed to time constraints. Knowing the danger of micro-managing Visual Art learners' creative output, however, I chose not to interfere in this regard.

Brooks (2009), Olshansky (2008) and others, we have seen, highlight the fact that visual modes can easily eclipse print-based ones as systems for learning and sign-making, given that they are utilised adequately in the classroom. I do agree with this, but I have some reservations about the efficacy of visual modes in the acquisition of *non-literary* language skills, such as grammar. If we think about the requirements for fluent and comprehensive reading, there will always be a need to teach some of these skills independently and explicitly, particularly if we want our learners to put letters, words and sentences together to form coherent arguments (Hill, 2009). Also, there is often reluctance from learners to draw from imagination, because they simply do not have the requisite skills or confidence to make full use of the standard, A3-size picture plane. Some schools may not have the capital or financial back-up

for pastels, watercolours, inks or drawing pencils, and there is still uncertainty about younger learners' understanding of the visual mode in facilitating literature learning (Pardo, 2004).

6.4 Possibilities for future research

An in-depth investigation into the frequency and efficacy of visual modes in prescribed literary texts − particularly editions that are produced locally − may be a welcome contribution to the multimodal oeuvre. Despite the majority of current pedagogical studies being situated in a post-method paradigm, the affordances of non-verbal and non-visual methods of language and literacy instruction may also warrant further investigation. Apart from studies promoting more unconventional approaches such as *the silent method* or *suggestopedia* (Lozanov, 1978, in Uys & Kaiser, 2008), the senses of taste, smell, hearing and touch as vehicles for semiosis are often overlooked in literature teaching contexts. While this study focuses mainly on visual art as such a vehicle, it would be interesting to see if similar results could be achieved with the other three disciplines of art − namely, dance, drama and music.

6.5 In closing

In Fred Schepisi's critically acclaimed film *Words and Pictures* (2013), two teachers − one of English Literature and another of Visual Art − enter into the age-old debate: which mode is *better* at communicating people's feelings, thoughts, ideas, identities or accepted 'truths'? The question, they found, was not so much concerned with *efficiency* as it was with *compatibility*, as many of their students recognised the potential of both to "take us from here… to somewhere else. To take what we look at everyday, and to elevate it out of the ordinary". Words *and* pictures, it can be argued, have this role to play in each of our lives, regardless of our religious, cultural or literary backgrounds. One of the central aims of this Masters study, though, was to *bring together* these two modes and, once that has been achieved, determine whether this synthesis could be a relevant or practicable approach to teaching and learning prescribed literature in the FET Phase.

In any case, this project was interesting, pedagogically useful and, in my own opinion, well worth doing. Ever since reading *Lord of the Flies* in Standard 8, it has left an indelible mark on my own identity as a person, teacher and researcher. It would be

quite disheartening, then, to see this masterpiece be assigned to the annals of history − never to be 'revived' again through the technologies of the communication age. My participants' works may not be equated to a virtual reality game or 3D movie, but it is certainly a step in the right direction for anyone pursuing a career in graphic design, animation, film or theatre.

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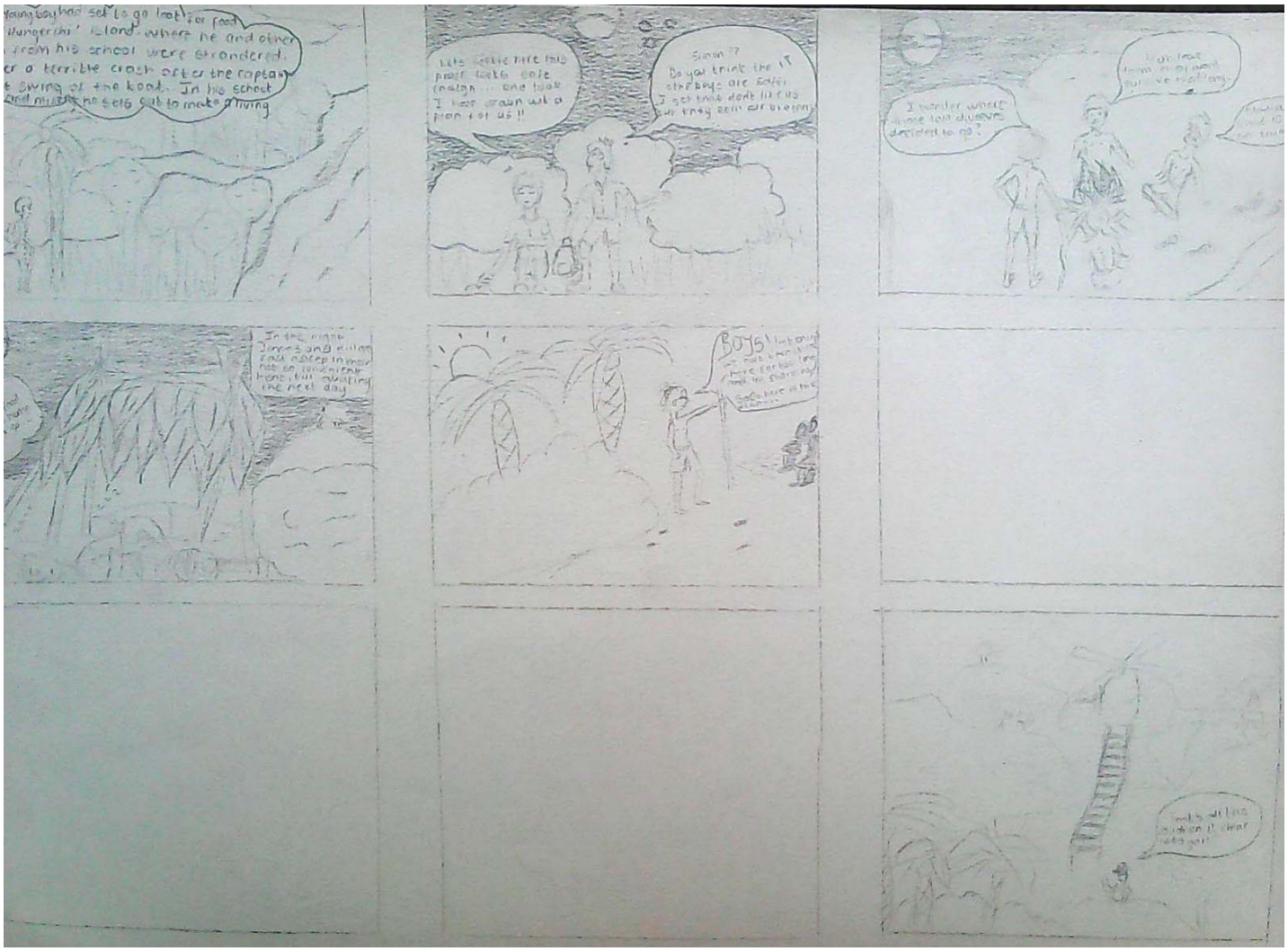
APPENDIX*

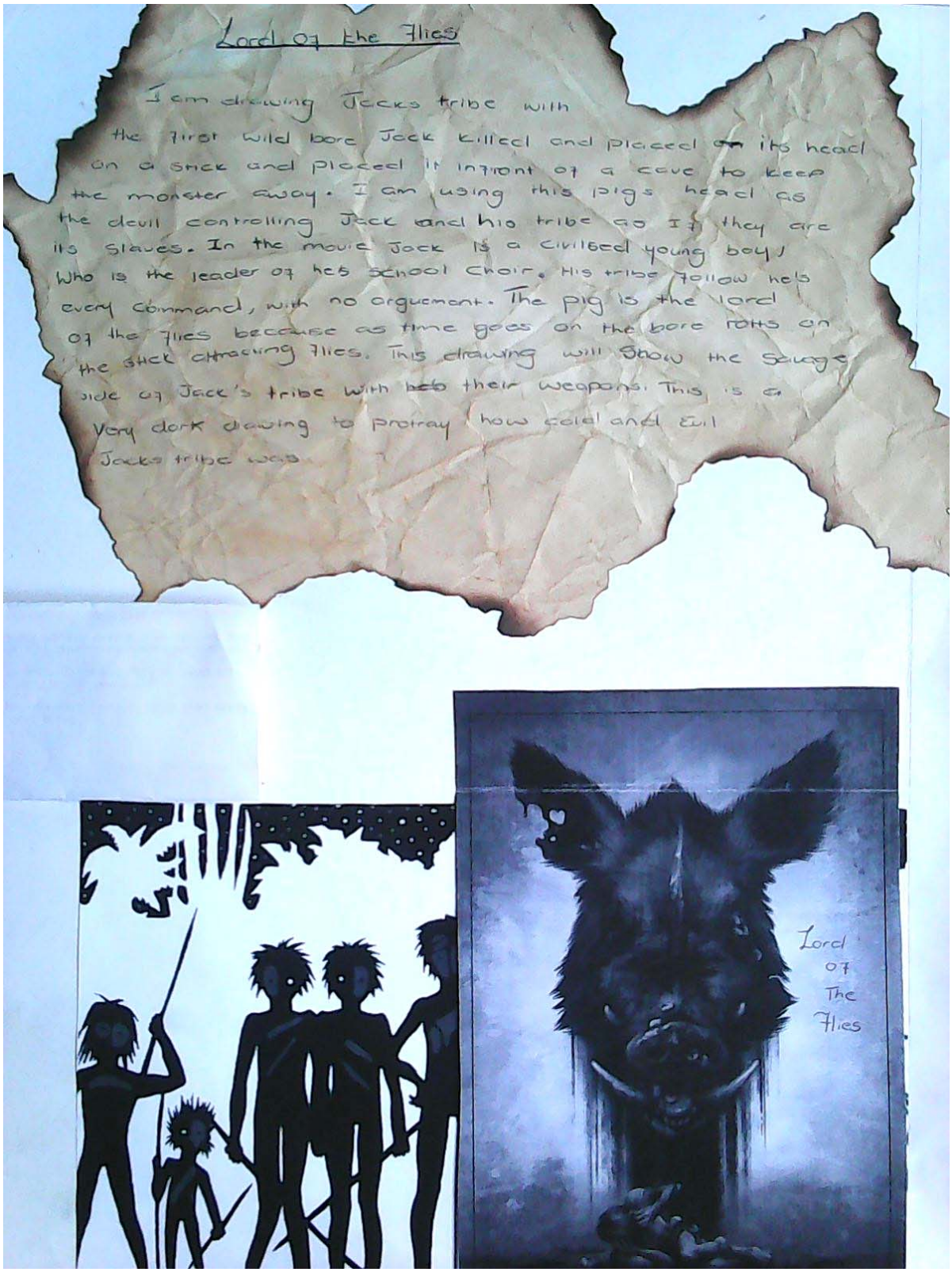
*Please note: it was necessary to increase the contrast on some of the following photographs to make participants' works more clear and legible. This may account for the blue tinge of some photographs.

Appendix A: Tumi's work

A1



A2


Lord of the Flies
I am drawing Jacks tribe with the first wild bore Jack killed and placed on its head on a stick and placed it infront of a cave to keep the monster away. I am using this pigs head as the devil controlling Jack and his tribe as if they are its slaves. In the movie Jack is a civilised young boy, who is the leader of hes school choir. His tribe follow hes every command, with no argument. The pig is the lord of the flies because as time goes on the bore rotts on the stick attracting flies. This drawing will show the savage side of Jack's tribe with their weapons. This is a very dark drawing to protray how cold and Evil Jacks tribe was.
Lord of The Flies

