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The function of the visual in teaching English as an additional language the case of video

Archer, Arlene Hillary

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Buckingham [illegible] [illegible] [illegible]

INTRODUCTION

The stimulus for this research project was a strongly held pedagogic intuition that the development of competence in an additional language does not require the systematisation of language inputs, but rather the creation of conditions in which learners engage in an effort to cope with communication. This research explores whether the reception and production of video can create these conditions, and looks at *how* video can best be utilized in the additional language context. Traditionally the terms English as a Foreign Language (EFL) and English as a Second Language (ESL) have been used. EFL has been used in the context of teaching language for use abroad. ESL has referred to teaching English for use in the country of abode, which is other than the country of birth. The term English as an 'additional' language will be used in this research because of the diverse nature of the student composition in language schools in South Africa. This population comprises foreigners who come to South Africa for the sole purpose of learning English, immigrants who need English to function in their everyday lives, South Africans who do not speak English as their home language.

Video may now be as ordinary and everyday as television but this research suggests that this very ubiquitousness makes it an under-exploited resource. Its technology allows for teachers and students to investigate, analyse and play with a whole spectrum of texts and to question rather than merely accept their messages and meanings. As media education theorists such as David Buckingham and Messaris argue, students already have extensive knowledge of the visual medium of communication. This knowledge needs to be made explicit, as does its potential function in aiding language comprehension.

In the English Additional Language classroom, video also serves as a powerful stimulus to speaking and listening. According to Buckingham, it is principally through talk that the "meanings and pleasures of television are defined and circulated"

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Declaration

I declare that this research report is my own work and that I have given acknowledgement to sources which I have used. It has not been submitted previously for any degree or examination in any university.

Arlene Hillary Archer

day of 1997

ABSTRACT

This research explores whether a theoretical justification can be made for using video in teaching English as an additional language, and looks at ways in which video can best be used in this context. Certain aspects from three distinct but interrelated theoretical paradigms (language-learning, language-teaching theories, media education theories, Multiliteracies) were explored, adapted and combined in new ways in order to create a viable theoretical framework in which to work. The teaching programme arising from this framework was implemented in a language school for a period of three weeks, and involved students in both reception and production of video. In this *Research Report* a self-reflective account and analysis of the programme is given, and the dynamic interplay of theory and practice is highlighted. This classroom-based research demonstrates the importance of using the additional language for real communication purposes, and the importance of engaging affect and creativity in language learning. It also demonstrates something of the complexity of all classrooms as well as the importance of factoring in social relations in learning.

THE FUNCTION OF THE VISUAL IN TEACHING ENGLISH AS AN ADDITIONAL LANGUAGE: THE CASE OF VIDEO

A Research Report submitted in partial fulfilment of the requirements of the Degree of Master of Arts in English Education to the Faculty of Arts, University of the Witwatersrand, Johannesburg

The University of the Witwatersrand

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> We acquire by understanding language that contains structures [illegible] We [illegible] deal with the help of contexts and extralinguistic knowledge (Krashen 1981, 21)

Here understanding means that the learner is focused on the message and not the form of the message. When communication is successful, then the input is understood and there is enough of it, i + 1 will be provided automatically (Krashen 1981, 21). In other words, grammatical structures do not require explicit attention for the learning to take place in language learner.

Although Krashen maintains that input is the primary causative variable in additional language acquisition, affective variables act to impede or facilitate the delivery of input to the language acquisition device (Krashen 1981, 21). Krashen mentions three categories of affective variables, namely motivation, self-confidence, and anxiety. The Affective Filter Hypothesis implies that our pedagogical goals should not only include supplying comprehensible input, but also creating a situation that encourages a low filter. One of the contentions of this research is that the high expectation of pleasure amongst students when confronted with video at the present moment of technological boom, as well as under present educational conditions, creates an enormously positive classroom atmosphere. This lowers the affective filter and thus creates a conducive atmosphere for language acquisition. The research will examine the extent to which video can increase student motivation and can increase self-confidence - thus lowering the affective filter.

According to Krashen, language learners should take an active role in creating comprehensible input. Learners are expected to participate in communication activities with other learners. Although this communication in order between learners are seen to provide natural language practice and to create a sense of camaraderie which lowers the affective filter, they will not provide learners with grammatically well-formed input at the i + 1 level

1.1.2.1 Krashen: Language Acquisition

Although the American applied linguist Stephen Krashen's work is not directly associated with CLT, his theories may be seen as compatible with the principles of CLT. Krashen also rejects earlier methods of language teaching which viewed grammar as the central component of language. According to Krashen and Terrell the major problem with these methods was that they were built not around "actual theories of language acquisition but theories of something else, for example the structure of language" (1983: 1). Krashen stresses that language learning comes about through using language communicatively, rather than through practising language skills.

> With a grammatical focus, communication will always suffer; there will always be less pressure to select appropriate [...] The teacher's mind is focused on consciously applying a particular structure, and not on communicating ideas. (Krashen 1981: 103)

With Krashen there is a move to centre on the learner as an individual and on the psychological aspects of learning. Krashen sees *acquisition* as the basic process involved in developing language proficiency and distinguishes this process from learning. Acquisition refers to the unconscious development of the target language system as a result of using the language for real communication (Krashen 1981: 1983). Learning is a conscious process and refers to the formal study of language rules.

According to Krashen, it is the acquired system that we call upon to create utterances during spontaneous language use. Learning is available only as a 'monitor' of the output of the acquired system. This is what Krashen calls the 'Monitor Hypothesis'. It implies that formal rules or conscious learning play only a limited role in additional language performance.

Krashen addresses the conditions necessary for the process of acquisition to take place. He describes these in terms of the type of 'input' the learner receives. The input hypothesis states

context goes beyond what is said and written to include other non-verbal components of the total environment in which a text unfolds' (Halliday 1989: 6). It is the contention of this research that video can serve as a means of taking learners beyond the interface between language and non-language. Awareness of the socio-semantic interface could aid language comprehension by encouraging greater understanding of the context. In video the context in which a linguistic element occurs is both a linguistic one (the other language items surrounding it) and a non-linguistic one (the people, events and things present when a text or utterance is uttered). The meaning-context relationships in this case are those between language and the relevant elements in the situation in which it occurs as an element itself. Video can thus recreate communication of language in situations which cannot otherwise be readily reproduced in the classroom.

1.1.2 Underlying Theories of Language-Learning

In looking at language theory, the concern was with a model of language competence and an account of the basic features of linguistic organization and language use. Now in looking at learning theory, the concern is with an account of the central processes of learning and an account of the conditions believed to promote successful language learning.

Principles of an underlying learning theory can be discerned in some CLT practice. Firstly, the communication principle. Activities that involve communication promote learning. Secondly, the task principle. Activities in which language is used for carrying out meaningful tasks promote learning (Prabhu 1987). Thirdly, the meaningfulness principle. Language that is meaningful to the learner supports the learning process (Richards and Rodgers 1986: 72). Learning activities are consequently selected according to how well they engage the learner in meaningful and authentic language use, rather than merely mechanical practice of language patterns.

expressions, opinions, doubts, and feelings.

The textual function enables language to be 'operationally relevant' (Halliday 1978: 42). The 'textual' features enable the discourse to cohere not only with itself but also with its context of situation (Halliday and Hasan 1985: 48). It is in the textual metafunction of language that the connection between communicative competence and Hallidayan theory is most obvious.

> The textual function is what enables the speaker or writer to construct texts, sequences of language that are situationally relevant. (Halliday in Semino & Anderson, Kreckel 1986: 209)

The context of situation, however, is only the immediate environment. Halliday also draws attention to the broader background against which the text has to be interpreted, the context of culture. "In describing the context of situation, it is helpful to build in some indication of the cultural background" and the assumptions that have to be made in interpreting or predicting the text (Halliday and Hasan, 1985: 46-47).

To briefly recap the theories of Hymes and Halliday. Hymes has suggested the term 'communicative competence' for a knowledge of the rules for understanding and producing both the referential and the social meaning of language. Grammatical competence remains in a perpetual state of potentiality unless it is realised in communication (Widdowson 1978: 59). Similarly, Halliday's functional grammar offers an alternative to the abstract study of syntactic 'rules' and defines language in terms of its meaning and social use. He believed that the language structures necessary for realising the various language functions are learned, along with the functions themselves, through learning to communicate.

The main ideas of Hymes and Halliday that the Communicative Approach has found useful is their contention that language should deal with meaning at all levels of analysis. This research has also picked up on the importance of studying texts in contexts of situation. The

> [illegible] the functions served by speech might be classed broadly under three headings: (1) the instrumental function, language as a means of getting things done, (2) the regulatory function, language controlling the behaviour of others, and (3) the interactional function, language as a means of sustaining relationships with other members of the group. [illegible]

The notion of function of speech was central to Halliday's functional theory of language and Halliday used the concept of function to explain how different components of language were related to the way people use them. [illegible]

> [illegible] language and therefore all components of the system. [illegible] in Reibel and Schane [illegible]

Each element in a language is explained by reference to the functions of the total linguistic system and most linguistic items are multi-functional. [illegible] People have different aims and purposes when they use language. This functional component is something that "is built in, as the very foundation for the organization of language itself." [illegible]

Halliday described the functional components of the semiotic system of a language as (1) ideational, subdivided into logical and experiential, (2) interpersonal, and (3) textual [illegible] These three components, or in the terminology of Halliday's approach the three aspects are not discrete components expressed by segments we can point to. [illegible] They tend to be considered simultaneously in some situations, wherein they are mapped on to one another in a complex of simultaneous roles. [illegible]

The ideational function of language is the communication of meaning in the sense of content, a representation of reality, whether it be literal or metaphorical. The interpersonal function concerns establishing and maintaining social relationships, expressing social and personal relations, personality and personal feelings. [illegible] Halliday also mentions a specific textual aspect of language to link and organize the appropriate and the appropriate to

> a complete[ly] homogeneous speech-community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his [sic] knowledge of the language in actual performance"
> (Chomsky in Richards and Rodgers 1986: 70)

Performance is thus seen as the "actual use of language in concrete situations" (Chomsky in Brumfit and Johnson 1979: 9) and represents an incomplete reflection of the ideal speaker-listener's competence, and so is considered to be of little relevance to linguistic theory.

Chomskian linguistics "takes structure as a primary end in itself" and tends to depreciate use" (Hymes 1972: 8). Hymes felt that such a theory of competence posits "ideal objects in abstraction from sociocultural features" (Ibid 1972: 7). Chomsky's transformational generative grammar does not explain fragments of speech, differential competence, the formal-informal range of speech, and the fact that one sentence can have many functions. Hymes thus felt that the object of linguistic study should be 'performance', the actual use of language in a concrete situation.

Hymes held that linguistic theory needed to be seen as part of a more general theory incorporating communication and culture. He coined the term 'Communicative Competence' (1972) which he used to refer to knowledge of rules of grammar, vocabulary and semantics, as well as the patterns of socio-linguistic behaviour of the speech community. "There are rules of use without which the rules of grammar would be useless." (Hymes in Brumfit and Johnson 1979: 14 - 15). Communicative Competence can thus be applied to culture and communication as well as language.

Hymes also identified the notion of functions of speech. He argued that the definition of functions could not be reduced to or derived from other components

> The concept [communicative competence] has its origins in the college based advocacy that claims that language is acquired through communication rather than it is not merely a question of motivation or curiosity but more knowledge of the language. Part of communicating the development of the language system itself. If the former could be described as 'learning to use' I propose, the latter could usefully be termed 'learning it'.
> (Hymes as Richards and Rodgers, [illegible])

This research falls under the concept of communicative competence, as Hymes describes it

> This involves knowledge of communicative practices, rather than only a mere mastery of structures (Richards and Rodgers [illegible]) [illegible] at what language is to what language does – to the functions of language. The additional language learner is seen as not only requiring a target language grammar that produces target language sentences, but as gradually learning a complex network of interdependent social and linguistic conventions concerning who may say what to whom, when and under what circumstances (Searcella, Andersen, Krashen [illegible]). It is this knowledge that encompasses a great deal of what we term communicative competence

1.1.1 Underlying Theories of Language

Michael Halliday and Dell Hymes are however frequently cited by advocates of Communicative Language Teaching. This research will briefly look at some of both Halliday's and Hymes' ideas in order to establish an underlying theory of language for the Communicative Approach taken in the research

Both Hymes and Halliday criticised the way the language Noam Chomsky (1957) had used the terms 'competence' and 'performance'. Chomsky's theory of competence dealt primarily with abstract grammatical knowledge. Competence is an idealisation, it is the knowledge of an ideal speaker-hearer operating within

from both these theorists have been found to be useful for the purposes of this research

However, this research could not find an adequate theoretical basis for the use of video in the EAL classroom only in Language-Learning, Language-Teaching theory, and therefore looked to other theoretical paradigms to see if anything useful could be gleaned. The second part of this chapter looks at how media education theories can complement Language-Learning, Language-Teaching theories, especially in terms of affect, identity formation, self-reflection, and the benefits of video production in relation to language learning. The third part of the chapter draws on a recent and still developing theory, called 'A Pedagogy of Multiliteracies', which picks up on common trends in the previous two theoretical paradigms, and expands on them. The main concepts engaged with here are multimodality, multiculturalism, metalanguage and production, in their relation to language learning, education and critical thinking.

1.1 Language-Learning / Language-Teaching Theories

This research engages with certain insights offered by aspects of the Communicative Approach to language teaching. At the levels of language and language-learning theory, a reasonable degree of theoretical consistency can be discerned in Communicative Language Teaching, thereafter CLT (Richards and Rodgers 1986: 83). However, within the communicative approach there are enormous variations in syllabus models, exercise types and classroom activities. These range from syllabuses organized around notions, functions and communicational activities (Brumfit 1980) to complete open-endedness in the classroom where each learner creates a personal, albeit implicit, syllabus as part of learning.

> There is, in a sense, a 'strong' version of the communicative approach and a 'weak' version. The weak version which has become more or less standard practice in the last ten years, stresses the importance of providing learners with opportunities to use their English for communicative purposes and, characteristically, attempts to integrate such activities into a wider program of language teaching

Chapter 1 THEORETICAL FRAMEWORK

This research draws on an eclectic theoretical base. This is partly because complementary threads in different theories are seen as useful for this project, and partly because there is no adequate existing theoretical framework for using video in the additional language classroom. Eclecticism is a matter of operating with a combination of perceptions or procedures which, though different, have nevertheless found a satisfying balance in relation to each other and to practice.

Eclecticism is also the development of a new theoretical framework which enables one to see earlier perceptions in a new light or a new relationship, thus resolving what was earlier seen as a conflict. Sometimes a shift in focus can take place which renders earlier dichotomies irrelevant or reveals earlier interpretations as having been inadequate. In explicating on the genesis of the Bangalore Project, Prabhu explains this point, drawing attention to the importance of innovation in self-reflective teaching practice:

> if different perceptions have found a satisfying balance in a teacher's mind, that balance constitutes his or her dominant pedagogic intuition which is available for articulation and which, when articulated, can represent a new relationship between the earlier perceptions. The process of articulating such dominant intuitions deserves a central role in pedagogic innovation and in the maintenance of what may be called teachers' 'professional actions' (Prabhu 1987: 108).

This chapter will first establish an underlying theory of language for this research, drawing on Dell Hymes' notion of communicative competence and Michael Halliday's functional grammar. It will then move on to explore the aspects of the communicative approach in language-learning, language-teaching theory, which are regarded as applicable to this project. Stephen Krashen provides some interesting input on theories of learning, whilst Prabhu's task-based approach concentrates on classroom practice and teaching methodology. Insights

offered is an interpretation of classroom experience, with as clear an indication as possible of the nature of the experience, the point of view from which the interpretation is made, and the light which this interpretation sheds on the outlined theoretical framework.

Mind Your Language is about students in an LAL language school, it can also encourage self-reflection on the language-learning process. Mind Your Language can also serve to facilitate the students' own video production, because they already have the material available, namely themselves and the classroom situation. This kind of production will not be as difficult as, say, a production of a documentary would be.

In making a case for video in the LAL classroom, this research draws on three different but interrelated theoretical paradigms: language-learning, language-teaching theories (using mainly Stephen Krashen's theories of acquisition and Prabhu's task-based approach), media education theories (using mainly Buckingham), and a recent and developing theory based on an article called 'A Pedagogy of Multilite..s' as devised by the New London Group (1996).

Some of the central assumptions in this research are: language learning through video should be fluency rather than accuracy-based, language learning should be multimodal in content, multicultural and experiential difference in the class must be used as a productive resource, the judicious use of metalanguages can enhance both language and concept comprehension, the interaction during the process of video production is more important than the final product. The 'transcoding' (or translating) between one semiotic system and another is also emphasized.

The view of research taken here is broad rather than specialized. It is a view that disrupts the assumption that theory and practice can somehow be kept separate, and thus uses qualitative methods to self-reflectively account for some of the classroom realities and complexities. There is a focus on the social relations of the research act itself as the results achieved in the research process need to be read against an analysis of movements in power among the people involved. In using a combination of third and first person reporting, this research argues for a dynamic interplay between cognition and affect, theory and practice. In general, what is

is "to switch on the TV receiver, adjust the picture and the sound level, and then see that the children behave themselves" (39). He speaks of situational films created for teaching purposes using artificially contrived and simplified language

> dialogues normally consist of a series of short utterances of one or two sentences, rarely more, each spoken by one of the participants. These, also, rarely number more than three, since a larger number would lead to a greater difficulty in identifying who is speaking, and hence to slower comprehension. (Corder 1966: 70)

These films are organized according to linguistic items which the teacher needs to point out, to practise and consolidate. This is using film to teach language accuracy rather than fluency.

There are, however, some EAL books dealing with video that are closer to this project theoretically. Cooper, Lavery and Rinvolucri's (1985) Video is one of those. The emphasis of the book is on production, allowing the students to feel the power behind the lens, and allowing a collaborative working relationship between teachers and students. In production the camera is not to be used as a passive recording device of students' language, which is then later analysed for mistakes by the teacher. The main use of language is in the videoing process itself. The 'Active Viewing' section in Video still, however, falls into the trap of producing formalistic classroom exercises that largely concentrate on language accuracy, rather than fluency. Information-gap video activities are favoured. For example, half the class have to close their eyes and the other half view the video. Information is thus shared. This research programme differs from these formalistic-type exercises. The focus is on authentic texts and on an authentic task for an authentic audience.

This research involved students in both watching and producing a video over a one month period. One particular half-hour British sitcom series, Mind Your Language was chosen as the focus of the viewing because it lends itself to self-reflection on language-learning processes and issues of multiculturalism in the classroom. The culturally specific humour and the national and gender stereotypes are so 'over the top' that they invite discussion. Because

through some video presentation and the video's canned opportunities for both simulation and real-life talk are created in a real context within the parameters of what could broadly be defined as 'tasks'. This also releases students from the fixed role of learner as Prabhu defines it. According to Prabhu

> learners' responses arise from their role as learners, not from assumed roles in simulated situations of from their individual lives outside the classroom (Prabhu 1987: 28)

Tasks around both video reception and production enable learners to assume many different roles, such as camera technician, director, actor, interviewer, co-ordinator, negotiator, but these roles are not assumed in any simulated or artificial way. Learners are also able to draw on their individual lives and cultures in terms of approach and ideas as well as on both language, music, and narratives. This could prove to be a classroom resource of immense diversity and richness.

(v.) Balance between Teacher Dominance and Group Work

Prabhu and the task-based approach do not advocate the use of groupwork in the classroom. Task-based teaching is based on the principle that interaction between the teacher and the student, or between a text and the student, is more beneficial than interaction between one learner and another. The reason given for this is that students' internal systems need to continually encounter 'superior data', so that the 'process of tuning up is balanced by a process of revision and extension' (Prabhu 1987: 81). Since differences between the internal systems of different students are much smaller than those between the internal systems of the students as a group and that of the teacher, so-called interaction between students is likely to provide much less opportunity for 'system revision' (Prabhu 1987: 81). As seen when looking at Krashen's *i + 1*, the perception translates pedagogically into more dominance given to the position and role of the teacher. This research proposes video production and reception to be a way out of the teacher-dominated classroom, while still providing opportunities both for comprehensible input as well as defined and delimited tasks. Students interact with each

Because it is a technical medium *process* language is more appropriate in the language of instruction to the camera person. This necessitates reformulation of elliptic discourse sentences, and a more precise syntax and vocabulary. At the same time, however, the language of creativity is tapped. Half-formed ideas, associative puns, and stream of consciousness speech are encouraged through the non-construction of a short narrative.

With an environment that encourages the use of these different kinds of language, one is able to catch the 'net' of students in a classroom. Prabhu acknowledges Brumfit's criticism about whether "it is fair to expect all learners to engage in reasoning activity and whether, in particular, learners with aptitudes in other directions, for example divergent thought or artistic activity, might not find themselves at a disadvantage" (Brumfit in Prabhu 1987: xvi). Prabhu counteracts this criticism by claiming that reasoning activity is a methodology of language teaching, not a hypothesis about the process of language-learning:

> the expectation is, rather, that success in reasoning activity will support sustained engagement in a condition favourable to the development of grammatical competence (Prabhu 1987: xvi).

However, perhaps engagement can be sustained better through a combination of reasoning, 'divergent' thought and artistic activity. At the same time, the importance of these skills can be recognised and the interests of a culturally diverse group tapped.

(iv) Inclusion of Simulation and Real-Life Talk in Tasks

Prabhu mentions the problem of simulation and real-life talk as a reason for structured task-based teaching. Students regard simulation as homework and tend to only engage in it as deliberate language practice work. Real-life talk, on the other hand, tended to conflict with notions about the classroom and was viewed by students as only a friendly preliminary to more serious work (Prabhu 1987: 22). Having discarded these two options, Prabhu goes on to speak about the task-based approach. It is the contention of this research, however, that these approaches are not mutually exclusive and need to be combined in a constructive way.

agree" were asked (Prabhu 1987: 82). Also, he claims that there is necessarily an affective element in cognitive thinking processes involving feelings of success, challenge and frustration. Prabhu does not deny the value of emotional involvement for language acquisition, but implies that rational activity is more suitable for language *teaching* in terms such as control and management by the teacher, approximation to the notions and expectations of formal education, levels of learner security (Prabhu 1987: 82).

Although Prabhu's point is valid here (especially since the approach was developed in a specific pedagogical context), perhaps the task-based approach does steer a little too clear of the affective and notions of pleasure and emotional involvement. This can result in a very dry pedagogy with lowered motivation levels, and hence higher affective filters.

Prabhu mentions that there is a "sense of pleasure in stating a meaning which is felt to be one's own." However, there is a "corresponding sense of frustration in not being able to put across one's meaning" which he describes as a "risk ... in proportion to the degree of one's involvement in the activity" (Prabhu 1987: 81). It is the contention of this research that some kind of emotional involvement which involves real feelings of personal investment and frustration is imperative if *real* meaning-based communication is to take place. So, although the task-based approach aims to create situations in which *authentic* communication can take place, limited personal investment would seem to work against genuine and involved communication. In a task such as scripting and producing a video, students have a strong sense of purpose and of what they would like to achieve. To attempt to create an environment that limits these emotions would be counter-

(iv) Different Types of Language Usage

Affective involvement engenders a more personal language of emotion. However, this is only one kind of language usage which group video production in the classroom encourages.

about the camera in order to transform what they have heard into something which they in turn tell. The activity is thus a stimulus to create a language-rich environment, which then needs to be explored and maximized.

(v) Products

Products result from successful completion of tasks. A product is defined as a piece of comprehensible information, written, spoken, or presented in a non-linguistic form. For each product a number of procedural situations are suggested. These situations consist of a set of specifications for learner interaction, the stimuli, communicative content, participants, desired outcomes, and constraints" (Richards and Rodgers 1986: 78).

To sum up, tasks need to be manageable, completable and language sensitive. There is much that is useful for this research to draw on in Prabhu's task-based approach to language-teaching. However, when the tasks in question are related to video production and reception, certain limitations in Prabhu's conception emerge. It is the aim of this research to pick up on some of Prabhu's ideas and to mould and extend these, to take them a step further. The relative importance given to the cognitive and affective aspects in language-learning is looked at, followed by an examination of different types of language-usage generated by video tasks. Thirdly, a case is made for the inclusion of simulation and real-like talk in tasks. Fourthly, the balance between teacher dominance and group-work in the class is examined. Finally, a proposal for an overarching framework for individual tasks is made.

(i) Relative Importance of Cognitive and Affective Aspects in Language-Learning

Brumfit has commented that the non-use of opinion-gap activity is a limitation of the task-based approach, because the affective aspects of learners' personalities were left unengaged (Brumfit in Prabhu 1987: 91). Prabhu counters Brumfit's position by mentioning that human feelings and motives were involved in the process and questions such as "Do you

2 The use of the term "affective" is used in this research to denote the emotional aspects of communication, as opposed to the cognitive aspects. It refers to the expression of feelings, moods, attitudes, evaluations and preferences, and to the

(i) Tasks Emphasize Meaningful Communication

Tasks are by definition learner-centred activities. They provide the opportunity for learners to express meaning, using the meaning potential they have developed up to that time, about a specified content. Tasks generated by video reception and production allow the ideational, interpersonal and textual functions of language to come together. The unpredictability of discourse and the variable relationship between form and function are accentuated by these types of tasks, and interaction among students is provided for to an optimal degree.

(ii) Tasks Contextualize Language

Through learner-involvement in tasks, language teaching is not done through description of information, but through experience. In performing a task such as scripting and filming a role play, the task at hand is the centre of attention and language incidental. This type of situational teaching is extremely effective because the language used is completely and naturally contextualized, thus producing the most solid and rapid learning of meaning.

(iii) Tasks use 'Alternative Languages'

Prabhu speaks about "alternative languages" such as logic, arithmetic, diagrams in which some of the thinking in tasks can be done (Prabhu 1987: 81). These alternative languages "ease learners' difficulties in processing, deriving or presenting information" (Prabhu 1987: 81). Reception and production of video requires the understanding of various 'other languages' or semiotic codes, such as visual symbols, body language, tone of voice, editing techniques, music for mood.

(iv) Tasks as Language Stretches

Tasks need to be made language-sensitive and opportunities to think about language need to be exploited from all activities. For example, instructions on using the video camera need to be given verbally, rather than simply demonstrated. Students then need to teach each other

uses the term 'task' in the sense of reasoning-gap activity. These are closed activities with right answers which Prabhu claims provides the learners with a sense of security.

The tasks generated by both viewing and producing a video appear to be somewhat different from all three of the meaning-focused activities which Prabhu describes. Information-gap is far too formulaic. Perhaps the only time it would be used would be when giving instructions as to the working of the camera, TV and video machine. Reasoning-gap activities as Prabhu explains them point to the task-based approach's emphasis on right answers. Prabhu states that the knowledge that there is a right answer provides a sense of security to learners. This may be true, but at the same time it may lead to a rigid kind of formalism, an overemphasis on results and assessment, a stifling of individual innovative and creativity. Students are cast purely in the roles of learners, rather than co-communicators and creators of meaning.

Video also does not fit exactly into what Prabhu defines as an opinion-gap activity. Prabhu speaks of opinion-gap activity as "identifying and articulating a personal preference, feeling or attitude in response to a *given situation*" (Prabhu 1987: 47, emphasis added). Often the 'given situation' is an issue brought in from outside the classroom, like "discussion of a social issue" (Prabhu 1987: 47). It is difficult, however, to create an authentic 'situation' in the classroom which generates strong emotions and opinions. This research argues that video produces an environment that does just this. Video production creates opportunities to express *real* opinions related to a common goal. It also *records* experience and is thus an activity that encourages self-reflection.

Prabhu's general and wide conception of a task, however, is very useful for this research to work with. An outline follows of the working definition of a task which this research shall draw on.

beyond the student's level of competence. "It was not of course assumed that all the language used in the classroom was being fully comprehended by learners." (Prabhu 1987: 26 - 27) However, Prabhu takes issue with Krashen's *i + 1* concept. He claims that since language input is not to be graded grammatically, there is little use which *teaching* can make of the *i + 1* concept. "What teaching can do is to ensure that the learner has a reason and, as far as possible, a desire to process input." (Prabhu 1987: 60) This is where the concept of tasks and reasonable challenge in tasks comes in as a useful concept for this research to draw on.

Prabhu also claims that comprehensible input is an inadequate concept for language pedagogy.

> Comprehensibility is not an attribute of some sample of language in relation to some learner. A crucial factor is a criterion of *adequacy*, or the level of comprehension needed for a given *purpose*. (Prabhu 1987: 60. Emphasis added.)