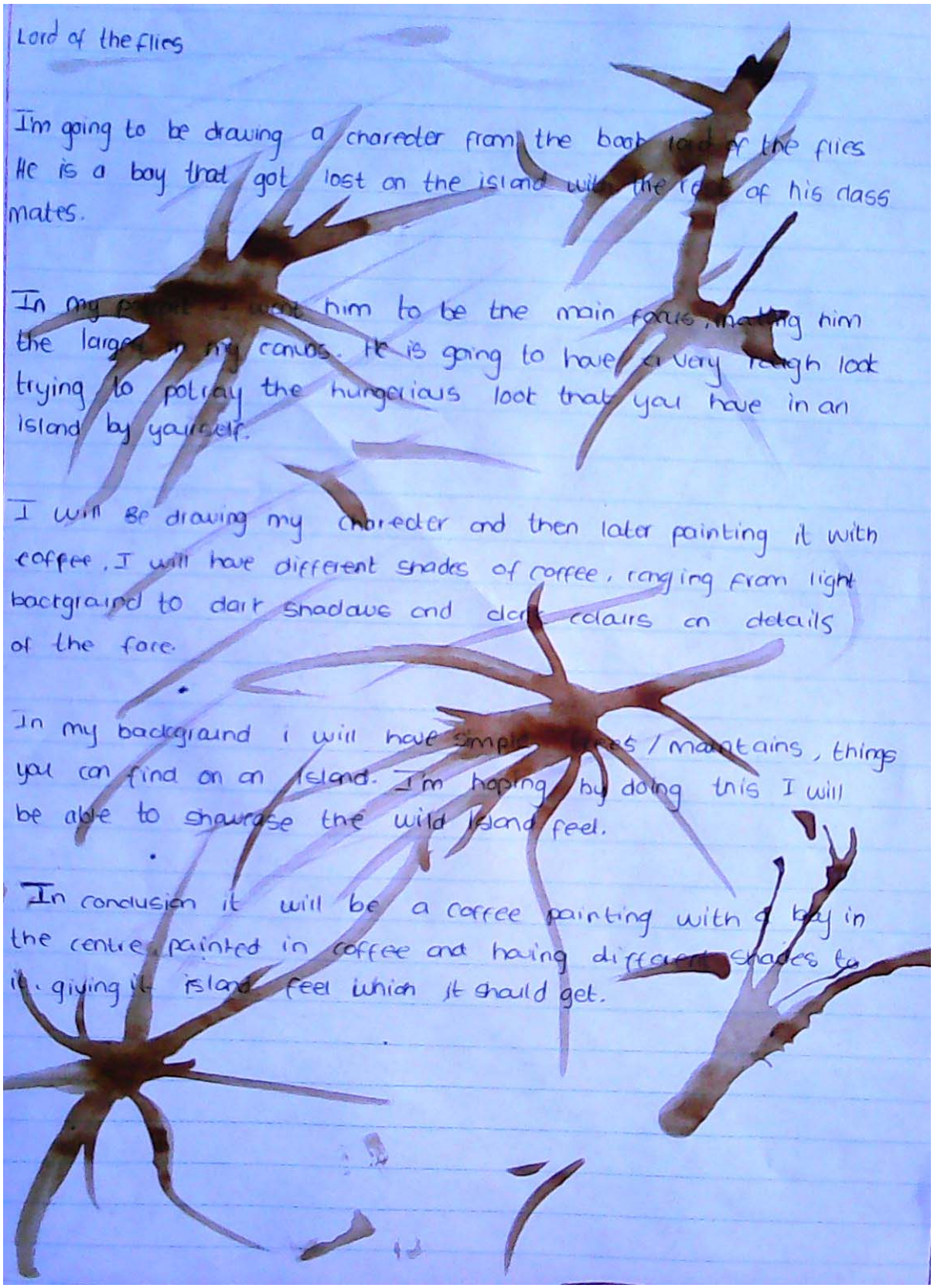
A3



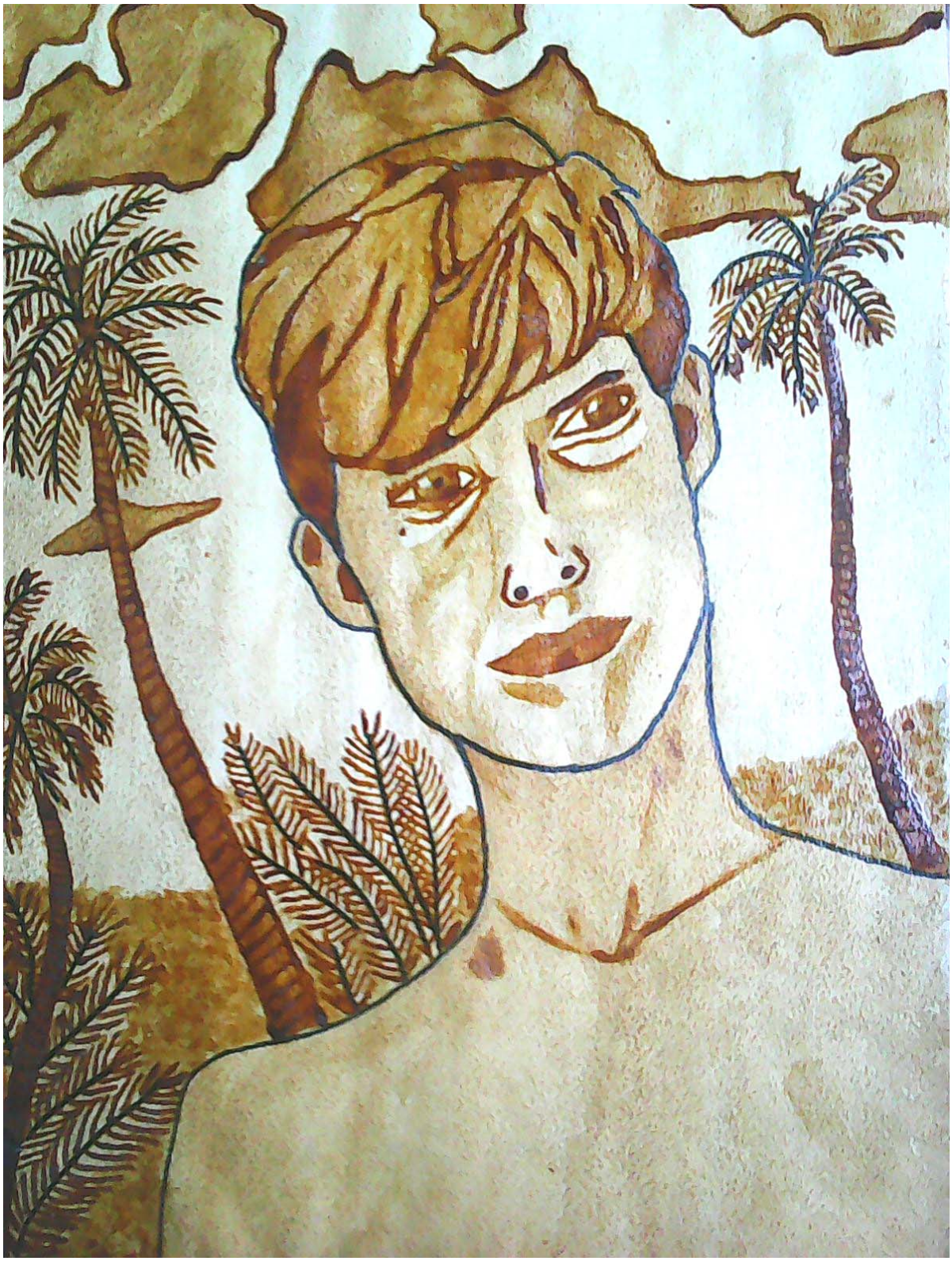
A4



A5

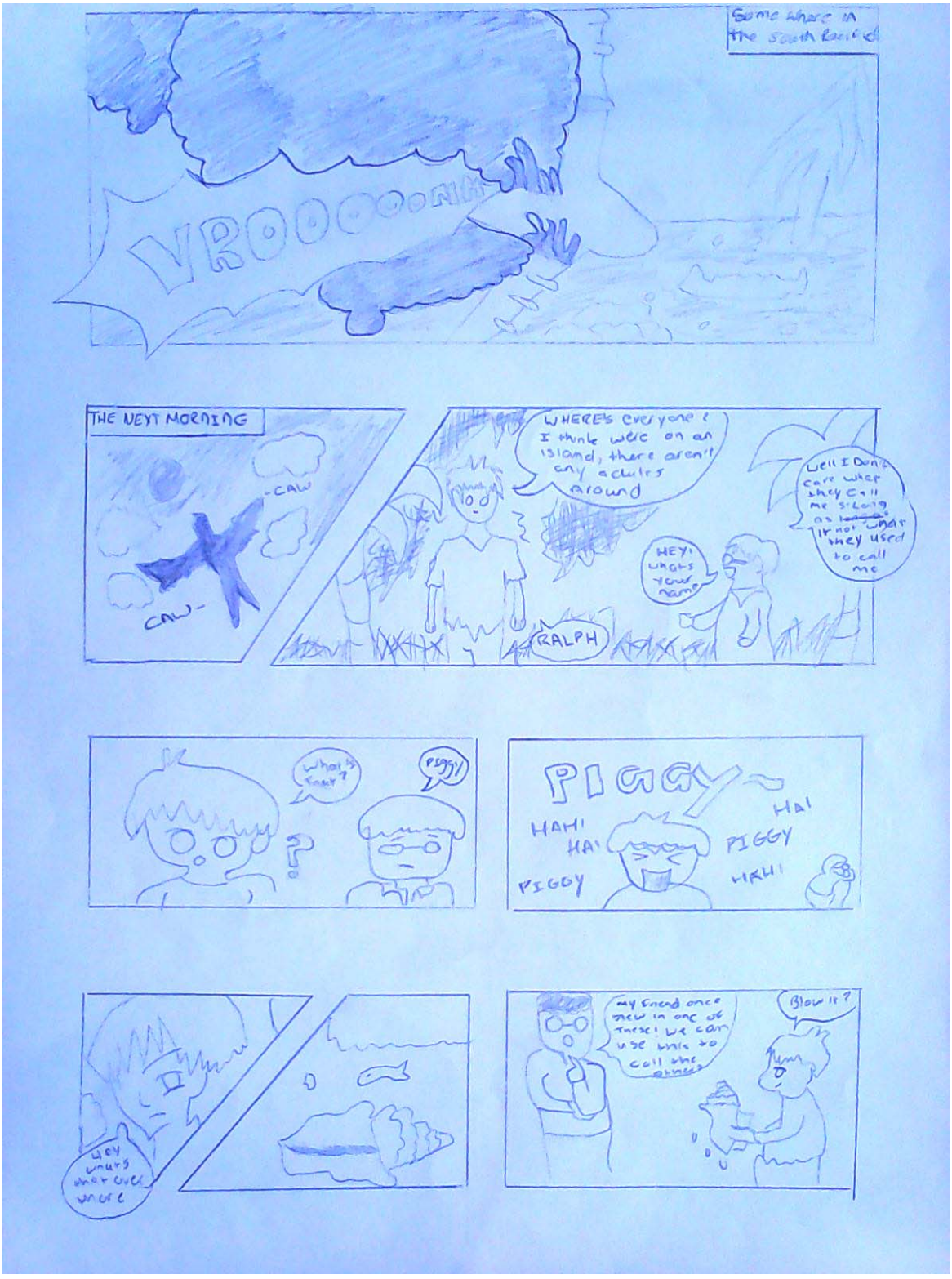

Lord of the flies
I'm going to be drawing a charecter from the book lord of the flies He is a boy that got lost on the island with the rest of his class mates.
In my piece I want him to be the main focus, making him the largest on my canvas. He is going to have a very rough look trying to potray the hungerious look that you have in an island by yourself.
I will be drawing my charecter and then later painting it with coffee, I will have different shades of coffee, ranging from light backgraind to dark shadows and dark colairs on details of the face.
In my backgraind i will have simple trees / maintains, things you can find on an island. I'm hoping by doing this I will be able to shaurase the wild island feel.
In conclusion it will be a coffee painting with a boy in the centre painted in coffee and having different shades to it, giving it island feel which it should get.

A6

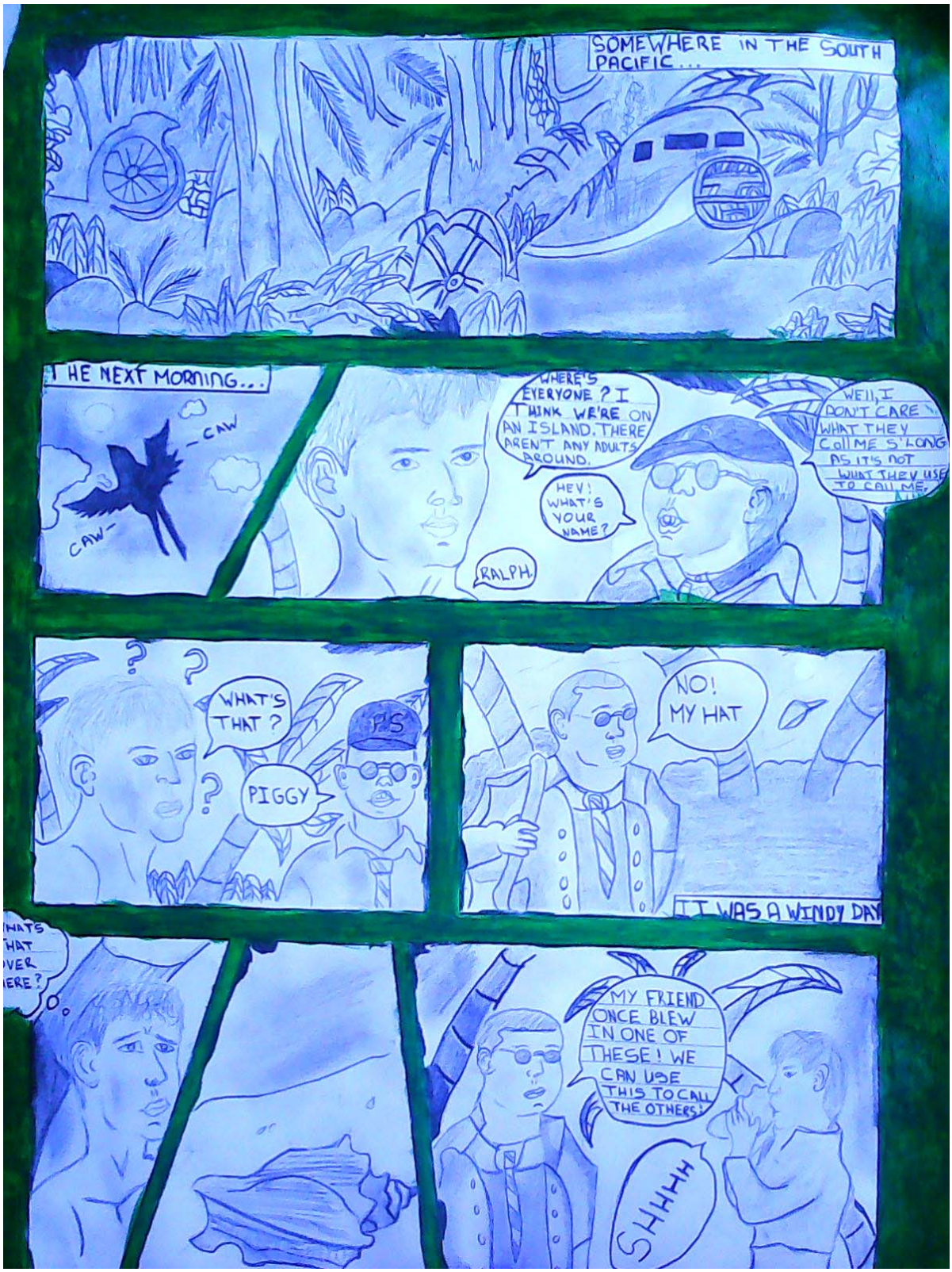


Appendix B: Jabu's work

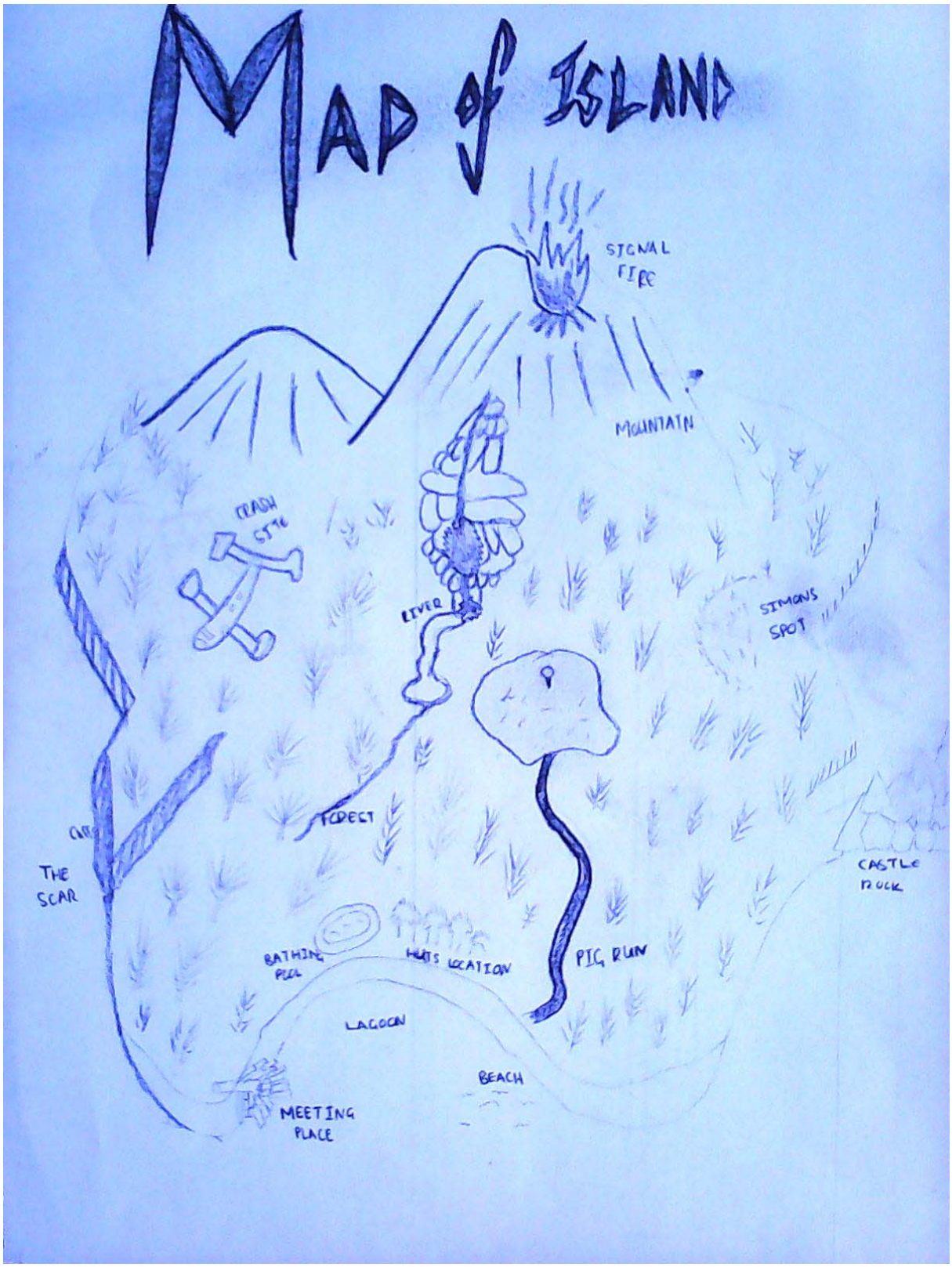
B1



B2


SOMEWHERE IN THE SOUTH PACIFIC...
THE NEXT MORNING...
CAW
CAW-
WHERE'S EVERYONE? I THINK WE'RE ON AN ISLAND. THERE AREN'T ANY ADULTS AROUND.
HEY! WHAT'S YOUR NAME?
RALPH.
WELL, I DON'T CARE WHAT THEY CALL ME S'LONG AS IT'S NOT WHAT THEY USE TO CALL ME.
WHAT'S THAT?
PIGGY
NO! MY HAT
IT WAS A WINDY DAY
MY FRIEND ONCE BLEW IN ONE OF THESE! WE CAN USE THIS TO CALL THE OTHERS!
SHHHH

B3


MAP of ISLAND
SIGNAL FIRE
MOUNTAIN
CRASH SITE
LIVER
SIMONS SPOT
FOREST
CLIFF
THE SCAR
CASTLE ROCK
BATHING POOL
HUTS LOCATION
PIG RUN
LAGOON
BEACH
MEETING PLACE

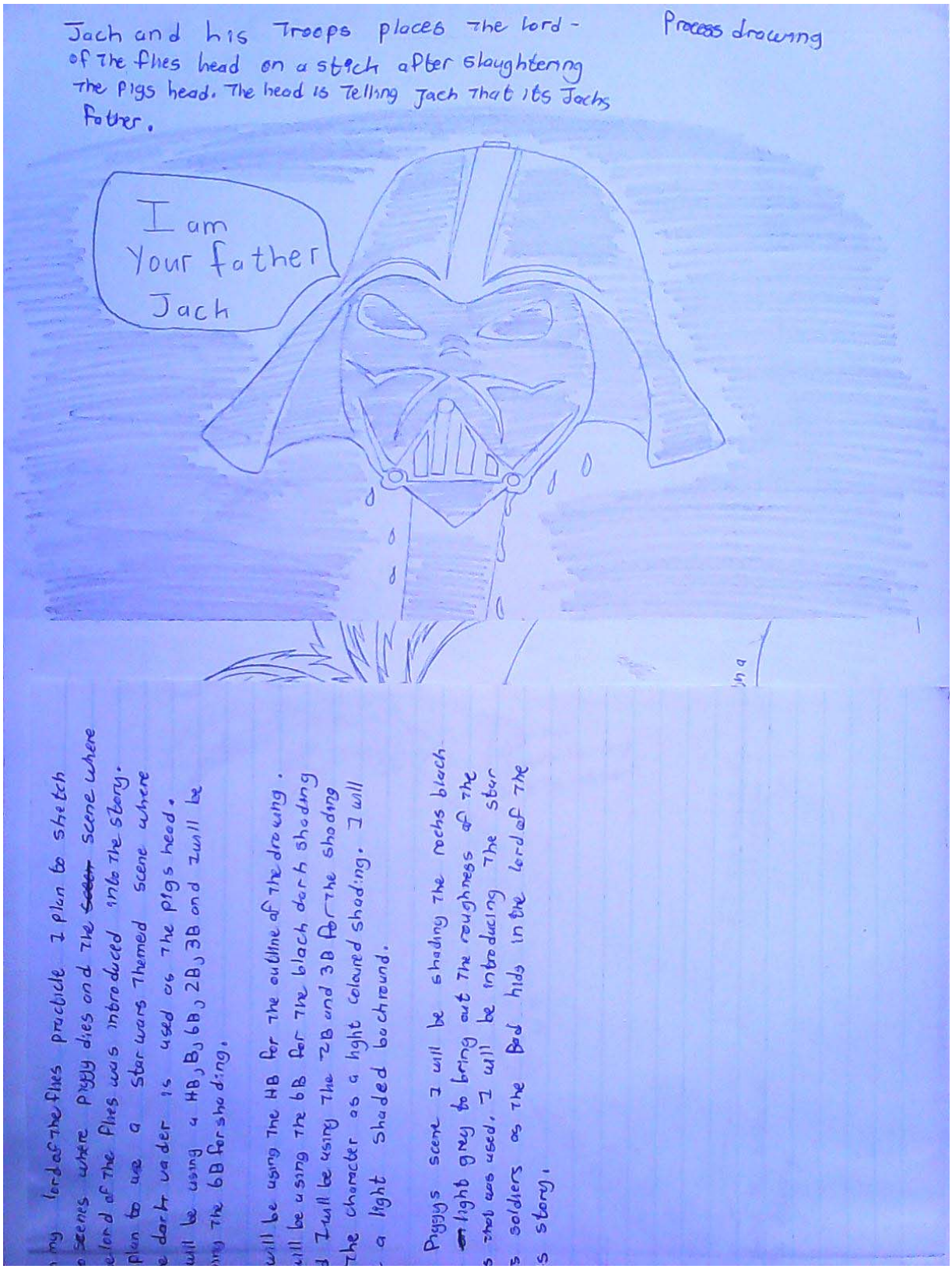
B4


Jack Places The Pigs head
I hate This blood all over me !!!
What's going on
Simon Finds The Pigs Head ON A STick
THE PiG TALks To Simon
I am your father Simon

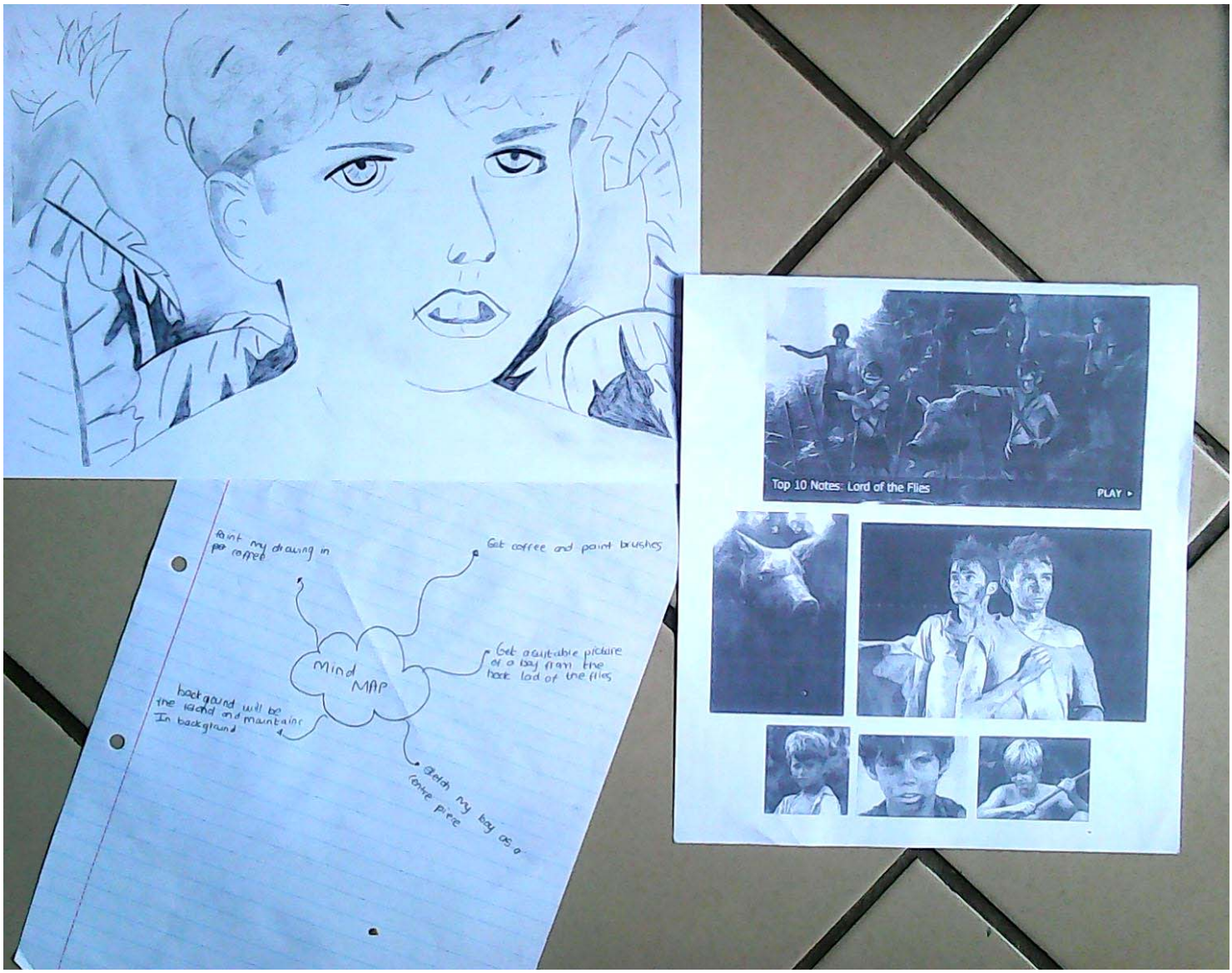
B4 (contd.)


Simon holds The light Saber
Simon waves the light Sabor for battle

B4 (contd.)


Jach and his Troops places the lord - of the flies head on a stick after slaughtering the pigs head. The head is telling Jach that its Jachs Father.
Process drawing
I am Your father Jach
my lord of the flies practicle I plan to sketch
scenes where Piggy dies and the ~~scene~~ scene where
lord of the flies was introduced into the story.
plan to use a star wars themed scene where
dark vader is used as the pigs head.
will be using 4 HB, B, 6B, 2B, 3B and I will be
ing the 6B for shading.
will be using the HB for the outline of the drawing.
will be using the 6B for the black dark shading
I will be using the 2B and 3B for the shading
the character as a light coloured shading. I will
a light shaded background.
Piggys scene I will be shading the rocks black
light grey to bring out the roughness of the
that was used. I will be introducing the star
soldiers as the Bad kids in the lord of the
s story.

B5

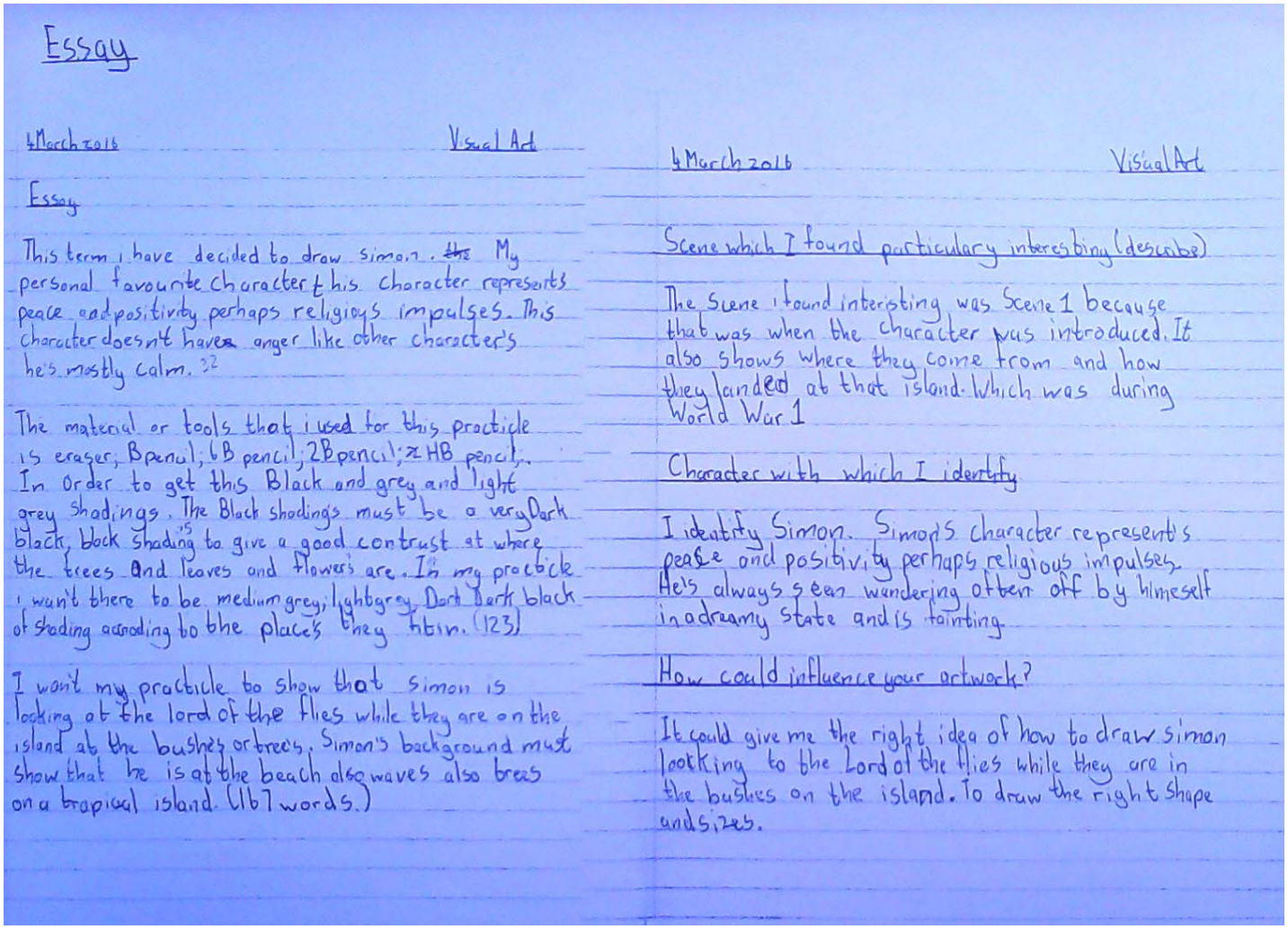

Paint my drawing in pp coffee
Get coffee and paint brushes
Mind MAP
Get a suitable picture of a boy from the book lod of the flies
background will be the island and mountains in background
sketch my boy as a centre piece
Top 10 Notes: Lord of the Flies
PLAY

B6



Appendix C: Sanele's work

C1



Essay

4March 2016 Visual Art

Essay

This term i have decided to draw simon. ~~the~~ My personal favourite character this character represents peace and positivity perhaps religious impulses. This character doesn't haves anger like other character's he's mostly calm. 32

The material or tools that i used for this practicle is eraser, B pencil; 6B pencil; 2B pencil; 2 HB pencil. In order to get this Black and grey and light grey shadings. The Black shadings must be a very Dark black, back shading to give a good contrust at where the trees and leaves and flowers are. In my practicle i want there to be medium grey, lightgrey, Dark Dark black of shading acroding to the places they blin. (123)

I want my practicle to show that simon is looking at the lord of the flies while they are on the island at the bushes or trees. Simon's background must show that he is at the beach also waves also trees on a tropical island. (167 words.)

4March 2016 Visual Art

Scene which I found particulary interesting (describe)

The Scene i found interisting was Scene 1 because that was when the character was introduced. It also shows where they come from and how they landed at that island which was during World War 1

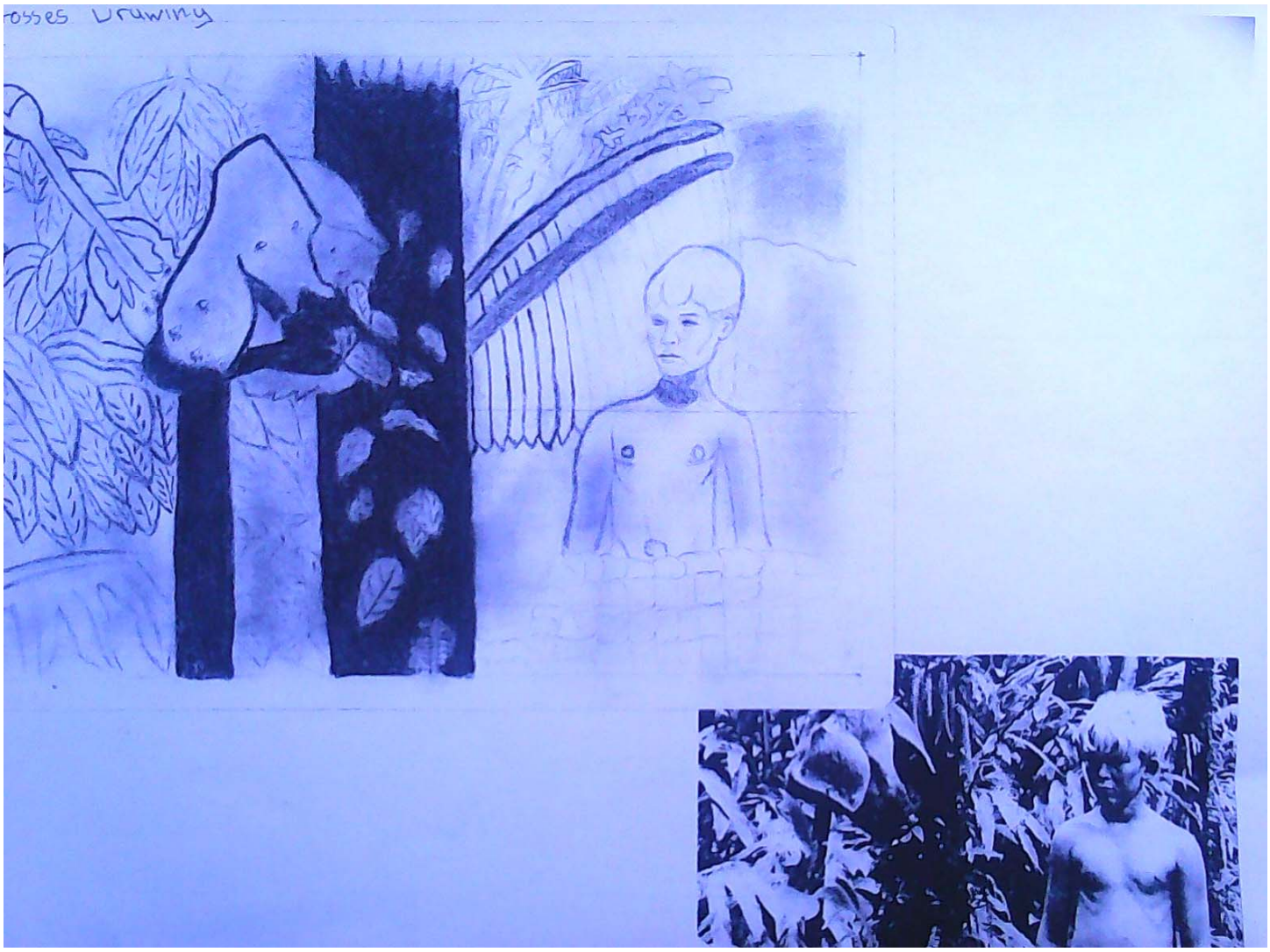
Character with which I identify

I identify Simon. Simon's character represents peace and positivity perhaps religious impulses. He's always seen wandering often off by himeself in a dreamy state and is fainting.

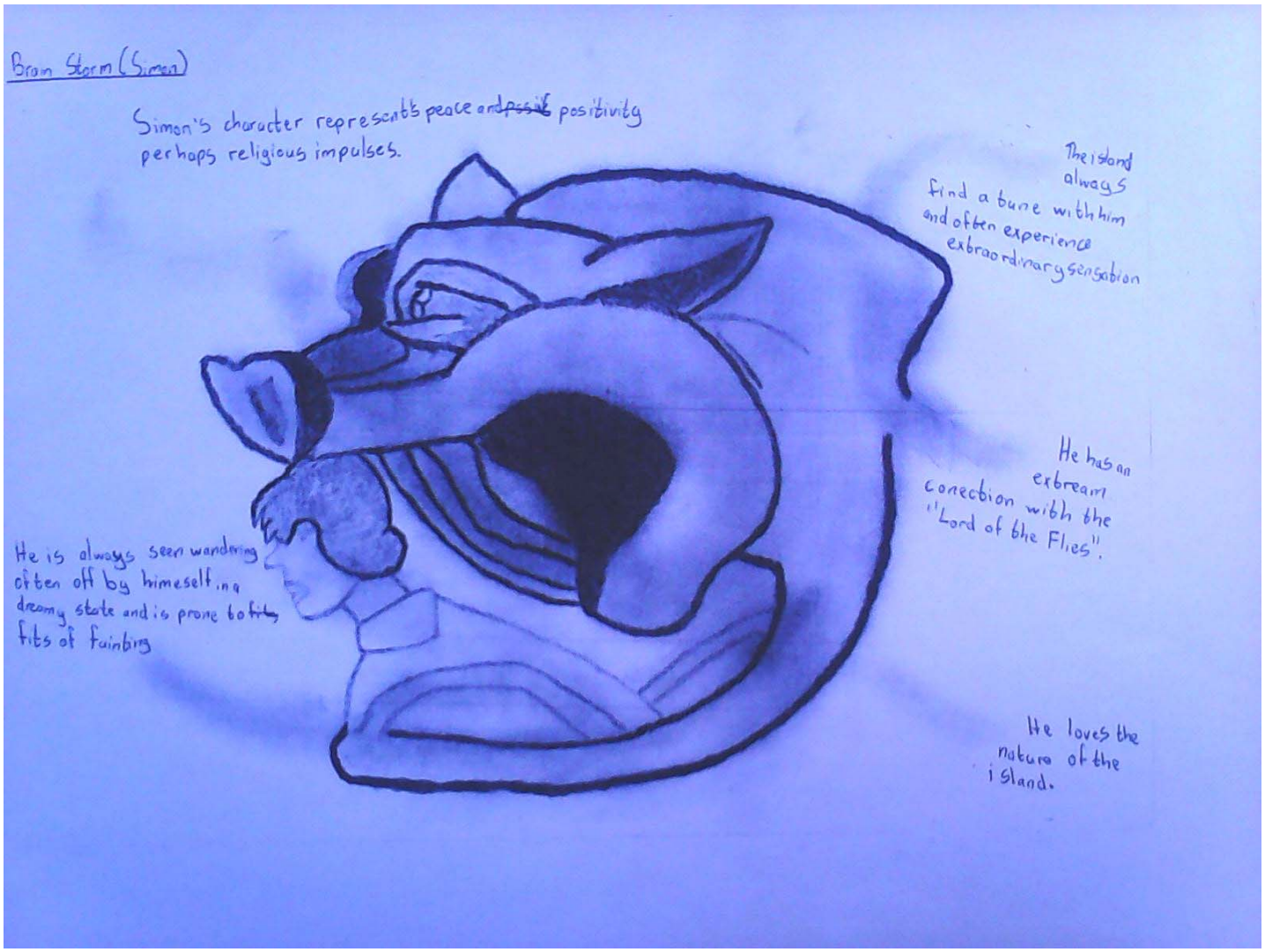
How could influence your artwork?

It could give me the right idea of how to draw simon lookking to the Lord of the flies while they are in the bushes on the island. To draw the right shape and sizes.

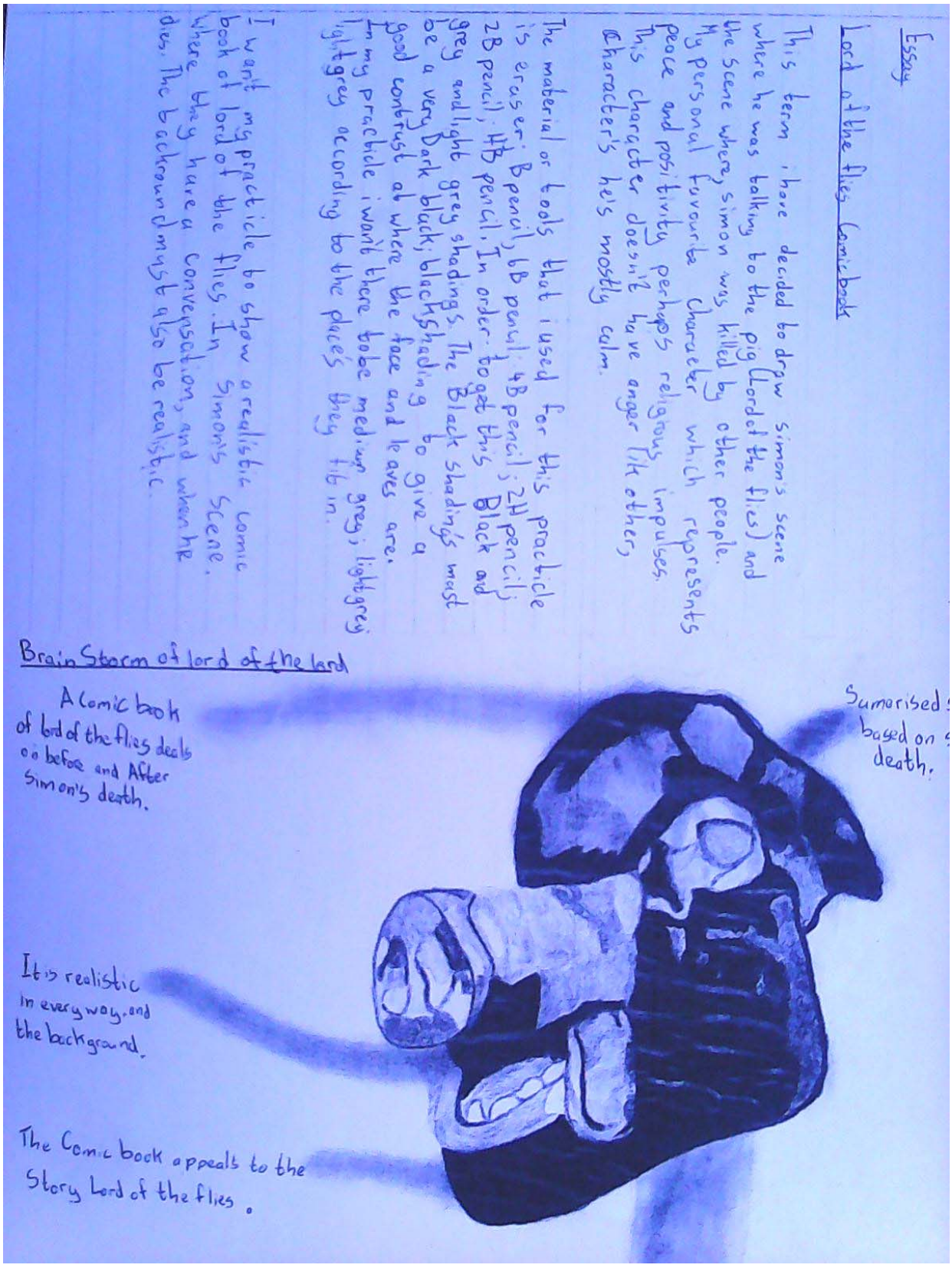
C1 (contd.)



C1 (contd.)


Brian Storm (Simon)
Simon's character represents peace and ~~passive~~ positivity perhaps religious impulses.
The island always find a tune with him and often experience extraordinary sensation
He has an extream conection with the "Lord of the Flies".
He is always seen wandering often off by himeself in a dreamy state and is prone to ~~fits~~ fits of fainting
He loves the nature of the island.

C1 (contd.)


Essay
Lord of the flies Comic book
This term i have decided to draw simon's scene where he was talking to the pig (Lordof the flies) and the scene where simon was killed by other people.
My personal favourite Character which represents peace and positivity perhaps religious impulses. This character doesn't have anger like other Character's he's mostly calm.
The material or tools that i used for this practicle is eraser, B pencil, 6B pencil, 4B pencil, 2H pencil, 2B pencil, HB pencil. In order to get this Black and grey and light grey shadings. The Black shadings must be a very Dark black, blackshading to give a good contrast at where the face and leaves are. In my practicle i want there to be medium grey, lightgrey lightgrey according to the places they fit in.
I want my practicle to show a realistic comic book of lord of the flies. In simon's scene where they have a conversation, and when he dies. The background must also be realistic.
Brain Storm of lord of the lord
A Comic book of lord of the flies deals on before and After simon's death.
Sumorised
based on
death.
It is realistic in every way. and the background.
The Comic book appeals to the Story Lord of the flies.