Teaching for Prabhu is primarily a matter of regulating the level of comprehension needed by setting up goals, and only secondarily a matter of doing things to the input, such as simplifying it. Here again, this research can draw on this expanded notion of *i + 1*.

In order to clarify the sense of the term 'task', Prabhu divides meaning-focused classroom activity into three broad types. The first is information-gap activity which involves a transfer of information from one person to another, "generally calling for the decoding or encoding of information from or into language" (Prabhu 1987: 46). An example of an activity like this would be one student imparting information about a train timetable to another student. The second is reasoning-gap activity which involves deriving new information from given information through processes of inference, deduction and practical reasoning. An example of an exercise like this could be some kind of mathematical word sum. The third type of meaning-focused activity in the classroom is opinion-gap activity which involves articulating a personal feeling, preference or attitude in response to a given situation. The way that Prabhu

can be ensured. Prabhu thus shares Krashen's sense of the value of a preoccupation with meaning for language learning where learners are occupied with understanding, extending or conveying meaning.

Genuine communication actively engages learners in interaction and helps them acquire the nuances of communication which cannot be acquired through exposure to comprehensible input alone. Such active involvement may also facilitate acquisition by 'changing the input' (Stern[e]l in Scarcella, Andersen, Krashen (eds) 1990: 448) and by ensuring that students are actively attending to it. Genuine goal-directed communication, however, rarely happens simply by putting students together. Cooperative tasks which foster equal participation, are particularly well-designed for creating real communication. Prabhu advocates that these delimited tasks form the basis of syllabus design:

> The only form of syllabus which is compatible with and can support communicational teaching seems to be a purely procedural one - which lists in more or less detail, the types of tasks to be attempted in the classroom and suggests an order of complexity for tasks of the same kind (Prabhu in Richards and Rodgers 1986: 79).

Like Krashen, Prabhu proposes that attempts to systematize inputs to the student through a linguistically organized syllabus, are unhelpful to the development of grammatical competence and detrimental to the desired preoccupation with meaning in the classroom. Prabhu agrees with Krashen's contention that when the emphasis is on incremental communication, the teacher makes automatic language shifts to enable input to be comprehensible:

> the structuring [around tasks] brought about a form of simplification and control of the teacher's language in the classroom which was different in quality from planned language control, but enough, adequate to sustain classroom interaction (Prabhu 1987: 26).

Prabhu also appears to concur with Krashen about the importance of having structures not

Krashen mentions that "even TV would be inadequate in beginning stages" of language acquisition, but what about the more advanced stages? It is at this level of language acquisition that this research pitches itself. How can video be used to contribute to language acquisition amongst 'Upper-Intermediate' students? To what extent does video meet the requirements of comprehensible input? How does it act as a stimulus for real debate and discussion in the classroom? What role can it play in lowering the affective filter? What opportunities does it provide for real communication, particularly during video production? How effective is video in contextualizing language through narration as well as through extralinguistic information such as gesture, facial expressions, body language, voice intonation, music for mood.

Krashen claims that optimal input focuses the acquirer on the message and not on the form. The best input is so interesting and relevant that the acquirer may 'forget' that the message is encoded in a foreign language. However, Krashen admits that "it is very *difficult* to present and discuss topics of interest to a class of people whose goals, interests and backgrounds differ from the teacher's and each other's" (Krashen 1981: 67). It is on this level of providing a common unifying interest and activity (namely, producing a video) where this research makes an intervention. Here Prabhu's task-based approach offers some important insights.

1.1.2.2 Prabhu: Task-Based Approach

According to Prabhu, the stimulus for the task-based approach was a strongly-felt pedagogic intuition that "the development of competence in a second language requires not systematization of language inputs or maximization of planned practice, but rather the creation of conditions in which learners engage in an effort to cope with communication" (Prabhu 1987: 1). Attention to language forms is thus not intentional but incidental to perceiving, expressing and negotiating meaning (Prabhu 1987: 22). Prabhu claims that where effort to communicate is the context in which knowledge of the language is developed, deployability

that TV does not live up to the requirement of comprehensibility and is thus 'noise' to the acquirer

> The comprehensibility requirement predicts that TV would, in general, be somewhat more successful than radio as a language teacher, but that even TV would be inadequate in beginning stages (Krashen 1981 63)

Perhaps Krashen would consider TV viewing more as 'eavesdropping' which he perceives as less effective than engaging in a conversation

> In conversation, the second language acquirer has some degree of control of the topic, can signal to the partner that there is a comprehension problem, etc In other words, he (sic) can manage and regulate the input, and make it more comprehensible There is no such control in eavesdropping' (Krashen 1981 61)

However, in video-viewing, the acquirer does have more control than when eavesdropping This control is not necessarily over the topic of conversation, but the acquirer has some control over re-listening to difficult speech numerous times Within the classroom setting, there is also the advantage of talking before and after a viewing about aspects of the conversation Also, casual eavesdroppers do not understand what they hear, not because the language is unrelated to the situation, but because they have not perceived the relationship between the people talking The longer they listen, however, the more they are able to recognize such a relationship and the more meaningful the language becomes for them The eavesdropper is not in any normal relation to the speaker and hearer S/he is not part of the situation in which the language takes place Perhaps eavesdropping is more analogous to hearing the sound of the TV without seeing the picture

This research concurs that perhaps TV viewing unsupported by classroom activities, may prove difficult for students to understand However, Krashen does not consider the use of TV or video programmes as classroom material

1 I debated if TV viewing was eavesdropping or not as the [illegible] both private and TV is more in control of communication Most adults read about this in the [illegible] student education Peters

If *i + 1* is simply an escalation in difficulty in grammatical structures, then this does not explain why the Angolans could understand their teacher and each other, but no one else. Perhaps a wider view of *i + 1* is called for, one which includes aspects such as accent, intonation, speed of speech, gestures, context of speaking, and so on.

Krashen admits that the range of discourse that the student can be exposed to in a second language classroom is quite limited, no matter how 'natural' it is made. "There is simply no way the classroom can match the variety of the outside world" (Krashen 1981: 59). This seems to point to the fact that other voices (besides the teacher's and the students') need to be introduced into the classroom, and that the input needs to be *authentic*. Usually additional language classrooms use cassette recordings to bring in these other voices. However, tape recordings being solely concerned with the sense of hearing cannot contextualize language as well as video can. Their powers of contextualization are limited to 'sound effects'. Hence the heavy dependence on verbal description of meaning and the illustrations in the student's book.

This research suggests that introducing video into the classroom could go some way towards addressing this issue of the need for multiple voices in the comprehensible input. Video introduces a range of speakers, a range of discourses, as well as a range of different contexts into the classroom.

Krashen emphasizes the fact that the acquirer is able to assign meaning to *i + 1* input through the active use of *context* and *extra-linguistic information*. So, the primary goal of classroom materials is to make activities as meaningful as possible by supplying the extra-linguistic context, by relating classroom activities to the real world, and by fostering real communication amongst students. These goals are in accordance with this research. However, the materials proposed are those of games, pictures and other visual aids such as advertisements, schedules and maps (Krashen 1981: 60). Video is not entertained as a real possibility. Krashen claims

(Krashen 1981 [illegible] and Terrell [illegible] but do not suggest a means for their amelioration

The only solution seems is that the teacher plays a more and more important and therefore dominant role in the language classroom. Krashen has already identified the teacher as the primary source of comprehensible input in the target language. The teacher is required to generate a constant flow of language input while providing a multiplicity of non-linguistic clues to assist students in interpreting the input. Thus, the teacher has a more centre-stage role than in many other communicative methods. However, the researcher has personal experience of some of the shortcomings of such an approach.

The researcher taught three Angolan students over a period of three months and was the main source of comprehensible input (excluding the occasional use of cassettes) during this time. These students acquired a reasonable level of proficiency in both speaking and listening comprehension. However, towards the end of their stay, they went on a tour of the Naval Museum. They really battled to understand the tour guide, although his English was no more complicated than that which they had been exposed to. The tour guide could also not understand the Angolans' questions in English and there was mutual miscommunication.

This anecdote underlines the fact that when the teacher is the primary or sole source of comprehensible input, the language learner is not exposed to the diversity of accents, speed of speech, intonation, and diction of different speakers in different contexts. It thus shed light on what [illegible] could be experienced before. According to Richards and Roberts, [illegible] is input that contains structures slightly above the learner's present level. They interpret these structures on several levels:

> I [illegible]
> [illegible]
> [illegible]

& Sefton-Green 1994: 147–51; Buckingham 1990: 218–20; Buckingham 1998: 288–289). According to Buckingham, Vygotsky offers a way of thinking about how children learn. Learning is, in this sense, a matter of the acquisition of cultural codes: codes which are inevitably social and historical.

Vygotsky distinguishes between 'spontaneous' and 'scientific' concepts. Spontaneous concepts are those developed mainly through the child's own mental efforts, while scientific concepts arise from the process of teaching. Scientific concepts are characterised by a degree of distance from immediate experience: they involve an ability to generalise in scientific ways. They also involve self-reflection or 'metacognition', not only to the object to which the concept refers, but also to the thought process itself (Hoyer in Buckingham 1990: 218). As the learner gradually takes scientific concepts on board, they transform the structure of the existing spontaneous concepts, and help to reorganize them into a system.

Buckingham claims that Vygotsky's broad arguments about the teaching of scientific concepts have considerable relevance to media education, particularly if his notion of literacy is extended to include something more broadly. Learners' existing understandings of the media constitute a body of 'spontaneous' concepts. Media education offers a body of 'scientific' concepts which can enable students to think and use literacy (including 'media literacy') in a more conscious and deliberate way (Buckingham 1990: 219).

From the Vygotskyan perspective, 'media learning' could be regarded as a three-stage process. Firstly, it involves students making their existing knowledge explicit. Secondly, it enables students to render that knowledge scientific, and to generalise from it. Lastly, it encourages students to go 'over the heads' of that knowledge, and thereby to extend and move beyond it (Buckingham and Sefton-Green 1994: 150). At each stage, there is a collaborative process. However, the encounter both with their peers and with the dedicated knowledge of

counterproductive. Students may learn to play the teacher's game without necessarily reflecting upon or problematising their own practice. Buckingham [page 65]

Buckingham draws attention to the unproductive dimensions of exclusively focusing on cognitive understanding and the marginalisation of pleasure and subjectivity. This opposition between affective and cognitive processes in learning is made artificial. For example, the ability to critique a text necessarily intertwines with pleasure, and can often be pleasurable in itself.

Video production, if correctly handled, can successfully combine the social, the cognitive and the affective aspects of learning. In video production, students will naturally be self-conscious and acutely self-aware when performing (at least initially). Watching oneself on video foregrounds an awareness of the body. The extreme detail we all pay to our own performances can result in additional language usage awareness. Video allows students to explore their own accents, mannerisms and image in a way that can sharply enhance their understandings of speaking and listening. Here self-awareness can be the basis for further learning and critical awareness can stem from it. This is highly charged and challenging work and students may feel very vulnerable to their peers once they have committed themselves on to video. This approach must co-exist with the traditional emphasis in media education on denying these same elements of self-consciousness in favour of a distanced, disengaged, disaffected critical consciousness.

If media education is to be effective, it must enable students to explore and to reflect upon their 'subjective' responses to the media, rather than seeking merely to repress them in favour of supposedly 'objective' analysis. However, Buckingham cautions that pleasure should not be regarded as isolated and beyond critical analysis. As indicated earlier, this ability to critique a text necessarily intertwines with pleasure and can often be pleasurable in itself. [...]

and they cannot be separated from the social and affective dimensions of students' relationship with video

1.2.2.2 Separation of Affective and Cognitive Processes

As mentioned before, the critical approach is an overtly political one which has made some grand claims about the ability of media teaching to subvert dominant ideologies and to empower the oppressed. Masterman's definition of the subject as 'demystificatory' and 'critical' has led to the marginalization of questions of pleasure. Students are seldom encouraged to explore the contradictory pleasures that certain texts offer.

Masterman seems to view popular pleasures as potentially subversive and highly dangerous, only to be dispelled by 'objective' rational analysis. He states that

> teachers and students alike, need to own up to the possibility that our media pleasures, which are actively produced for us, may be instrumental in engineering consent for forms of domination and oppression to which we are opposed
> (Masterman 1985: 39-40)

In the formulation pleasure is produced 'for us' rather than 'by us', the audience is denied an active role, and is cast as the victim of ideological workings completely beyond its control. One needs to regard ideology as a process of negotiation between text and reader rather than a property of the text, in order to get an insight into the paradoxical pleasures which texts offer.

Buckingham demonstrates the limitations of the rationalistic approach by examining studies of anti-racist and anti-sexist teaching. Such an approach leads to a situation in which media studies is inevitably a reactive enterprise. This kind of propagandist approach also significantly neglects the power relationships of classrooms. Here the attempt to displace students' pleasure merely through 'rational' critical analysis has often proved ineffective or

which language occurs, and the social functions it performs (Hodge & Kress 1988). Much of this work derives from the theories of Michael Halliday discussed earlier. His functional grammar offers an alternative to the abstract study of sentence 'rules' associated with traditional grammar. Language is defined here in terms of its meaning and social use, and not as a closed system.

These theories of language as a social practice have much in common with Buckingham's 'social theory of literacy'. Buckingham has set the parameters for a model of literacy which stresses systematic reflection on reading, writing and criticism as social practices. According to this view, literacy is not defined as a limited range of disembodied 'skills' which are somehow 'possessed' by individuals. Literacy is identified with regard to the social contexts in which these skills are exercised. It is a set of social practices which are inevitably plural and diverse.

The media can provide a kind of commonality that can bring people into a social interpretative community. Carter and Walker (in Wallace 1992: 64 - 68) use the concept of an interpretative community to refer to a community 'within which readers grow up and are educated'. This ties in with Dell Hymes' notion of a speech community which is defined as 'a community sharing knowledge of rules for the conduct and interpretation of speech' (Hymes 1974: 51). One can extend this notion further to see the classroom itself as one kind of interpretative community with its own social constraints and literacy experiences. The longer a class is together, the more of a community it becomes and the more it begins to share and exchange interpretative resources.

To sum up, Buckingham argues that the definition of viewing competences as a set of 'cognitive skills' inevitably neglects the social and interpersonal contexts in which they are developed and used (Buckingham 1993: 284). 'Viewing skills' are not exercised in the abstract

denotative / connotative model, there is still something to be salvaged from it for an EAL classroom encountering media education for the first time. For example, initial description of images and events can serve to orientate students towards the new medium as well as put them at ease in terms of additional language usage. As Buckingham points out, interpretation is inextricably linked to description so the discussion should develop naturally along those lines. Naturally, the model should be expanded and redefined from its limited form to create space for differing readings and views. Attention should also be paid to aspects such as the workings of narrative, modality and humour, which Masterman ignores. In order to account for these aspects, it is necessary to turn to Buckingham's theories on media education and social view of literacy.

1.2.2 Buckingham's Theories on Media Education

For the purposes of this research, some of Buckingham's theories of classroom practice will be drawn on and combined with some of the insights from the language-learning theories espoused in part one of this chapter. The areas of interest for this research are: the relative importance of cognition and affect, issues around teacher domination and group work, learning and acquisition, as well as Buckingham's emphasis on the importance of production.

1.2.2.1 Social View of Literacy - Language Form versus Language Use

The communicative approach to English teaching tends to regard language primarily as a means of expression and communication. Language tasks are thus firmly located in the context of language use. However, the 'demystification' approach to Media Studies seems more preoccupied with formal analyses. Semiotic approaches to studying 'media language' involve a comparatively technical deconstruction of texts which can seem as dry and pointless as traditional approaches to English grammar teaching.

'Social semiotics', on the other hand, has increasingly drawn attention to the social contexts in

consent to positions that the teachers would define as 'politically correct'.

Audience theory also draws attention to the fact that meanings are not contained within texts, but audiences bring meanings to texts and make meanings from texts. Audiences learn media languages, operate categories, and make judgements about representations (Buckingham 1993 215). Textual analysis needs to move beyond the idea that there are single meanings inherent in texts. We need to acknowledge multifarious contradictory readings and that meaning is a negotiation between text and reader. This essentially post-structuralist understanding of ideology offers exciting potential compared to the idea of an objective academic consensus on meaning 'in' a text. Rather than refuse other readings, a classroom practice informed by post-structuralism entertains and explores readings produced from different perspectives and traditions.

However, texts inevitably invite or prefer particular kinds of reading. Closely linked to this notion of discourse is that of the text's ideal reader or viewer. All texts position their audience in one way or another. One advantage that E.A.L. viewers may have is that they are sometimes *not* the text's model viewers. Simply because they are not part of the intended audience, they are in a position to bring fresh and legitimate interpretations to texts. They are able to exploit their position as outsiders (Wallace 1992 68). This is particularly obvious in Mind Your Language where the British are placed as the norm, and everyone else as 'other'.

Buckingham also argues, as Barthes (1977) has done, that the division between denotation (description) and connotation (identifying associations) is essentially an analytical one.

> there is no such thing as 'pure' denotation, since the description of an image inevitably involves assumptions and hypotheses about its meaning (Buckingham 1993 58).

While this research acknowledges and agrees with these criticisms of Masterman's use of the

The theories of Len Masterman feed into the critical tradition. In Masterman's view, media education firstly involves making previously 'hidden' information available to students. It is thus a "demythologising process" which will "emphasize the constructed nature of representations projected, and make explicit their suppressed ideological function" (Masterman 1980: 9). Secondly, Media education is seen to involve a training in critical analysis. This is also assumed to have an inevitably radical effect.

Masterman draws on a model arising from the early work of Roland Barthes (1972) of a three-stage analytical procedure, involving 'denotation', 'connotation' and 'ideology':

> The teacher's first task is to encourage his [sic] pupils to generate from images *descriptions* of what they see at a *denotative* level. Secondly, he may encourage pupil *interpretation* by drawing attention to the *connotative* levels of meaning in cultural images and objects. What does each denotative quality suggest? What associations do that colour, that shape, that size, that material have? Discussion, at first free-flowing and open-ended, will gradually become less so as definitive patterns and clusters of associations become evident and the group move into interpretation at the *third* level, that of *ideology*. What does this programme say through its complex of signs and symbols? What values are embodied here, and what does it tell us of the society in which it finds a place? Who is producing this programme, for what audience and with what purpose? (Masterman in Buckingham 1990: 36)

Buckingham criticizes this model of media education in Watching Media Learning, saying that it is based on questionable assumptions about the relationships between readers and texts, and the ways in which people learn (Buckingham 1990: 34). He claims that the model presumes that meanings somehow reside in texts rather than being produced by readers, and although some meanings may be 'hidden', they can be recovered if we use the correct analytical tools. He claims that, in terms of teaching, the model presumes analysis will result in a single conclusion about the valid *meaning* of the text, which does not allow for divergent readings. The process of 'demystifying' students of displaying their 'false consciousness' ensures their

'reading' and 'writing', as well as 'text', and consequently 'literacy' in general

Television can provide safe ground for what linguists call 'phatic speech' - speech which serves simply to establish and maintain communication. There are definitely some situations where talk about television is an extremely useful way of establishing social relationships. By providing a constant flow of topics and ideas, the media provide a very powerful stimulus to speaking, which is vital for the additional English classroom. However, the bridge from social chat to formal discussion needs to be made. The teacher's job is not just to take advantage of these speaking opportunities, but to bring the students' intellectual faculties to bear on both the content and on the media themselves.

David Buckingham draws a fundamental distinction between teaching *through* media and teaching *about* media (Buckingham 1998: 1). Teaching through media he sees as using media in instrumental ways - as a means of teaching content or developing skills that are specific to a particular subject area other than that of the media. He claims that in using media in this way, it is comparatively rare for the media themselves to be questioned.

This research aims to teach both *through* and *about* video. In teaching through video, the aim is to create an atmosphere conducive to language learning, to stimulate talk, to practice listening skills using authentic speech, to make explicit the way students use paralinguistic clues and context for language comprehension. However, the medium through which meaning is produced cannot be ignored. In teaching about video, the 'language' of video is focused on as well as more critical engagement with the video text.

In looking at media education theories, the theories from the Critical Tradition will firstly be examined, looking predominantly at Len Masterman (1980, 1985) whose theories defined the subject for many years to see what could be usefully employed by this research. Secondly,

input needs a criterion of adequacy (the level of comprehension needed for a given purpose) as pointed out by Prabhu

Krashen's Affective Filter Hypothesis is also found to be useful by this research Students' increased motivation and self-confidence can lower the affective filter, thus creating an attitude conducive to language acquisition This is in line with Prabhu's idea of using meaning-based tasks to motivate students and increase their self-confidence The emphasis is on communication about the task at hand and not on the language used This research picks up on the broadest conception of task able to be extracted from Prabhu's theory According to this conception, task emphasize meaningful communication, tasks contextualize language, tasks employ 'alternative languages', and tasks are language-sensitive activities This definition is used, extended, and redefined in this research in the light of video reception and production tasks

When video reception and production form the basis of the tasks in the classroom, affect needs to be given greater consideration Also, different types of language usage are engendered, including technical, emotional and creative language As argued above, simulation and real-life talk are valuable classroom resources and are necessarily included in video production and reception Collaborative work is emphasized rather than teacher dominance Finally, the need for an overarching framework to provide overall meaning to individual tasks is perceived

1.2 Media Education Theories

A close relationship can exist between the subjects and theories of media education and the key elements of English, especially if one defines these key elements at their most fundamental levels, namely Reading, Writing, Speaking and Listening Video serves to combine these four skills However, we need a redefinition, or rather, an expanded definition of the concepts

other, with the teacher, with the task at hand, as well as with the language of the video programme, and are thus provided with a range of language 'data'

(v) Need for Meaningful Connection between Tasks

One of the shortcomings of the task-based syllabus is that there is not necessarily any meaningful connection between tasks, which could result in a series of rather unmeaningful contrived and disjointed activities. What is needed is one large task acting as an overarching framework to generate smaller tasks. Video provides such a framework. Whatever the delimited task is, it teaches one aspect of video, such as camera angles or the relation between image and sound. These tasks and learnt skills are thus not isolated and disconnected but feed into a composite knowledge as well as the final video production.

1.1.3 Summary of Krashen and Prabhu

This research has found elements in both Krashen and Prabhu extremely useful to draw on. Krashen provides a theory of language learning, whereas Prabhu provides an explication of teaching methodology and classroom practice. Both have a similar underlying view of language and language learning. Both emphasize authentic communication in the classroom rather than preparation for communication outside. The learning theory underlying Prabhu and Krashen's theories is one that addresses the *conditions* needed to promote second language acquisition, rather than the *processes* of language acquisition.

Krashen's distinction between acquisition and learning is one with which this research works, as well as the notion of comprehensible input (i + 1). According to the input hypothesis, input needs to be slightly above the learner's present level of competence, not grammatically sequenced, interesting and relevant, in sufficient quantity, and experienced in low anxiety contexts. This research, however, also calls for an extended notion of Comprehensible Input. Input needs to include a range of accents, speakers and discourses. Also, comprehensible

mediation for enabling students [illegible] He argues that explicit education about visual media can make a viewer more resistant to visual manipulation and more aware of [illegible] This emphasis seems to lead right back into the Critical Reading of media education He sides of the interpretive process to look at features of an image as a deliberate expression of an intended meaning and 'authorial presence' (Messaris 1994) He does not see an intended meaning inherent in the text as highly problematic It ignores the fact that there are multiple, contradictory readings and that meaning is a negotiation between text and reader Rather than look for meaning in the text, it is important to explore readings produced from different perspectives Messaris also emphasises the referential nature of pictures in a non-mediated reality However, as Thompson (1995) and others have pointed out, 'reality' is becoming more and more mediated

Messaris seems to be developing a universal 'language' or rules for visual perception He claims that these structural rules that people use in making sense of their real-world visual environments do not differ from one culture to another Messaris also does not seem to take into account contexts of production and reception, genre, the medium of the message, changing intertextual references, multimodality of texts, different possible readings of the same image, and questions of subjectivity In Halliday's terms, he seems to concentrate on the ideational metafunction of texts, to the exclusion of the interpersonal and textual metafunctions Obviously more sophisticated and complex definitions of literacy and visual literacy are called for

(a) Are Images Exploited

In Visual Hustlers, Lloyd contends that a photographic image is a message without a code' (Hustlers in Khaki 1992 1994) Messaris would not agree with this statement However, he tends to treat images as structured, but the important point is that they are not

reading, of author-hip and reader-hip, and of the place of language in the semiotic landscape overall (Kress 1997: 221). One example of these deep effects of the shift to the new technologies is that co-operative, communal writing practices have a virtual effect on the technology, making the notions of ownership and authenticity difficult to maintain. Also, visual communication has come to be less and less the domain of specialists, and more and more crucial in the domain of public communication. Here, a situation that perhaps information-rich is becoming so vast and so complex that it has to be handled visually because the verbal is no longer adequate (Kress 1997: 28).

According to the NLG, social, economic, political and technological changes compel us to develop a new understanding of literacy and locate it within the context of new communication technologies. It would be useful to juxtapose against one another various definitions of 'literacy' and 'visual literacy' arising out of different theoretical paradigms in order to come up with a theoretical framework in which this research can work.

(i) Messaris' Understanding of Visual Literacy

Messaris (1994), working within an educational cognitivist perception framework, states that he is uncomfortable with the use of the term 'visual literacy'. He refutes the idea that images are like a language because pictorial conventions of representation are not purely arbitrary conventions, but are based on information-processing skills that all viewers innately possess. He argues that the only cognitive consequence of visual literacy is the reinforcement of pre-existing skills, rather than the creation of new ones. However, he feels that process because visual literacy comes to be gradually more fully in readers' consciousness, awareness of the process of interpretation of images may be more difficult.

In other words, what is expected of sophisticated viewers is some degree of self-consciousness about their role as interpreters, which does not always obtain. However, Messaris'

According to the interpersonal function, any semiotic system has to be able to present a particular social relation between the producer, the viewer and the object represented. Lastly, according to the textual function, any semiotic system has to have the capacity to form complexes of signs or texts (Kress and Van Leeuwen 1998: 18). This multi-functional view of text provides a way of investigating the simultaneous constitution of systems of knowledge and belief (ideational function) and social relations and social identities (interpersonal function) in texts.

Kress (2003) and the NLG draw attention to the fact that all texts are multimodal. 'Spoken language is a matter of audio-design as much as it is a matter of linguistic design understood as grammatical relationships' (NLG 2000: 81). Analysis of a video text needs to be multisemiotic analysis. A key issue is how other semiotic modalities interact with verbal language in producing meanings. The NLG also draw attention to the concept of intertextuality in describing the multimodality of texts:

> Any text can be viewed historically in terms of the intertextual chains (historical series of texts) it draws upon, and in terms of the transformations it undergoes (NLG 2000: 82).

1.3.1.3 Expanded notion of literacy

Closely associated with definitions of the text are definitions of literacy. Hence an expanded definition of the concept 'text' will have implications for the perceived nature of literacy. This research argues that literacy could refer to any form of social communication or practice that requires a form of language code.

The NLG, as well as most media educators, therefore, speak about a semiotic shift from the verbal to the visual in the modern world. Images are assumed to be more and more dominant in many spheres of public communication. Kress points to several domains where the deep effects of this shift are noticeable in their formation and translation of ideas of wisdom and

1.3.1.2 Expanded conception of text

David Graddol points out that the word 'text' is derived from a Latin word meaning 'to weave' (Graddol 1994: 40). A text can be conceptualized as something which is woven from several different semiotic threads. Perhaps the most important extension in meaning which the term 'text' has acquired in recent theory is the inclusion of visual elements. This reflects, as mentioned above, the extent to which non-verbal communication has come to be conceptualized as a verbal language within semiotic theory.

Recent theories of the text have also embraced the idea of 'spoken text' of some kind. Michael Halliday regards spoken events as texts which can be analyzed in a similar way to written material, although he admits that the notion of "spoken text" is still not easily accepted' (Halliday 1994: 48). He makes the observation that spoken events only became theorized as texts when the technology of tape-recording allowed them to become the object of systematic study. Hence, even if spoken events are not regarded as texts at the moment of utterance, they are in practice textualized in various ways. A tape-recording or a videoing of speech share with other kinds of texts certain key qualities. They can be edited, copied, and recontextualized by being replayed in a different context and to a different audience to the one in which the words were originally uttered.