C1 (contd.)



At the Moulin Rouge **by Henri de Toulouse Lautrec (1892-1895). Oil on canvas, approx. 122 x 143 cm. Art Institute of Chicago.**

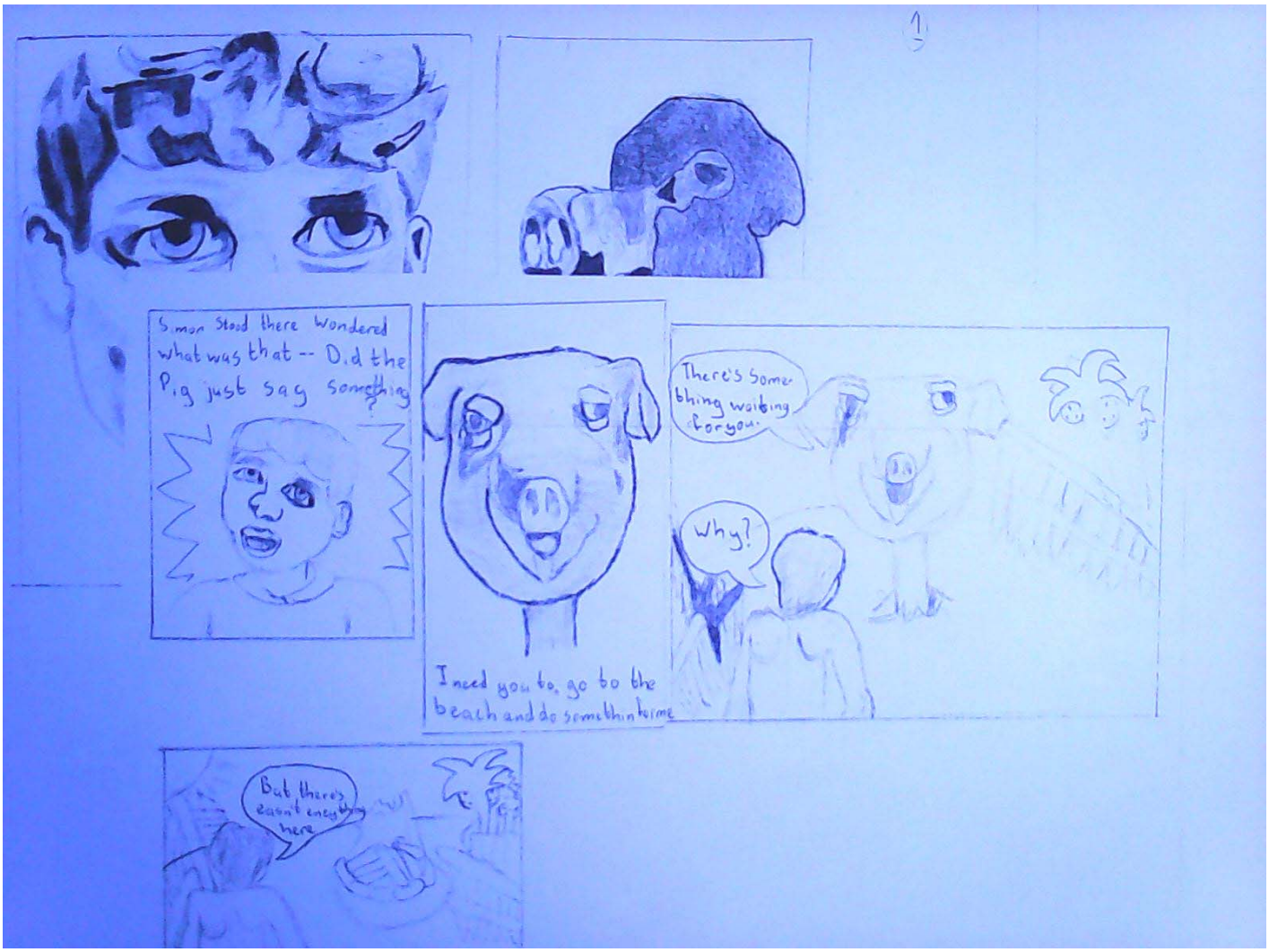
C2



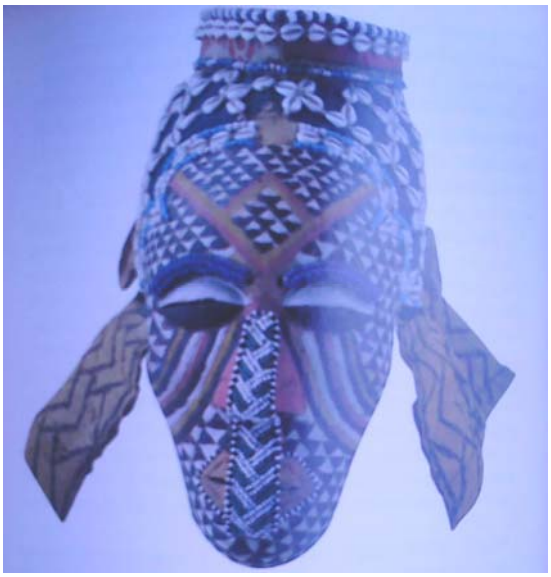
C3



C4


Simon stood there wondered what was that -- Did the Pig just say something?
I need you to, go to the beach and do something for me
There's Something waiting for you.
Why?
But there's wasn't anything here

C4 (contd.)

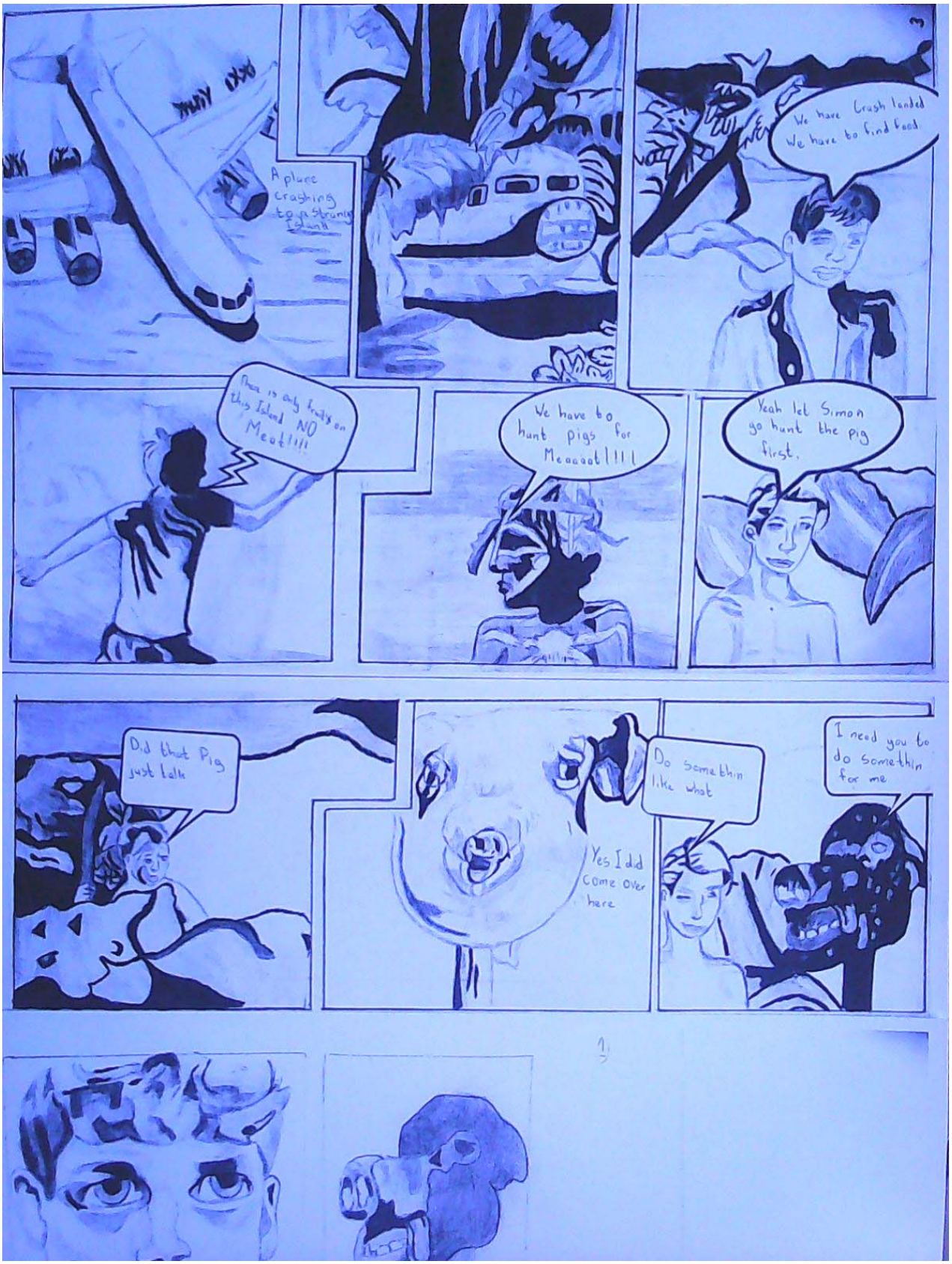


Ngady Amwaash mask, Kuba, Democratic Republic of Congo, late 19th or early 20th century. Peabody Museum, Harvard University, Cambridge.



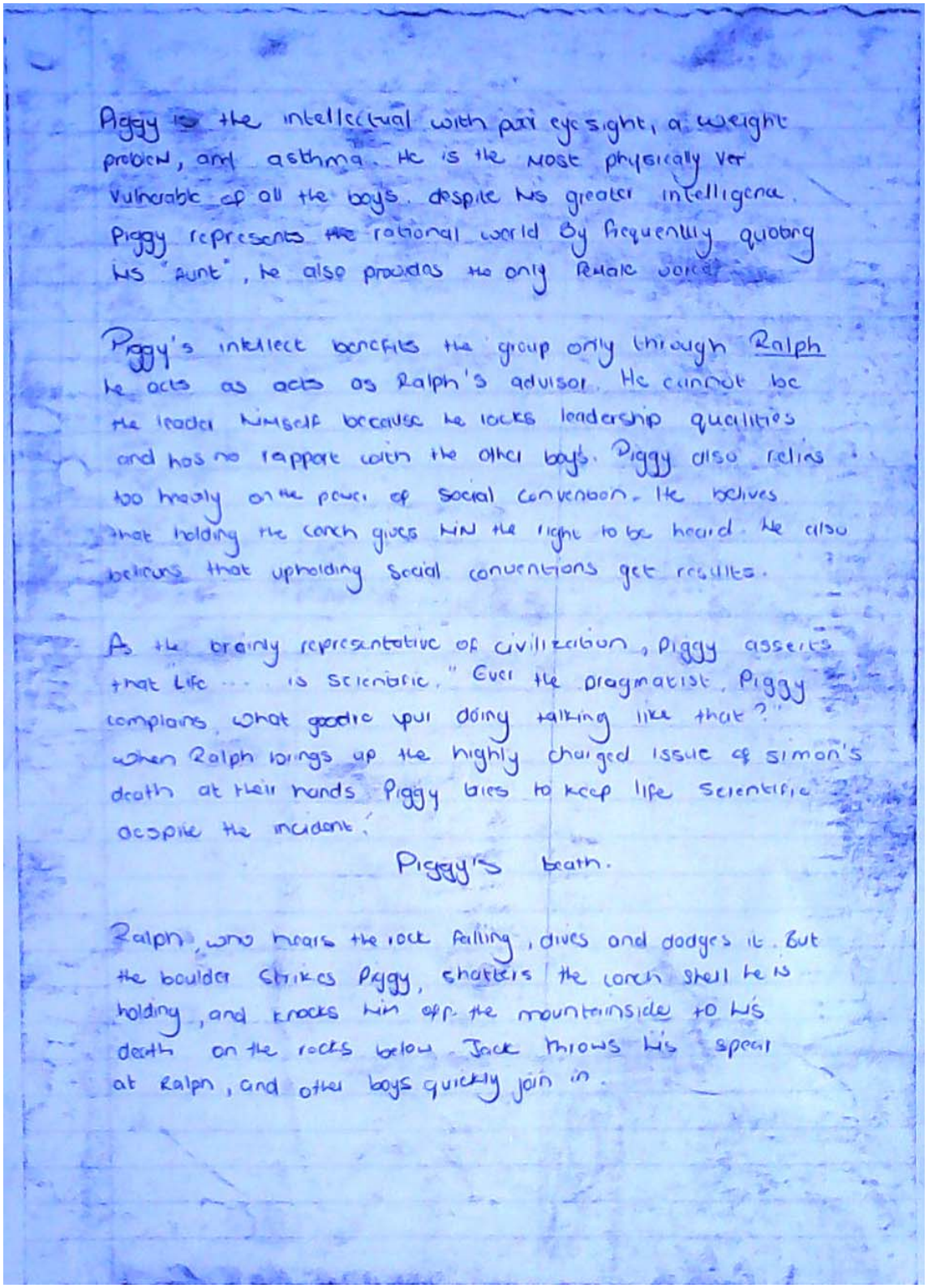
Nail figure, Kongo, Democratic Republic of Congo, ca. 1875-1900. Wood, nails, blades, medicinal materials and cowry shell, approx. 94 cm high. Detroit Institute of Arts.

C5


A plane crashing to a strange Island
We have Crash landed We have to find food
There is only boars on this Island NO Meat!!!!
We have to hunt pigs for Meaaaat!!!!
Yeah let Simon go hunt the pig first.
Did that Pig just talk
Yes I did Come over here
Do somethin like what
I need you to do somethin for me

Appendix D: Mary's work

D1



Piggy is the intellectual with pair eyesight, a weight problem, and asthma. He is the most physically ver vulnerable of all the boys. despite his greater intelligence. Piggy represents the rational world By frequently quoting his "Aunt", he also provides the only female voice.

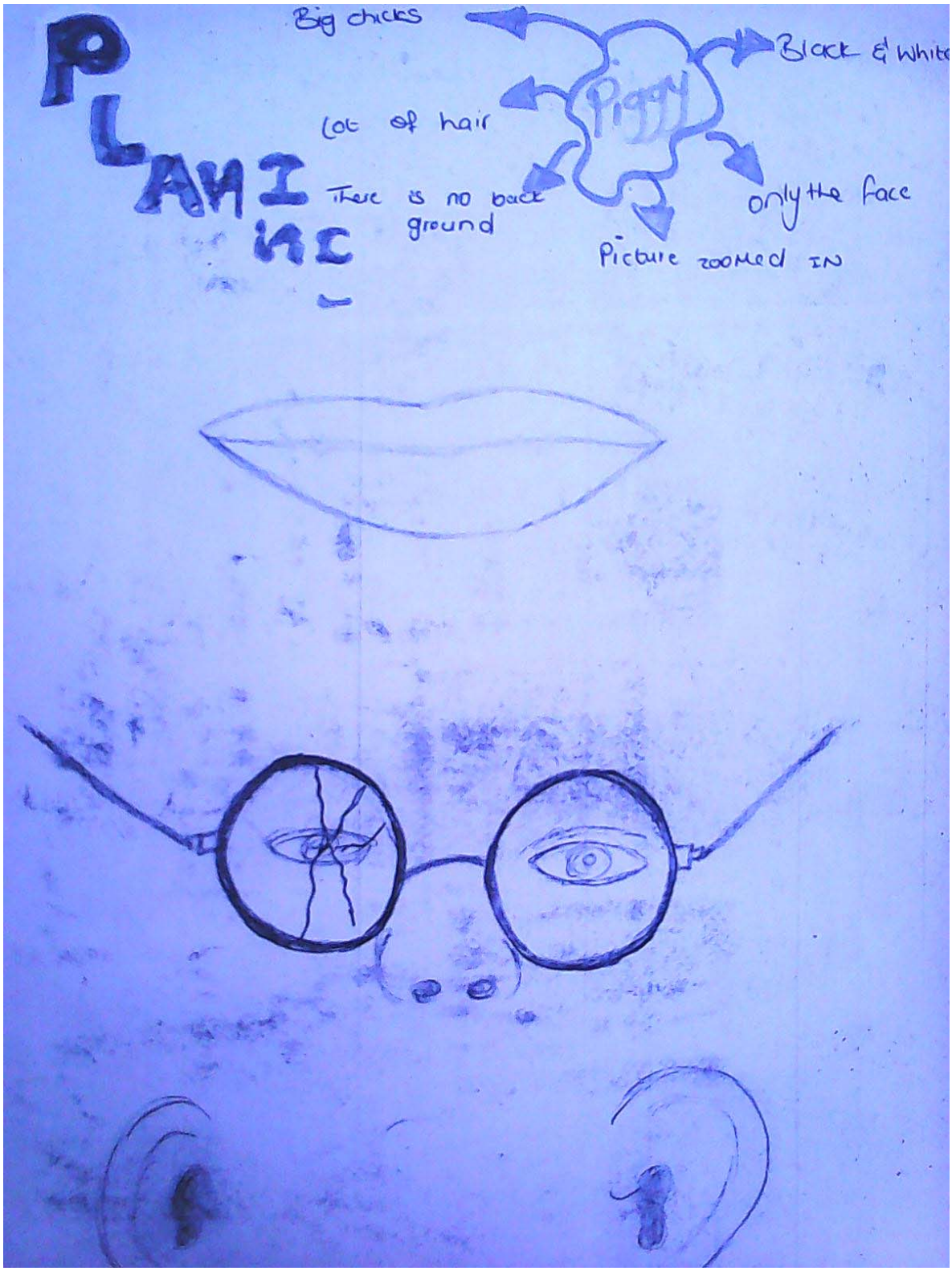
Piggy's intellect benefits the group only through Ralph he acts as acts as Ralph's advisor. He cannot be the leader himself because he lacks leadership qualities and has no rapport with the other boys. Piggy also relies too heavily on the power of social convention. He believes that holding the conch gives him the right to be heard. He also believes that upholding social conventions get results.

As the brainy representative of civilization, Piggy asserts that life ... is scientific." Even the pragmatist, Piggy complains, what goodie you doing talking like that?" when Ralph brings up the highly charged issue of simon's death at their hands Piggy tries to keep life scientific despite the incident.

Piggy's death.

Ralph, who hears the rock falling, dives and dodges it. But the boulder strikes Piggy, shatters the conch shell he is holding, and knocks him off the mountainside to his death on the rocks below. Jack throws his spear at Ralph, and other boys quickly join in.

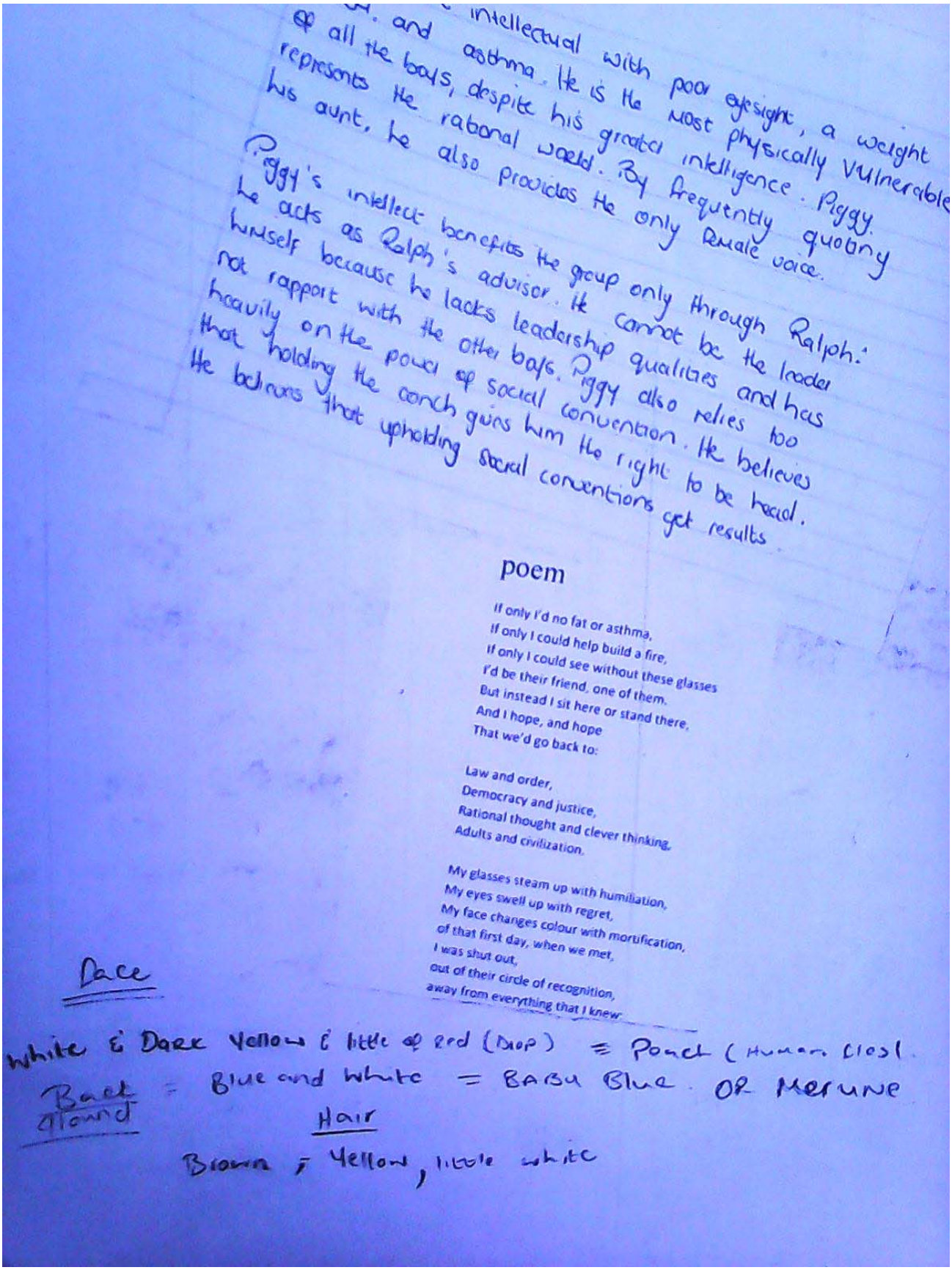
D2


PLANNING
Big chicks
Piggy
Black & White
Lot of hair
There is no back ground
only the face
Picture zoomed IN

D2 (contd.)


Yellow Mixed with brown
Dark blue
Black Glasses
Blue eyes
Peach
Pink lips
What will I need
Baby blue Paint
Pink Paint
Black Paint
Peach Paint
Thick brush
Middium brush
different types of Paints
I know
I'M fat

D2 (contd.)



intellectual with poor eyesight, a weight
and asthma. He is the most physically vulnerable
of all the boys, despite his greater intelligence. Piggy
represents the rational world. By frequently quoting
his aunt, he also provides the only female voice.

Piggy's intellect benefits the group only through Ralph:
he acts as Ralph's advisor. He cannot be the leader
himself because he lacks leadership qualities and has
not rapport with the other boys. Piggy also relies too
heavily on the power of social convention. He believes
that holding the conch gives him the right to be head.
He believes that upholding social conventions get results

poem

If only I'd no fat or asthma,
If only I could help build a fire,
If only I could see without these glasses
I'd be their friend, one of them.
But instead I sit here or stand there,
And I hope, and hope
That we'd go back to:

Law and order,
Democracy and justice,
Rational thought and clever thinking,
Adults and civilization.

My glasses steam up with humiliation,
My eyes swell up with regret,
My face changes colour with mortification,
of that first day, when we met,
I was shut out,
out of their circle of recognition,
away from everything that I knew:

Face

White & Dark Yellow & little of Red (Drop) = Peach (Human flesh.

Back Ground = Blue and White = BABY Blue. OR Merune

Hair

Brown ; Yellow, little white

D2 (contd.)





Hopeless **by Roy Lichtenstein (1963). Oil on canvas, approx. 115 x 115 cm. Offentliche Kunstsammlung, Basel.**

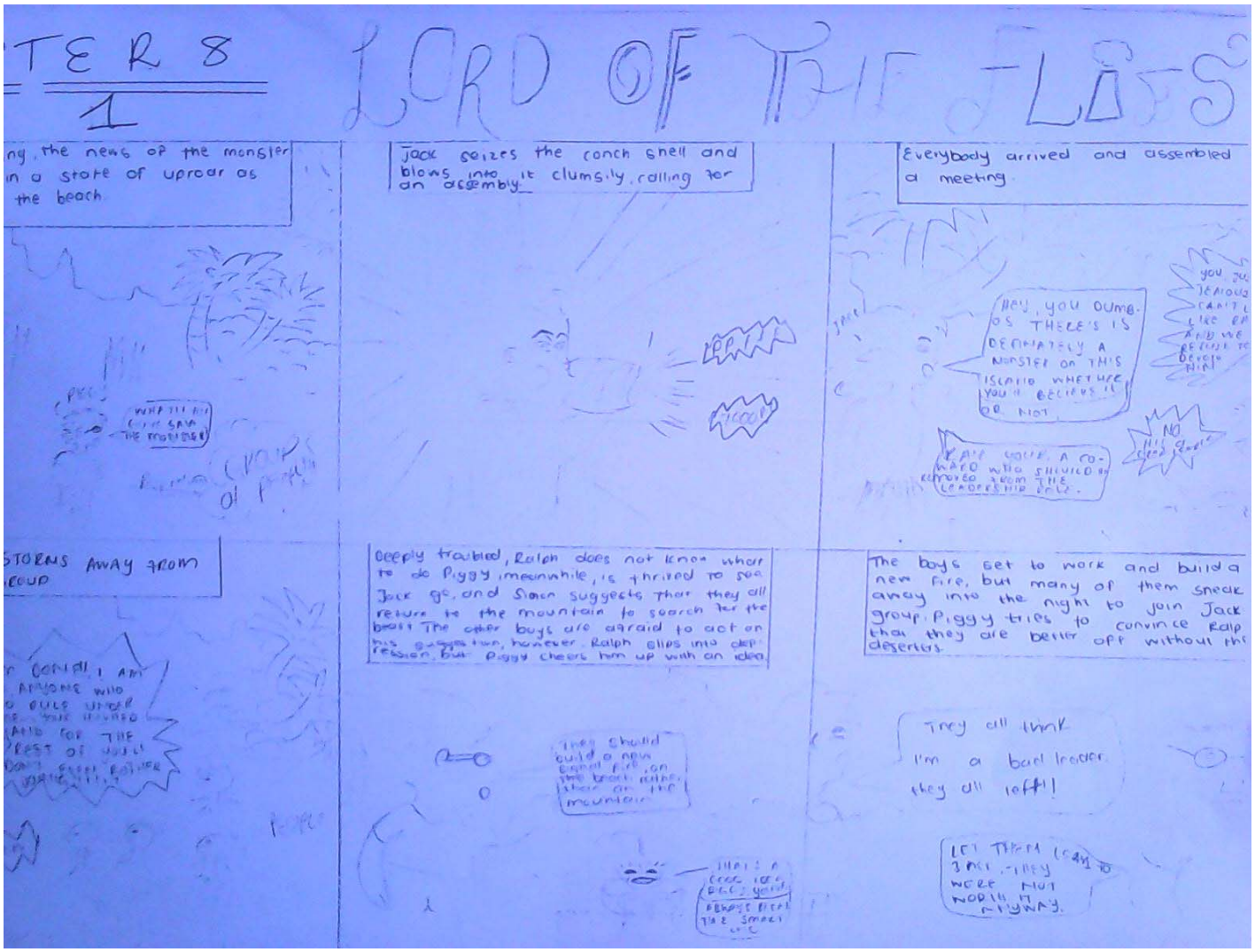
D2 (contd.)



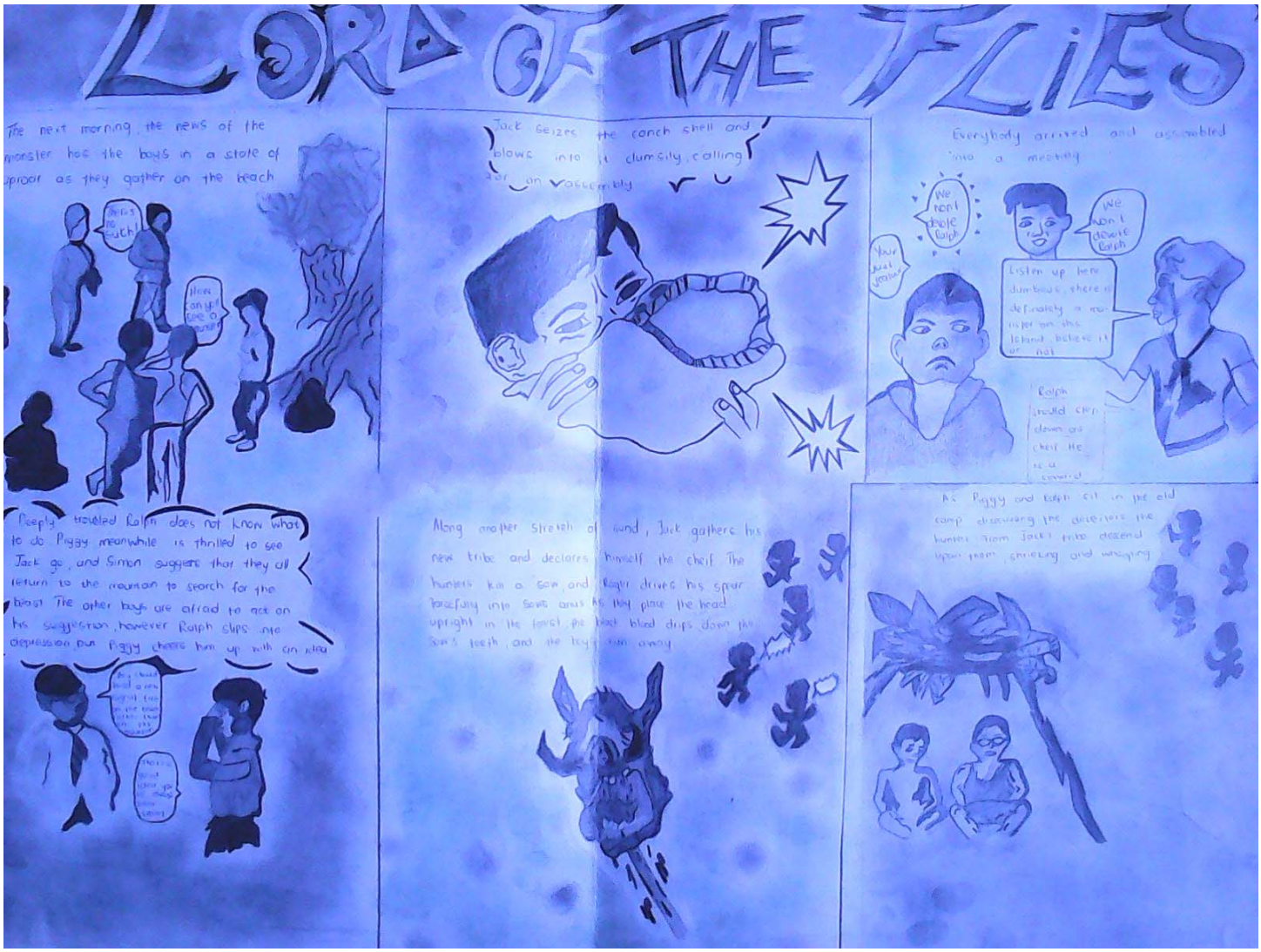
D3



D4

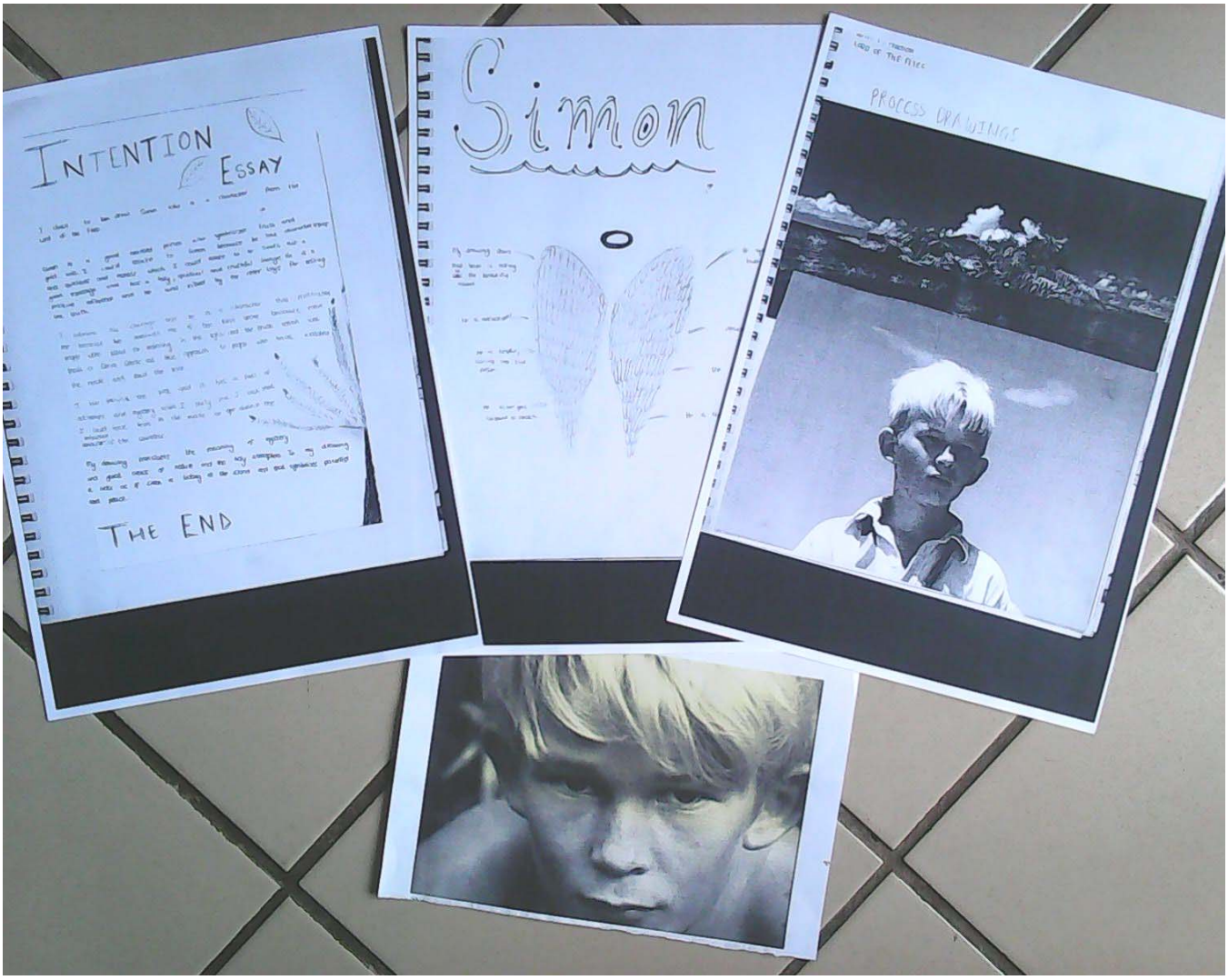

TER 8
1
LORD OF THE FLIES
ng the news of the monster in a state of uproar as the beach
Jack seizes the conch shell and blows into it clumsily, calling for an assembly.
Everybody arrived and assembled a meeting.
HEY, YOU DUMB-OS THERE'S IS DEFINATELY A MONSTER ON THIS ISLAND WHETHER YOU'LL BELIEVE IT OR NOT
STORMS AWAY FROM
Deeply troubled, Ralph does not know what to do. Piggy, meanwhile, is thrilled to see Jack go, and Simon suggests that they all return to the mountain to search for the beast. The other boys are afraid to act on his suggestion, however. Ralph slips into depression, but Piggy cheers him up with an idea.
The boys set to work and build a new fire, but many of them sneak away into the night to join Jack's group. Piggy tries to convince Ralph that they are better off without the deserters.
They should build a new signal fire, on the beach rather than on the mountain
They all think I'm a bad leader. they all left!!

D5

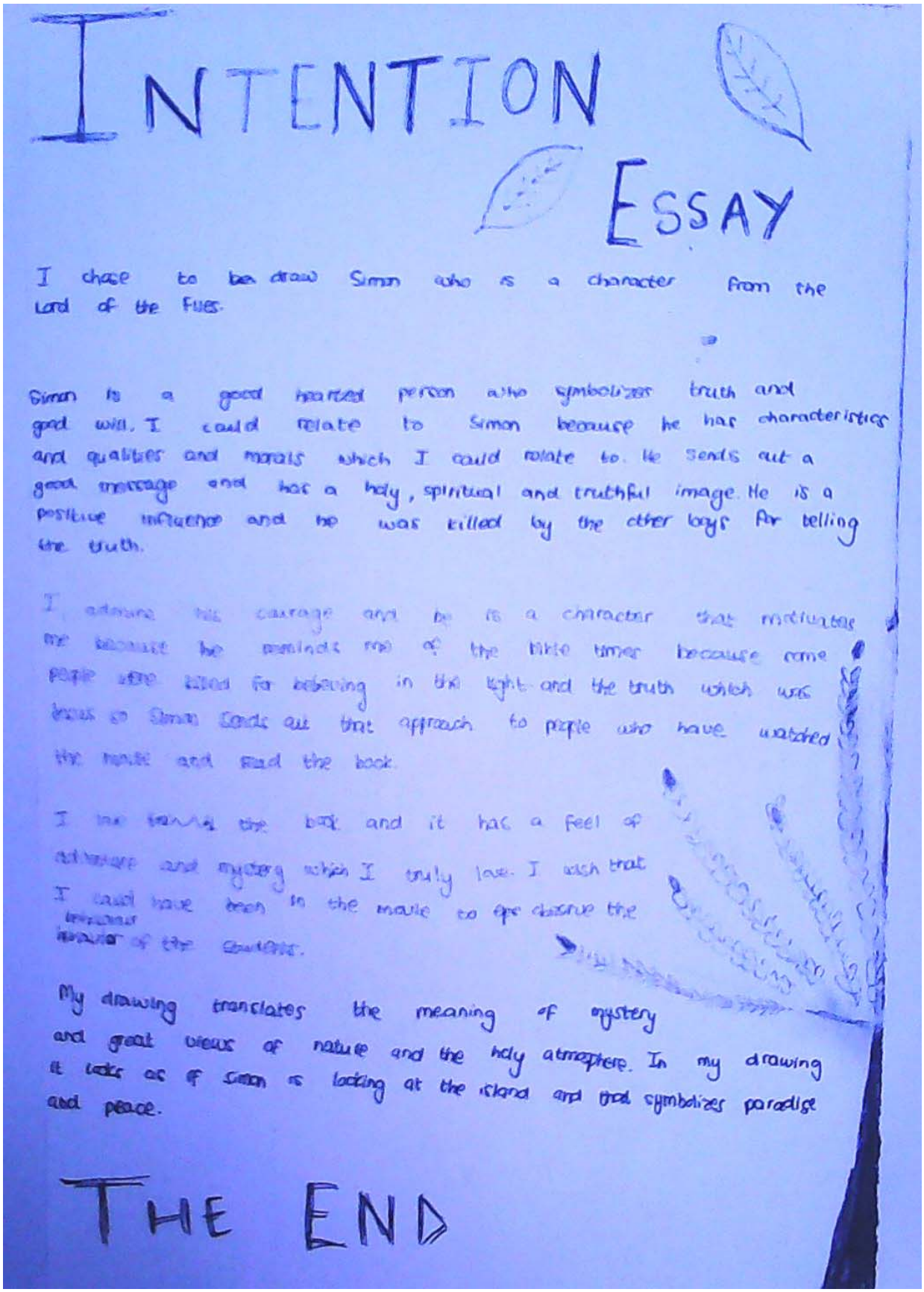

LORD OF THE FLIES
The next morning, the news of the monster has the boys in a state of uproar as they gather on the beach
There's no truth!
How can you see a monster?
Deeply troubled Ralph does not know what to do. Piggy meanwhile is thrilled to see Jack go, and Simon suggests that they all return to the mountain to search for the beast. The other boys are afraid to act on his suggestion, however Ralph slips into depression but Piggy cheers him up with an idea
Jack seizes the conch shell and blows into it clumsily, calling for an assembly
Everybody arrived and assembled into a meeting
We don't people Ralph
We don't deserve Ralph
Your just jealous
Listen up here dumbos, there is definately a new leader on this island, believe it or not
Ralph should step down as chief. He is a coward
Along another stretch of sand, Jack gathers his new tribe and declares himself the chief. The hunters kill a sow and Roger drives his spear forcefully into Sows anus as they place the head upright in the forest, the blood drips down the Sow's teeth and the boys turn away
As Piggy and Ralph sit in the old camp discovering the deceivers the hunters from Jack's tribe descend upon them, shouting and whooping

Appendix E: Neo's work

E1



E1 (contd.)