In Halliday's framework, a text cannot help but encode particular social relations between reader and writer, and between third parties, as well as communicate particular ideas. "Text is a social exchange of meanings" (Halliday 1985: 11). Norman Fairclough as well as Kress and Van Leeuwen, drawing on Halliday, claim to work with a multifunctional view of text (Fairclough 1995: 98; Kress and Van Leeuwen 1996: 13). This view sees any text as simultaneously having three main categories of function - ideational, interpersonal and textual. As mentioned in part one, according to the ideational function, any semiotic system has to be able to represent objects and their relations in a world outside the representational system

'Available Design' includes the 'grammars' of various semiotic systems, the conventions of genres, discourses, voices, styles, the intertextual context in which one moment of designing is continuous with particular histories. 'Designing' transforms knowledge in producing new constructions and representations of reality. 'The Redesigned' refers to the outcome of Designing. It is never simple reproduction, but new meaning. In its turn, The Redesigned becomes a new Available Design. It is important to note that listening and reading, as well as speaking and writing, are productive activities, forms of Designing. Listening and reading is a production or a designing of texts based on an individual's own interests and life experiences (NLG 1996: 76). Their listening and reading in turn transforms the resources they have received in the form of Available Designs into The Redesigned.

In examining the NLG's theory of multiliteracies, this part of the chapter will firstly attempt to establish a working definition of 'literacy' to include 'visual literacy'. It will then examine some of the main points from the NLG's document and the applicability of these ideas for this research will be investigated. The four issues looked at are: the multimodality of texts, multiculturalism / multilingualism in the classroom, and the emphasis on Transformed Practice.

1.3.1 Definitions of Literacy and Visual Literacy

There is a correlation between some media education theories (as well as the language learning theories) mentioned above and a multiliteracies pedagogy, especially in definitions of language and a social conception of literacy.

1.3.1.1 Expanded Definition of Language

Language is always diverse and unstable in structure. It is not clear where the boundaries of language and other forms of communication lie. Consequently, it is useful to employ a system of analysis which began with verbal language but has broadened out to include other activities

and to question the knowledge which they already possess.

Thus, teaching and learning about the media need to be seen as fundamentally dialectical and dialogical processes. They involve a constant movement back and forth between action and reflection, between practice and theory, between language use and language study. It is in this process of interaction and translation *between* different experiences and modes of language – talk, role-play, practical work, writing – that the most significant learning occurs.

1.3 Theory of Multiliteracies

The overarching framework of this research will be drawn from the New London Group's document, 'A Pedagogy of Multiliteracies' (1996). The New London Group (hereafter NLG) argue that literacy pedagogy has been a carefully restricted project – "restricted to formalized, monolingual, monocultural and rule-governed forms of language" (NLG 1996: 61). They propose that the pivotal concepts of the modern world are 'change' and 'difference'. The main concepts culled from the NLG's document which this research engages with are multimodality, 'difference' and multiculturalism, 'overt practice' or metalanguage, and 'transformed practice' or production.

The methodology of this research is framed by their 'how' of a pedagogy of multiliteracies – namely, situated practice, overt instruction, critical framing, transformed practice. The research as a whole is, however, framed by the NLG's concept of 'Design'. This concept of 'design' can serve as an overarching framework to describe *all* meaning-making processes, and also serves to collapse the boundary between 'reading' and 'writing':

> We propose to treat any semiotic activity, including using language in production or consumption, as a matter of Design involving three elements: Available Designs, Designing, and The Redesigned. Together these three elements emphasize the fact that meaning-making is a constructive and dynamic process, and is transformative, reconstructed in every instance. (NLG 1996: 74)

The crux is to discover ways of ensuring an equal and dialectical relationship between 'theory' and 'practice'. Practice has to be more than a mere application of theory or an alternative way of demonstrating predetermined theoretical positions. By its nature practical media production involves areas that cannot *adequately* be accounted for by theory. For example, the display of the body, the subjective domain of relationships and identities, the realm of aesthetics and creativity, and of humour and the emotions (Buckingham and Sefton-Green 1995: 12). It is in the exploration of these areas that much of the challenging educational potential of practical work can be found.

> Practical production has its own dynamic: it is a social space in which students can be structured to explore their own identities and emotional investments in the media, in a way that is more subjective and 'playful' than is the case with critical analysis. (Buckingham and Sefton-Green 1995: 12)

Enabling students to take initiative should be a central tenet of media practical work. Students have the chance to take risks and to look outside the classroom and traditional skills. This research argues for an extended notion of 'creativity' which sees students developing a practice based on experience in a specific institutional context, and which leads to a real understanding of the process of production and the development of useful skills and knowledge, which in turn inform and feed on theoretical work.

In the range of different types of skill and understanding required, video production has few parallels. It requires collaborative work within which individuals might be expected to display communication, presentation or performance skills in front of a camera, technical skills in operating equipment, social skills in organising, visualisation skills as to the form of the finished product. In using video in the FAC class, the aim is not primarily to provide students with new knowledge about the medium, although this is bound to play an essential part in some areas. On the contrary, it is more to encourage students to make explicit, to reformulate

increasingly blurred (Buckingham and Sefton-Green 1994: 10–11).

> From this perspective, the question is not so much to do with whether students either *imitate* or *challenge* dominant forms, as though there could ever be an either/or choice. On the contrary, it is to do with the ways in which they *use* dominant forms (Buckingham and Sefton-Green 1994: 138).

Buckingham also highlights the point that there is no easy transfer from theory to practice in media production. Deconstruction exercises can be reduced to simply proving a theoretical point and in doing so, students may be involved in producing a meaningless statement. Learning to use conventional codes and understanding why they produce meaning can be more productive. A less reductive view of the relationship between theory and practice needs to be devised.

> Theory does not in itself generate practice; practice derives from relations with the real world and from the actively constructed meaning. The implications for devising student projects are that production should arise out of the immediate context of students' lives (Arthurs in Stafford 1994: 85).

Buckingham questions the opposition of theory versus practice, and the idea that practical work should entail a rational progression from intentions to final results. He argues that there are conceptual understandings of the media that can only be fully developed through the experience of production itself, and that there is a fundamental difference between the 'passive' knowledge that is developed through critical analysis and the 'active' knowledge that derives from production. "'knowing why' cannot be separated from 'knowing how'" (Buckingham 1994: 12). Practical work should allow students to interrogate their own positions. When they are allowed to define their own arguments and construct their own representations, students often discover contradictions and incoherences in their own positions that would never have emerged through analysis alone.

Buckingham argues that learning 'media language', like any other kind of language, will *inevitably* involve a process of imitation. Students cannot be expected to deconstruct or subvert until they have got to grips with the forms they are deconstructing (Buckingham and Sefton-Green 1995: 111). Also, the assumption that imitation is necessarily slavish, in the sense of simply reproducing the original, is problematic. According to Buckingham, there is almost always an element of parody in students' uses of dominant forms (Buckingham 1990: 53; 1995: 112).

> Parody could be seen as a highly powerful and pleasurable means of developing students' mastery of form, in a similar manner to genre writing in English, and indeed could be considered to have a potentially 'critical' or deconstructive role (Buckingham and Sefton-Green 1995: 112).

Parody usually implies that formal conventions have been understood and are being interrogated. It is what students do when they have mastered their technology and form, and are trying to get their heads around its ironies, ambivalences and hence, ideology (Buckingham and Sefton-Green 1995: 137). Parody allows students to articulate their own ambivalences about the media and gives them licence to *play* with a genre. There is real fun to be had in pastiche, in acquiring the conventions, vocabulary and rhetoric of favourite genres. Yet words like 'fun', 'play' and 'pleasure' have often been reviled in Media Studies as though they were fundamentally incompatible with critical awareness.

According to Buckingham, imitation and parody are inevitably and inextricably bound up in students' media production work. He argues that there is no such thing as an 'original' work, free from all conventions. The post-structuralist notion of 'intertextuality' is perhaps a more useful one than 'imitation'. It implies that any text is inextricably bound up in its relationships with other texts. Production may increasingly come to be seen as a matter of raiding existing materials, and manipulating and recombining them in new ways. In the process, the boundaries between critical analysis and practical production are bound to become

1.2.2.8 Production - Media Literacy as Reading and Writing

Media literacy involves both 'reading' and 'writing' in the verbal and visual languages of the modern media. The relationship between reader and text is very different from that between writer and text - both involve the active construction of meaning, yet the space for negotiation is quite different in each case. In Making Media - Practical Production in Media Education (1995) Buckingham and Sefton-Greene look at the social and political dimensions of learning through media production, the ways in which students acquire competencies as users of 'media language', and at the role of production in developing students' conceptual understandings of the media. Buckingham's aim is not simply to validate practical work for its own sake, nor to define it in terms of mastery of technical skills. Practical work is also not simply a poor relation of theory, but rather "a crucial means of enabling students to make explicit their existing knowledge, and to begin to organize it into a system" (Buckingham 1990: 220).

Media educationists have always treated practical production with suspicion, fearing a fall into what Len Masterman once called 'the technicist trap' (Masterman 1985: 72-77), namely the promotion of product and technology over process and ideology. In the early 1980s, media educationists agreed that practice and theory must be synthesized. This often meant that practical work was reduced to a means of 'proving' media theory, through 'oppositional' texts which directly challenged the norms of professional media practice. For example, conventions of framing, camera positioning and editing were isolated, experimented with and broken, while variations in their meaning were explored.

According to the critical tradition of media education, the great risk with practical work is that students will simply ape the professionals, and a critical, analytical perspective will be lost. Imitation is seen to be an inherently unthinking process through which the 'dominant ideologies' of media products are simply reproduced.

the teacher, students gradually acquire greater control over their own thought processes. It is through shared reflection and dialogue that students will be able to make their implicit 'spontaneous' knowledge about the media explicit. With the aid of the teacher and of peers they then reformulate this knowledge into broader 'scientific' concepts.

Vygotsky's theory of spontaneous and scientific concepts has a strong affinity to Krashen's distinction between language acquisition and language learning. Krashen sees 'acquisition' as the *unconscious* development of the target language system as a result of using the language to communicate. This view would serve to support Buckingham's point that it is through production (here media, rather than language production) that students make explicit and develop their existing knowledge.

However, both Buckingham and Krashen emphasize the importance of reflection, metacognition or 'learning'. Learning, refers to the formal study of language rules and is a conscious process. According to Krashen, learning is available only as a 'monitor' of the output of the acquired system. However, it could also serve as providing a metalanguage for reflection on processes of learning, as well as making implicit knowledge explicit in order to move from spontaneous internalized knowledge of language to a more scientific, reflective knowledge.

Buckingham, as well as Krashen, argue against direct teaching, whether it be of concepts or grammatical structures. Both emphasize the importance of students being "active users of language" (Buckingham 1990: 219) and see the role of interaction among the peer group, and between the peer group and the teacher, as an important aid to learning. This is a view of learning as a process of socialization, in which learners are active participants, not merely passive receptacles.

explicitness about matters of language form and language use. Mind Your Language will be used as a springboard for discussion around why certain language forms are used in certain contexts. Thirdly, a self-reflective metalanguage on the learning and teaching process will be encouraged by the nature and content of the video Mind Your Language. For example, the classroom practice in Mind Your Language is a 'correct'-based with an emphasis on the standard version of the English language. Language examples are decontextualized, resulting in student misunderstanding, and this is where much of the humour lies.

1.3.5 Transformed Practice

Buckingham, Kress, and the NLG all place an emphasis on the importance of production in learning or 'Transformed Practice'. In transformed practice activity we "try to re-create a discourse by engaging in it for our own real purposes" and students are able to "demonstrate how they can design and carry out, in a reflective manner, new practices embedded in their own goals and values" (NLG 1996: 87).

It is also important to note that any semiotic activity both reproduces and transforms conventions. This ties in well with Buckingham's notion that there is no such thing as an 'original' work, free from all conventions, as well as the fact that imitation in students' production work is inevitably parodic (see pp.41 - 42, this research).

In considering 'Transformed Practice' it is useful to draw on the multiliteracies' metalanguage of 'Design'. The term has a useful ambiguity: "it can identify either the *organizational structure* (or morphology) of products, or the *process* of designing" (NLG 1996: 73 - 74, emphasis added). In this sense 'design' is seen as being both a product and a process, which fits in with Buckingham's questioning of the apparent opposition in media education between 'product' and 'process'. Buckingham attempts to conflate this opposition by arguing that "products are a fundamental *part* of the process" (Buckingham and Sefton-Green 1995: 12).

give to the student and when to withhold such contextual information in the interests of getting on with the task in hand without interruption, are a matter for the teacher's judgement in the actual situation. However, if in doubt, one should always offer the learner the tools. If the offer is premature, it will not be taken up, but no harm will be done provided that the offer is a genuinely an offer and not an insistence on rote learning.

As complex symbol systems TV and video have developed a rich set of codes (shorthand methods of establishing social or narrative meanings) and conventions (sets of rules which audiences agree to observe). For example, when the camera move to a close-up, this could sometimes indicate strong emotion or crisis. There are also a multitude of editing techniques such as the 'fade-out', the dissolve, the wipe. These elements require a more specific form of literacy (as argued earlier), as well as technical metalanguage.

The aim of media education, then, is not merely to enable students to 'read' (or make sense of) media texts, or to enable them to 'write' their own. It must also enable them to reflect systematically on the *processes* of reading and writing, to understand and to analyze their own activity as readers and writers (Buckingham 1990: 219, 1995: 203). Practical work should be seen as a crucial means of enabling students to make explicit their existing knowledge, and to begin to organize it into a system.

> Teaching the 'grammar' of the media would be much more effective if it built on this experience of 'writing', rather than being based simply on 'readings' of media texts. (Buckingham 1990: 220)

The metalanguage this research programme will encourage will necessarily be a simplified one to accommodate EAL speakers, and will have three aspects to it. Firstly, a select working language of filming techniques and jargon is necessary in order to look critically at video, especially with a view to production. Terms such as 'fade-out' and 'slow-motion' could be included in this metalanguage. Secondly, following Kress's suggestion, there will also be an

This ties in well with Buckingham's view of media education

> It builds upon an everyday knowledge of language in all its forms, which is both complex and sophisticated. By enabling students to make knowledge *explicit*, it gives them the ability to manipulate and *control* it. (Buckingham [year illegible]: [illegible], emphasis added)

As mentioned earlier, Buckingham draws on Vygotsky's notion of 'spontaneous' and 'scientific' concepts to support his view of media education. According to Buckingham, learners' everyday understandings of the media constitute a body of 'spontaneous' concepts. Media education offers a body of 'scientific' concepts, which can enable students to think and use language (including 'media language') in a more conscious and deliberate way (Buckingham [year illegible]: [illegible])

Perhaps an illustration is called for. If students watch a brief excerpt from a film, they will have an implicit understanding of its narrative. If they watch the extract again and attempt to count the number of technical operations that have occurred and attempt to name them, they are likely to be surprised, first by the number and second by how much they know about these operations. They may encounter close-ups, tracking shots, a camera panning over a scene, theme music. The teacher can broaden and deepen understanding by the judicious use of technical terms as and when appropriate.

There seems to be an almost perfect analogy with knowing about language, in the sense of 'English'. Most of the time grammatical terminology is unnecessary, but equally there are moments when their use can provide conceptual breakthroughs in knowledge. According to Cope and Kalantzis, learning grammar as a metalinguistic tool in learning literacy is a very effective way of achieving the linguistic-cognitive ends of conceptual thinking and abstraction (Cope and Kalantzis [year illegible]: 63). Here the word 'grammar' is used in the positive sense of the NLG as "a specialized language that describes patterns of representation" (NLG [year illegible]: 78).

Most of the decisions about when to offer structure explicitly, what vocabulary of learning to

1.3.3.2 Varieties of English

English has not been the sole property of the English for a considerable time now and it is clear that standard British English is now a minority form. Multilingualism refers both to different languages and to variations within languages. The NLG speak of "multiple Englishes" and the communication patterns needed to cross cultural, community and national boundaries more frequently (NLG 1996: 64). Subcultural diversity has also lead to an ever broadening range of specialist registers and situational variants in language. In order to look at the way language users adapt their usage for the current situation, media texts provide some of the most valuable material for such work. In placing British culture and language usage as the norm, the video Mind Your Language firmly propagates the standard variety of English as opposed to varieties.

To summarize, with the proximity of cultural and linguistic diversity being one of the key facts of our time, the very nature of language learning has changed (NLG 1996: 64). A literacy pedagogy of multiculturalism needs to create awareness of the fluidity of personal and cultural identities, the processes of stereotyping, as well as the value of different englishes.

1.3.4 Metalanguage

The NLG refer to the need for 'Overt Instruction'. By this, they do not mean direct transmission, drills or rote memorization. 'Overt Instruction' refers to all the active interventions by the teacher that scaffold learning activities and that allow the learner to gain explicit information when it can most usefully guide practice. It also refers to building on and recruiting what the learner already knows. The goal of "Overt Instruction" is "conscious awareness and control over what is being learned" (NLG 1996: 86). Very important in Overt Instruction is the use of metalanguages, "languages of reflective generalization that describe the form, content and function of the discourses of practice" (NLG 1996: 86).

to realize that instability of identity opens up the possibility of new articulations, the forging of new identities and the production of new subjectivities

Any examination of personal identity is necessarily interfused with cultural identity Cultures too must not be seen as essential or reified Rather, cultural identity is also a process, a matter of 'becoming' (Hall in Williams and Chrisman 1994 394) Cultural identities are not eternally fixed in some essentialized past, they are subject to the continuous 'play' of history culture and power

> Far from being unitary or monolithic or autonomous things, cultures actually assume more 'forceful' elements, alliances, differences, than they consciously exclude (Said 1994 15)

If both cultural and personal identities are viewed as shifting processes rather than reified entities, students are no longer able to use essentialism of experience as authenticators of arguments and viewpoints

Kress asks the question "What kind of curriculum is needed to produce dispositions, a habitus, which is at ease with cultural difference?" (Kress 1995 33) One of his answers to this question is the crucial place of *texts* in the curriculum Texts will have to be selected in such a way that the socially and culturally valued principles can be adequately demonstrated "Texts teach us about the social and cultural world in which they were made its values, its contents, its structures" (Kress 1995 61)

The video Mind Your Language is particularly rich for this purpose Mind Your Language can be used to open up issues on stereotypes (gender, regional, class, cultural) and can be a springboard for using the cultural, experiential, language and gender differences in the classroom as a productive resource for discussion The choice of this particular video makes this activity both a self-reflexive exercise and a literacies exercise Difference in the classroom can also be used as a resource for the students' production of their own video

The interplay between different semiotic threads is an important part of textual strategy and the multimodality of texts. However, one must not always blindly accept that the different semiotic threads always necessarily support each other. They may also be played against each other.

1.3.3 Multiculturalism / Multilingualism

The shift from language to the visual has profound social and political causes, of which multiculturalism and multilingualism are central ones. Kress (1997) identifies two types of multiculturalism: 'transcultural multiculturalism' (between countries) and 'internal multiculturalism' (within particular countries). The NLG speaks about extending the scope of literacy pedagogy to account for these internal contexts of cultural and linguistic differences and increasingly globalized connectedness:

> Effective citizenship and productive work now require that we interact effectively using multiple languages, multiple Englishes and communication patterns that more frequently cross cultural, community and national boundaries (NLG 1996: 61)

The task of literacy pedagogy, then, is to show the dynamics of change as normal and natural, to inculcate a conception of identity which lives with and through, not despite, difference, and to view difference as productive. The aim is not to flatten out difference, nor to merely be 'tolerant' of it. Tolerance acknowledges and accepts difference, but does not turn it into a productive resource.

1.3.3.1 'Difference' as Resource

It is useful to think of 'difference' as existing *within* individuals as well as *between* individuals and cultures. The subject as conceptualized by post-modernist theories has no fixed, essential or permanent identity. It is historically and discursively defined, and assumes different identities at different times (Hall 1992: 277). Far from being dismayed by this, students need

language through which its meanings are constructed

Basically one can identify five main means of expression in video Firstly, the moving photographic image Secondly, recorded phonetic sound - the dialogue or narration Here it is important for EAL students not only to focus on the content of what is said, but also the total *context* in which something is said (to whom, how it is spoken) Thirdly, recorded noise which can have an important symphony effect Fourthly, there is the musical score and sound-track Finally, the use of written language in film (Prinsloo and Criticos 1991 117) There are other features peculiar to the medium as well which serve to contextualize language for EAL students, which this research shall pick up on Aspects such as gesture, facial expressions, body language, proximity of characters, colours used, clothing, setting / locale, and visual icons

Because video is able to combine these means of expression, it is able to provide an important contextualization for verbal language for the EAL student Krashen speaks of the importance of "the extra-linguistic context that helps the acquirer to understand and thereby acquire" (Krashen and Terrell, cited in Richards and Rodgers 1986 24) Halliday speaks about text and the other text that accompanies it, namely the "con-text"

> This notion of what is 'with the text', however, goes beyond what is said and written it includes other *non-verbal goings on* the total environment in which a text unfolds (Halliday and Hasan 1989 5)

Take as an example the film in an unknown language When there is no understandable speech, one becomes aware of the employment of all the senses in interpreting

The most striking aspects of spoken language that the media provide access to are accent, register, voice, tone, vocabulary and contextual appropriateness Spoken language employs a number of semiotic devices besides verbal language, such as intonation, stress and rhythm Together these features make up the 'prosodic' system (Graddol 1994 47) Even if speech

> be *confident* within these practices (Barton in Buckingham and Sefton-Greene 1998: 20)

This definition incorporates the social aspects of literacy, the notion of pictorial conventions, as well as technology. Kress claims that it is the *technological* and the *productive* aspect which qualifies a particular semiotic for admission to the status of literacy. In the word 'active' we also get the sense of 'writing' or production. The word 'confident' implies mastery over the process by which culturally significant information is coded.

What this definition ignores, but this research includes in a definition of literacy, is that literacy always involves transcoding from one semiotic system to another. Literacy always involves

> a system both of expression and recording in physical, material and permanent form the meanings expressed in the first semiotic system in ways which are specific to the second semiotic system (Kress 1992: 193)

This notion of 'transcoding' is crucial for this research, where the emphasis is on students' learning different kinds of literacies as well as ways of moving between them.

1.3.2 Multimodality

As mentioned before, theorists from both multiliteracies (the NLG and Kress) and media education (Masterman, Thompson, Buckingham) all mention the increasing importance of the visual mode in the modern age. Video is not only a visual but an audio-visual medium. Kress also speaks about "the shift to the visual, to sound, but also to the body as an expressive, representational and communicational medium" (Kress 1998: 94). This can translate into drama, improvisation, performance, and role-play in the EAL classroom.

The NLG speaks about "the increasing multiplicity and integration of significant modes of meaning-making, where the textual is also related to the visual, the audio, the spatial, the behavioural, and so on" (NLG 1996: 64). We need an understanding of the *medium* through which meaning is produced. Technologies affect meaning, and every medium has its own

Viewing skills cannot be separated from social and affective dimensions. According to Kress, forms of representation and forms of communication are at one with forms of subjectivity, identity and personality (Kress 1998: 29). Not only do different forms of communication constitute identity, but according to Buckingham, different forms of communication use different technologies which in turn involve different *social relationships* (Buckingham 1993: 29).

This new literacy is defined not merely in the form of reading, but also as an ability to *write* or produce in the communications media. Talk and writing, and by extension, media production, can be seen as 'social modes of thinking' (Buckingham 1998: 209). The strategic construction of images has many parallels with the ways in which we invite students to consider the effect of voice and register on potential readers and audiences (Buckingham 1998: 49).

In arguing for a wider, contemporary definition of literacy, [...] cannot afford to remain tied to a unitary, inflexible notion of 'media literacy'. On the contrary, we need to ensure that we are able to engage with those radical and diverse notions of reading and writing that are emerging from current social and technological changes. To be literate then, does not mean simply to have acquired the technical skills to decode and encode signs and symbols.

> Literacy inevitably involves a much more complex set of competencies which are entailed in making meaning. Reading or writing in a particular medium is bound to draw upon the reader's existing knowledge and experience, and on the social context, as well as on the ability to reflect and to (re)produce (Buckingham and Sefton-Greene 1998: 19).

The theoretical points outlined thus far all seem to be captured in David Barton's pluralistic definition of literacy.

> a set of *social practices* associated with *particular symbol systems* and their related *technologies*. To be literate is to be a [...], it is to

danger of abstracting competence from performance is that competence becomes idealized Competence becomes, as in certain theories of literacy, a property which individuals somehow 'possess', and which they retain at their disposal until it is used The M.G. Kress and Van Leeuwen, and Buckingham concur in their rejection of this idealized asocial concept of 'competence' Rather, they propose a social theory of literacy which acknowledges that display of 'competence' depends upon the social and discursive contexts in which it is required

(iii) Social Conception of Literacy

This idea of literacy as social practice has been argued by Street (1984), Heath (1983) and others According to Street, literacy learning is learning particular roles, forms of interaction and ways of thinking This means there will be many literacies depending on the social institutions in which they are embedded (Street in Potter 1990 2)

Visual literacy is thus not a single set of disembodied skills, but a set of social practices which are inevitably plural and diverse Buckingham even goes so far as to call the different elements of television literacy as "forms of communicative competence" (Buckingham 1993 134) Rather than trying to break language down into its smallest constituent parts, the central focus of a social view of literacy is on the communicative *context*

Communicative context does not only mean those features of the physical environment - h coexist with the discourse, or the speakers' gestures and other non-verbal communications which accompany it Those things are part of what the context may be constructed from Context is a mental, and not a physical phenomenon "the caravan of shared rememberings which conversationalists carry with them because it is needed to sustain their talk" (Potter 1990 31)

usually interpreted as such. Also, he argues, the visual media are becoming more and more stylized, abstract and enigmatic.

Even if, as Messaris suggests, decoding skills are already known implicitly, the function of education in visual literacy would be to make them explicit. Kress and Van Leeuwen, as well as Buckingham, mention this point. Kress and Van Leeuwen's project is to provide students with a metalanguage to make their knowledge explicit, and to bring this knowledge into a forum where they can reflect on it individually and in groups. This ties in with Buckingham's use of Vygotsky's 'spontaneous' and 'scientific' concepts mentioned earlier.

Kress defines both the visual and the verbal as semiotic modes. In contrast with Messaris, Kress and Van Leeuwen view the visual as a 'language' and describe a 'grammar' of visual design, namely the conventions that have become established in the course of the history of visual semiotics. This 'grammar' goes beyond formal rules of correctness. It is "a means of representing patterns of experience" (Halliday 1989: 17) and is not looked at in isolation from meaning and social context.

Both Messaris and Kress describe the 'available forms' (langue) in sign-making. But, for Kress and Van Leeuwen, the semiotic 'potential' is not limited by a system of 'available forms' coupled with 'available meanings'. Rather, it is defined by the semiotic resources available to a specific individual in a specific cultural, social and psychological history. Language users are thus, neither wholly subject to a monolithic language system, nor completely free to create their own meanings. They are socially and linguistically determined, but there are also contradictions and spaces in which they can determine themselves.

By dispensing with Saussure's distinction between 'langue' and 'parole', the related distinction between competence and performance is dispensed with. As Hymes (1972) has argued, the

It is within this context of 'change' and 'difference' as outlined in chapter one, that this research programme with its expanded definition of literacy has evolved. The pedagogic implications of Multiliteracies theory are that the students of today need to engage with and exploit the learning potentials of the new technologies, with video recorders and video cameras being a part of that. They need to make explicit the extensive knowledge they already have of the visual medium of communication. They also need to become aware of the ways in which they use non-verbal languages in EAL comprehension. In making these processes explicit, the hope is that students will be aided in self-accessing video for language learning outside the classroom.

The educational context for the research was a language school in Cape Town, 'The Cape Communication Centre' which focuses predominantly on English as an additional language, although a few other languages are taught there. This is a school in which I worked for approximately two years previously. The decision to begin on 'home ground' has been emphasized by other researchers like, Reid in Bowser, et al 1992), because as with any text, the outcomes are unpredictable and therefore a secure base is necessary from which to take the first step into the unknown. The general student composition at this school consists of foreign tourists (usually from Western Europe and the East), immigrants (usually from Eastern Europe and Africa), as well as a few South Africans. The school has been in existence for about three and a half years and is doing well, with an average student population of 70 students. This increases over high season (November to January) and decreases during the winter, on account of tourism.

This research took place from 13 to 31 January 1997, with a combination of 'Upper-Intermediate' and 'Advanced' students. Although the school was quite busy (with about one hundred students), it was difficult trying to find a collection of students who would meet the twin criteria of being at Upper Intermediate level, as well as similar lengths of stay at

processes" (Cornbleth 1990: 12). Curriculum is constructed within and learning situations with actual students - learning is a social process. This view of curriculum as the day-to-day interactions of students, teacher, knowledge and context is what Cornbleth refers to as the 'critical conception of curriculum'.

The purpose of the remainder, and bulk, of this chapter is to provide a factual account of the teaching methodology and programme, outlining attention to what was done and why at different points in its development. In considering the teaching methodology, the following will be considered: the context of the teaching programme, the objectives of the programme, the programme content and organisation, the learning and teaching activities engaged in, the teacher's and students' roles, as well as the materials used.