INTENTION

ESSAY

I chose to be draw Simon who is a character from the Lord of the Flies.

Simon is a good hearted person who symbolizes truth and good will. I could relate to Simon because he has characteristics and qualities and morals which I could relate to. He sends out a good message and has a holy, spiritual and truthful image. He is a positive influence and he was killed by the other boys for telling the truth.

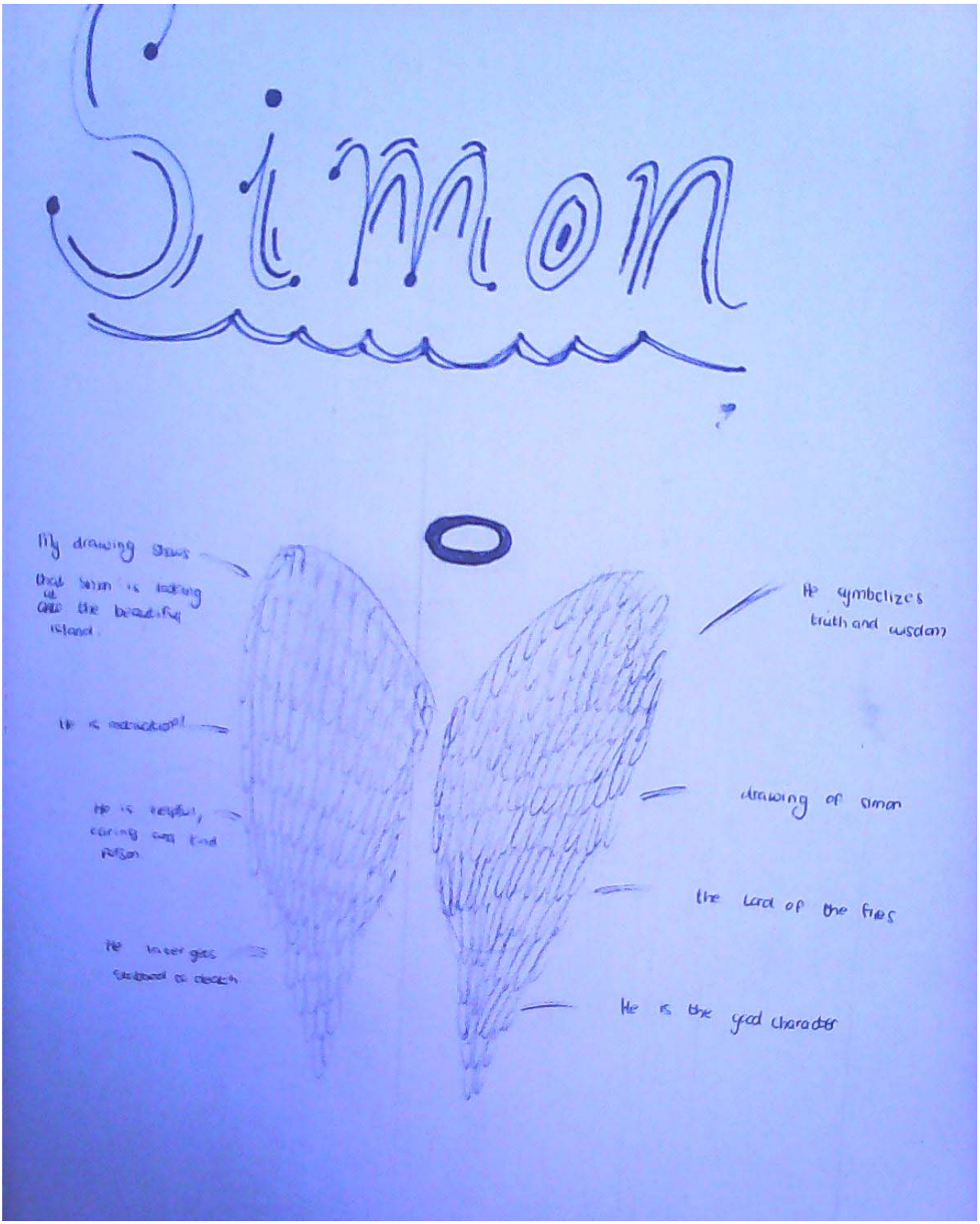
I admire his courage and he is a character that motivates me because he reminds me of the bible times because some people were killed for believing in the light and the truth which was Jesus so Simon sends out that approach to people who have watched the movie and read the book.

I have read the book and it has a feel of adventure and mystery which I truly love. I wish that I could have been in the movie to experience the emotions and drama of the characters.

My drawing translates the meaning of mystery and great views of nature and the holy atmosphere. In my drawing it looks as if Simon is looking at the island and that symbolizes paradise and peace.

THE END

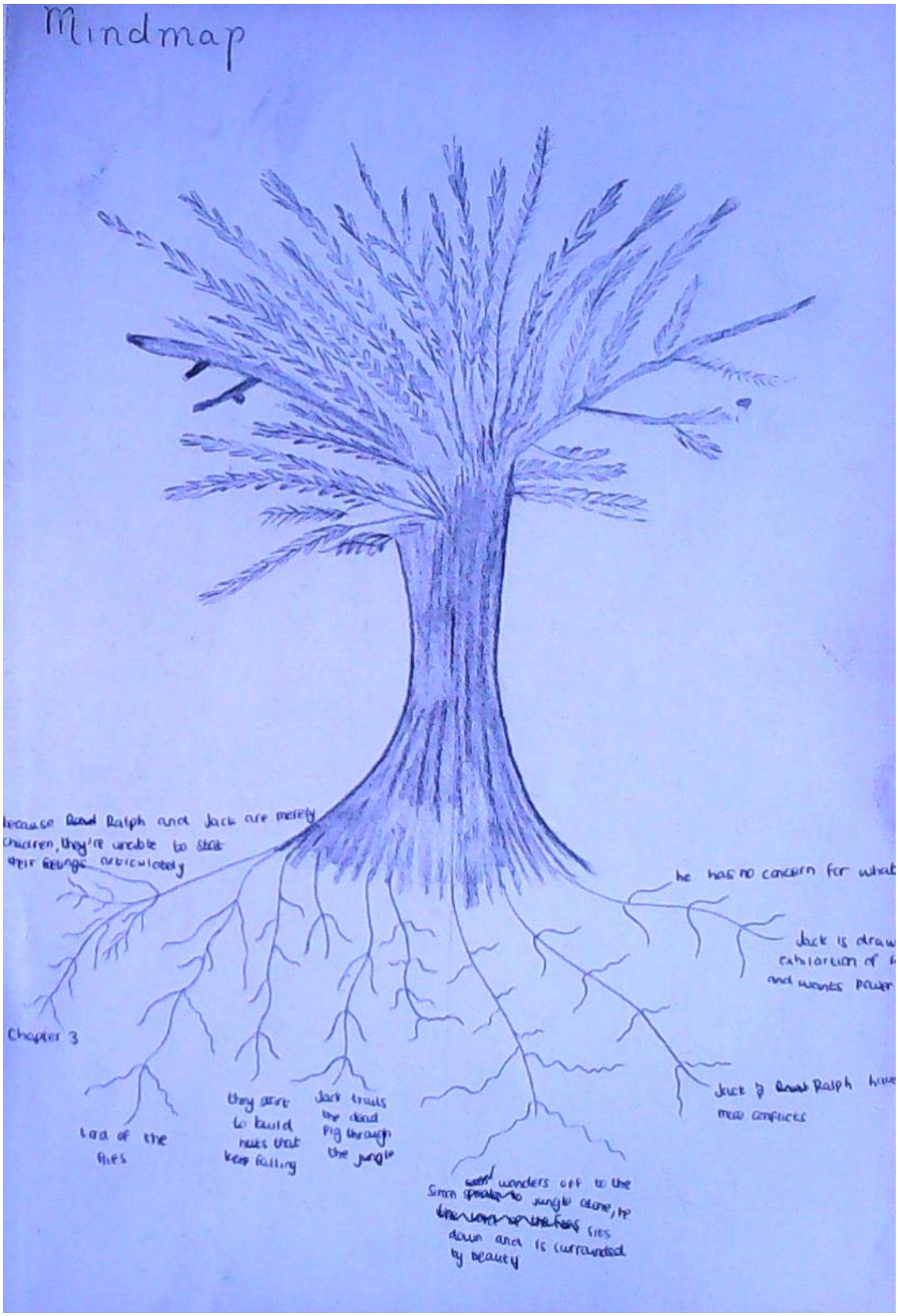
E1 (contd.)


Simon
My drawing shows
that Simon is looking at the beautiful island.
He is motivational
He is helpful, caring and kind person
He later gets stabbed to death
He symbolizes truth and wisdom
drawing of simon
the Lord of the flies
He is the good character

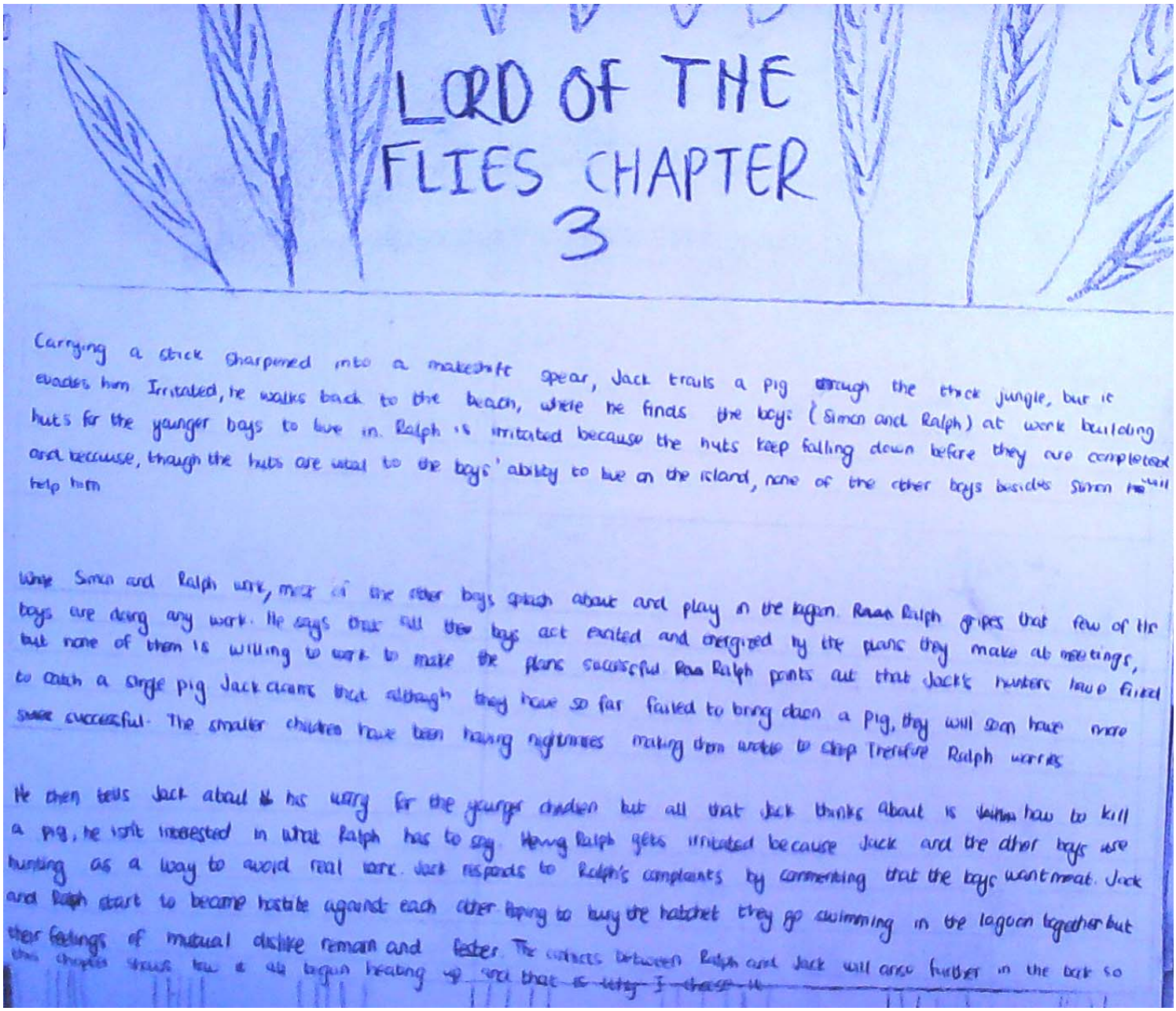
E2



E3


Mindmap
Ralph and Jack are merely
children, they're unable to state
their feelings articulately
he has no concern for what
Jack is draw
exhilartion of
and wants power
Chapter 3
Lord of the
flies
they start
to build
huts that
keep falling
Jack trails
the dead
pig through
the jungle
Jack & Ralph have
more conflicts
wonders off to the
Simon jungle alone, he
sits
down and is surrounded
by beauty

E3 (contd.)


LORD OF THE FLIES CHAPTER 3
Carrying a stick sharpened into a makeshift spear, Jack trails a pig through the thick jungle, but it evades him. Irritated, he walks back to the beach, where he finds the boys (Simon and Ralph) at work building huts for the younger boys to live in. Ralph is irritated because the huts keep falling down before they are completed and because, though the huts are vital to the boys' ability to live on the island, none of the other boys besides Simon will help him.
While Simon and Ralph work, most of the other boys splash about and play in the lagoon. Ralph gripes that few of the boys are doing any work. He says that all the boys act excited and energized by the plans they make at meetings, but none of them is willing to work to make the plans successful. Ralph points out that Jack's hunters have failed to catch a single pig. Jack claims that although they have so far failed to bring down a pig, they will soon have more success. The smaller children have been having nightmares, making them unable to sleep. Therefore Ralph worries.
He then tells Jack about his worry for the younger children but all that Jack thinks about is how to kill a pig, he isn't interested in what Ralph has to say. Here Ralph gets irritated because Jack and the other boys use hunting as a way to avoid real work. Jack responds to Ralph's complaints by commenting that the boys want meat. Jack and Ralph start to become hostile against each other. Trying to find the hatchet they go swimming in the lagoon together but their feelings of mutual dislike remain and fester. The contrasts between Ralph and Jack will grow further in the book so that chapter shows how it all began heading up and that is why I chose it.

E4

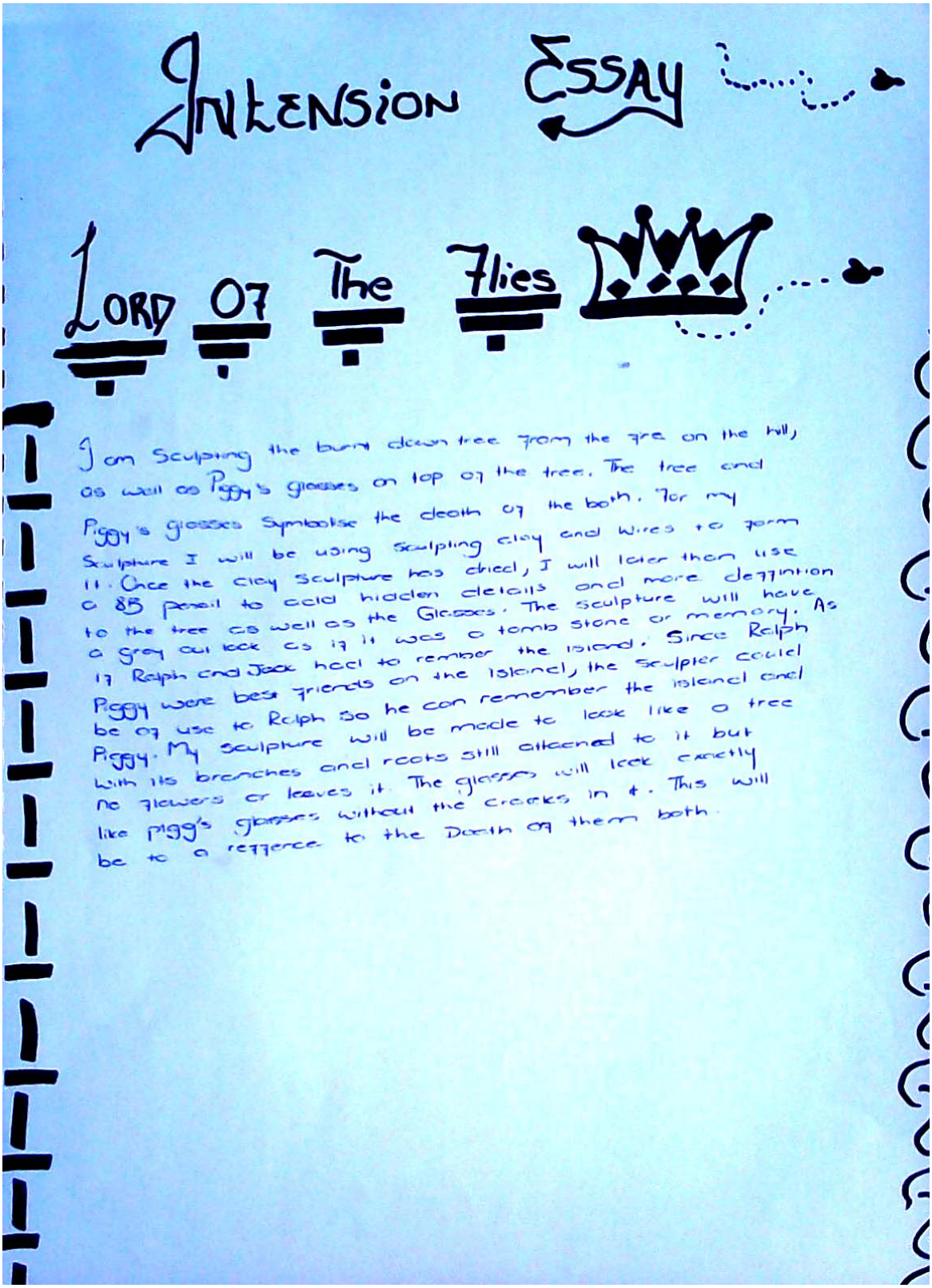


E5


IT CAN TALK!
SIMON'S HEAD WAS TILTED SLIGHTLY UP, HIS EYES COULD NOT BREAK AWAY AND THE LORD OF THE FLIES HUNG IN SPACE BEFORE HIM.
SIMON!
YOU ARE A SILLY LITTLE BOY, JUST AN IGNORANT, SILLY LITTLE BOY!
SIMON FELL DOWN AND LOST CONSCIOUSNESS.
PIG'S HEAD ON A STICK!

Appendix F: Jamie's work

F1



F2



F3



F4



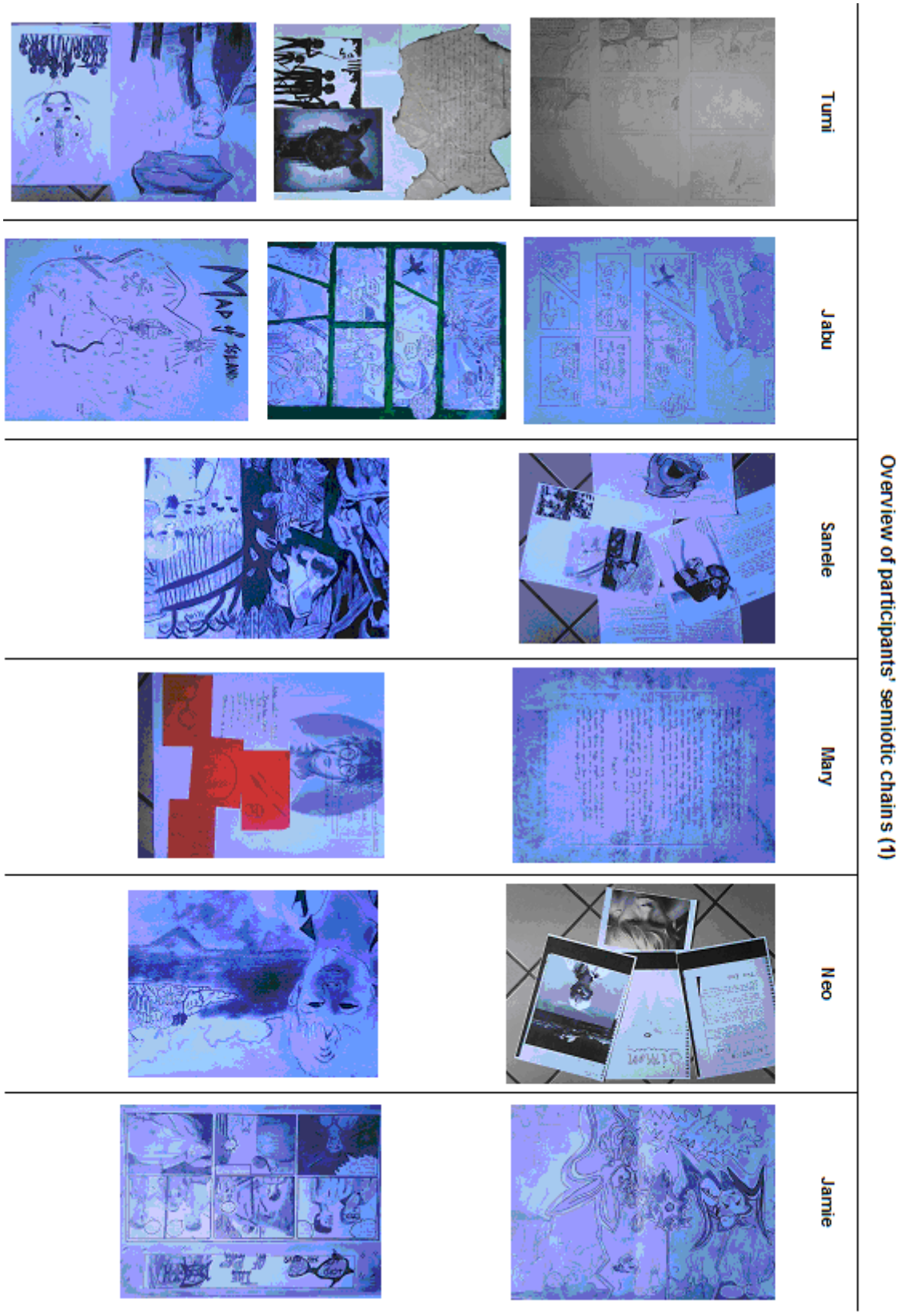


***Death* logo by Chuck Schuldiner (1983).**

F5



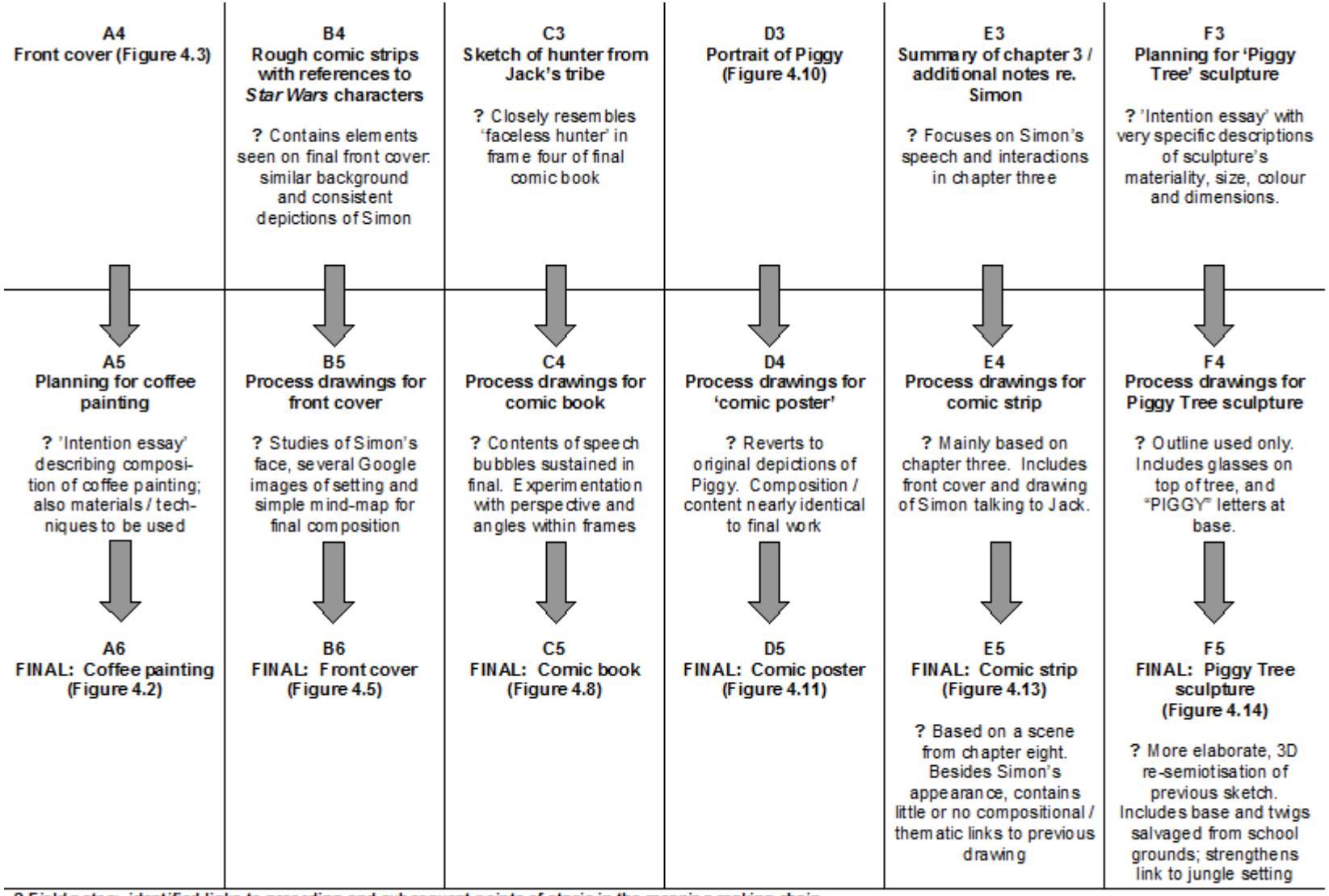
Appendix G: Overview of participants' semiotic chains




Tumi
Jabu
Sanele
Mary
Neo
Jamie

Overview of participants' semiotic chains (2)

Tumi	Jabu	Sanele	Mary	Neo	Jamie
A1 **Unfinished cartoon strip (Figure 4.1)**	**B1** **Process drawing for comic strip** ? Nearly identical to final comic strip. Line drawings only; no shading / detail in characters or surrounding environment	**C1** **Process drawings/ planning for front cover** ? In-depth character profiles of Simon. Several preparatory sketches of pig's head / bust of Simon; exploring anatomy	**D1** **Essay about Piggy** ? Character profile of Piggy, with thoughts on his role in the story / what he may represent in society. Contains very little planning / references to compositional elements of Piggy portrait	**E1** **Process drawings/ planning for portrait of Simon** ? Extensive notes on Simon, and how the reader identifies with him on a personal level. Includes 'angel mind-map'. Google image to be used in following portrait	**F1** **Process drawings for comic strip** ? Includes first half of final comic strip, but is left unfinished and filled in with graffiti elements. Piggy asks: "What did I not do?"
A2 **Planning for front cover** ? Words used to describe appearance of Piggy, hunters, etc.	**B2** **Comic strip (Figure 4.4)** ? Geographical features (thick vegetation / clear skies, etc.) seen in both comic strip and map	**C2** **Front cover (Figure 4.7)**	**D2** **Process drawings for portrait of Piggy** ? Google image of Piggy's alter-ego; medium / materials to be used, with emphasis on colour	**E2** **Portrait of Simon (Figure 4.12)**	**F2** **Comic strip (Figure 4.15)** ? Piggy dies. May link to his words in the previous drawing, written in past tense and thus intended as a posthumous question to readers
A3 **Process drawings for front cover** ? Large drawings of Piggy, boulder, hunters and pig's head, all appearing on front cover	**B3** **Map of island (Figure 4.6)**				


A4
Front cover (Figure 4.3)
B4
Rough comic strips with references to *Star Wars* characters
? Contains elements seen on final front cover: similar background and consistent depictions of Simon
C3
Sketch of hunter from Jack's tribe
? Closely resembles 'faceless hunter' in frame four of final comic book
D3
Portrait of Piggy (Figure 4.10)
E3
Summary of chapter 3 / additional notes re. Simon
? Focuses on Simon's speech and interactions in chapter three
F3
Planning for 'Piggy Tree' sculpture
? 'Intention essay' with very specific descriptions of sculpture's materiality, size, colour and dimensions.
A5
Planning for coffee painting
? 'Intention essay' describing composition of coffee painting; also materials / techniques to be used
B5
Process drawings for front cover
? Studies of Simon's face, several Google images of setting and simple mind-map for final composition
C4
Process drawings for comic book
? Contents of speech bubbles sustained in final. Experimentation with perspective and angles within frames
D4
Process drawings for 'comic poster'
? Reverts to original depictions of Piggy. Composition / content nearly identical to final work
E4
Process drawings for comic strip
? Mainly based on chapter three. Includes front cover and drawing of Simon talking to Jack.
F4
Process drawings for Piggy Tree sculpture
? Outline used only. Includes glasses on top of tree, and "PIGGY" letters at base.
A6
FINAL: Coffee painting (Figure 4.2)
B6
FINAL: Front cover (Figure 4.5)
C5
FINAL: Comic book (Figure 4.8)
D5
FINAL: Comic poster (Figure 4.11)
E5
FINAL: Comic strip (Figure 4.13)
? Based on a scene from chapter eight. Besides Simon's appearance, contains little or no compositional / thematic links to previous drawing
F5
FINAL: Piggy Tree sculpture (Figure 4.14)
? More elaborate, 3D re-semiotisation of previous sketch. Includes base and twigs salvaged from school grounds; strengthens link to jungle setting
? Field notes: identified links to preceding and subsequent points of stasis in the meaning-making chain

Appendix H: Interview transcripts

Note: the following interviews have been transcribed verbatim. No grammatical errors have been corrected, and nothing has been added or omitted.

Tumi

Preliminary interview − conducted during first weeks of intervention

Q: Tell me what you think about reading prescribed literature − the novels, short stories and poetry anthologies you are supposed to learn in school. Do you enjoy reading and studying them?

A: *Yes. My favourite genre is novels. But it takes a lot of time to read them, and even more time to study [them] for exams.*

Q: We've just started reading *Lord of the Flies*. What do you think about the book, and what do you think could make reading it better, or more interesting?

A: *I love the book, I'm at chapter three now. I think it'd be nice to watch the movie, and then do some drawings based on some of the scenes.*

Q: You may have learnt in English class that literary elements are like the 'ingredients' of a novel or any literary work, in this case, *Lord of the Flies*.

A: *Yes. Theme, story, characters… things like that.*

Q: From reading the first few chapters, what are your overall impressions / predictions about the literary elements of *Lord of the Flies*? Themes? Characters? Setting? Plot or storyline?

A: *I've got a feeling something tragic's going to happen… everything's fine now, but towards the end… I think those boys are going to lose control, completely. I think what happened to Simon is really bad. But my favourite character so far is Ralph.*

Q: If you could turn the novel into an artwork − any kind of artwork − what would it be and what would it look like?

A: *I think I'll do a painting, maybe of Ralph. I think I'll use like earthy colours, like browns, blacks, and maybe green… 'cause it reminds you of the island.*

Final interview − conducted after completion of intervention

Q: Okay, let's talk about your mini graphic novel and A2 drawing first. I see your graphic novel includes scenes from both the first and last chapters. Any reasons for this?

A: *Yeah… I wanted to put a lot of parts into my mini-novel, so readers don't miss out on anything. Like the boys being rescued. I think that was my favourite part in the book and the movie, when Ralph runs into the army man and then the helicopter takes them away. It's a happy ending, so I think it was good to end it like that.*

Q: You could not finish your graphic novel in time, could you?

A: *No, I ran out of time and I kind of changed my mind, because I really wanted to do the coffee painting. It was nice, but I like had to start painting!*

Q: It seems like you have succeeded, to some degree, in condensing several scenes from the novel into one comic strip, which fills only one A3 page. Do you think you would be able to do this using words only, like in an essay?

A: *No, absolutely not. I think people sometimes struggle to say what they mean using words only, you know? You can say a lot using only a drawing… and if you add words, like in a comic book, you can put even more meanings [in].*

Q: Excellent. Let's talk about your front cover drawing − the one on the A2 page. The composition is really quite good, and obviously took a lot of time and thought to put together. Tell me about the process you went through, techniques used, etc.

A: *Well, first I went on Google and got the pictures I needed, like Piggy, the pig's head, the hunters standing there, and so on. Then I put them all together so my drawing would be balanced… and interesting to look at. My techniques… I used charcoal, which is a bit hard to use, but it's nice 'cause you can shade large parts with it quickly.*

Q: What about the boulder on the cliff, and the pigs? Any meanings behind these elements?

A: *Yes, definitely. The front cover was like… to have a memory of Piggy, you know? He died so tragically. I put the pigs in there because that's why Piggy died… they compared him to a pig, they didn't have any respect for him so Roger rolled the boulder down and killed him. This one's very different from the Ralph one, because I used dark colours. It shows there is evil in all of us, even Ralph. There's that part where Ralph joins the feast too, eating the pig, dancing, and so on. And then he also kills Simon.*

Q: Okay, now for your painting. Why did you use coffee?

A: *I've always liked painting with coffee. It keeps me interested in the painting, and it keeps me awake too, so I don't fall asleep!*

Q: What does coffee have to do with Ralph, or let me ask you this − is there any link between your coffee medium and the character of Ralph, or his personality?

A: *Yes, definitely. Coffee… or chocolate are very boyish smells. They are sweet, but with some bitterness to it, just like Ralph.*

Q: You said in class that you liked the texture of comic books − the way they shine and the way they feel in your hands.

A: *Yes, and I love the smell, too.*

Q: Is that another reason why you decided to use coffee?

A: *Yeah… it gave it that glossiness, you know? It's sticky, but it's also watery, so it's easy and fun to paint with. It never stops shining, even if it's dry… and it looks and feels a bit like the paper in comic books.*

Q: Brilliant, last few questions. If a stranger looked at your painting now, do you think they would know it was Ralph standing there?

A: *No, I don't think so. But I did that on purpose. You see… he looks like a normal boy, but Ralph's not just any boy, he becomes… like a symbol for children who are never understood, you know? He wants to make the world a better place.*

Q: Why doesn't Ralph make eye contact with the viewer − is there a reason why he looks into the distance like that?

A: *Yes. He looks into the distance, because he's always thinking of ways to survive and be rescued, you know? I wanted to stick by the idea of Ralph not being like the others… he thinks about stuff all the time, like Piggy does.*

On a scale from one to six, how well do you know the novel? (MARK WITH X)						
	1	2	3	4	5	6
Phase 1			X			
Phase 2				X		
Phase 3					X	
Phase 4						X

Jabu

Preliminary interview − conducted during first weeks of intervention

Q: Tell me what you think about reading prescribed literature − the novels, short stories and poetry anthologies you are supposed to learn in school. Do you enjoy reading and studying them?
A: *I usually try to finish them before our time's up. It's sometimes boring to read along with [my English teacher] in class.*

Q: We've just started reading *Lord of the Flies*. What do you think about the book, and what do you think could make reading it better, or more interesting?

A: *Oh, yeah, I really like it. I think it'll be nice to look at the book in different ways. Like with movies, pictures, music and stuff. I think it will make the book more exciting to learn.*

Q: You may have learnt in English class that literary elements are like the 'ingredients' of a novel or any literary work, in this case, *Lord of the Flies*.

A: *Yes*.

Q: From reading the first few chapters, what are your overall impressions / predictions about the literary elements of *Lord of the Flies*? Themes? Characters? Setting? Plot?

A: *My overall impression of Lord of the Flies… it's one of those stories that begin so well… but then things get really bad. I think there's some bad vibes between those boys… they're fighting about who's gonna be the leader, so… that's never a good sign. But the setting… I like the island setting very much.*

Q: If you could turn the novel into an artwork − any kind of artwork − what would it be and what would it look like?

A: *Umm, I'd definitely want to do the graphic novel, but with a front page, and a map of the island, and everything. I don't think I'll be using lots of colours − I don't really like using colours.*

Final interview − conducted after completion of intervention

Q: Your chain of meaning-making flows from a mini graphic novel, to a front cover, to a map of the island. Any thoughts about this?

A: *Yes, I wanted to do all the things that you usually see in books or graphic novels. Usually there's a map inside, so you know what the setting's like… and where each of the characters like to hang out. I started with the graphic novel 'cause that was like the main task, and then I went from there.*

Q: Are there any real links between these three things?