2.2.1 Context for Teaching Programme

Cornbleth draws a distinction between the nominal and the relevant context for curriculum. Nominal context refers to what is 'out there' that might influence curriculum. This includes social, political, economic and technological conditions, as well as events within schools and the education system. Relevant context refers to those aspects of the nominal context that can be shown to influence curriculum in a particular instance (Cornbleth 1990: 37).

The sociocultural context often provides the impetus for curriculum change, for example, the prevalence of new media technologies. The increasing importance of the visual in the modern world has already been mentioned. Images are coming to be more and more dominant in many spheres of public communication. Multicultural, multilingual societies, globalization, technological change, globalised and re-localised media all feed into the context of what Kress has called 'trans-cultural multi-literacies' (Kress 1992: 189 - 190). According to the NLG, social, economic, political and technological changes compel us to develop a new understanding of literacy and locate it within the context of 'new' communication technologies.

1 The term 'multi-literacies' has been used by the New London Group to refer to the plurality of forms of literacy

use video, the teacher - researcher attempted to plan in advance. The planning was well informed by interpretations and reflections based on previous work. However, being responsive to the students, there were several cycles during the programme as observations and interpretations of the way the programme was proceeding led to revisions or developments of the original plan and, consequently, to modes of action and intervention that were not originally envisaged.

2.2 Teaching Methodology

The teaching methodology did not exist independently of the teaching programme, rather it grew organically out of it. The materials were written whilst the programme was being taught, in an effort to respond to particular group dynamics and these students particular needs. So, in a sense, the description of teaching methodology which follows is a retrospective one. According to this research, language-learning, curriculum and methodology should all be processes which grow out of interaction between learners, teachers, texts and activities. This notion of *process* is encapsulated in the communicative approach to language teaching, as opposed to a grammatical syllabus. It feeds into the idea that language is a social rather than a formal system.

Working within this framework, curriculum necessarily needs to be conceived of as a social process, rather than as a reified document. According to Cornbleth (1990), curriculum conceived of as a document encompasses a end-means view of learning, where curriculum is seen as the planned composite effort of a school to guide learning toward predetermined learning outcomes. In this view there is little or no room for either teacher or student knowledge or creativity that might lead to knowledge production or reconstruction. Technocratic approaches simply cannot accommodate student generated questions, hypotheses and interpretations. Cornbleth argues against the view of knowledge and curriculum as products and argues that they need to be conceived of as "contextualised social

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Action Research highlights the close and necessary connection between personal development, professional development and curriculum development. According to Goodman, the action research model is one that has unquestionably brought the practitioner into the research arena. Narrative methods also locate the teacher practitioner at the centre of research.

> [T]he impact of teacher story and reflection upon the profession has on the possibility that teachers will come to see themselves as *protagonists*, as makers of knowledge and culture rather than as *consumers* of theories and methods created by others. (Goodman in Cranfield and Robinson 1990: 93)

However, there is a risk involved and a feeling of vulnerability in researching one's own set of learning. Teachers doing this put themselves in the position of needing the students as much as they have previously been positioned to be needed.

> No longer are the students merely 'co-operating' with each other and their teacher in the well known 'rules of the game' of school. There has been a qualitative shift in the nature of these relationships towards a more dialogic collaboration – a necessary collaboration simply because they are 'all in the same boat'. As teachers, we cannot learn how to improve our teaching unless we work in collaboration with our students. (Reid in Bonner, Lester, Close & Cook 1992: 128)

Teachers investigating their own practice necessarily find themselves confronted with the problem of authority and the play of power within the classroom. The teacher researcher needs to learn to let go of the 'natural' inclination to 'fix', to keep control through performance and to obstruct any learning that did not come about directly as a result of her own intervention.

To achieve change, action research has to be responsive to the situation in which it is used. It has to exhibit flexibility (Dick in Wells 1995: 4). So, the goals and intended outcomes of action research tend to be discovered rather than prescribed or predicted in advance. In deciding to

The defining characteristic of action research is that it has two simultaneous and dialectically related aims - the development of understanding and the improvement of action.

Understanding is achieved through attempting to act more effectively in context, and this, in turn, is facilitated by the increased understanding achieved in the process. In other words, action research as a form of educational enquiry does not simply explain the sources of problems educational practitioners face. Its purpose is to engage educational practitioners in enquiry which informs and guides practice, which suggests action to be taken to overcome difficulties and suggests possibilities (McTaggart 1991: 44). This is typically achieved by making successive cycles through the four components of action research - planning, acting, observing, reflecting (Kemmis & McTaggart 1982: 10). The proposed cycle is, of course, highly schematic. In practice, any component may form the starting point, and there may be cycles within the constituent components. These four aspects are not static steps, complete in themselves - they are moments in the action research spiral of planning, acting, observing and reflecting.

Learning and research are often synonymous, for they both refer to the processes of active enquiry whereby people construct knowledge in order to act more effectively and in order to understand the basis on which they do so. Thus, apart from the invaluable knowledge gained about using video in the LAC classroom, this classroom-based research has implications for the teaching process itself. Teaching is already a kind of research "which involves forming and testing hypotheses, collecting and evaluating data, in a continual process of action and reflection" (Buckingham 1990: 181). However, this dialectical relationship between theory and practice needs to be made explicit and to be developed. Buckingham and Sefton-Greene see this kind of self-reflexive research as an essential way of sustaining the notion of teaching as a *profession* rather than merely a system of delivery (1994: 91).

Chapter 2 METHODOLOGY

2.1 Research Methodology

This research programme aims to follow Buckingham's classroom-based research by looking at the relationships between the theories outlined in the previous chapter and lived experiences and complexities in the classroom. Buckingham makes the point that academic media research is severely limited in its failure to think through the educational implications of its own practice. Media education has largely been preoccupied with *teaching* at the expense of *learning*. However, "our ability to understand any educational phenomenon is always limited by the complexity of human behaviour" (Nichols and Miel in Mahlios-Rogers 1999: 30). The naturalistic observation style of qualitative research is invaluable and enriching in understanding such complexities. The task of qualitative research is to express the essence of the research context in plausible, insightful ways, as well as to express the interactive dynamics between the students, and the students and the teacher. This research also recognizes that once we start to study situations we inevitably become part of the situations ourselves, not apart from them. Thus, a first person narrative style of writing is employed in accounting for the classroom procedures and events, making reference to past teaching experiences, personal anecdotes, events which happened in the classroom, the interaction dynamics of the group.

The view of research taken here is broad rather than specialized. It is a view that disrupts the assumption that theory and practice can be kept separate and it assumes not just that "the motivations for, commitment to and practice of research are central to the research enterprise, but that they are inextricably as much personal as they are scientific" (Schratz and Walker 1995: 2). This research uses qualitative methods in self-reflexive accounting for some of the classroom realities and complexities. The research programme could also be regarded as the first stage of an Action Research cycle.

visual symbols, body language, tone of voice, and editing techniques.

This research, drawing on Buckingham, NLG and Kress, would suggest that these alternate languages do more than simply "ease learner's difficulties". The act of moving between one language mode and another is seen to be extremely important as a stage in students' gaining greater control over their thought processes. It is in this process of interaction and translation *between* different experiences and modes of language -talk, role-play, practical work, writing - that the most significant learning occurs. An example of this would be 'translating' the insights gained through practical media production into the form of talk or writing. This emphasizes the importance of reflection and of the dynamic relationship between different language modes. According to Kress, literacy always involves 'transcoding' from one semiotic system to another (Kress 1992, 193). This naturally leeds into 'Transformed Practice'

1.4.7. Transformed Practice

Buckingham, Kress, and the NLG all place an emphasis on the importance of production or 'Transformed Practice' in learning. When students are obliged to construct their own representations, students often discover contradictions in their own positions that would not have emerged through analysis alone. According to Buckingham, practical work should allow students to interrogate their own positions. According to the NLG, in Transformed Practice students are able to show how they can design, in a reflective manner, "new practices embedded in their own goals and values" (NLG 1989, 87).

This research hopes to see students developing a practice based on experience in a specific institutional context (the language school), which leads to a real understanding of the process of production, situations in which language was used for real communication purposes, and the development of useful skills and knowledge which in turn inform and feed on theoretical work.

language acquisition He sees 'acquisition' as the *unconscious* development of the target language system as a result of using the language to communicate This fits in with Prabhu's approach of using language to perform certain meaning-based tasks This view also supports Buckingham's point that it is through production that students make explicit and develop their existing knowledge Here, the NLG emphasize the importance of 'Overt Instruction' to a greater extent than the other theorists Although this refers to building on and recruiting what the students already know, it also involves making certain *information* explicit to the students For this it relies on the use of various metalanguages

1.4.5. Metalanguage

Krashen, Buckingham, Kress and the NLG emphasize that a 'metalanguage' needs to be developed in order to reflect on 'action' - to move dialectically between practice and theory, between language use and language form All these theorists emphasize the importance of reflection, metacognition or 'learning' Learning refers to the formal study of language rules and is a conscious process According to Krashen, learning is available only as a 'monitor' of the output of the acquired system However, it could also serve as providing a metalanguage for reflection on processes of learning, as well as making implicit knowledge explicit in order to move from spontaneous internalized knowledge of language to a more scientific, reflective knowledge

1.4.6. Translation between codes / 'languages'

One is also able to establish a link between Buckingham's ideas on media education and Prabhu's task-based approach to language teaching Prabhu speaks of the importance of using "alternative languages" such as logic, arithmetic and diagrams in which to do the thinking in some tasks (Prabhu 1987: 91) These alternative languages "ease learner's difficulties in processing, deriving or presenting information" (Prabhu 1987: 91) Reception and production of video requires the understanding of various 'other languages' or semiotic codes, such as

The expanded definition of language that this research works with is one that includes the cluster of different sign systems (both verbal and non-verbal), as well as features of discourse, narrative and genre.

1.4.3. Language Form versus Language Use

The Communicative Approach to language teaching (including Krashen and Prabhu), Buckingham and the NLG all seem to be working with a notion of the importance of language use ('parole') rather than language form (langue). The Communicative Approach, drawing on the theories of Hymes and Halliday, regards language primarily as a means of communication. Hymes emphasizes the importance of 'performance' rather than 'competence'. 'Performance' is the actual use of language in concrete situations. Halliday's functional grammar offers an alternative to the abstract study of syntactic 'rules' associated with traditional grammar. Language study is thus firmly located in the context of language use. These theories of language as a social practice are clearly compatible with Buckingham's 'social theory of literacy' and Kress and the NLG's 'social semiotic view'. According to this view, literacy is not defined as a limited range of disembodied 'skills' which are somehow possessed by individuals. Literacy is identified with regard to the social contexts in which these skills are exercised.

The implications for this research programme are that language fluency rather than accuracy should dominate in the classroom, the concentration should be on meaning and real communication in the additional language, rather than grammatical form. Also, the knowledge developed through critical analysis and discussion of the video Mind Your Language should be *activated* through production.

1.4.4. Learning versus Acquisition

Buckingham, Krashen and Prabhu all argue against direct teaching, whether it be of concepts or grammatical structures. Krashen draws the distinction between language learning and

domain. According to Krashen, affective variables act to impede or facilitate the delivery of comprehensible input. The Affective Filter hypothesis implies that one of our pedagogical goals should be creating a classroom situation that encourages a low filter. It is the contention of this research that the high expectation of pleasure amongst students when confronted with video creates a positive classroom atmosphere, improves motivation, and, handled correctly, increases self-confidence. These serve to lower the affective filter, thus creating an atmosphere conducive to language acquisition.

Buckingham too draws attention to the unproductive nature of focusing exclusively on cognitive understanding of the media, to the marginalization of pleasure and subjectivity. He argues that to oppose 'emotion' and 'reason', or 'pleasure' and 'ideology' is to artificially over-simplify complex learning processes. For example, the ability to criticize is not necessarily incompatible with pleasure and can often be pleasurable in itself. Prabhu also makes this point. It is the contention of this research that video can successfully combine the cognitive and the affective aspects of learning.

1.4.2. Expanded Definition of Language

All theorists used in this research seem to be dealing with an expanded definition of the concept 'language'. Prabhu speaks of 'alternative languages' such as logic and diagrams in which to do the thinking in some tasks (Prabhu 1987: 51). 'Language' here is used in the sense that every medium has its own codes and conventions that are like a language which has to be learned. Buckingham and the NLG (drawing on Hallidayan theories) hold a social semiotic view of language. 'Language' is thus part of signifying practices, processes of human communication which are employed in a structured way. The social *contexts* in which language occurs and the social *function* it performs are also important according to this framework. Krashen too mentions that paralinguistic features are integral to language and are vital for contextualization and comprehension.

In emphasising students' production of their own video this research programme has two main aims. The first is in line with Buckingham's theory that by constructing their own representations students interrogate their own positionality with regards the issues that have been discussed, for example stereotypes, teaching practices, and language-learning environments. The second aim is in line with Cooper, Lavery and Rinvolucri's view in Video (1985) and the general view of the communicative approach to language teaching, namely that the language of interaction between students during the *process* of production (talking, organizing, teaching each other the equipment, script-writing, and so on) is more important than the end product. This is the use of the English language in a real situation and for real purposes rather than preparation for future 'real' situations.

1.4 Summary of Links between the Theoretical Paradigms

This chapter has established working definitions of language, literacy and visual literacy for the purposes of this research. Three theoretical paradigms for education have been outlined, namely language-learning theories, media education theories, and the NLG's theory of multiliteracies. Different aspects from each paradigm have been highlighted in order to provide a theoretical rationale for using video in the EAL classroom. Links *between* the theories have also been made throughout. Perhaps, however, a brief summary would serve to reinforce these underlying theoretical commonalities which this research has used to construct its theoretical framework. Basically, there are seven areas of overlap relevant to this research. These are the handling of the cognitive and affective domains in learning, the expanded definition of 'language', the emphasis on language *use* rather than language *form*, the distinction between 'learning' and 'acquisition', the importance of metalanguages, the emphasis on transcoding, and therefore necessarily on 'transformed practice'.

1.4.1 Cognitive versus Affective Domains

Both Krashen and Buckingham emphasise the importance of engaging the students' affective

Students, however, need to control the interaction between the camera and the scene portrayed. Language may well be produced on camera, but the main use of language is in the videoing process itself - in the discussing, brainstorming, planning, videoing and reformulating. Thus, the language produced in front of the camera was never used as a text for a teacher-led correction session. Rather, when the students viewed a video they had just made, the focus was on the whole viewing experience, not on the fragments of recorded interlanguage that did not conform to the norms of standard English.

If the emphasis is on the use of language in the videoing process, rather than in the final product, this ties in well with Buckingham's emphasis on the importance of analytical reflection during the *process* of production. However, Buckingham has warned that we must not down play the importance of the product too much, and must not set up a too distinct opposition between 'process' and 'product'. The experience of process without product is demoralizing, if not meaningless.

> the product is important - although we would reject the idea that it should be seen as the end of the process. On the contrary, the product should be seen as a vital part of the process, and an important opportunity for further reflection. (Buckingham 1993: 70)

The value of the videos produced by the students must therefore also be acknowledged, used as a talking point and opportunity for reflection.

2.2.3.3 Part Three of the Course

Practical production has now been largely accepted as a central element of the media education field. Through systematic development of their knowledge, understanding, and technical skills, the students were prepared for the more extensive project of producing their own video.

According to Bowker, when production assignments are set up, it is important to monitor the

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that the material became familiar to the students, if not in terms of content (as different episodes were used), at least in terms of characters involved, genre, and the types of situations likely to occur.

The exercises done were designed to stimulate a range of emotions and states of mind such as humour, concentration, curiosity, and playfulness. Students found themselves doing in English something they had never done before in any language. The tasks, then, were about seeing, making, and acting in and through English. The object of attention in the tasks was the exploration of the world of video and the way it relates to oneself and to others in the class. It was hypothesized in Chapter One that tasks of this sort gradually change students' internal relationship with the target language. This is a long way from the railway timetables and rehearsal for the 'real world' that fill many communicative textbooks. The tasks which were done were *not* rehearsals for some future situation, they were here and now situations that generated their own immediate reality.

Most of these tasks were given a tight time-limit, thus making the language usage intensive. Also, because the students spoke different languages, except for the Swiss, they could not lapse into using their mother tongue. When the Swiss were paired up together, which was not often, they did sometimes lapse into Swiss German. I sometimes commented on this, but sometimes let it run its course.

The kind of camera work the students did differs radically from the video work proposed by most EAL textbooks. Here the students prepare long stretches of language, the teacher videos them producing it, and then spends time going over their mistakes. In this sort of work, the focus is largely on the language the students produce in front of the camera. The camera is being used as a passive recording device, not as a maker of reality.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

what he terms are the first steps towards critical literacy, and that they would do this via the medium of the additional language. The language work then becomes part of a process that is wider and more interesting than itself. As mentioned in Chapter One, video literacy combines well with work on I.A. teaching since the relationship between the pictures and the language does, potentially, attention to the language.

[illegible] Instruction here took the form of a technical vocabulary of the media. Students learnt to describe and identify types of shots, camera angles and various editing techniques. It was hoped that accurate use of technical terms by the teacher when appropriate would broaden and deepen students' understanding. The goal of Overt Instruction here was "conscious awareness and control over what [was] being learned" and "a guide to further thought and action" (NLG 1990: 80). It was hoped that acquiring a technical vocabulary of the media would enable and develop students' understanding. The motivation in doing these kinds of activities was twofold. Firstly, it was a way of preparing the students for the practical work which was to follow, and to enable them to make informed and conscious decisions about their own production work. The hope was that they would become aware of the different types of shots they could use, and acquire a vocabulary for describing them, which would make their own choices less arbitrary. Clearly, therefore, there was some underlying assumption that certain of the skills necessary for practical work could be acquired through analytical activities.

Not only were these analytical exercises done, but students also engaged in short exercises to familiarize themselves with the video camera - with being viewed by the camera, with holding a camera, and with using various camera techniques. Due to the popularity of camcorders and the making of 'home-videos', often camera handling and experimenting with video production is something with which students are already familiar. However, after doing a survey on the present students (Appendix B, p. [illegible]), it was discovered that only Claude had used a camera

to language output. Students were not overloaded in the sense that they are expected to simultaneously watch and write, or complete a worksheet (as is the case in many EAL exercises on video). Students were given certain issues before watching in order to focus their attention, which then formed the basis of the post-viewing discussions.

The choice of the popular cultural form of a sitcom series (albeit a dated one), the choices of issues for discussion and the way in which they were discussed constitutes Situated Practice. Learners' previous and current life experiences and cultural knowledges were drawn on and became an integral part of the learning experience. Students were also encouraged to make explicit and build on what they already knew through Overt Instruction. A self-reflective metalanguage of language-teaching and learning was used by the teacher/researcher to systematize and guide further thought.

2.2.3.2 Part Two of the Course

There is a useful distinction between practical activity and full-scale media production. The former describes a range of small-scale exercises and activities, the latter refers to intensive, usually collaborative work on a complete text aimed at an audience. In either case, the process of production is of central importance, but production work is likely to entail more emphasis on the finished product. Part two of the teaching programme involved short exercises to enable students to focus on the different strands that make up the video message, to look at them separately and then in various combinations. It also involved short exercises to familiarize students with the workings of the camera. The following aspects were concentrated on: the use of sound effects, the written script behind some of the sound-track, how a written script becomes spoken language, the use of key words and phrases within a videoed text, the relationship between the sound-track and the pictures.

By unravelling the components of a video message, it was hoped that students would take

students and their interests. There are usually clear cases of misunderstanding which are silly and obvious enough for EAL students to understand without understanding the language subtleties. However, a lot of the humour is also language orientated and is generated by the use of a word in the wrong context, or a literal meaning of a word. This might encourage the students to want to battle with the meanings of utterances, in order to understand the humour. Mind Your Language also highlights the element of 'play' in language, something which is often neglected in EAL classrooms.

There was some pausing and analysing of the Mind Your Language programmes, but this usually took place after first viewings of narrative sections, so that the narrative would not be interrupted. As Stephen Heath has remarked "without narrative the memory of a film fails us" (Heath in Pribram 1981: 117). Sections were not viewed more than three times as repetitive viewing results in student boredom. The assumption was that it would be preferable for students to watch many different episodes in the series rather than go in depth into one. The more programmes students watch, the more they would get to know the characters involved, the genre, and the types of situations likely to occur. It was hoped that this familiarity and predictability of plot structure would enhance language comprehension.

In using video in the classroom, two types of language exploitation need to be planned for: the language generated on the screen, and the language generated by the class about what happens on the screen. As mentioned earlier, watching TV can generate a large amount of spontaneous conversation. There were various points during which students could offer their own opinions about the action on the screen. When the class watched the video for the first time, the students had the opportunity to volunteer their opinions about what happens and why. Students then made observations about behaviour: why certain things were said or done in a certain way. Finally, the issues raised in the content of the video will lead to discussion. In this way, video was not seen just as a source of language input, but as a valuable stimulus

programme required that the students script and film their own video production

2.2.3.1 Part One of the Course

The first part was largely discussion-based using Mind Your Language to stimulate debate around certain issues. Video is a supercharged medium of communication and a powerful vehicle of information. It is packed with messages, images, and ambiguity, and so represents a rich terrain to be worked and reworked in the language learning classroom. In Part 1 the students were invited to interact with this versatile medium which is one of the major pervasive opinion-influencing cultural objects of our age. Issues here included national and gender stereotypes, universal and cultural body language, playing with language through puns and proverbs, and a self-reflective look at methods of language-teaching and language-learning. Although examining all these issues in only ten hours of teaching may appear too ambitious a project and too diverse in terms of content, it must be remembered that the objective was to enable a multi-faceted and eclectic reflection on aspects of the media, but not necessarily in any intricate detail. The overarching aim was stimulation of 'talk' and interaction in the classroom.

The choice of the rather dated and politically incorrect Mind Your Language as the programme for analysis needs to be justified. If one concentrated on areas of the media where bias and manipulation can most easily be demonstrated, as in advertising and the news, a discrete and manageable course could be constructed. However, such teaching commits the double error of omitting the areas of media that usually interest students most, such as fiction and entertainment, and of ignoring pupils' actual experiences as members of an audience. Also, the language of the news is often too difficult even for Upper-Intermediate EAL students.

Mind Your Language is a lighthearted programme which is able to engage a diversity of

therefore extremely responsive to changing student moods and perceived student needs. There was by no means a cut and dried 'syllabus' to simply follow. The description which follows is therefore a retrospective description of the course content and organization. The description describes *generally* what the course covered and why, and the organization and sequencing of the subject matter. In section 4, 'Learning and Teaching Activities', more detail is given about the *actual* exercises done.

Before looking at the organization of the course, it is important to know that in making selections about the content of the course, the NLG's theory of pedagogy was employed. According to this theory, human knowledge is mutually developed in social, cultural and material contexts. Human knowledge is also mutually developed through collaborative interaction with others who have diverse skills and perspectives. This view of mind, society and learning lead the NLG to argue that pedagogy is a complex integration of four factors: Situated Practice based on learners' experience and the utilization of available discourses, including those from student life worlds. Overt Instruction, active teacher intervention that scaffolds learning activities and through which learners "shape for themselves an explicit metalanguage of Design" (NLG 1996: 84). Critical Framing, which involves students standing back from what they are studying and critically relating meanings to their social contexts, and Transformed Practice in which "students transfer and recreate Designs of meaning from one context to another" (NLG 1996: 84). These four factors of pedagogy do not constitute a linear hierarchy, nor do they represent stages. Rather, they are related in complex ways and elements of each may occur simultaneously.

The course was divided into three parts to coincide with the three weeks of teaching. The first part involved viewing programmes of Mind Your Language and discussing issues that arose out of them. The second part consisted of various 'build-up' exercises which concentrated on the different semiotic components that make up a video message. The third part of the

9 Improved communication and performance skills

10 *Critical* engagement with the video content (for example - identifying culturally specific humour, national and gender stereotypes)

11 Students to gain some awareness of and ways of speaking about how they learn a language - the *process* of learning

12 Students to gain experience in the operation of particular technologies - the VCR and the video camera

13 Interactional skills such as organizing and group work

14 Students to learn to manipulate the prosodic system in terms of turn-taking, interrupting

15 Students to understand when language conventions are broken and the effects this has, as in jokes, for example

2.2.3 Programme Content and Organization

In keeping with Prabhu and Krashen's theories outlined in the first chapter, language items (like tenses, functions) were deliberately not pre-selected by the teacher, but rather they emerged in the context of real communication between students

Some decisions were made about the subject matter, however, and the organisation or sequencing of that subject matter. Some of these decisions were made before the teaching programme began. For example, it was definite that there would be analysis and discussion of the programme Mind Your Language, and that the students would produce a video. It was decided that the former should precede the latter because of the perceived importance in media education theories of theory feeding into practice. It was also necessary to provide the students with a basic overview structure of the course within which they could work and provide suggestions. *Specifics* about each of these processes were, however, emergent. The teaching materials were written as the course was in progress, day by day, and they were

surfing holiday. They had been at the language school a week before the video programme and were in the Upper-Intermediate class. Adel was doing his internship at Groote Schuur hospital. He had been at the school intermittently for about one and a half months before the video programme. Maria came from the Advanced class where she had already spent two months. She showed signs of boredom with the Language School procedure.

2.2.2 Objectives of the Programme

The teaching programme was designed to engage with the following domains of learning: the cognitive, affective, motor skills, and interpersonal skills. Cognitive learning involves the whole array of intellectual capabilities, from simple factual recall to the generation of new theories. Affective learning involves feeling and values. Motor skill learning includes, amongst other things, simple mechanical operations. Interpersonal skills are people-centred skills that involve the ability to relate effectively with others. The teaching programme, short though it was, was planned in terms of the following general learning outcomes:

1. Improved fluency in speaking English with emphasis on ability to express oneself meaningfully and to make oneself understood, rather than grammatical accuracy.
2. Students learn to use a range of language functions such as [illegible]oning and answering, explaining, clarifying, repeating, and so on.
3. An increase in both active and passive vocabulary, and the use of new vocabulary and some film jargon.
4. Improved ability to infer (guess) meaning when not all the words are understood.
5. Students to gain confidence and experience in experimenting and testing hypotheses through language.
6. Improved listening comprehension skills, especially in fast natural speech.
7. Writing practice and learning self- and group-editing skills in writing.
8. Improved confidence in presentation skills whilst sharing / showing / displaying work.

the school. Initially, the research programme was conceived of as a month-long programme. However, it is very seldom that students stay that long, especially over the holiday season. After much negotiation and organizing, a compromise was reached. Only four students were selected, they were of mixed ability as three were taken from the 'Upper-Intermediate' class and one from the 'Advanced' class. Also, the programme had to be shortened to three weeks. Although none of these three compromises was ideal in terms of the way the research had been conceptualized, it had to adapt to these structural constraints.

All four students were already studying at the school. Although they were selected as being the most appropriate for the programme, it did not follow naturally that they would wish to join. The programme had to be actively sold to them in terms of its learning outcomes and potential benefits. The students were initially on their guard and wanted to know if this was an innovative new approach and what my reasons were for doing it. The context of the research was explained to them. In the end, they seemed interested enough to 'try something new', but did not seem overly excited.

Because they had all been at the school for varying lengths of time already, they were all already placed in other classes, which they were reluctant to give up. So, from 8.30 to 10.20 they attended their 'regular' classes which were mainly grammar-based, and from 10.45 to 12.30 they attended the video programme. They agreed, however, to stay longer each day, if need be. Generally, they attended lessons for four hours a day, and the total number of hours of the programme totalled at approximately 44.

The four students participating consisted of three males and one female. Andreas, a 26 year-old electrical engineer from Switzerland. Claude, a 26 year-old software engineer from Switzerland. Adel, a 41 year-old doctor from Libya. Maria, a 17 year-old student from Denmark. Andreas and Claude were lifelong best friends who had come to South Africa on a

the class in sync with the visual. Students were allowed to view the shot as many times as they wished and they had full control over the VCR and remote control. When they recorded the voice-over onto the tape-recorder, they had to simultaneously play the video in order to try and synchronize the voice-over with the visual. It was, however, emphasized that absolute synchronicity is very difficult so they should not try and be perfectionist about it.

Up to this point, the students had not yet used the camera. However, each exercise had been preparing them for a different aspect of filming. It was decided that it was time for them to video a short production, namely their role-plays which had been written and recorded in Part One of the course. Before proceeding, students were given some Overt Instruction on making videos and using the video camera. This was of a very general nature: instruction on working the camera, and advice about the 'record delay' after pressing the record button on the camera. The importance of good lighting was mentioned as well as keeping both eyes open whilst filming. It was emphasized that we were all novices in this together, and that the filming of the role-plays was not at all serious, but simply a practice. Before filming, they had to decide on where they were going to act out the role-play, how they were going to cut, whether the shots were medium, long or close-ups, and what music they were going to use. It was decided that the role-play texts were a good place to begin experimenting with videoing, as they were truly the students' own texts. Using them also contributed to a sense of *progression* - from the written, to the verbal, to the visual.

The camera here was used as a maker of reality and not a passive recording device. The final video produced was not to be used for language correction, rather the focus was on the whole viewing experience. The real language work took place in the process of discussing, brainstorming, planning, videoing, reformulating and trying again.

The final build-up exercise before the students began on their own production was to view shot

come up with a detailed script.

The role-play scripts the students had written previously for tape-recording had enabled an awareness of the connection between the written and spoken in a performance, and had emphasized aspects such as tone of voice. Now, they were encouraged to look at the complex interweaving of a number of semiotic threads - music, sound, editing techniques, camera movements, camera angles, spoken language, and how all of these combine with the image.

The next task was to write and record a voice-over commentary for a short video extract. Rather than using any random video extract, it was once again contextualized within the genre, using characters with whom the students had become familiar. To contextualize the extract, we first viewed half of the Mind Your Language programme 'Guilty or not Guilty' without pausing. On Friday evening, as part of their homework, the teacher, Mr Brown, gave the students certain tasks to perform - things to do and places to visit. The students worked in pairs resulting in a series of five 'skits' or short scenes within the programme. They were sent to speaker's corner in Hyde Park, the TV studios, a boat on the river Thames, Madame Tussaud's, and the zoo. All experienced disastrous results due to language and cultural difficulties and differences.

We viewed the programme up to the third skit in order to get an idea of what was going on. During skit three, 'the boat on the river Thames', the sound was turned down and the students viewed the images only. They were instructed to write a voice-over commentary for this scene. (This exercise was adapted from Cooper, Lavery and Rumohem's 'Personalizing the Sound-track', 1985: 10). They could decide whether they wanted to contextualize the scene to fit into the programme as a whole, or whether they wanted to create something completely different. The aim here was not to reconstruct the original, but to practice synchronizing the visual and the verbal. The voice-over commentary was then tape-recorded and played back to

state where they had been made (for example cutting between different speakers in a conversation)

Another extract from Mind Your Language already familiar to the students was then used. The sound-track only was played, whilst the image was masked. The students had to listen to the sound-track and predict the number of visual cuts. Here, the hope was that an awareness would be created of how the aural text is used to complement the visual counterpart. The same exercise was repeated with an advertisement in order to demonstrate that different genres employ different editing techniques. The number of cuts in an advertisement usually far surpasses the number employed in narrative.

A few advertisements which combined a variety of complex cuts, dissolves, camera angles and movements were shown to the students to generate general discussion about the kinds of techniques used. Two types of questions were asked here, what one might term 'analytical' and 'technical' questions. 'Analytical' questions focused on the content and style of the adverts. 'Technical' questions were concerned with camera angles and positions, with lighting and editing. Analytical questions were significantly more 'open' in the sense that they invited speculation and even disagreement. Technical questions generally tended to have single right answers, although disputes about whether a shot was a medium or a medium close-up were more open to interpretation.

In order to highlight the interconnectedness of the various camera and editing techniques and the sound-track, the students were given the task of recreating the script of one advertisement in its entirety. Each student was given a specific task to watch for specific information. One student was to watch for camera set-ups and camera movements, one was to watch for cuts, dissolves or fades, one was to listen to and record the dialogue, one was to take note of the music and sound effects used. After two viewings they were to combine the information, and

English, and to enable awareness of play with language. The more common games were highlighted, whereas the rest were mostly introduced as scaffolding to aid in the understanding of the video sequence.

2.2.4.2 *Part Two of the Course*

Part Two of the course comprised a series of build-up exercises, aimed at creating awareness of the technical construction of video images. This part of the programme was based on a dialectical relationship between language *study* and language *use*, or, in Media Studies terms, between critical analysis and practical production. This involved students acquiring a specialist terminology, a 'video jargon', which can be a useful way of 'systematizing what students may already know about camera angles and positions, or about the semiotics of dress and posture (what Buckingham has identified as the students' 'spontaneous' concepts). Students were given a vocabulary for speaking about camera set-ups: long shot, medium shot, close-up, head close-up. They were also given a vocabulary for speaking about camera angles (normal, high angle, low angle, aerial) and about camera movements (panning and zooming). Some editing techniques were mentioned, such as the 'cut', 'dissolve', 'fade in' and 'fade out'. (These terms were drawn from Van Zyl, 1987.) This was necessarily a simplified and non-comprehensive metalanguage as the aim was to clarify students' existing concepts, as well as to give them a language with which to discuss and debate about film. The aim was not to overburden them with a vocabulary that they may perceive to have little relevance outside of the immediate context of the course.

Various short exercises were done so that students could learn to recognize the different camera angles, set-ups and movements, and to begin to feel comfortable talking about them using the new terminology. We began with a simple exercise, 'Count the Cuts' (Cooper, Lavery & Reynolds, 1985: 13). A short extract from a Mind Your Language programme which the students had already viewed was used. The students had to count the number of cuts and

not only the voice, but the body is also recorded)

The second aspect of pedagogy looked at in Part Two was that of assessment (See Appendix A, p 196) In the second half of 'Just the Job', a new teacher tries to assess the level of Mr Brown's students He does this by asking a series of disconnected and decontextualized questions For example, the spelling of arbitrarily difficult words like 'cough', the meaning of culturally-specific and not commonly used proverbs, like "to bury the hatchet", the feminine of words such as 'drake' The new teacher equates lack of knowledge of the English language with ignorance He states "I am appall'ed at your lack of knowledge of the English language I have never come across a class as ignorant as you are!" Besides being an extremely amusing scene, it thus also highlighted stereotypes of teachers and students and their roles, as well as issues around effective and supportive learning environments Class discussion around these issues followed an intensive listening exercise where students had to listen very carefully for the exact answers which the students in the Mind Your Language classroom gave

As with all the activities done around the video viewing, this one too was multifunctional in purpose Making explicit issues of language teaching and learning was one function For this a self-reflective metalanguage on language learning was employed Expressions like 'accuracy' and 'fluency', 'form' and 'content', and 'meaning-based communication', were judiciously used in the appropriate contexts The second function of the exercise was to develop intensive listening skills Most of the exercises done and discussions engaged in thus far in the course had only needed understanding of the general gist of the meaning of the spoken language in the video Now, students were encouraged to listen for particular words and phrases The scene was thus viewed three times The first time as a general orientation, and the second and third times as listening for specific information

The third function of this exercise was to introduce students to some idioms and proverbs in

encourage self-reflection amongst the students around issues of teaching and learning, and to contemplate what kind of learning activities and situations were the most beneficial for them personally. We viewed the first ten minutes of the programme 'Just the Job' where Mr Brown attempted to use role-play in the classroom to get his students talking. He gave the students three situations in which to 'talk naturally' - in the park, in a restaurant, at a party. This stimulated discussion about the pros and cons of role-play in language-learning. Having all been students of English for many years, discussion of these pedagogical methods could be drawn from the students' personal experiences in their own particular countries. Standing back and looking critically at time-honoured strategies such as role-play served to Critically Frame what perhaps the students had taken for granted as being beneficial for language learning, and had never thought about how effective it was for them personally. This critique fed into the students own Transformed Practice where they had to script a role-play based on one of the three situations, which they felt Mr Brown could use as a model for his students to show them what he had expected.

This returning to Situated Practice as re-practice was the main function of getting the students to re-write the role-plays based on the preceding analytical discussion. There were, however, two other functions for getting the students to do this particular exercise at this stage. Firstly, it was the first mini-exercise in script-writing - writing for the purposes of performance. The students were directed to indicate tone of voice in their scripts. These role-plays were to be tape-recorded. The scripting and recording of the role-plays took place in pairs. Each pair then had to present their recording to the others and a sense of audience was created. Secondly, tape-recording a 'performance' was the first recording of their own 'productions'. The aim in recording students' speech rather than getting them to act out their role-plays was to allow the students to experiment with voice intonation, pacing of speech, gendered speech, and different accents. As the first exercise of this kind, it was rather threatening and potentially self-exposing, as it also served as a good stepping stone to video production (where

non-threatening role-play activity so early in the course would enable the students to lose some of their inhibitions, and get used to using their bodies as channels of communication

The students viewed the first scene again (for the third time) and were encouraged to look more specifically for accents, speech characteristics and body language which were associated with each character and to think about whether these were idiosyncratic or stereotypically associated with certain nationalities

In order to relate the material to the South African context (which the students, as foreigners, showed an interest in doing) aspects of the 1950 Population Registration Act were looked at The question-guided discussion aimed to elicit from the students the dangerous prejudice that one-dimensional stereotyping can ultimately lead to

This discussion ended the section on national stereotypes We then moved on to look at gender stereotypes To get them thinking about the issues we re-viewed the scene in 'The First Lesson' where Max and Giovanni argue over who is going to sit next to Danielle We discussed the gender stereotypes in the scene as well as the body language of the men and women The programme 'Repent at Leisure' was then watched in its entirety, with only a very general directive to students to be aware of the representation of some of the women in the programme and the gender stereotypes they represent They had to think about aspects such as dress, body language, physical appearance, and whether the woman was 'helpless' or 'in control' in particular situations We then reviewed the final scene of the programme and looked at some of the body language of the men, for example Giovanni's 'nudge-nudge' and raised eyebrows when talking about a "beautiful woman" Thereafter a general class debate was encouraged by the controversial definition of a 'good wife' that came out of the scene

The final section of Part One of the course dealt with issues of prejudices The aim was to

teachers and students (see Appendix A, p 186). The students then looked at national stereotypes in the first scene of 'The First Lesson'. The scene deals with the students introducing themselves to Mr Brown, the teacher. It is particularly well-suited to the analysis of stereotypes as it is brief, but spends a few moments on each character individually. It thus also introduces the students to the characters of Mind Your Language. This was a re-viewing of the scene, so the students would not be overloaded in terms of understanding content as well as looking for stereotypes.

The next activities centred around 'universal' and 'cultural' body language. Hall, an anthropologist who studied cross-cultural non-verbal communication in the 1950s, argues that while most gestures are not universal, some *apparently* universal gestures carry different meanings in different cultures (Hall in New 1990: 122). The motivation of looking at universal and cultural gestures was threefold. Firstly, if many gestures are culture-dependent, then this provided a useful way of looking at the way this is exploited in stereotyping nationalities. Secondly, it is important for the additional language learner to gain an awareness of the fact that their gestures may not be understood in the context of the additional language. Although non-verbal behaviours are message-related rather than message-constituting, it may be important for EAL students to learn a new set of gestures, or learn to use familiar gestures in a different way. This is part of communicative competence. The hope was that this would become acknowledged more explicitly in the production of their own video. Thirdly, this was perceived to be a good exercise for a multicultural classroom, where the cultural differences and resources could be drawn on in extremely rich ways.

In order to begin the discussion around universal and cultural gestures, a mini role-play was organized. Students were given three gestures or actions to act out, while the rest of the class had to guess what the body language signified. Examples of some of these are: 'begging for money', 'food', 'cold', 'hot', 'angry warning to someone', 'stop'. It was also hoped that doing a

research programme advocates Verbal explanation can make something that seems like a perfectly pointless exercise into a meaningful one Also, the teacher and students need to develop a shared sense of purpose

The actual activities engaged in in the first, second and third parts of the programme will now be described in some detail

2.2.4.1 Part One of the Course

During the recruiting / introductory lesson, the students were shown a full half-hour programme of Mind Your Language so they could see the type of video text they would be dealing with They watched the programme 'The First Lesson', but were not expected to respond in any way to it To introduce the co rse as a whole, an exercise was done where students had to identify features in video which could assist them in understanding the additional language In doing this, the title sequence was used because of its compact nature, and it could also serve as an introduction to the programme Mind Your Language Although the sequence is only two minutes long, it already begins the video's work, namely the construction of meanings, the weaving of narrative, and relations between characters

After this, the course started looking at national and gender stereotypes The aim of the initial tasks was to look at the way video employs a variety of sophisticated codes in order to communicate, including gesture, music, colour The aim was not, however, to prove that we are all ideological dupes of the media, nor to patronizingly 'expose' the underlying workings stereotypes, thus placing the teacher in the role of heroine Rather, it was to gain some understanding of what people do with stereotypes and what cultural assumptions are needed in order to make sense of stereotyping This section of the course started with discussions around the concept 'stereotype' The title sequence was then viewed again with students concentrating on what they perceived to be stereotypes of men, women, different nationalities,

in order to cultivate a sense of unity It was hoped that watching a video about the school, produced by a class at the school, would further this purpose

Thirdly, Buckingham and other media education theorists have emphasized that students need to show their work to 'real audiences', namely those beyond the immediate class Students can gain a whole new dimension of awareness by experiencing the process that takes an idea from its private, draft form into a final public production (Buckingham and Sefton-Green 1994 164) Also, it was hoped that knowing that they were going to show their video to the school would encourage an awareness of the specific institutional context in which they were working, and the exercise of sensitivity in terms of content

2.2.4 Learning and Teaching Activities

As mentioned in chapter one, the emphasis was on "acquisition activities", activities that focused on meaningful communication rather than language form The types of activities or tasks engaged in the first part of the course were what Prabhu described as 'opinion-gap' activities which encouraged open discussion and debate about issues sparked off by Mind Your Language In the second part of the course, the expanded definition of task mentioned in Chapter One was employed Tasks which are manageable, completeable (in the sense that 'a product' will result) and language-sensitive were employed These tasks included simulation, real-life talk and role-play The activities in part two are meaningfully linked in the sense that each task teaches one aspect of video, such as camera angles or the relation between image and sound These tasks and skills learnt are thus not isolated and disconnected but feed into a composite knowledge and the final video production, the third part of the course

In laying out the guidelines for each task, it was important that there was a shared understanding between the teacher and the students of *what* they think they are doing and *why* they are doing it This is a key element of the communicative process of education which this

and strategies very carefully and to plan their course of action very particularly. There were no editing facilities so the script had to be fairly tight. However, once it was written, the script could be seen as a mechanism to support the production process, it did not necessarily have to be rigidly followed in the actual filming. The students found that they needed the security of the written dialogue which they could then learn just before a scene. Certain camera angles and movements and props were, however, included or changed when the students were confronted with the actual location of filming. They often improvised when they saw something which caught their attention.

When speaking of the function of storyboarding or script-writing, Buckingham refers to the notion of 'scaffolding', which was derived from Vygotsky and later developed by Bruner. It refers to the ways teachers support students' conceptual development in a scaffold or structure (Buckingham and Sefton-Greene 1995: 67). In other words, we hold up the student until they can stand for themselves. This ties in with the M.G's emphasis on 'metalanguages' and Overt Instruction. Script-writing can be seen as fulfilling part of that intermediate function. The build-up exercises in the second part of the course also performed a scaffolding function.

(ii) Audience

Regarding audience, the main audience for our video was us, the production group, in the sense that there are meanings and pleasures which are only available to those who have shared the experience of production. It was also decided at the end of the course to have a 'showing' of our video to the rest of the school. This was done for a number of reasons. Firstly, because some of the teachers and students had been included in the video and they naturally wanted to see the final product. Even those teachers who had not personally been in the video, knew about it because they had attended the teacher training seminar which explained the motivations of the course. Secondly, the school tends to lack a sense of community because students arrive and leave at such a high frequency. Communal activities are necessary

allocation of roles of the students and to review these regularly (Bowker 1992: 232). However, this appears too rigid a strategy to follow, especially when dealing with adults. In organizing their production, the students on this course opted not to have a director or a camera person, but rather to work things as democratically as possible. Everyone had the opportunity to give their input, as well as to operate the camera. The whole group needed and relied on each other, and thus production promoted general social and communicative skills.

However, Buckingham has pointed out the difficulties of using any form of technology with mixed sex groups. Not only do males tend to monopolize the equipment available, but females are socialized into opting out of technological activities (Buckingham and Sefton-Greene 1995: 206). This possibility was anticipated in advance and thus Maria was encouraged to be the first to use the camera.

(i) Script-writing

In terms of planning their production, the teacher decided that a written script as opposed to a storyboard was more appropriate. A storyboard would have been too time-consuming to draw up and would have intimidated students who felt they had no artistic ability. Writing a script is a process which focuses on the conceptual demands of the task. It is also a more language-orientated task than storyboarding, bearing in mind Prabhu's stress on making tasks language-sensitive. Instead of drawing a picture to indicate a close-up, low angle shot, the students had to battle to express through the additional language complex instructions and ideas, and had a chance to utilize and thus come to grips with the new metalanguage of filming.

Script-writing thus performed a language function as well as a supportive function for the production. It created an awareness of the construction and origin of the words and movements that are seen on screen. The students had a chance to think through their ideas

evaluation forms, a five minute video of classroom interaction, the responses of other teachers at the school to the programme, and the written, aural and video text which the students produced. It was decided that analysing each source of data separately and in detail would be too cumbersome and beyond the scope of this research. A decision was taken to use the researcher's field notes to form the basis of a narrative account of what happened in the classroom, with as clear an indication as possible of both the nature of the experience and the point of view from which the interpretation is made. This descriptive account details records of lesson plans, with comments on the exact steps followed and how the tasks were received by the students. Where possible students' voices are included. These are mostly culled from the evaluation forms which the students had to fill in at the end of each week. In these forms students were encouraged to reflect on the activities of that week in terms of their enjoyment value and perceived language learning benefits. They were also encouraged to make suggestions and to criticize any part of the programme that they felt was not working. Also, there is an attempt to include the other teachers' voices as well. These responses were obtained formally in the one and a half hour teacher training workshop which the researcher gave, as well as through informal discussion throughout the duration of the programme. This kind of account is sometimes referred to as "thick description", by which is meant "literal description of the activity being evaluated, the circumstances under which it is used, the characteristics of the people involved in it, the nature of the community in which it is located" (Guba and Lincoln in Richards and Rodgers, 1986: 160).

The short five minute video of a typical classroom interaction provides an accurate representation of the types of social interaction and the kinds of language usage that occurred in the lessons. The video camera was left recording with the students' knowledge, while the teacher left the room. By this stage of the programme, the students had become accustomed to being filmed and they did not find having their conversations recorded too awkward. The video will not be analysed in any detail, however, but has been included as an Appendix I.

Chapter 3 DATA COLLECTION, COLLATION AND ANALYSIS

3.1 Introduction

In analysing and discussing the data collected, this research acknowledges the dynamic interplay of cognition and affect. The particular strength of qualitative research is its ability to play the variables of the quantifiable evidence of the research site together against its affective underpinnings. In keeping with this ability, this research has relied heavily upon subjective data collected from the researcher's own observations and field notes, and student evaluation forms, as well as on more 'objective' data such as a video of a typical classroom scene. It is the contention of this research that this kind of heavily descriptive study yields valuable information about the students' learning on the course.

In reporting and analysing the data, this research aims to arrive at some kind of understanding and 'meaning' through critical enquiry. There is a a basic paradox in the position of the researcher - teacher as 'participant observer': how can researchers who are engaged in the teaching also engage in a critical consideration of this situation? The researcher is aware of and will guard against the temptation to select to report data which provide rose-tinted accounts of 'good practice' whilst failing to present data that are contradictory, discontinuous or antithetical to the carefully delineated theoretical rationale. In this respect, this chapter intends to do more than simply document or record what took place. The analyses are inevitably descriptive, but are concerned to develop a theoretically informed interrogation of practice.

3.2 Data Collection

The data were collected from multiple sources in order to provide the researcher with a wide rather than a narrow perspective on the teaching programme. There were five forms of data which were collected. These included the researcher's own field notes, student written

learners to use outside what they have apparently learnt inside the classroom may perhaps be accounted for in terms of a failure to develop psychological independence (Allwright 1979 172) The teacher needs to hand over direct control over the equipment, both the video recorder and monitor, as well as the video camera Practical work is bound to be much less controllable than analytical work It is here that teachers have to hand over the 'means of production' to their students Besides EAL teachers, Buckingham points out that many media educators are also reluctant to cede this control This has led to a widespread suspicion of practical work and to prescriptions for classroom practice that are highly reductive (Buckingham and Sefton-Greene 1995 201)

In the EAL context, the additional language is not only the content of instruction but the medium of instruction As a result, teachers need to anticipate learners' needs for additional assistance in understanding both the instructional processes and the linguistic medium that convey them Effectively meeting learners' needs may involve modifications of the language used for management, social relations, and instruction

Basically, in this research programme the teacher has three main roles The first is to facilitate the communication process between all participants in the classroom, and between those participants and the various activities and texts The second role is to act as an independent participant within the learning-teaching group Thirdly the teacher is also a researcher and learner in the classroom

way is an unorthodox way of teaching, the teacher has a particular responsibility to communicate clearly and compellingly to students the assumptions, organization and expectations of the course, since in many cases these will violate student views about what language learning and teaching are supposed to be

The notion of scaffolding is derived from the work of Vygotsky and Bruner It refers to the way teachers support students' conceptual development, rather than merely providing 'learning environments' As mentioned earlier, students' scriptwriting their own production can fulfil that intermediate function Also, structured scaffolding help-sheets were used to induct students into an activity by breaking each stage of the task down into manageable steps Learning is also scaffolded through communication and interaction New experiences need to be related to past experiences New understandings may then be built onto the secure foundations of existing knowledge, or allow the revision of what was hitherto known and understood (Bruner in Potter 1990 42)

Teachers need to make interventions, to structure activities and to evaluate students' work in such a way that they can revise and move beyond what they already know It is also worth intervening, if necessary, to ask questions of principle as well as of language usage For example, would a South African feel happy about that representation of their country? What difference would a close-up shot make here instead of a medium shot? What would the effect of using a different modal be here?

Language learning puts the learner in an especially dependent position, and thus may well suit teachers who like the 'parent-child' relationship According to Lemmin and other more traditional FLT books on video teaching, "to make the most of video the video recorder and monitor must both be under the teacher's direct control in the classroom" (Lemmin 1988 14) However, it is argued in this research that learners need independence to manage The failure of

following issues the types of functions teachers are expected to fulfil, the degree of control the teacher has over how learning takes place, the degree to which the teacher is responsible for determining the content of what is taught, the interactional patterns that develop between teachers and learners (Richards and Rodgers 1986: 24)

Teachers are ultimately concerned with structuring the learning environment for learners so as to favour effective outcomes The teacher is to encourage risk taking, to celebrate progress, and to mediate learning The teacher needs to ensure that everyone is equally involved The teacher needs to ensure that motivated students stay motivated, whilst not losing those who may be less keen The teacher needs to balance praise and encouragement with constructive criticism, in order to help students move on The teacher needs to scale down students' ambitions without destroying their motivation It is the teacher's responsibility to make sure that something actually gets done in the time that is available The teacher needs to balance intentions and results, to ensure that students keep sight of their intentions and review them systematically The teacher needs to ensure that students consider their potential audience, and do not produce something that only makes sense to themselves In short, the teacher's role is to facilitate, motivate, as well as to enable reflection on both the process and the product

Simplistic notions of group democracy and collective endeavour may leave many students unsupported The stark choice between the didactic, authoritarian pedagogy of traditional education and the discovery-led 'invisible' pedagogy of high progressivism can be circumvented by adopting a communicative perspective on pedagogy A communicative perspective encourages teachers to share the purposes, the point, of educational activities with learners From this perspective emerges a conception of a good teacher as one who can make the right judgements about when to tell, when to ask, when to instruct, and when to stand clear and only facilitate (Potter 1980: 180) Because using video in the EAL classroom in this

into knowledge (Brazier in Potter 1990: 35). Following the enormously influential work of writers like Douglas Barnes and James Britton, small group work has been accepted as a fundamental principle of contemporary English teaching on the grounds that language and learning are essentially *social* phenomena (Buckingham and Sefton-Green 1994: 70). A cooperative learning environment makes best use of the available class time, fosters students' confidence and motivation to learn, and makes room for more constructive and egalitarian relationships between teachers and students. The focus here is clearly on the social and intellectual development that is seen to characterize the *process*, rather than on the need to generate finished *products* (although this does not imply that process and product are necessarily opposed).

However, as Buckingham points out, simply putting people into groups obviously does not in itself guarantee that they will evolve democratic ways of working or mutual respect for each other. Group work can easily become a power struggle (Buckingham and Sefton-Green 1994: 77). Individuals come to groups with existing personal histories and with established social positions. The power relations that develop in groups reflect those in the wider society. In this respect, differences of age, gender, ethnicity and social class are of central importance. Effective group work obviously requires considerable support and intervention on the part of the teacher. Students need to be *enabled* to work together.

2.2.7 Roles of the Teacher

Learner roles in an instructional system are closely linked to the teacher's status and function. Teacher roles are similarly related ultimately both to assumptions about language and language learning. The role of the teacher will ultimately reflect both the objectives of the teaching method and the learning theory on which the method is predicated, since the success of a method depends on the degree to which the teacher can create the conditions for successful language learning. According to Richards and Rodgers, teacher roles are related to the

contribute as much as s/he can and thereby learn in an interdependent way. Interaction is viewed as significant because only through interaction can the learner decompose the target language structures and derive meaning from classroom events. Interaction also gives learners the opportunities to incorporate target language structures into their own speech.

Groups also actively use difference as a resource in the classroom. It is not always possible to put oneself into another subject position or sometimes even to conceive that other subject positions exist. Groups made up of people from different social backgrounds, who do not share the same 'common sense' are unlikely to have the same reading of a text. They can therefore learn from one another. "the range of perspectives available in the group serves to denaturalize all perspectives" (Banks and Ivanic 1992: 321). Multilingual, multiracial, multicultural, mixed gender classrooms provide an ideal environment in which people can test their own readings against those of others. This is in keeping with the NLG's ideal that a learning condition be created for full social participation. Differences of culture, language and gender need to change literacy pedagogy and not be a barrier for educational success (NLG 1996: 61).

Group work requires a high level of social skills. Students have to organize a crew and performers, and they have to develop working relationships under pressure. In contributing ideas to a group project, students have to unlearn the notion of ownership. They have to release their ideas to the group and see them criticized and amended. Groups need to resolve or avoid differences of opinion and achieve a balance between creative ideas and logistical constraints. All this requires a certain degree of maturity which marks the learning process.

Group work is thus a valuable means of cultivating life skills. However, developments in research and practice now also encourage the use of group work activities for cognitive reasons, as it is realised more how important discourse can be for constructing knowledge.

2.2.6 Roles of the Learner

In this teaching procedure the students were assigned the roles of active participants in their own learning. They were initiators, predictors and problem solvers in the learning process. The role of the learner, rather than passive observation of the teacher's activities, was the primary difference in the problem solving classroom.

Media education theorists Masterman, Potter, Buckingham, as well as others within the Communicative Approach to language teaching, have stressed the importance of a cooperative rather than an individualistic approach to learning. Lonner et al (1984) reported that there were significantly greater number and variety of leadership, problem-solving, social skills, behaviours, and rhetorical acts in group work than in a teacher dominated classroom (Lonner in Chandron 1988, p.). Group work is important in encouraging critical social skills. It is important for language learning. It is important for cognitive reasons. It is important for accessing and utilizing the diversity in the class. It is also important in media production. Learners as members of a group learn by interacting with others. When interaction within a group, learners are more exposed to the passive learning applied by the text book reader and teacher-dominated classroom. In these classroom situations, there are no challenges, no problems, no experiments, no doubts. Learners are also able to tutor other learners. If for example, there is someone in the class who has experience of video camera, he can share that knowledge with the group.