A: *Umm, I wouldn't say so, not really, no. They all come from Lord of the Flies, but I usually jump around a lot with my work, so… the first one's about Ralph and Piggy, the next one's about Simon, mainly, when he sees the beast, and then the last one's just a map of the island. Then there's all my diary entries in-between.*

Q: For your comic strip, why did you paint the spaces in-between your frames green?

A: *I painted it green 'cause it makes the graphic novel look more interesting. It looked a bit… there was too much white everywhere, so… I think it also kinda reminds you of the island, you know? With the trees and all the grass…*

Q: Do you read a lot of comic books?

A: *No, not really. I'm more into cartoons, on TV.*

Q: Where, then, did you get the ideas and inspiration for your graphic novel?

A: *From the stuff in class, and… I watch cartoons such as Teen Titans and Adventure Time a lot, and I think they use a lot of the stuff we see in comic books, too. That's what inspired me when I drew my graphic novel.*

Q: Let's talk about your front cover art. Tell me about your process in making this, techniques used, etc.

A: *Okay, so I first painted the paper using coffee, like [Tumi]. Then I drew Simon, the beast, the jungle and everything over it using pencil and charcoal sticks. Then I burnt the paper on the edges, to make it look much old and dirty.*

Q: Why do the flies surround Simon's head, and not the pig's?

A: *Oh yes, that was on purpose. Simon can't stop thinking about the pig − you can see from the bubble − so he's sort of… infecting Simon with lies and evil thoughts, you know? It's, like, contagious. So now there's those flies, moving from the pig's head to Simon's head. Simon's not that innocent anymore.*

Q: This is quite different from what we read in the novel, and see in the film.

A: *Yeah, but I think that's the whole point. With the drawings you can make it your own… your own story, like you see it. You can take it apart and show its most important parts.*

Q: About the map of the island. Did you get your information from the internet or from reading the novel / watching the film?

A: *I got the inspiration from the novel and the film. When I drew it I didn't really know the sequence so then I had to evaluate using the internet and the book. I used my own imagination to complete the rest of the map. It wasn't copied from any website, no.*

Q: Did drawing the map help you in any way, like understand the plot better?

A: *Yes, it did. It kinda helped to put my comic strip into perspective. The map also made me realise how people can go their separate ways, you know? It's about how the environment can change your actions… and what you do in the end. What if Simon never saw the beast in the jungle − would he still be alive? And what if there was no food? Would the boys start eating each other? All these questions… the map made me think about those things.*

On a scale from one to six, how well do you know the novel? (MARK WITH X)						
	1	2	3	4	5	6
Phase 1				X		
Phase 2					X	
Phase 3					X	
Phase 4						X

Sanele

Preliminary interview − conducted during first weeks of intervention

Q: Tell me what you think about reading prescribed literature − the novels, short stories and poetry anthologies you are supposed to learn in school. Do you enjoy reading and studying them?

A: *Yes, very much. I'm almost done [reading] Lord of the Flies.*

Q: About *Lord of the Flies*. What do you think about the book, and what do you think could make reading it better, or more interesting?

A: *It's an excellent book. It's very interesting, not like some other novels, like Cry Freedom, or… I didn't enjoy that. It was too long and you didn't really know what was going on.*

Q: You may have learnt in English class that literary elements are like the 'ingredients' of a novel or any literary work, in this case, *Lord of the Flies*.

A: *Yes, [Mrs. X] taught us.*

Q: You've almost finished reading *Lord of the Flies*. What are your overall impressions? Themes? Characters? Setting? Plot?

A: *I think this novel has a lot of potential to be turned into different things, like we talked about in class. The characters are very complex, so there's a lot of friction between them. The story really keeps you interested… there's that part with Simon and the beast… that part gave me chills. I also like the way William Golding tells the story… but it's sometimes difficult to tell the themes.*

Q: If you could turn the novel into an artwork − any kind of artwork − what would it be and what would it look like?

A: *I've already done a drawing of Simon and the beast. Next, I'm going to do a comic book, maybe about Ralph, Piggy and Simon. It's gonna be black and white − with the dark shades − 'cause the book I find is also very dark. I'm gonna use the words from the book, and pictures from the [1963 and 1990] movies. I want it to look like the real thing, like you see in the media*.

Final interview − conducted after completion of intervention

Q: Tell me about your front cover of Simon. Why the strong light and dark contrast?

A: *In the book, Simon is speaking to the beast in the forest, and it is dark in the forest. The darkness also gives the pig's head a scarier appearance.*

Q: It's quite difficult to tell where the pig's head is. Was this deliberate?

A: *Yes… I want people to look for the pig's head, so that the picture doesn't give away the story too easily. The focus is on Simon. I wanted to show the pig's head as we see it, not as Simon sees it.*

Q: What did you like most about the novel / movie? Themes, settings, etc.?

A: *I liked the island that the boys are on in the movie, and how the director clearly showed how the boys slowly lost their humanity and became savages.*

Q: You did quite a lot of preparation for your final comic book. Tell me about the techniques / ideas you used.

A: *I used the picture of Simon where he looks as if he's staring into the distance, and then a picture of the pig's head from the movie. I made it look as if Simon was scared.*

Q: Tell me why you like Simon so much. What does he represent, and which of his characteristics are most appealing to you?

A: *I saw in the movies that Simon had a curious personality to him, and that he was mostly wandering off by himself. In a way I can relate to him, because I would also want to explore unknown or unfamiliar surroundings or environments.*

Q: Did this whole process help you understand the story on a deeper level? Please explain.

A: *Yes, because it helped me realise what I have in common personality-wise with Simon, and the movie paints a shorter but clearer picture about what happens in the novel.*

On a scale from one to six, how well do you know the novel? (MARK WITH X)						
	1	2	3	4	5	6
Phase 1				X		
Phase 2					X	
Phase 3						X
Phase 4						X

Mary

Preliminary interview − conducted during first weeks of intervention

Q: Tell me what you think about reading prescribed literature − the novels, short stories and poetry anthologies you are supposed to learn in school. Do you enjoy reading and studying them?

A: *I enjoy most of our books… you can learn a lot from books, even if they are prescribed by the school. But I think they can be a bit difficult to understand sometimes… especially if the teacher doesn't allow you to, like, play around with it, you know?*

Q: We've just started reading *Lord of the Flies*. What do you think about it?

A: Ooh, I love it. And I really like Piggy. I can identify with him a lot, you know. He's so intelligent… but he doesn't always get the respect he deserves.

Q: What do you think could make reading it better, or more interesting?

A: *I think it would be really good to use different things to, like, learn more about the book and what it's about… on a deeper level. You could show the movie, you could have games like charades or Pictionary in the class… or you could, like, create artworks based on your favourite parts, using paint, clay, or basically anything you*

can find. I enjoy using the materials available to me, and to use them in the best ways possible, so that I can express myself clearly.

Q: You may have learnt in English class that literary elements are like the 'ingredients' of a novel or any literary work, in this case, *Lord of the Flies*.

A: *Yes, I know the characters, where they are, the story and, yes, the themes are very important.*

Q: From reading the first few chapters, what are your overall impressions / predictions about the literary elements of *Lord of the Flies*? Themes? Characters? Setting? Plot?

A: *Well, I don't really want to give impressions or predictions 'cause I don't know what's gonna happen yet. But those boys… I don't think they will survive on that island. They're too young to take responsibility for their actions.*

Q: If you could turn the novel into an artwork − any kind of artwork − what would it be and what would it look like?

A: *I'd really like to do a painting of Piggy, with oil paints.*

Final interview − conducted after completion of intervention

Q: One of the things I noticed in your 'comic poster' was how you were able to condense a whole chapter from the novel − or whole scene from the movie − into six frames. How did you achieve this?

A: *Well, basically from the scene, I took parts that I could really relate to, and I tried to incorporate those into six frames. I felt like those were the focal points of the whole scene − those six parts were the most powerful for me.*

Q: Would you say, then, that you were selective in which parts you used and which ones you left out? Were there parts, for example, that you thought were less important, so you left them out?

A: *Definitely. There were parts that I thought… were very good, don't get me wrong… but there were just parts that stood out for me, which I really thought had to be in the comic strip and I was very selective about which parts to put in the comic strip.*

Q: Excellent, because I see you skipped the whole part where Roger actually rolls the boulder down, and you cut immediately to Piggy lying dead on the ground.
A: *Yes!*

Q: You are very skilled at using subtle, visual hints or symbolic things to help tell the story. There is one frame, for example, where Piggy stands in the background holding the conch. What do you think the conch represents in the story?

A: *Well, I think the conch represents… it gives you a sense of power, you know? It gives you a right to speak. I feel like, when you don't have a boyfriend, the conch will give you the power to do whatever, so with Piggy being bullied throughout the scene I feel like, with him having the conch, it gives him the courage and strength to stand up against whatever is being thrown at him by the other boys.*

Q: Why does Jack blow the conch in frame two, and not Ralph, for example?

A: *I wanted to show Jack as a character who did have some goodness and justice in him, so I made him blow the conch. It's before he became evil.*

Q: Excellent. Now, in that same frame I remember Jack holding a stick, and he holds it straight-up, almost forming a line between Jack and Ralph. Did you do that on purpose, and if so, does it mean anything?

A: *Yes, I did that on purpose to show the different characteristics… to show the differences in personalities of the two characters in the scene and, yeah, that was definitely on purpose.*

Q: So the line is symbolic for the division between the two boys, hey?

A: *Definitely*.

Q: Okay, let's talk about your oil painting of Piggy. Can you talk about your colours a bit − how did you decide on them?

A: *Umm, I wanted to get the colours just right, to show off Piggy's best features. There's the baby blue in the background, and a flushed, peach tone for the face. Piggy's one of those kids who's always out of breath… and he's so stubborn, if you look at the way he talks to the others, you know? So I really wanted to get those ideas across.*

Q: What about the plastic pig in the corner, with the words "I am asthma boy"? Would you say this helps the viewer identify the subject of your portrait?

A: *Yes, definitely. It tells you this is Piggy from the novel Lord of the Flies, and not Ralph or Simon, for example. The pig toy is a reference to his name, the label that was put on him for being fat, and the pigs that were hunted on the island.*

Q: Piggy has quite a tough appearance in this painting…

A: *Yes. I wanted to show Piggy as a strong person in my painting, not as someone always bullied by others. I think Piggy was a leader inside, but because of the way he looked… he was never really given a chance, you know? I think Piggy was always thinking about everything, and always aware of his strengths and weaknesses.*

Q: Okay, last few questions. Do you think the visual or 'picture' medium is an effective way to tell a story, or do you think words alone are more effective?

A: *No, I think the visual medium is very important because you can interpret it on your own. With words, it's almost as if it's discreet, you can only take it one way. But with a picture you can make it your own story, you can relate to it in your own way, so visuals are very powerful.*

Q: Brilliant. Last question: what did you learn throughout this whole process − how would you say your drawing of the visual narrative has enhanced your understanding of the novel and the movie?

A: *Well, with the visual medium… or the comic strip, I was able to connect with other emotions, because in that particular scene I could relate to… like… the death of a loved one. I could almost feel how it actually felt, you know? We learnt about friendship, we learnt about hate, we learnt how to take different situations, so I definitely learnt how to be more intact with my inner emotions.*

Q: So with this you could relate to the characters on a deeper level, and understand them better?

A: *Yes, definitely.*

On a scale from one to six, how well do you know the novel? (MARK WITH X)						
	1	2	3	4	5	6
Phase 1			X			
Phase 2				X		
Phase 3				X		
Phase 4						X

Neo

Preliminary interview − conducted during first weeks of intervention

Q: Tell me what you think about reading prescribed literature − the novels, short stories and poetry anthologies you are supposed to learn in school. Do you enjoy reading and studying them?

A: *Some novels can be so long, and so boring! I've heard the Matrics have to do Life of Pi next year, and I've seen how thick it is… and I'm not looking forward to it. I think the prescribed stuff… especially the novels… must be [made] more exciting for us learners. I like more, like, books with dramatic clashes between characters.*

Q: We've just started reading *Lord of the Flies*. What do you think about the book, and what do you think could make reading it better, or more interesting?

A: *Umm, yes, I think it's a really good book… it takes some time before it gets really interesting, though. I'm up to the part where Simon's killed.*
Q: You may have learnt in English class that literary elements are like the 'ingredients' of a novel or any literary work, in this case, *Lord of the Flies*.

A: *Yes*.

Q: From reading the first few chapters, what are your overall impressions / predictions about the literary elements of *Lord of the Flies*? Themes? Characters? Setting? Plot?

A: *Well, the themes… the setting, the plot and all that is very dark. It's disturbing, 'cause there's a lot of bad and evil things happening all around. I feel sorry for all of those boys, especially Simon. Simon was like an angel, and how he died… was just very sad.*

Q: If you could turn the novel into an artwork − any kind of artwork − what would it be and what would it look like?

A: *Umm, I'd do a nice drawing of Simon… this one [shows me a picture of Tom Gaman, who played Simon in the 1963 movie]. And also, a comic book about Simon talking to the beast.*

Final interview − conducted after completion of intervention

Q: Please tell me what you thought about the novel / movie in general. Any themes that spoke to you?

A: *It was very interesting but there were a few parts that were quite disturbing. The themes that stood out for me was when Ralph changed and wanted to do what was right for everyone.*

Q: Please tell me about the composition of your portrait of Simon. Is that the island in the background?

A: *Yes*.
Q: Why did you draw the island that far away, with Simon looking away from it?

A: *I wanted my portrait to have, like, a feeling of adventure and mystery. I drew Simon on his own, and away from the evil that is happening on the island. He is looking away, 'cause he was never really a part of what they were doing. He's in a different place now.*

Q: Interesting. Let's talk about your comic strip of Simon meeting the beast. I see the first thing Simon says is "It can talk" (frame one). Do you think these words suit the dark feeling − or atmosphere − of the scene in the novel and movie?

A: *No, I don't think so.*

Q: Any reasons why you decided on using these words, with the exclamation mark and everything?

A: *Well… I guess… if it was gonna be a comic strip or be in a comic book or something, I wanted to make it more exciting for readers, who are mostly children, you know?*

Q: Oh, excellent, [Neo]. And the words on the side here? At first, they're a bit hard to read. So you have to look carefully to see what it says, hey?

A: *Yes! It's made up of snakes and pots and things. I want people to look carefully before they can really see my drawings for what they are.*

Q: You did quite a lot of preparation for your final comic strip (the one with Simon talking to the beast). Tell me about the techniques / ideas you used.

A: *I don't really have much of a technique. I just take a few pictures for inspiration and try to mix them together so that they can create a good scene. Chapter three inspired me so then I decided to find images that would create a good balance for the drawing.*

Q: Tell me why you like Simon so much. What does he represent, and which of his characteristics are most appealing to you?

A: *I like Simon because I found that he represents or has a few qualities of Jesus by being full of truth, being kind and wise. He passed on terribly in the hands of his friends or fellow students simply because he told the truth. He did not fall for the Lord of the Flies and he did not want to betray his friends.*

Q: Did this whole process help you understand the story on a deeper level?

A: *Yes, because it gives you more of an inside or deeper view of the characters. It helped me to understand the book and to know the characters on a personal level or view.*

On a scale from one to six, how well do you know the novel? (MARK WITH X)						
	1	2	3	4	5	6
Phase 1					X	
Phase 2					X	
Phase 3					X	
Phase 4						X

Jamie

Preliminary interview − conducted during first weeks of intervention

Q: Tell me what you think about reading prescribed literature − the novels, short stories and poetry anthologies you are supposed to learn in school. Do you enjoy reading and studying them?

A: *Yes, I enjoy reading and studying them. I always imagine in my head what's happening on the page.*

Q: We've just started reading *Lord of the Flies*. What do you think about the book, and what do you think could make reading it better, or more interesting?

A: *I really like the book, but I knew about it long ago already. I think it's also a very disturbing book, but I've always been a sucker for the dark stuff, like horror movies. I think showing movies is always a good idea, because it helps you visualise the characters, the setting, and so on.*

Q: You may have learnt in English class that literary elements are like the 'ingredients' of a novel or any literary work, in this case, *Lord of the Flies*.

A: *Yes*.

Q: Can you recall any of them?

A: *Yes, it's elements like theme and point of view… and setting and character[isation].*

Q: From reading the first few chapters, what are your overall impressions / predictions about the literary elements of *Lord of the Flies*?

A: *Well, the theme, I would say… it's the struggle between good and evil, basically. It's, like, because they're so young, they don't really know what's right and what's wrong, and I think that's going to really come out in the end. If I had to predict what's gonna happen… I think a lot of boys are gonna kill or be killed, like Simon. Oh, and the setting… it's a beautiful island, but I don't think it's going to stay that way. If you look at history… people always destroy whatever's beautiful in nature to get their own way, so…*

Q: If you could turn the novel into an artwork − any kind of artwork − what would it be and what would it look like?

A: *I think I'll do the graphic novel, especially about Piggy or where he dies. The media and materials I'll use… I'll use paper and pencil, and I'll look for the best pictures for my graphic novel and compose them, as usual.*

Final interview − conducted after completion of intervention

Q: Tell me about the process you went through in building your sculpture.

A: *I first had to collect the materials, which was newspaper, an old bottle, the clay, wires and a few tools. First, I had to make the bottle a bit more sturdy so that it could withstand the clay, so I stuffed it with all the newspaper. Then I surrounded the bottle with more newspaper, and then I started to build the clay formation. So then I got the tree.*

Q: Tell me, why the tree, and why the glasses on top? What do they symbolise?

A: *The tree symbolises them wanting to be saved, and since Piggy's glasses were used to start the fire − to signal the ship − that made me want to do it. Piggy was also the most interesting character for me.*

Q: So would you say that you have combined a character − like Piggy − as well as setting − like the tree burning down − into one sculpture or statue?

A: *Yes. I put the death of a character and the burnt-down tree, from the fire on the hill, into my statue. My statue is about the destruction of nature… and the loss of innocent lives 'cause of the irresponsible actions of man. It acts like a kind of memorial.*

Q: What do you admire about Piggy, or rather, what are his main character traits − his flaws and his strengths?

A: *Flaws… he's easily influenced, he's overpowered a lot. His strengths… he's very smart, he sticks to what he knows and he's a good listener. He can also be a really good friend.*

Q: And he's the voice of reason, the intellectual guy?

A: *Yes*.

Q: I wanted to ask you something about the glasses. If you could explain what the glasses symbolise, exactly, what would you say?

A: *The glasses may symbolise seeing, but seeing things more clearly, you know? Because glasses help us see. Also, intellect and intelligence.*

Q: The death of Piggy is a major scene in the novel and the movie. In retrospect, after your re-design journey, why do you think the other boys would do something like that to Piggy − why kill him?

A: *Because Jack's tribe was usually annoyed with him, and I think they found out that Piggy knew what happened to Simon.*

Q: So, due to his clear vision and knowledge of the things around him, they saw Piggy as a threat?

A: *Yes, that's it… and also because he refused to join their tribe.*

Q: Okay, last question. How did making the sculpture and doing your mind-map and all of your preparation help you understand *Lord of the Flies*, if it did?

A: *It helped me understand in a way… I actually got to know the characters more. I got to know which character was good, which was bad, and what made each character important − the antagonism and protaganism between them.*

On a scale from one to six, how well do you know the novel? (MARK WITH X)						
	1	2	3	4	5	6
Phase 1		X				
Phase 2				X		
Phase 3					X	
Phase 4						X

Appendix I: Films referenced in this study

- ***Lord of the Flies*** **(1990)**
- ***The Jungle Book*** **(2016)**