In terms of language learning, group work provides opportunities for the interaction and negotiation of communication by students in the process of learning. This includes language functions such as clarification, modification, repetition, and control (Chandron 1988, p.). It also includes interactive behaviours of cooperation, disagreement, coordination, encouragement, facilitation, compromise, and participation (Lonner in Chandron 1988, p.). Learners are able to negotiate for language appropriate for various experiences and situations. When the learner should

automatically, meaning and communication will be built into the English lessons by using video

The materials contain a variety of different activities and tasks through which learners were able to develop their competence Scaffolding was provided by means of vocabulary support, clear instructions, larger questions being broken down into smaller, manageable ones, and parts of the video text being quoted The assumptions and expectations of the exercises are made explicit by modelling or providing an example The materials also emphasized social and relationship skills valuing diversity and inclusivity, developing respect for other view points, listening to each other, turn taking practices, the building up of some kind of classroom community

The teaching materials were written not to lead to closure as in true and false questions, for example, where no possibility for suggestion exists Rather, they were written to be 'open', with a view of learners as creative The materials show evidence of the commitment to an equal and open dialogue between teachers and students Students are urged to say what they think, and assured that there are no right answers Materials thus should not be a test of the students' abilities or prior experiences, should not merely reveal weaknesses, but should help the student to acquire more In Krashen's terms, this means keeping the affective filter low and making sure the student is open to the input

These materials were written day by day as the course progressed, and therefore they responded directly to the perceived student needs In writing the materials in this way, the teacher became a 'designer' rather than a mere instrument of some external and prescriptive syllabus

to their countries, they would have a record of this holiday, working and learning experience They were thus encouraged to include people they knew and friends they had made whom they would want to remember, both inside and outside the school Similarly, they were encouraged to think of places which they would like to record Adel mentioned the colourful and cosmopolitan buzz in the city centre, whilst the surfers, Andreas and Claude, naturally opted for the beach

In this section the learning activities of the teaching programme have been outlined, thus revealing certain about learning processes, syllabuses and learning content A teaching method also attributes different roles and functions to instructional materials, teachers and learners within the instructional process It is these three components that the final section of this chapter turns

2.2.5 Materials

Teaching materials are the concrete 'enactment' of the dynamic relationship between theory and practice What is specified with respect to objectives, content, learning activities, and learner and teacher roles suggests the function for materials (Richards and Rodgers 1986 25) The materials define or imply the day-to-day learning objectives that collectively constitute the goals of the syllabus

Within the communicative framework of this research and teaching programme, the primary goal of the materials was to focus on the communicative abilities of interpretation, expression, and negotiation The materials focused on understandable, relevant and interesting exchanges of information, rather than on the presentation of grammatical form As has been argued earlier, manipulating language with little sense of meaning is of little use in terms of language learning The underlying theme of the materials used in this research is that, almost

to be included. One and a half days were spent writing the script in a collaborative fashion. Two days were spent filming in sites around Cape Town. The remaining half teaching day was spent in course evaluations and reflections, and the showing of the video to the rest of the school.

Generally, the production was to provide the students with an opportunity to explore in a concrete manner more general theoretical issues which they had already addressed in their analytical work in both Part One and Part Two of the course. In this sense, the language employed during the process, the process itself, and the reflection on the process, were more important than the finished product. It was important to bear in mind at this stage that theory does not in itself generate practice, rather practice derives from relations with the real world and from this actively constructs meaning. The implications for devising students projects are that productions should arise out of the immediate context of students' lives. This is the NLG's concept of Situated Practice where learners' previous and current experiences are recruited and teaching practice is immersed in "meaningful practices within a community of learners" (NLG 1996: 88). For example, the students were also encouraged to include in the video music which they liked from their own cultural backgrounds, as well as any new South African music which they had discovered during their stay.

This research and teaching programme aimed to see students developing a practice based on *experience* in a specific institutional context (namely, the language school) which would lead to a real understanding of the process of production, as well as the development of useful skills and knowledge. The students were thus given almost complete freedom in the conception of their topic and to develop the content of their work. However, a few very broad guidelines were laid down. The conception of the project was that the students would draw on their personal experiences at the language school specifically, but also their experiences of Cape Town generally (Appendix A, p.262). The aim was that when they returned

four, 'At Madame Tassaud's' three times and then to recreate the script as they had done previously with the advertisement. This time, however, they not only had to recreate the script, but they had to film it as well. This exercise thus built on the skills acquired whilst scripting the advertisement. In looking at the advertisement they had to identify and isolate the different semiotic threads and then recombine them into a completed script. Now, they had to complete a script in this way and then film it, thus recreating the interweaving of those different threads in a very practical way. (This exercise was adapted from Cooper, Lavery and Rinvolucri's exercise 'Replaying it Differently', 1985: 50 - 51).

The listening involved in this exercise was very intensive. Students had to try and hear what each character was saying, and to take notes at the same time. The student-to-student interaction of this task also effectively used the language of agreement and disagreement as they tried to reconstruct an extract from memory. This exercise successfully combined all the skills that this course had been trying to develop thus far. It included debating and listening skills, analytical skills, memory, scriptwriting, acting, as well as filming. It was now felt that the students were ready to begin their own production, which constituted the third part of the course.

2.2.4.3 Part Three of the Course

Part Three comprised the students scripting and filming their own video production. This was an activity that involved an interaction between a number of different 'language modes' - the visual language of video, as well as talk and writing. As might be expected, this stage of the course was logistically more complex and unpredictable than the preceding stages. It is therefore only really possible to speak of this aspect of the course in retrospect. A more detailed description and analysis of the video made shall be done in chapter three.

One day was spent brainstorming the plot of the video, the places of filming and the characters

concerned with translating exact words from Swiss German into English. This over functioning of the 'monitor' in production hampered their speaking fluency.

Adel seemed the most 'communicationally competent' of the students. He had a good ability to deduce meaning from context, and thus seemed to understand the Mind Your Language programmes rather well, albeit in a *general* kind of way. When faced with more specific or intensive listening tasks, he did not fare too well especially when under pressure, as in the comprehension of instructions during filming. He also had good conversational skills in the sense that he could cue 'optimal input' (Krashen) by asking for clarification, looking confused, repeating the preceding sentence with a questioning lilt in his voice. His writing was grammatically sound, although he was not particularly concerned with grammar. His spelling was atrocious, but this did not seem to concern him. His main aim was to 'get the message across' in whatever form.

My general impression is that initially perhaps the language level was pitched a bit too high for these students, and not enough scaffolding was given. For example, in answering the classroom survey, the students battled with the vocabulary for different kinds of programmes, like 'quiz shows', 'sitcoms', 'soap operas'. The extract from the Population Registration Act also seemed too difficult and too long, although it was emphasized that they were reading for gist. It was also difficult because it was a kind of language (legalese) that they were unused to grappling with. Inspite of the language difficulty, however, all the students (except Maria) in the final course evaluation rated this activity as having a very high interest and enjoyment value.

The students also battled initially with comprehension of the English in Mind Your Language. In the end of week feedback, all commented that the language level in the class was fine, but all (except Maria) felt the language in Mind Your Language was very difficult. The first Mind

Claude's listening comprehension was at about the same level as Andreas's, and he also initially battled with understanding Mind Your Language. He was a far more easygoing and approachable person than Andreas and gave the impression of being at the school for 'fun', as simply part of his surfing holiday. He was thus not too concerned about practising writing or doing anything that resembled hard 'work'. Hence, at the beginning of the 'Population Registration Act' lesson which probably looked rather heavy, he petulantly commented, "But you *promised* us that we would watch the video every day". There was a contradiction in his position, however, because he too expected to and wanted to learn grammar, especially the tenses. "My personal need is to repeat the tens of the English language, but this I should learn in the first lesson of the day." Perhaps this desire emanated from some past satisfying grammatical 'over-learning' experience. This sense of satisfaction arises only because the rule is authenticated by data originating in one's own competence, that is to say, when one has already developed an internal system capable of yielding samples which conform to the rule.

Claude and Andreas seemed to be having difficulty in accepting this new way of learning English, which was largely conversation-based. They still had the expectation that in order to 'learn English' you need to do large amounts of grammar exercises, make the lesson time dense with activity and write a lot. The fact is that although they were pushing for grammar, they already had a considerable and explicit knowledge of abstract grammatical rules as a result of learning English throughout a Swiss high school. This desire to learn grammar, thus reflected their past learning experiences and what they felt comfortable and familiar with. Being in an almost exclusively oral communication classroom caused them to flounder initially, to feel that we were not 'doing' anything, and possibly were 'wasting time'. "Sometimes I think we could do more in the same time" (Andreas, end of week evaluation). They did not realize that listening and informal talking, as well as intensive activities, are beneficial for language learning. They initially battled in discussions and were not able to let their language simply flow. Rather, they were too conscious of the grammatical structures of their output and were

whether my research was 'working' For one of the lessons, the students stayed half an hour longer than normal This was arranged by prior agreement However, it felt as though they were 'being kind' and doing me a favour to 'help me out' with my research

3.3.1.3 Language Usage

As mentioned earlier, Maria's listening comprehension was very good, and she was able to understand fast natural speech Her basic spelling and grammar in writing were problematic, however She expressed anti-writing sentiments and did not do any writing in the first week, nor over the entire course She claimed to simply want English for oral communicat n However, in her characteristically contradictory manner, in her final course evaluation form she claimed that her writing skills "have not improved, we did not do a lot of writing" In this way, she disclaimed responsibility for her poor writing

Andreas communicated well, but became rather intense about new vocabulary and words he did not understand He commented in the end of week evaluation "I think I can improve my vocublary and the understanding of different pronuonciations and idioms" Although his listening comprehension was adequate when he was addressed directly, he battled initially with understanding the English in Mind Your Language He expressed an interest in practising writing, although he found it difficult and disliked it During the role-play activity, he was the one who wrote He was generally not a person prone to many words, and his writing was brief and concise, with great attention paid to spelling and grammatical accuracy He also lacked the skills or self-confidence to deduce or guess overall meaning from context For example, in the initial classroom survey (see Appendix B, p 264) the 'if so' in question four confused him "Have you had any experience of learning English using video in other language schools? *If so*, what kind of exercises did you do?" Claude and Adel, who were also unfamiliar with this structure, managed to deduce the meaning and to answer the question anyway

together Adel and Claude immediately got involved in the task at hand, and worked collaboratively in a rather secretive kind of way Maria and Andreas, on the other hand, did not seem very inspired about the task at hand The lesson came to an end and Maria left without finishing the role-play Adel and Claude stayed longer in order to finish theirs The next day we edited the role-plays and recorded them In editing, Claude and Adel worked well together again I had seen Adel editing the role-play before the lesson as well, demonstrating an interest and commitment to the subject matter Maria was absent, so I acted as Andreas's partner and finished the role-play with him

Being a participant in this exercise was good for me, because I realized some of the embarrassment involved when I heard my voice on the tape-recorder After hearing Claude and Adel's role-play which I thought rather creative, I immediately disclaimed ours, saying that it was not as good A bad move as a teacher (for Andreas's sake), but an understandable one as a participant and student

On the one hand, I was the teacher and researcher and on the other hand, I was an equal participant in the events and tasks of the classroom This participation increased as the course progressed During this first week, however, most exercises were discussion-based which resulted in me leading and dominating the discussions to an extent In teaching my own research project, I was definitely more tense in the classroom than I normally am I wanted it to *work* I knew what I wanted students to see, in terms of national and gender stereotypes in particular, which meant I had an agenda and was adhering to it This translated into a rather didactic teaching practice

Also, during this first week, the students were very aware of the fact that I was 'doing research' I had wanted to be open and honest about this, but it did set up some rather awkward dynamics as well Andreas and Claude especially kept asking me how it was going,

launched into a tirade about how women have double work, both at work and at home. The discussion then inevitably moved on to the equation of biological differences with role differences, a point which Adel brought up. Maria became quite animated and made some good points. However, her youth came through rather strongly here in terms of her reasoning, dogmatism, idealism, and refusal to listen properly or concede anything in any way. She obviously felt that she had a lot at stake in this argument, and in her final course evaluation, she rated this debate as her favourite aspect of the course.

Andreas was quiet throughout the discussion, but oppressively quiet. It was apparent that he did not want to get involved and was actively bored and sick of this kind of conversation. Claude occasionally contributed something, but was also generally quiet. In the final course evaluation, both of them rated this as their least favourite activity of the course. "It's not interesting anymore because I've discussed it too many times and almost everybody has its opinion. That's it" (Andreas). Eventually, after twenty minutes I had to end the discussion in the middle, and unresolved. All agreed that these issues are irresolvable and that everyone has the right to their own opinion.

All of the students claimed that they had never had experience with role-play before, even though they had all studied English throughout high school. Maria, who had been at the Language School for three months already, also claimed never to have done any role-play. However, when they were asked to write a model role-play, Maria contested this by saying that role-plays were not usually written, thus indicating that contrary to what she had said, she perhaps did have some experience of role-play. Perhaps her deliberate denial of doing any role-play in her three months at the language school stemmed from an implicit desire to criticize the school, and to express her rebellion and general dissatisfaction.

In writing the role-plays, Adel and Claude worked together, and Maria and Adel worked

2. In quoting from the evaluations below, the students' words have been transcribed exactly as they were written including all grammatical and spelling errors.

Her listening comprehension was very good, however, and she was able to understand fast natural speech. This enabled her to understand many of the jokes in the first showing of a Mind Your Language programme, which the other students could not. She laughed out loud and long, enjoying her sense of superiority over the others.

On the second day, Maria was absent, she was having her hair braided. The atmosphere in the class without her was much lighter, enthusiastic and relaxed. She was absent twice in this first week. When she was not there, I found myself secretly pleased because of the improved atmosphere, but at the same time annoyed because she was messing us all around. I started thinking seriously about dropping her from the course because of her poor attendance and her poor participation. However, as a researcher, I was intrigued to see what would happen in the next two weeks, and whether there were any aspects of the course which would engage her attention.

On Maria's return on the third day, she was impossible. She was completely self-absorbed and spent the whole lesson playing with her newly braided hair, unknotting it and burning the ends. This lack of participation so adversely affected the atmosphere of the class, that everyone looked completely drained and exhausted at the end of the lesson. In the end of week course evaluation form, Claude's sole comment on 'things he disliked about the course' was "the motivation of Maria". I think he meant that her lack of motivation was putting a dampener on the whole course and every activity, which it occasionally did.

When looking at the gender stereotypes in Mind Your Language, a discussion arose around the notion of a 'good wife'. The students in Mind Your Language gave their definitions as 'a wonderful cook', 'a good housekeeper', 'faithful', 'good with money'. Although Maria usually withdrew herself, surprisingly enough, she became completely involved in this particular debate. At the outset of the debate, Adel claimed that a good wife must be 'clean'. Maria

somewhere to try and get to know each other a little. It was immediately apparent, however, what an awkward collection of people we were in terms of varying cultures, ages, personalities, purposes and interests. Claude and Andreas had known each other for years and tended to be rather insular. Maria, on the other hand, was simply very young and insecure. Adel was the only one who seemed truly easygoing, and came along with us even though he was fasting for Ramadan.

Initially, Andreas seemed quiet, slightly hostile and a bit suspicious. He initially was not very forthcoming about himself, and was the one who quizzed me on my reasons for this research. Claude seemed friendly and approachable, although also slightly suspicious. The suspicion and reservations of Andreas and Claude soon waned as the week went on and they started to feel more comfortable. Adel seemed cool, relaxed and game for anything right from the beginning of the course. I immediately knew he would not pose a problem in the class at all and would venture into things enthusiastically.

I knew from the start that Maria was a difficult person, and was going to pose a challenge to the course, the atmosphere of the class and my teaching. Maria had been at the school for about three months before this video course. She had been in the Advanced Class all this time, and according to her teacher there, was continually (and aggressively) bored and unenthusiastic. Her class teacher seemed to think that a change to something completely different would do her good. Throughout the week, however, her predominant mode of being was one of listlessness. She was also extremely arrogant about her English ability. Her attitude seemed to imply that she knew everything about English and the school could teach her nothing. Her responses to the questions in the classroom survey form (see Appendix B, p.204) verify this. When asked which TV programmes were more difficult for her to understand, she replied 'none', and when asked which programmes were easier to understand, she replied 'all'.

to say and why, resulting in forced, artificial and boring conversations. They conceded that *some* kind of spontaneity may be possible in this kind of speech, and thought that, if handled correctly, role-play as a language-learning exercise could be very useful, especially in social situations in which they often found themselves (like restaurants and shops).

The students were asked to script a role-play that Mr Brown could have used as a model for his students. When editing the role-plays, I had suggested the students try and include one or two of the proverbs we had been looking at. The proverbs they included added an artificial yet humorous flavour to the role-plays. Adel and Claude used "strike while the iron is hot" and Maria, Andreas and I used "to get the sack" and "to bury the hatchet". I think this was a useful way of grappling with the meanings of all the nine proverbs and sayings (see Appendix A, p. 194), selecting appropriate ones and manipulating the context to suit their meanings.

After writing and editing the role-plays, the plan had been to act them out for the class. However, I changed my mind on the spur of the moment and decided to tape-record them instead. I felt this was a good first step for the students in becoming comfortable with recording devices in terms of enunciation, tone of voice, sense of an audience, and also in overcoming the initial embarrassment it causes some. This seemed a less threatening beginning to recorded performance than using the camera directly. It seemed to work well and the students participated with enthusiasm and minimal embarrassment. When listening to the tapes, there was not much comment from the students about hearing their own voices.

3.3.1.3 Relations: Subject Positions

The interactions during part one of the course were interesting. Everyone, including myself, was involved in staking out their subject positions and feeling their way around the other people in the group. I realized that this kind of work requires an intense kind of interaction almost immediately. So, after the first orientation lesson, I suggested we all go for coffee

We reviewed the scene in 'The First Lesson' where Max and Giovanni argue over who is going to sit next to Danielle. The students were to look for gender stereotypes and managed to identify the stereotypes of the passive woman being fought over by two aggressive men, the machismo of the men, Danielle's big fluttery eyes to indicate helplessness, the way she moved closer to the men, talking softly, in order to draw attention to her body.

The students then watched the programme 'Repent at Leisure' and filled in a table on the representation of women (see appendix A, p. 192). They managed well on the table of gender stereotypes and worked together in an informal way. However, the column "helpless / in control" could have been explained more fully, and the reasons for its inclusion. Also, in terms of this programme, the gender stereotype that women who are in control are generally represented as sexually unattractive could have been drawn out. The students tended to interpret this 'helpless' and 'in control' as situational rather than a general state of being. For example, Maria said that she could not know whether Eva was 'powerful' or 'helpless' because you only see her for such a short time at the end of the programme.

We decided that Giovanni's raised eyebrows and 'nudge-nudge' body language was universal. When Giovanni said 'such a beautiful girl", and there was a cut to Anna, the students laughed. They all agreed that she was not a beautiful girl, but they seemed to regard this as 'natural', rather than representative of a stereotype of what 'beautiful' is. My impression was that not much consciousness changing had happened as a result of looking at gender stereotypes.

We then moved on to look at issues of pedagogy. We viewed the first ten minutes of 'Just the Job' which comprised three role-plays in Mr Brown's classroom. A general but guided discussion about 'role-play' as a language-learning tool ensued after viewing. The general opinion was that not much new language or vocabulary would be learnt from this kind of role-play activity. The students felt that Mr Brown had not given enough direction about what

The teaching materials highlighted the following joke in order to draw the students' attention to the fact that Mind Your Language is geared towards a British audience and that these are British stereotypes of other nationalities.

> Ali, the Pakistani, says: "I worked at the Taj Mahal"
> Mr Brown: "Oh, in Delhi?"
> Ali: "No, Piccadilly!"

This joke was a bit inaccessible to the students, however. Only Adel had been to England, and eventually he came up with the fact that the Taj Mahal is a restaurant and that there are many Indian Restaurants in England. This enabled us to discuss the point that stereotypes always emanate from a point of reference and are relative to a certain collective 'norm'.

The conceptual discussion about 'stereotyping' seemed like a new domain for these students: something they had not thought about much. Perhaps more ground work and other examples were needed in the material before launching into the conceptual discussion. They did, however, have some interesting ideas when trying to define what aspects of people are generally stereotyped. They thought of age, gender, education, occupation, religion, nationality, signs of the Zodiac, class, health, and region (including North and South, hot-country and cold-country stereotypes).

However, when discussing the disadvantages of stereotyping, there did not seem to be enough *critical* engagement with the topic or concept. The students also found it difficult to think of instances where they themselves had been the object of stereotyping. Only when prompted about, for example, their professions, were they able to think of something. Adel mentioned that there are many expectations which a Libyan doctor has to live up to: s/he has to be a 'caring' person twenty-four hours of the day. Claude, however, admitted to being "typically Swiss" and proud of it. That was when I realized that the one-dimensional nature of stereotyping had not emerged enough in our discussions.

3.3.1 Part One of the Course

3.3.1.1 Contents

The students began the course with an exercise which looked at how the paralinguistic features of video enhance language comprehension. They examined the title sequence of Mind Your Language and suggested aspects such as facial expressions, background pictures, gesture, tone of voice, the story or the 'narrative', music which can create mood, and colour which may indicate the time period, if the film is in black and white for example. These insights fed into the role-play exercise on body language where students had to act out an action for the others to guess. This was a good exercise because it loosened the students up for role-play and later acting in their video. It physically engaged them in their own body-language, rather than just watching other people's. All the students were involved, and it was an amusing and fun exercise.

We[1] then tried to remember if there were any examples of universal body language in Mind Your Language. The students remembered the action for 'sit down' and the finger drawn across the throat for 'I'm going to kill you'. We then watched the same extract from Mind Your Language (now the third viewing) and looked for accents, speech characteristics and body language. They were able to identify a lot of the body language. However, they did not really distinguish between individual idiosyncratic body language (like the gestures Jarmila used to indicate incomprehension of language) and cultural stereotyping body language. The table (see Appendix A, p. 187) perhaps needs a separate column to accommodate this.

When re-viewing the 'Collection of Names' scene from 'The First Lesson', the students had to listen for the character's nationality and look for the stereotype of that nationality. They managed this exercise well. It was also a good exercise in vocabulary in which students were able to pool their knowledge of certain adjectives such as 'hot-blooded', 'tricky' and 'over-friendly'.

1. In talking about and analysing the events in the classroom, first person narration shall be used. This reflects the researcher's involvement in all the classroom activities, and also allows for a self-reflective style of reporting.

The texts generated by the students will also not be analyzed in their own right as a separate and distinct source of data. They will, however, be referred to and reflected on in the narrative account, and have been included as Appendix F.

3.3 Analysis of Data

The researcher wrote copious notes, observations and anecdotes every day during the research programme. These notes constitute a large and rather unwieldy mass of data. For the sake of conciseness and clarity, the analysis of this data has been organized according to three categories. The first two are drawn from Buckingham, who in turn, adapted them from Norman Fairclough. They are the constraints which operate in discourse, namely contents (what is said and done), relations and subjects (the social relations people enter into and the subject positions they can occupy) (Buckingham 1993: 61). Here the analysis traces the ways in which the group resolved or avoided differences of opinion, and achieved a balance between creative ideas and logistical constraints. The central emphasis here is on the interpersonal dynamics of the group, and the ways in which individuals stake out 'subject positions'. This research would argue that in the EAL context, there is a third constraint operating, that of language usage. These three categories seem to provide a useful means of organizing an analysis of the data. They are, however, not to be regarded as exclusive categories. For example, the tasks at hand or the 'contents' can sometimes influence the language usage, and the language usage can sometimes influence the relations between people.

In organizing the data into these three categories, the attempt has been to step back from immediate experience whilst still grounding the analysis in the data gathered, and to attempt a dialectical relationship between action and theoretical reflection. This chapter will look at each part of the three-stage course in terms of the above three categories.

implausible but extremely amusing. Maria and Adel were not as successful, mainly because Maria hardly participated at all. Adel did the writing, most of the thinking and the recording. They simply gave a description of events as they saw them.

The social interaction during the filming of the role-play was fascinating. For the first time on the course, the group seemed to come together as a whole to work on a common project with equal enthusiasm. There was a tremendous amount of negotiation both before and during filming in which everyone participated, including Maria. One of the issues up for negotiation was which music to use. I had asked them each to bring some music which they liked and mentioned that they must be prepared to talk us through the music they had brought. Adel brought some wonderful modern Libyan mu[illegible]. Maria brought some modern music called "techno-trance", and I brought some reggae and South African music. They each presented their music to the class in an informal way. Adel mentioned, "My music is a mixture between Western and Arabic music, and is very popular in Libya." Maria justified her liking for her music by saying, "Although it is repetitive, it is also energizing ... and at the same time it is able to put people into a trance". This was an interesting time of cultural sharing and was a good way of including cultural, subcultural and age diversity. In Maria's case, it was also a way of expressing her identity which was obviously closely tied up with the Rave culture and its music.[9]

When the students finally made their selection about the music they would use, it was interesting that both pairs chose the music I had brought. The reason for this could partly be that they perceived this music as 'African' and they wanted to locate their production in South Africa. I think, however, it was more because my music represented 'neutral ground' for them and no identity issues were at stake.

In the acting and filming of the second role-play, Maria was initially quite uncooperative.

9 There's a youth subculture that originated in England in the early 1990s. It is interesting to note that subcultural diversity has led to a proliferation of specialist terms and situational variation in language. With 'Rave' culture new terms like 'techno-trance' and 'muzik' are used to describe the music.

researcher, rather than an insular project involving only five people

3.3.2.2 Relations Subject Positions

Interestingly enough, Maria really seemed to enjoy the lesson on 'video jargon' and actively participated She even mentioned (twice) that she had found it interesting and that it enabled her to look in a new way at things on TV which she had always taken for granted Claude and Andreas, on the other hand, were far less enthusiastic about the lesson This indicated again that what pleases one student may not necessarily please the next That is why a variety of activities are vital in order to catch the net of extremely diverse students

Maria was initially uninvolved during the recreation of the script of the 'niches' advertisement As events progressed, however, she became more and more involved, and eventually took over in a rather dogmatic and undiplomatic way It was clear that her listening comprehension skills were better than the others and thus she had comprehended and remembered a lot of the dialogue that they had missed She had also been extremely observant in noting the panning of the camera and the different types of shots used Her manner of participation was arrogant, impatient and sarcastic, however, which caused many non-constructive arguments to arise Again, I was amazed at the other students' patience with her and her behaviour

About half way through the recreation of the script of the 'niches' advertisement, I left the room This was one of those occasions where my presence hindered free discussion The students kept looking at me for confirmation of the things they had said

During the voice-over commentary exercise, Adel and Maria worked together and Claude and Andreas worked together Andreas and Claude worked well together Claude seemed to be the one with the 'off-the-wall' creative ideas, whereas Andreas seemed to be more staid in his thinking They interpreted and manipulated the events in their own way, which was

us in this. I tried to insert the laughter at appropriate points in the video, but it did not come out very well because of the poor sound quality.

Half way through the second week I ran a teacher training workshop for the twenty teachers at the school. This was done for two reasons. Firstly, because I had monopolised the TV and VCR for three weeks, I had to explain to the teachers what was going on and why. This highlighted the fact that no research or teaching ever takes place in a vacuum, but within a specific institutional context which one needs to be sensitive to. Secondly, I was interested in getting the teachers' feedback on my programme.

Instead of obtaining feedback at the workshop, however, I was asked questions which expressed the teachers' concerns about the programme. They asked questions such as: Was this not more visual literacy than language-teaching? What if the students did not want to participate? Would Mind Your Language not be too difficult for students to understand because of all the different varieties of English it contained? It was good to see the legitimate and practical concerns of other teachers working in the field, and to realize that these problems they had anticipated were the same as the ones I had felt needed addressing by this research through classroom observation.

Only in the days after the workshop did the teachers start giving me feedback on the programme. Many mentioned that it was fascinating, but was very 'different' to anything else they had come across and certainly to what they had been doing. Some admitted to being daunted by the amounts of preparation time the first two parts of the course seemed to call for. Generally, the responses I received were overwhelmingly positive. The teachers also discussed the programme with the students and gave them positive feedback on their filming attempts, which helped to boost their confidence. Involving the teachers at the school thus resulted in an inclusive and dynamic interaction between the students, other teachers and the

ethics. Adel said, "In the beginning I wanted to film some of the in between bits", but then he had obviously become confused. He claimed that filming people when they were unaware was "much more natural and funny". Claude and Andreas raised the idea of 'candid camera' which they thought was fun. I took the opportunity to raise the ethical dimension of filming. We spoke about whether you should ask someone's permission before filming them. I brought in the multicultural dimension, that some cultures feel a camera steals their soul. We decided to agree on a code of ethics in our classroom filming practice. The result was that Adel, Claude and Andreas did not mind being filmed in secret, whereas Maria did. We decided that any outsiders to the class would first be asked permission.

We then viewed 'Guilty or Not Guilty' to the end. In recreating the script and scene of skit four, 'At the Waxworks', in 'Guilty or Not Guilty', the students divided themselves up to look for different aspects of the video message. When Adel offered to listen for music and sound-effects again, Maria insisted that they all do something that they had not yet done before. Once again, listening to the dialogue was difficult and the sequence had to be played twice. The students worked together for half an hour on the script, during which time I left the room because they were constantly looking to me for confirmation about what they were doing. I did, however, ask their permission to leave the video camera filming whilst they were talking. This did seem like a unique approach to teaching because my presence was not overpowering and interfering, yet my presence was still felt to be there. (The short five minute video which resulted is included in Appendix F, and a written transcript is included in Appendix D.)

The filming of the re-created script the following day was a sombre affair. There was none of the hilarity that prevailed while filming the role-play. Claude narrated the making of paper hats. I controlled the music. We even tried to record some canned laughter. Laughing when there is nothing funny to laugh at, is not an easy thing to do and Maria naturally refused to join

The students also realized the importance of communicating clearly with each other The students (and myself) realized the importance of double-checking whether the camera was pausing or recording We realized the effect of discontinuity in music and how it is picked up by the camera We realized the need to speak loudly and clearly We saw the effect of the record delay and took note to bear it in mind And we realized that too many cuts were perhaps not a good thing, precisely because of this record delay

For the next lesson, I instinctively knew that we should not launch straight into filming again I knew that I needed to vary the pace, to slow down a little, and to do something other than filming We started by showing Andreas and Maria's role-play again, because Maria had had to leave early and had not seen it yet It seemed a good way to lead in to discussing the videoing process It is difficult to answer a question as vague as "So, what did you think of filming our role-plays?", so the topics were itemized in order to structure and guide the discussion Some of the topics included were general difficulties experienced, communication difficulties, camera shyness, acting, directing, and handling the camera (Appendix A, p 201)

It was interesting that no-one admitted to miscommunication between actors and camera operators, although this issue did come up in one of the end of week evaluations All agreed that the handling of the camera was easier than expected In terms of camera shyness and acting, Claude said, "It's strange at first, but you get used to it" Andreas just shrugged Maria said that she did not like being in front of the camera All seemed to think it was alright for us all to give our opinions when filming, but they agreed to try the next exercise in filming with a director, and then to contrast the two approaches The point about 'planning to eternity' was also raised, namely that there comes a point where you "just have to jump in" (Adel)

Adel's mistaking of the 'pause' and 'record' buttons gave rise to an interesting discussion on

to explain to Adel how to use it. She exuded a sense of new-found expertise.

One difficulty was having the actors also be the directors. They often whispered 'cut' and statements like, "Oh, not yet, ev!" which naturally came out on the recorded video. To prevent this required a tremendous amount of teamwork and a good understanding by everyone about what was happening. This came with practice and we achieved it later in our final major production.

When we viewed the end product, we saw that half way through Adel had become confused about whether the camera was on 'record' or 'pause'. He had, in fact, recorded everything else which had been going on except the role-play. No one was very alarmed or upset about it, however. Instead, we all found it rather amusing.

My general impression was that the students thoroughly enjoyed this activity, finding it satisfying, enjoyable and creative. Again, it took much longer than I had expected it to take. I had not accounted for the immense amounts of time taken up in organising and negotiating. Adel was the last student to leave after the class, and as he left he asked, "Is it possible to have a copy of this video? Because it was a fun experience and I'd like to keep it."

Although we did not make it explicit, the students learnt a lot about videoing by this practical hands-on experience. They learnt what to do and what not to do which was evidenced in the the next short video they made. They realized that if the actor says 'cut' on camera, it comes out on the video. Consequently they recognized the vital importance of devising a way of signing to each other when they had started filming and when they had finished. This took a lot of debate and negotiation. They realized the camera person could not say 'go' or 'ready' after pushing the record button, because then his or her voice would be recorded onto the video as well.

The next exercise we did was the tape-recorded voice-over commentary. Generally, the students seemed to enjoy this exercise which practised writing, speaking and synchronizing skills, while at the same time exercising creativity. Whilst writing the commentary, they were able to view the scene as many times as they wished. When each pair recorded their commentary, the rest of us left the room. When Adel and Maria replayed their sound-track to the class, it was rather unsynchronized with the visual. I handed them the remote control so that they could manipulate the video to catch up with the sound-track. Claude and Andreas's voice-over was better synchronized, but they also had far less verbal text.

The third task of the week was to film the role-plays which the students had written in the first week of the course. In pairs, the students decided on where they were going to act the role-play out, how they were going to cut, whether the shots were to be medium, long or close-ups. This took a while of negotiation and discussion, in which everyone participated (including Maria). Although this debating could have continued indefinitely, we decided that if we simply started filming, everything else would then fall into place. The students also reasoned that if they started filming, it could be a kind of rehearsal. This thought was a kind of safety net, but of course after the challenge and intensity of filming the role-plays, they did not want to go through the whole process again.

Claude and Adel had a very clear idea of how they wanted to act out their role-play. They used makeshift props, like paper for bread crumbs, and a bird drawn on a piece of paper. Maria volunteered to use the camera which surprised me. I gave her a quick briefing on how to use it. Maria did a good job of filming once she had learnt how to accept instructions and listen to what the others were telling her to do. She physically moved around more than she usually did, and even climbed onto a chair to obtain a high angle shot. In filming the second role-play with Andreas, Maria and myself, Adel volunteered to operate the camera, and Claude the music. When Maria handed over the camera I did not get involved and allowed her

editing. We started with the 'Milkybar' advertisement. Because the cuts were more difficult and the students had to identify the dissolves. This exercise was important in raising consciousness about different cultural styles in different genres. Generally, there are more cuts and dissolves in advertisements than in programmes aimed to portray a more 'realistic' representation.

We then looked at the 'Lever' advertisement which I found to contain many stereotypes about East and West. The 'liberated' Western blonde woman is contrasted with the covered up Muslim women. She is shown to symbolise freedom as she dramatically rips and unfastens the backward habits of these people, such as the tying up of elephants. Perhaps we could have briefly analysed the advertisement, but at this stage of the course it seemed to be a relief to be away from this kind of ideological discussion. Also, I realized that it may degenerate into my simply giving my opinion yet again. However, I did ask them if they found the advertisement vaguely offensive at all, and they all replied in the negative unchallenged. Adel: The students managed well in terms of identifying the technical construction of the advertisement. They identified the exotic Eastern music, the sound effects as the woman brings the axe down on the elephant's chains, and they noticed the dissolves.

The students then had the task of re-creating the script of the 'Nestle' advertisement. Claude watched for camera set-ups and movements. Maria watched for cuts, dissolves and fades. Andreas recorded the dialogue, and Adel took note of the music and sound effects. They then pooled this knowledge and Claude wrote the final script as they went along. He devised a systematic way of laying the script out by making four columns: one for the contents of the shot, one for the dialogue, one for sound effects and music, and one for the camera set-ups and movements. We subsequently used this format for all future scripts. The final re-created 'Nestle' script was impressive as the students had noted most of the details (see Appendix C p. 211).

Part of the frustration with the 'good wife' and gender roles discussion was the topic, but it was also due to the attempt to express strongly held beliefs in a language that is not your own, and thus not easily manipulable.

3.3.2 Part Two of the Course

3.3.2.1 Contents

This week began with an introduction to video jargon (see Appendix A, pp. 197 - 198.) The jargon itself is rather straightforward and self-explanatory. We began with a series of 'Count the Cuts' exercises which were very useful in making the students aware of the ways in which cuts can be used. It was important to use extracts from Mind Your Language with which the students were already familiar, so that incomprehension of language would not hinder the exercise. In our first 'Count the Cuts' exercise we looked at a dialogue and there were only minor differences in the cuts counted. Afterwards I elicited from the students that in a dialogue the camera often cuts to the *speaker*, and sometimes back to the listener in order to show a reaction.

Predicting the visual cuts from the verbal sound-track was also an interesting exercise. Most under-counted in some places and over-counted in others. For example, there is a scene where Mr Brown is writing at his desk and the students are finishing a written exercise. There is no dialogue, but the camera cuts about four times between these two images. The students suggested correctly that cuts were being used here to show the passing of time. In the next scene we viewed, there were different speakers in the Mind Your Language classroom, but the camera maintained a wide-angled shot of the class and did not cut to each individual speaker. My students suggested that this was done in order to capture the atmosphere in the class, as well as the other students' reactions and interactions.

We then viewed a series of advertisements to try and identify camera angles and kinds of

The students then viewed the second half of 'Just the Job' After viewing, they had to answer seven questions based on one scene within the second half, 'Acting Stupid' (see Appendix A, p 195). This was an intensive listening exercise and the scene was replayed at least three times On the whole, I felt that this exercise went off well It encouraged them to listen extremely carefully to the video text, and to see some of the mistakes that people learning English are able to make Thus, by the end of the week, the students did seem to be understanding the language in the video better than before The interest value of the video still seemed to be engaging them despite its difficulty

When looking at body language, accents and the speech characteristics particular to different language groups in Mind Your Language, the students battled with identifying the speech characteristics This is possibly an extremely difficult exercise for additional language speakers They did, however, manage to identify Giovanni's pronunciation of 'the' as 'de', and Chung Sulie's mixing up of 'l' and 'r' This identification of the different accents of the characters in Mind Your Language aided the students' comprehension of further viewings of the programme When asked in the evaluation at the end of week two whether it was becoming easier to understand the language of Mind Your Language, Andreas replied "It's still hard to understand but it's easier because you know the different person and their pronunciation"

Most of the new vocabulary that arose during the week came from two main sources the adjectives for national stereotypes and the article on the 'Population Registration Act' Some of the adjectives for national stereotypes included words like 'hot-blooded', 'tricky' and 'over-friendly' Not only were they exposed to new words but they appropriated and started using some of them

The students expressed frustration at their inability to express themselves freely and concisely

constituent parts, and usually those 'parts' are the grammatical features to be culled from the text. I realized, however, that scaffolding need not necessarily be reductive, but can also be fun and can certainly enhance the viewing experience.

Along with the need for vocabulary support, I realized that viewing a full half hour Mind Your Language programme was too taxing, and so I decided to divide up the viewing of the programmes. Again, initially I had been completely against this idea because of my reaction to the traditional EAL exercises where story-line and content are sacrificed to grammatical form. I realized, however, that the impetus of narrative would not be broken by dividing the Mind Your Language programmes because of their sitcom structure. Sitcoms usually are divided into fairly self-contained scenes and sometimes have parallel stories running through them.

Subsequently, the students were shown the first ten minutes of 'Just the Job' which comprised three role-plays in Mr Brown's classroom. Attention was drawn to those statements in the scene that pointed to the development of the story-line. The students seemed to understand the language of this scene well and they all seemed to find it funny. Laughter was a good gauge of both language comprehension and the fact that we were relaxing in one another's company.

Before viewing the second half of 'Just the Job', a pre-viewing exercise was done. Students had to fill in the meanings of nine proverbs or sayings which appeared in the scene. They did not know proverbs number two, five and eight, but were able to work out the others amongst themselves. During the viewing, the students were far more engaged and involved in the watching than they had been when they viewed with no pre-viewing exercises. All nine proverbs appeared in quick succession and they were able to understand and laugh at the wrong interpretations which the students in Mind Your Language gave them.

Your Language programme viewed was 'The First Lesson'. I suspect the students' comprehension of the programme was between 50 % and 60 % (with Maria perhaps comprehending slightly more). Evidence of this was the significant lack of laughter, excluding Maria who laughed every time the canned laughter came on, but I am not sure that this was evidence of comprehension in her case. Besides the language problem, this lack of comprehension of the programme was also partly due to the fact that the students were still getting used to the nature of the course, to the new teacher and to each other. Also, the students were initially unsure of the nature of the tasks they had to perform and what was expected of them. This unfamiliarity with the tasks and also the other members of the class, led the students to be more reticent than they might otherwise have been, and to t activities more as a 'test' than an invitation to open discussion. Perhaps more attention should have been given to providing reasons and motivations for doing certain exercises.

Although watching the entire half hour programme of Mind Your Language was probably quite a daunting experience, the students were not expected to produce anything then and there. This first viewing served more as an orientation towards the programme generally. The second Mind Your Language programme viewed was 'Repent at Leisure'. It too was viewed in its entirety with no pre-teaching activities, vocabulary support or any orientation exercises. The students were simply briefed that the later focus would be on the representation of women. The students looked completely drained and exhausted after this viewing, however. Andreas even commented in the end of week evaluation "watching video makes me tired". This made me realize that perhaps the language was a little too difficult at this stage of the programme, and to realize the dire need for scaffolding. If they had been exposed to a few key expressions like 'pompous old twit', 'to soft soap someone' and 'I smell something fishy' before viewing, their comprehension of the programme would have doubled. My initial reason for wanting to avoid pre-viewing activities was that I did not want to fall into the trap of the traditional EAL exercises which reduce a viewing experience into the sum of its

the musician was singing an entire song to us, and there was a sense that it might be rude to stop filming. So, the scene turned out to be a bit longer than the students wanted it to be. They mentioned these issues on our viewing of the finished video.

In the streets, the students had freedom to do whatever they wanted and they experimented with the different functions on the camera. We then went to the Old Town House and filmed Claude's scene. After filming this scene, it was about 12 p.m. and we decided to stay there for lunch. Adel declined because he was fasting. Whilst eating we worked on the Sugar Bay scene, which did not take long to concoct. There was also a demonstration in the street against nuclear testing in the Pacific. Claude grabbed the camera and went and filmed it. This would be the first of a series of such filmings, where he would take the camera and film something arbitrary in between everything else.

Generally, we all felt pleased with the day's achievements, and felt well on our way with the video. The students decided they would go to their morning classes the following day, and meet me outside the school at the beginning of the break. Unfortunately, however, Adel was unable to make the lesson the following day. I knew that he had been busy and distracted with personal problems and knew that the reason he had not arrived was an unavoidable one.

The first stop was the Frozen Yoghurt shop in Rondebosch. After filming, the students all bought frozen yoghurts because the Swiss had not tasted them before, and we headed for the forest. The Swiss students had also not been to the forest before and they seemed pleased to discover it. This was supposed to be Adel's scene, so they decided that I had to substitute for him, which I did. Andreas did most of the filming. When the two Swiss were alone together, they tended to lapse into Swiss German. I did not say anything, but tried to be around them as much as possible, because when I was there they spoke English. However, the filming of the dragon providing his excrement proved too much for me - I could not contain my laughter and

the group about having fought the dragon for hours, when in fact, it had been a completely helpful and peaceful dragon

Whilst they were discussing Maria's scene in the Frozen Yoghurt shop, Claude started getting restless He volunteered to go and film the outside of the language school in the meantime I thought it a good idea and followed him We filmed the street name and the name of the school When we got back to class, the others had finished the scene

(ii) Filming the Video

The filming of the first scene was rather chaotic to organize I stayed out of it mostly and let the students do the organizing They told the other students (Maria's Danish friends) where to sit and what to do, what expressions to have on their faces, and how Raymond would walk in They organized the arrangement of the furniture Claude was in bossy mode and was instructing me where to film and how Raymond's class of five came to observe All in all, there were about twenty people involved, which was pleasing because I wanted to make it a school as much as a class project We did one re-take of this scene, due to Raymond forgetting his lines Generally it went quite smoothly though, and was over in fifteen minutes After filming, we watched this part of the video, and felt generally encouraged by what we saw

We then went onto the streets of Cape Town We tried to capture something of the street life of Cape Town, the stalls, markers, buskers and colour Andreas deliberately stood next to a street musician whilst filming us walking, so as to get authentic background music Later we came across a local Rastafarian playing the guitar and Andreas decided to film him He reminded the group of the ethical question we had spoken about and suggested I ask the Rasta permission The benefits of this this were that the Rasta played a song especially for us It also highlighted the awkward social nature of filming We did not want to film too long, yet

All students arrived on time on the third day at 8.30 am, looking rather bleary-eyed. I think the anticipation of all the intense and creative thinking work they would have to do was initially daunting for them. However, we soon became completely involved again and finished the script, barring the Sugar Bay scene which Claude and Andreas agreed to write at home. Each person was, in a way, responsible for their own scene. However, the others provided input and ideas.

The students were quite keen on the 'hidden camera' concept, although they agreed that in the Frozen Yoghurt shop filming would not be a surprise. They wanted to surprise Karl, however. They did not want to tell him what the story was about, but just wanted to give him a *terrible* cup of coffee with ten spoons of sugar, and see his reaction. I severely cautioned them against this, saying that Karl would insist on knowing what was happening. They were so insistent, however, that I said I would ask him. The idea of going into Karl's office completely unannounced and surprising him completely was discarded, on the grounds that we would simply be a nuisance. We also reminded ourselves of the ethical dimension to surprise filming.

Writing the script helped the students to conceptualize the final product, and proved very useful as preparation for filming in terms of the students organizing themselves, and as a form of security in terms of language to fall back on. However, the students agreed to decide on some of the shots on site, such as Claude in the Old Town House, to see what the best backdrops would be.

The discussion about the dragon scene produced the most hilarity with Adel acting out all the lines he proposed to say. His sense of humour favoured understatement and not stating everything out verbally. Of course, this also reflected a confidence in his acting abilities and a sense of ease in front of the camera. He also suggested the idea of exaggeration and lying to

to him He remarked that it was a very Western concept and a very Western myth

However, once they had all fully comprehended the basic storyline, all agreed that they liked it and wanted to work with it They started debating the *reason* for finding the magic coffee Various suggestions were put forward One of them was that the class was bored and had no life The coffee would rejuvenate them In this case, the coffee would not be given to Karl, the principal of the school Another suggestion was that the class had run out of money The coffee would be given to Karl to make him forget about their language school bills If this was the case, they decided on two possible endings In the first one, the magic properties of the coffee work and Karl says, "Who am I? Where am I?" In the second one, Karl simply hates the coffee, it has no effect on him, and he reminds the students that they owe him money

After much discussion, we decided that the first suggestion was too boring, and that we really wanted to include Karl We left the ending on hold for the meantime, but decided that there could be two endings, one which worked and one which did not In a lot of their discussions you could see Claude and Andreas were heavily influenced by Monty Python and the post-modernist genre I introduced them to the word 'post-modern' Adel too had a good sense of the absurd and parody

There were debates about whether it should be coffee or some other magic substance that people would be collecting I said I liked the idea of coffee, because people were always complaining about the quality of the coffee at the school The students agreed and said it would make the other students and teachers laugh if they mentioned the coffee They demonstrated a continual awareness of the different kinds of audience for this video For example, they mentioned that including Karl in the video would amuse the teachers They also realized this was a video for themselves and their families to keep as a souvenir of their holiday in Cape Town, hence their desire to capture various scenes and people

Although there were only three of us, I felt pleased with the way things had gone. There had been a lot of creative energy, input, debating of ideas. Maria had participated with some rather quirky but interesting ideas. I think we also came up with a creative and appropriate story for our purposes. The atmosphere was free and open enough for the students to suggest anything without inhibition. My policy was to accept and write down any idea that came [illegible] and then we could sift through these ideas later and decide whether to accept or [illegible]. Often students self-censored their own ideas after verbalising them. For example, Claude initially suggested that the whole story be a nightmare sequence, with the student waking up at the end. He soon realized that this was a clichéd idea, however, and did not pursue it.

The entire second lesson was taken up with the planning of the video and the writing of the first scene of the script. No filming was done. All were present and apologetic for having been absent. When they realized the amount of work which needed to be done, they however volunteered to come in at 8.30 the next day and to miss their other morning classes.

Adel seemed very distracted by events outside of the classroom. His wife had toothache and they were moving house. He looked exhausted and defeated and kept saying that he did not want to think or write at all. His apathy and worries wore off as time went on, however, and he became more and more involved in the discussions.

Claude informed Adel and Andreas of what we had discussed the day before. I had made photocopies of the basic skeleton of our story and Claude spoke to it, filling in details. He covered himself, saying the others were free to change anything. You could see the vulnerability in wanting to get his creative ideas accepted by his peers. It did not help that Adel took a while to understand what was going on, battled to get his mind around the mythical genre. He also did not know the word 'dragon' and even the concept was rather hard

Monday morning of week three, only two students arrived, Claude and Maria. I had planned, anyhow, that the lesson should take place in a coffee shop. The reasons for this were twofold. Firstly, in the evaluation form at the end of the second week, Andreas had suggested "Maybe we should change the places where we act. I don't like this room" and I agreed that it was becoming monotonous. Also, we needed to be in a more creative environment for the planning of the story of our video.

The first lesson simply consisted of brainstorming ideas. To make it easier, I suggested they first think of the locations they wanted to capture in Cape Town, as well as the people they wanted to include. Maria came up with the Frozen Yoghurt shop in Rondebosch because she went there nearly every day, and Newlands forest. She also suggested a pool bar in Observatory, 'Rolling Stones'. I cautioned, however, that we would only be filming in the day. They decided that the people they wanted to include were the teachers they had immediate contact with at the school (Raymond, Jane and myself), the principal of the school (Karl), and some of Maria's Danish friends at the school.

Once the people to be included were decided on, the students started working on the storyline. Claude began by suggesting "The students have to go on a mission, to find something or do something." He admitted to being influenced by the British comedians, 'Monty Python', and suggested the 'holy grail'. Maria suggested a mythical South African story, 'The search for a mountain'. Rather quickly, they decided on the Magic Coffee idea. There would be four students with four places to go to collect the four basic ingredients of the coffee. Once that was decided, they had no problem in deciding on the four venues. The Holy fountain was at the Old Town House on Greenmarket Square, the coffee beans were to be obtained from the Magic Forest (Newlands), sugar was to be obtained from the beach (Clifton), and milk from the Frozen Yoghurt shop in Rondebosch.

words like cut, zoom and pan correctly. These words proved extremely useful in their communication which indicated the value of providing the students with this vocabulary. If they did not have it at their disposal, they would have had to use vague terminology which would have added to the general confusion.

The students seemed to need to cut often because they could only handle organizing small chunks of acting and filming at one time. They were intimidated by the thought of delivering lengthy dialogues as they were still too insecure and camera shy.

When the students were asked in the week end evaluation whether they felt they had used English in any new way that week, three replied in the affirmative and Maria in the negative. Adel replied "Yes, I especial". He felt he had learnt "new word, new expressions, new knowledge". According to Andreas, "the situations could be at the work place". The most interesting answer came from Claude. "The concentration on the English is sometimes disturbed by the concentration on other aspects, what doesn't have to be bad". B. 'the English' he obviously still meant grammar. However, he seemed to be slowly accepting this new style of the English classroom. He mentioned that the interest value of the week's activities lay in getting "a challenge during the English course". Certainly, by the third week he was no longer petitioning for grammar.

3.3.3 Part Three of the Course

3.3.3.1 Contents

(i) Developing the Story and Writing the Script

The attendance of the students in part two of the programme was impeccable. This was surprising since the absenteeism in the early morning sessions was extremely high. I interpreted this as a good sign, that the students were enjoying the programme, were committed to it and felt a sense of responsibility in not letting the group down. However, on

act it out and they gave instructions to Maria about how they wanted it to be filmed. In this conveying of ideas to each other, there was an incredible amount of miscommunication, misunderstanding and exasperation. Often everyone was talking at once in an agitated and animated way which I have not yet experienced in an EAL classroom. The students had a *real* task at hand that they were desperate to perform in the best possible way. This accounted for the heightened emotions and real arguing. There was a genuine commitment to getting the message across, which resulted in lots of explaining and constant modification, reformulation and simplification of their speech. At one point, Maria exclaimed that she had no idea what to do and could not understand what they were saying. Even when the other students re-explained, she proclaimed this same statement perversely more than three times. Everyone became irritated, including myself. In the end of week course evaluation, she pointed to "language misunderstandings" as the communication difficulties experienced. However, eventually, with slow and patient deliberation, the other students managed to get the message across.

During the filming of the second role-play, the same arguments and debates ensued, but slightly less frenetic than before. Communication with Adel, the cameraman, was difficult. He did generally take a while to understand things and needed a lot of explaining. As Adel rightly pointed out in his end of week course evaluation, there had been "difficulty in communication with cameraman and giving instruction". Most of the communication took place between the two actors/directors and the camera person. They had to indicate where the camera person had to stand, if the camera person had to move at all during the scene, whether and when the camera person had to zoom, when to cut, how the camera person would signal that filming had started and finished.

Communication also took place between the actors and the student operating the music. I was pleased to hear them using the jargon 'fade-in' and 'fade-out' in this context. They also used

found which might be useful to them. Of course they did not manage to do this very well. It is extremely difficult for them to watch, think and write at the same time. Also, as Claude pointed out, it was almost impossible for them to write down words when they had not understood them in the first place. In the week end course evaluation, I asked them whether it was becoming easier to understand the English in Mind Your Language. Adel replied "slightly better", and Claude "Maybe a little bit, but not that much".

Whilst writing the commentary, Andreas often called on me to clarify some grammatical point or to see if he was using the tenses correctly. This was a good opportunity to give hands-on, practical grammatical advice, as the need arose. For example, I was able to give them the useful and not too difficult rule that after 'if', 'when', 'before', 'after' and 'unless', the clause is always in a simple tense, and not a continuous or future tense. This was a rule they did not know, but a useful one which will aid them in monitoring their writing in the future.

I wished to help Adel in the same way, but he was not keen. He was more secretive about what he was writing. He also was not too pedantic about spelling and grammar. He did, however, ask about the use of the Past Perfect tense. We revised the rules, because he knew them already, and the sentences which he later constructed in the Past Perfect were correct.

When talking about the 'melies' advertisement, Claude mentioned that they needed adjectives to describe music. This is in keeping with Barthes (1977) notion that one is unable to talk about music without using adjectives. So, later in the week a list of adjectives was provided (see Appendix A, p. 201). This list was compiled when Adel, Maria and myself described our music. I added a few more adjectives to the list and in subsequent lessons we came across more adjectives like 'childish' and 'carefree' and so added them to the list as well.

In the filming of the role-play, Claude and Adel had a very clear idea of how they wanted to

Whilst watching the final product, there was also not much comment or laughter. Maria did not even watch, but continued with her self-absorbed habits. I do not know if it was complete disinterest, an embarrassment at seeing herself on video, or some sign of rebellion.

3.3.2.3 Language Usage

In the recreation of the script of the 'Mielies' advertisement, the burden of listening to and simultaneously writing down the dialogue was too great for Andreas. Halfway through he gave up in despair. So, I replayed only the sound-track, hiding the picture, and asked *all* the students to listen for the dialogue. Again, Andreas expressed exasperation. I think setting him this too difficult task accounted for his bitterness at the end of the lesson. He claimed that he did not think he had learnt any useful new English, only some jargon which he could not use in everyday life, and the Afrikaans word, 'mielies'. Perhaps, however, I did not explain the point of the exercise clearly enough. The point was that the jargon would facilitate later communication during videoing which, incidentally, it did do.

Before doing the voice-over commentary exercise, we viewed the first half of 'Guilty or Not Guilty'. This was scaffolded by discussing certain vocabulary and sentence constructions before viewing. The vocabulary was mostly legal and we looked at words such as 'court' and 'to swear'. We also tackled difficult phrases and sentences such as: "to beg the court to show clemency" and "with people like her in court, no wonder they abolished the death sentence". The students found the latter sentence extremely difficult to make sense of. In order to explain, I gave examples of other sentences with the structure "with things + people like . . . no wonder . . .".

The initial dialogue in 'Guilty or Not Guilty' was very difficult for them to understand. Once the skits started it was easier, with more action and less talking. Whilst watching, I asked the students to keep a note of any vocabulary they could not understand, or any language they

exposing some of them are I managed to feel embarrassed along with them, and also pleasantly surprised that it was not *too* difficult to act. Also, they were given the opportunity to order me around, which helped shift the power dynamics

This filming of the role-plays had been an emotional and social high for the students and myself. The rest of the week's lessons could not shake the feeling of anticlimax and lethargy. This was manifested in the final activity of the week, the recreation of the scene 'At the Waxworks'. Although there had been a day's break from videoing, there was still a general tiredness which hung over the proceedings, exacerbated by Maria's complete refusal to co-operate. Perhaps there was something intrinsically wrong with the exercise in that it did not engage the students personally, but just aimed to *copy* something. I do not think so, however. I think the reason for the energy lull were factors independent of the exercise.

The tension in the class reached its crisis on that day. Maria's class teacher had warned me that there had been an incident between Maria and the other students in her class earlier that day. One of the students had said to her that she never did grammar exercises and she had flown into a rage and sworn. It was also her birthday, so I was expecting some trouble. She was mostly quiet, yawning and unparticipating. When the other students played the shooting of the video, she sat to one side. When called on to act as the 'dummy', she insisted that she did not enjoy being on film, and she did not want to get involved. The other students became impatient, asking her why she had agreed to do this course in the first place. Andreas said that she had paid (or her parents had paid) for her to be here and to learn something, so she should participate. She became cocky and said "Exactly, I paid, so I can do what I like." I was fast losing my patience along with everyone else, and said, "Well, you're here now and we need four people, so you *have* to participate." This she reluctantly did. It was not so bad once she had started, although she insisted on laughing all the time.

leaving Andreas to do all the organizing. Because Maria had not helped finish writing their role-play, she insisted on being tutored everything. When in front of the camera, she would more often than not collapse into a state of helpless giggles. It was frustrating, but the others were very patient with her. In her week one evaluation form she mentioned: "I do not like to be in front of a camera". Andreas came across rather awkwardly on camera and also mentioned in his week end evaluation that although he felt an improvement in confidence in his performance skills, this was the activity he least enjoyed. "I do not like to play. I feel I'm not talented". Adel and Claude, on the other hand, did not seem to be extremely camera shy.

Maria left directly after filming and before viewing, saying that she had an appointment. I wondered about her real reasons, however, whether she was not just too embarrassed about seeing herself on video in the presence of the others. In showing the role-plays to the class, the predominant sense was of fun and hilarity. We showed the first role-play immediately after filming because no one had any idea of what the final product would look like. I think we were all impressed at our efforts, and became paralytic with laughter at our mistakes. When viewing the second role-play, we discovered Adel's confusion around the 'record' and 'pause' buttons. There was no sense of bitterness however, or that he had let us down. Again, the predominant sense was that of amusement.

My role during the filming of the two role-plays was somewhat ambiguous. I managed to get quite as excited and anxious as the students did, and found myself adding to the general cacophony of voices. However, it was good that I was simply another voice and another opinion, and not *the* voice with the authoritarian expert opinion. It really did feel as though we were negotiating every issue in a democratic way.

In the second role-play, I was an actor. Again, it was useful for me to be a participant in this. It is easy to expect students to do all kinds of activities without realizing how potentially

Chapter 4 EVALUATIONS, CONCLUSIONS AND RECOMMENDATIONS

This teaching and research programme has been situated within certain theoretical frameworks, namely communicative approaches to language teaching, Buckingham's approach to media education and the NLG's theory of multiliteracies. This research has shown the importance and validity of aspects of these theories for using video in the EAL classroom. Most of the main hypotheses outlined in Chapter One were upheld by this research. However, there were minor details that were surprising like the exhaustion produced by watching the video. These startling moments were dealt with as and when they arose by the researcher as practitioner. However, the data collected clearly does more than simply illustrate pre-formed theories. At a number of points they force the theoretical assumptions underlying the teaching to be made explicit.

In order to evaluate the research programme, one needs to focus on the relationship between intentions and outcomes. For the teacher-researcher this has involved an element of self-evaluation which is seen as a crucial means of forging connections between 'theory' and 'practice'. In providing some kind of evaluation of and conclusions to this research, the fundamental aspects outlined in the theoretical framework of Chapter One are returned to and re-examined in the light of the data arising from classroom practice. The following issues are looked at: meaning-focused versus grammar-focused teaching practice, spontaneous and scientific concepts (and the need of metalanguage), the social theory of literacy within which this research is situated, the use of 'difference' as a resource in the classroom, the relative dominance of the teacher in the classroom, the balance between cognition and affect, and, lastly, the success of 'Transformed Practice'.

4.1 Meaning-focused versus Grammar-focused Activities

It was the contention of this research that language teaching tasks should

framework for this research It is to these theoretical issues which the final chapter returns in an attempt to draw some conclusions based on practical classroom experience

seemed to overshadow all other activities in terms of popularity and enjoyment (even for Maria). On a scale of one to ten, Adel, Claude and Andreas rated it 'ten' and Maria 'nine'. It is worth noting some of the students' responses to this task:

> It was very interested experience. I really enjoyed it. It was different and active. Personal involvement. New experience and fun. (Adel)
>
> The chance to be creativ. It was fun. You get a result (the film). (Claude)
>
> I found it very interesting. (Maria)
>
> It was fun at all. You have to be creative. You could film what ever you wanted to, without any rules. It was a teamwork. It was a new experience. It was a lot of fun. (Andreas)

3.4 Final Comments

In writing this account, the researcher could not hope to tell the whole story. Fragments of data were selected which clearly cannot represent the complexity of what took place. A degree of coherence has emerged in the writing which was not immediately apparent at the time. So, what is the status of the data presented and the reflections upon them? My own observations are clearly heavily invested with my theoretical concerns. Also, as I have emphasized throughout, I was not a mere bystander, but an active participant in the situations described. At the same time, however, neither can the students' own responses and observations be seen as a simple reflection of the truth.

In producing this account, I have attempted to be self reflexive about my own role, to acknowledge the difficulties of the process, and my own inconsistencies and inadequacies. This has alerted me to some of the contradictions in my own practice, yet it has also contributed to a broader engagement with some of the issues outlined in the theoretical

before actually writing it down, with people working together to construct sentences and everyone (including myself) helping with the spelling and vocabulary

Throughout part three of the course, English was used for authentic communication purposes, there were no artificial or contrived situations The students interacted with one another, with other members of the school, with the public and with myself For this, a variety of registers and language functions, such as asking for permission and explaining, needed to be employed Students even got real practice in giving directions When I got lost driving to Clifton, Maria instructed me Claude and Andreas also instructed me to their home where I dropped them off after filming

As the videoing progressed, the students showed an increased confidence in approaching people they did not know and explaining in English what we were doing When we first went out on the streets and encountered the Rasta, the students were too embarrassed to ask him if they could film him After I had approached him, he subsequently began talking to the students, asking them where they were from and what they thought of Cape Town It was good for them to talk English in a natural and real way outside of the language classroom At the Old Town House, they were also too embarrassed to ask the manager permission to film there Again, I did not pressurize them and asked myself However, from then onwards as their confidence improved they did all the negotiations with the public In the Frozen Yoghurt shop Maria explained to the woman behind the counter what we were doing and how we wanted to film her Claude asked her if she would mind switching off the radio and if we could momentarily shut the doors of the shop Finally, when it came to filming Karl, they explained everything he had to do and say They also explained to the secretary what was happening and that she should keep people out of Karl's office for a while

In general, according to the final course evaluation forms, the final videoing experience

practice for him, though, and I am unable to think of other more effective ways of practising pressurized writing and listening skills, other than perhaps an artificial examination situation In his final course evaluation form, Andreas mentioned that he felt writing under these conditions had been good for him "Taking complicated, creative verbal ideas and converting them to written form That was one of the best exercise"

Once the script was written, I typed it up into the format which Claude had devised (see Appendix C, pp 213 - 219) Mostly, I left the dialogue as it was, even though some things were slightly clumsy I added in punctuation like commas and exclamation marks I did change two things which I made a po of telling the students about I added the sentence "Come closer" at the end of scene one in order to give it some kind of conclusion The students all agreed to this change I also changed the sentence

> This is a class at CCC in Cape Town Next Monday it was a class at CCC, because the students are going to be out of money

to

> Next Monday this will be a 'has-been class at C C C

I admitted to the students that I still felt the sentence to be clumsy They agreed, saying they did not like it, and subsequently changed it to

> Next Monday this won't be a class at C C C

This incident demonstrated their general protectiveness over their writing They knew what they wanted to say, and wanted to try and express it in their own way

Ideally, they should have done further group-editing on the script, or I should have pointed to problematic language usage However, there was no time and also the focus and interest was elsewhere Once the script had been written, the students were impatient to get on with the actual filming Basically, however, most of the language discussion and editing went on

vocabulary amongst the students themselves. Words such as 'folklore' and 'myth' were known by some and not others. The new vocabulary which was provided was immediately understood within the specific context and was put to use straight away. Example of words like these were 'melancholic' (to describe the opening music), 'amnesia' (to describe what would happen to Karl when he drank the coffee), 'sewage' (to describe the coffee at the school), and 'ingredients' (to describe what would go in to the coffee).

We debated using another language for the word 'shit' in order to soften its impact. I shared the Afrikaans word and each student said the word in their language with the others practising the pronunciation of it. This minor entry into multilingualism caused much hilarity, especially the sheer number of words in Arabic for this concept. In the end, we decided to stick to English for the sake of clarity for our audiences.

The students wanted to include some South African English that in their short stay they had managed to identify. The structure that particularly intrigued them was "Is it, hey?" Hence the inclusion of the dragon as a rather subversive figure throughout the video saying "Is it?" on three occasions in a way which undercuts the integrity of the main speech.

As mentioned earlier, there was some conflict when the students needed to decide who would do the writing of the script. This is interesting because initially three out of four of the students expressed a desire to practice writing on this course. Claude did the writing on the first day and Andreas on the second. Andreas found it more difficult than Claude to follow the discussion going on around him and to put it down on paper. He almost needed the dialogue to be dictated to him which led to a certain amount of tension in the class. There were hundreds of ideas being generated and immediately leading on to other related ideas. Andreas was slowing everyone down with his excruciatingly slow writing, and by stopping the others to ask them how to spell certain words. This kind of writing under pressure was good

planning the story, I was completely involved and truly a co-participant, not as in some of the other class exercises where I had deliberately taken a backseat or even left the room. This seemed to help the atmosphere immeasurably. I was able to affirm the students' ideas, be enthusiastic, contribute my input, and carry proposed ideas further. I also enjoyed it a whole lot more. However, this kind of participation would not have worked in the exercises of part two of the course because the students were tending to rely on me as 'the teacher', and I had felt my presence to stifling their creativity and independence.

Along with being co-script writer, I was also an actor and camera person. My lack of expertise in filming equalled the students', which acted as a great leveller of the teacher / student hierarchy. When filming I received detailed instructions from Claude about where to stand and how to hold the camera.

When the students presented their video to the school at the end, I could sense their embarrassment, which I also shared. What had been a very private exercise was now put up for public scrutiny, and it seemed as though our insides were being exposed. I heard Adel pointing out to someone in the audience his slip whilst filming in the Old Town House. However, when viewing the video, the audience laughed at the appropriate points and clapped heartily at the end. I heard positive feedback being given to the students afterwards which I was sure would continue into the next week. Generally, a positive, festive and congenial atmosphere prevailed over the final viewing. I had thought that perhaps we should go out for lunch or a drink afterwards to celebrate our production. However, I realized that although we had group cohesion and positive feelings towards each other at that moment, it was really only the video and our experience in making it that we had in common.

3.3.3.3 Language / sign

During the devising and scripting of the story there was a tremendous flow and exchange of

Claude was also hesitant to let Adel film him speaking in the Old Town House because of the mistake Adel had made in filming previously. I also felt tempted for a moment to let someone else do it, but then realized that we must not become too precious about the process. Everyone needed to have a turn filming. Consequently I assured them that Adel knew now what to do, and he had just made a once off mistake. Adel agreed with me.

Claude made a number of independent filming decisions where he took the camera and filmed something arbitrary in between our main story-line. For example, he filmed the antinuclear testing demonstration, he filmed someone unrelated in the Frozen Yoghurt shop, he zoomed in on the woman on the beach, and he filmed some teachers and students leaving the language school building. In most of the scenes, none of us realized that he was really videoing until we watched the final product at the end. On the one hand, perhaps these independent decisions reflect something positive, in that Claude felt he had the freedom with the camera to do something creative, and not feel rigidly bound by the script. On the other hand, however, I did not like the fact that he did not consult with the rest of us whether we wanted that particular image in our video or not.

Although Claude took these various liberties, generally issues and decisions were still negotiated. For example, whilst filming in the forest we came across a used condom, which is standard forest fare. The students decided to work it into the script in an impromptu kind of way. This was more constructive than Claude doing his own thing, since they negotiated it together and also tried to work it into the existing storyline for the sake of continuity. When Adel returned the following day every movement and scene was negotiated again. Adel seemed to balance the relations, provided different kinds of communication difficulties, and added a different kind of sense of humour to the proceedings.

My role also changed slightly during this part of the programme. Whilst brainstorming and

seem annoyed by her laughter To accommodate this on film, Claude did an impromptu filming of Andreas saying "Maria the third No, the second!" and they re-took the scene

Despite her much improved participation, Maria still distanced herself from us occasionally In the forest and beach scenes, she quietly removed herself and we let her go until we needed her We included her again in the forest scene which she did not seem to mind Earlier, she had tried to suggest a place in the forest for filming and had been ignored by the other students I made a point of getting her to show us that place for the final forest scene, and then using it. Claude and Andreas were tending to take over at this point, so I realized that unless I deliberately listened to and acted on her suggestions, her voice would probably have been ignored altogether

In filming the final scene, I suggested to Maria that she operate the camera as she had not done so the entire video She made an excuse about being too short Perhaps I should have urged her more because Claude and Andreas did tend to take over to an extent Perhaps the weight of responsibility of filming the final scene of the video was too much for her, because when we had done a more frivolous class exercise, she had been the first to volunteer to film There was, however, a general nervous sense of everything going wrong at the last minute

Slowly and imperceptibly, Claude started to take more and more control over the proceedings On the main day of filming, he definitely emerged as the dominant one He gave most of the instructions and did the bulk of the filming Interestingly, he had not filmed in any of the other class exercises before After briefly explaining to him how to operate the camera, I was amazed at how obviously he felt himself to be in a position of power The first thing he did was to turn the camera on me, saying, "Say something Introduce your video project" I did not want to and felt rather intimidated, and definitely on the wrong end of the power scale

the students all worked together This allowed a sense of group cohesion and a group sense of humour to develop This sense of a 'group activity' was evidenced by the responses of the other students when Adel did not arrive on our main day of filming They felt let down by him and Claude commented that Adel's absence was "not fair" I found the atmosphere quite changed from some of the strain of the previous two weeks *Everyone* was involved, believed in what they were doing, and had something to say Perhaps it was the sense of real purpose and real time limits

However, when deciding on who was going to actually *write* the script, the relations became rather tense Adel said: "I can't cope with thinking about anything today" Maria flatly refused, not prepared to do anything vaguely unpleasant Also, her writing skills were way below the rest of the class Claude and Andreas felt slightly bitter because they were the ones who always ended up doing the writing Eventually after much arguing, Claude resignedly agreed to do it on the first day On the second day, a similar argument ensued and Andreas eventually agreed

Maria did not play up once this week in the ways which she had done in the first two weeks Although she sometimes distanced herself from the activities, she was not once deliberately objectionable She also participated in discussions more consistently and creatively than she had done before For example, in the initial brainstorming of ideas for the story-line, she had contributed some quirky but interesting ideas She had suggested the 'Frozen Alien Cream' and that instead of coffee beans we use 'dragon excrement'

The filming of Maria's scene in the Frozen Yoghurt Shop did not go too badly Of course, we had all become used to each other as well by this stage She did not seem to object too much about being on camera However, she still burst into laughter in the middle of her lines whilst Claude was filming Again, the other students amazed me by their tolerance and did not

school in the common lower area. The students had agreed to give an introductory speech before the video, but they seemed very reluctant when they saw are how many people there were (between 70 and 80). Maria naturally disappeared, and the others presented their work. The audience showed great appreciation. Most of them already knew about the project. Some of them were in it, like the Danish girls, some had watched the filming of the first scene, all recognized the teachers, school and Karl. As such, it was a unique school activity to watch this together. The fact that Karl put in an appearance towards the end of the evening was also unusual and a pleasant surprise. As far as I know, this was one of the first whole school activities, including teachers, students and bosses, and was therefore a unifying experience. The nature of the student population is so shifting and transitory that often very little camaraderie is built up and a sense of communality of purpose.

3.3.3.2 Relations - Subject Positions

In writing the script, the discussion became heated in a way that had not even been hinted at in the first week of the course. Everyone threw in ideas and these were then debated vigorously. Everyone spoke, but the students also listened respectfully to each other. Issues such as decisions about which endings to adopt, and how to express something in the best possible English to put in the script, were all negotiated and rationally voted upon. There was a good deal of laughter and banter. Writing the script was extraordinarily intense and quite exhausting, but was immensely rewarding once the story had basically been sorted out.

I had initially thought that the students could work in pairs in writing their parts of the script. My reasons for this were threefold. Firstly, it would save time. Secondly, I hoped to avoid some of the awkward group dynamics of the week before. Thirdly, two students instead of one could have practised writing. However, it was clear that this would not have been a good strategy. Since the group was small and the script short, everyone wanted to know the development of the story. The input of ideas and the group discussion would be far richer if

had to leave the scene in order not to disturb them

The third stop was Clifton beach We had not used music before then because of logistical difficulties, but decided to try it there I held a small portable tape-recorder next to the camera microphone, and followed Claude as he panned around Clifton Again, this scene became a Claude / Andreas affair Maria went off walking, and I stayed out of it as much as possible Claude filmed Andreas running out of the freezing Atlantic, and also zoomed in on a woman in a bathing costume

Adel returned the following day, which was also the final of the course He apologized for not having been there the day before, and expressed some rather intense regrets on missing out on the fun Apparently, he had driven to Rondebosch in an attempt to try and find us in the Frozen Yoghurt shop We did not allow him much time for regrets, however, and immediately launched into our final scene I filmed, whilst trying to hold the tape-recorder at the same time

After filming, we viewed the finished video together At times I could sense they were being very critical of their product For example, Adel commented on his filming in the Old Town House, and Andreas claimed the filming of the Rasta was too long Usually the camera person was self-critical of his own work No-one seemed particularly pleased about the zoom-in on the costume-clad woman on the beach which made me happy However, we all nearly died laughing at the 'Dragon excrement' scene Although there was a sense of excitement, satisfaction and pride in our product, the students were also self-critical, but not in a destructive way Adel suggested that there should have been more linking verbal commentary between the scenes to aid audience comprehension Everyone agreed with this

After our personal viewing and discussing of the final video, we showed the video to the entire

The programme Mind Your Language was successfully used as a springboard for using the experiential, gender, cultural and language differences in the classroom as a productive resource for discussion. For example, the scene where Jamila writes her name on the board in Arabic sparked off an interest in the Arabic alphabet. Adel was able to conduct that discussion and to write everyone's name in Arabic, thus including his cultural heritage, sharing it and elevating him to the level of 'expert' for that interaction.

Multicultural perspectives were encouraged in all discussions. For example, in the discussion around the ethical dimensions of filming people without permission, students were encouraged to see the issue from different cultural perspectives. During discussions, students often drew unconsciously on their own cultural experiences and often Western European culture emerged as the norm in debates around certain issues. For example, Western standards surfaced during the gender discussion where issues such as polygamy did not even enter within the framework of the discussion.

On some occasions, explicit attention was drawn to this accepting of the Western culture as the standard, as in the discussion around how Mind Your Language positioned the British audience as the norm. On one occasion, this issue was also raised by Adel, notably the only student from a non-Western country in the class. He pointed out that the mythical figure of the 'dragon' in the video production was a distinctly Western concept. This opened up discussion about the cross-cultural nature of both the mythic genre and the classic 'quest' narrative. Adel shared a few similar kinds of tales from Libya and from his Arabic cultural background. The students' ability to arrive on a genre thus seemed to be contingent upon shared understandings and experiences.

Although influenced by mother-tongue media genres and certain cultural influences, the predominant influence on their final video production emerged strongly as mainstream

which we can afford to ignore To suggest that they do not exist is to place both teachers and students in positions which are ultimately untenable Social relations are not a distraction from 'real learning', but an inherent part of it

4.4 'Difference' as a Resource

The sharing of information from the students' own backgrounds and experiences was vital in combating the potential divisiveness of the gender, age and cultural factors in collaborative work This research argues that a sensitivity to the inherently social and political dimensions of group video work is a fundamental prerequisite for effective practice So, rather than assume that the curriculum is a neutral space, an attempt was made to accommodate potentially conflicting interests Ultimately, such inequalities cannot be wished away, but it should be possible to manage them in a way that offers all students an equal, or at least an equivalent position

Instead of leaving these potentially volatile differences to their own devices, an attempt was made, in keeping with the theory of multiliteracies, to harness them as a productive classroom resource The materials were arranged in such a way that students were urged to share from their own particular backgrounds throughout the course For example, in ideological discussions, students were encouraged to think of examples from their own countries Also, students were offered practical opportunities to articulate their own subcultural concerns as in the sharing of music and music-related culture, and the inclusion of surfers in the video Using the students' own experiences in Cape Town as the basis for the video served to draw on 'Situated Practice' in order to make everyone feel included and to take responsibility for the scenes and venues they had suggested

Kress has stressed the crucial place of texts in the curriculum, that they need to be selected in such a way that the socially and culturally valued principles can be adequately demonstrated

others in the group. Although this process was inevitably defined in terms of social power (of gender, ethnicity and age), the meanings of these categories were not predetermined, but were actively constructed in social relationships themselves. Therefore, in analysing the data, a sceptical and self-reflexive approach has been adopted. The students' own responses and evaluations have been 'read' not as transparent evidence of what students really think or feel but as a form of social action that needs to be related to the social contexts in which it was produced.

This construction of social identities would account for certain contradictions in some student positions. For example, Maria consistently claimed to not enjoy being in front of the camera. She obviously did find it an embarrassing and threatening experience, yet in her final course evaluation she rated the highest those activities which required her to act. She rated the reconstructing of a scene from Mind Your Language, the filming of the role-plays, and the filming of the short video production as her favourite activities, along with the gender discussion. The only thing these four activities had in common, was the fact that she had *participated* in them, at least more than in the other activities. It is the contention of this research that a traditional discussion and grammar-based class would not have been able to engage a student like Maria in quite the same way (as was evidenced from the reports of her class teacher). So, if one took her responses of not enjoying acting at face-value, one might deduce that she did not enjoy the filming activities. On the contrary, however, *participation* seemed to be the key to enjoyment. The combination of participation and enjoyment seemed to feed into perceived learning.

To sum up, this research has argued that we cannot consider the activity of 'analysis' in isolation from the power relations which obtain between teachers and students, and between different groups of students in the class. Much of the learning which took place, both in the analytical and the practical work, was precisely about social relations. These are not factors

occasional refusal to cooperate and her repeated lament of not enjoying being on camera, fed into this The other students, who were between 26 and 31, did not seem nearly as self-conscious in front of the camera, and were more willing to take risks

Also possibly influenced by her young age, Maria had a strong subcultural identification with 'Rave' culture which seemed to develop during her stay in Cape Town This was evidenced in her choice of music, friends and dress Maria was obviously in the process of grappling with issues around identity Her physical appearance changed dramatically during the three week course She had her hair braided and it became three times its original length She then had a tattoo, and finally had her tongue pierced This was very alien to the other students, especially the Swiss who belonged to what one might call mainstream pub culture as well as to the stereotypically relaxed surfing subculture Adel, on the other hand, did not seem to identify himself with any subculture, although he seemed intrigued by certain subcultural aspects He was the one who usually initiated discussions around these, some of which were rich and mutually enlightening

Along with the subcultural concerns in the class there were ethnocultural factors that impacted on the social dynamics One of the most obvious being that the whole class was unable to eat and drink together in restaurants or during the tea break, because Adel was fasting for Ramadan This, however, did not pose any real problem and Adel even joined the group once at a Coffee Shop without partaking in food and drink The cultural differences within the group came across more in terms of attitudes and expected norms So, even though the Swiss students were relaxed surfer-types, they were also extremely punctual for everything The other two were not, however, and this was a minor cause of conflict

What students said about the programme Mind Your Language and the texts they produced, were part of the process by which they constructed their social identities in relation to the

also resulted in them agreeing on most things and the potential existed for them to form quite a powerful united front in a group as small as this one. This possibility was, however, guarded against by deliberately pairing them up with the other students, by the teacher paying equal attention to all opinions, and by insisting that all students both act and use the camera.

All the other students, except Maria, were cooperative and wanted to please. With Maria, however, there was to be no inauthentic or sham cooperation. What she liked she involved herself in, but what she rejected, she simply ignored. She also did not seem to be able to handle any pressure of any kind, whether it was talking in pairs, acting or using the camera. The more pressure was put on her, the more resistant she became. The others in the group soon realized this and left her to her own devices most of the time. When she realized that no one was going to pressurize her, she did slowly become more and more involved.

Besides personal differences, the composition of the students also generated certain power dynamics, especially the imbalance of three males to one female. Being the only female in the group perhaps contributed to some of Maria's insecurities. Perhaps that is why she needed to voice her opinions so strongly in the gender debate. However, Maria also managed to manipulate the situation rather well and often exploited her femaleness in getting her own way. This was successful to an extent and perhaps the patient tolerance of the other students towards her was as a result of the fact that she was 'female'.

Of course gender cannot be looked at in isolation from other factors which impact on the social relationships in classrooms. A factor such as age is inextricably linked to gender. In this case, Maria was also the youngest member of the student group (only 17 years old). For young people of this age, physical attractiveness can be a major issue. Video work that involves the physical display of the self is likely to meet with the kind of embarrassment evidenced in the repeated giggles and the resistance which Maria eventually showed. Her

inextricably embedded within broader social relations, which are inevitably relations of power The kind of groupwork engaged in requires a high level of social skills Not only did an awkward collection of students have to develop a working relationship, but they had to do so under pressure The students who had 'succeeded' in their contribution to the group-effort had to accept the 'failure' of others, such as Adel's filming error in mistaking 'record' for 'pause' Collective enterprise can be a bewildering experience and responsibility, and students can consequently 'let each other down' Perhaps Maria's giggling at inappropriately frustrating points in filming could be explained in this way The other students had to be very understanding and supportive of her in order to produce a group achievement

It is important to remember also that all participants are always situated in the classroom within the wider relations of power that mark the communal social fabric 'Analysis' and discussion in this context cannot be a merely neutral or scientific procedure, it is essentially a struggle over meaning and power, which cannot be seen apart from broader social relations Personality differences as well as factors of gender, age, subcultural and etnocultural group membership combined in both complementary and contradictory ways to affect levels of participation, feelings of exclusion and chances for agreement in the classroom In the production of the videos, most of the control was handed over to the students which inevitably led to the surfacing of these differences The time limitation perhaps intensified that situation These forms of difference acted both as fault lines and as rich resources in the highly charged social relationships of the classroom

There were distinct personalities amongst the students in the group which set up certain dynamics Claude was very creative and easily bored, and Andreas was more methodical and hardworking However, these two students had been friends for years, lived in the same town, were involved in similar professions, and were the same age This resulted in them becoming rather insular and exclusive at times, especially when one of the other students was absent It

attempt at the ideological constructions of fairytales

What the students' final video does demonstrate quite clearly, however, is the intertextuality of texts, namely, that there is no such thing as an 'original' work free from all conventions. Each text inevitably refers to and draws upon other texts. In reflecting on their choice of genre, the students admitted to having drawn on fairytales and myths which they knew, as well as the 'Monty Python' films which at least two of them were able to quote from verbatim. Here the production naturally borrowed from existing materials, but manipulated and recombined these ideas in new ways.

In an activity so dependent on performance, self-exposure and technical skill, the element of 'play' involved in parody also served as a safety net for students. The minute the activity was taken too seriously (as in the recreation of the scene 'At the Waxworks') the students felt enormously pressurized, the levels of social tension in the group increased, and the sense of 'fun' was significantly diminished.

4.3 Social Theory of Literacy

As discussed in Chapter One, Buckingham, Kress, Van Leeuwen and the NLG advocate a social view of literacy. According to these theorists, literacy is not defined as a limited range of disembodied 'skills' which are somehow possessed by individuals. Literacy is identified with regard to the social and discursive contexts in which these skills are exercised. Thus viewing and production skills cannot be separated from the social and affective dimensions of students' relations with the contents of the video, and with each other.

In accounting for the events which took place during the teaching programme, one cannot ignore the power relationships which characterize all classroom interaction, both between the teacher and students and between the students themselves. Teaching and learning are

of the composition of video scenes and images - deepening the quality of analysis. The process of students making explicit their existing knowledge was also enabled through practical work where students had to learn the 'grammar' of the media through 'writing' and had to use the 'video jargon' or metalanguage in order to facilitate communication.

A metalanguage of grammatical processes was occasionally employed to facilitate certain processes. The students already had a vast working grammatical metalanguage at their disposal as a result of learning English for years in formal institutions. This was useful to draw on when grammatical questions arose organically from the work the students were engaged in. This allowed the students to consciously 'monitor' their language output, especially in individual and collective writing exercises. The use of grammatical and technical metalanguages thus enabled the students to reflect on the processes of 'reading' and 'writing' (in the broadest sense of these words) - to understand and to analyze their own activity as readers and writers.

Another body of 'spontaneous concepts' was the students' sophisticated awareness of certain conventional forms as conventions. This awareness and understanding was evidenced in the parodic tongue-in-cheek pastiching of form, genre and characterization which the final media production took. As pointed out in Chapter One, parody could be what students do when they have mastered their technology and form, and are trying to get their heads around its ironies and ambivalences. The parodic elements in the final video were evident in the way narrative was broken by filming 'real' people rather than characters (as in the frozen yoghurt shop), by filming written signs such a "Now - Hidden Camera", by the multiple endings, and by the suspension of disbelief (the teacher introducing herself as Adele). However, it should be remembered that in the post-modernist era parody is often not particularly subversive, but merely follows one of the most established comic formats of mainstream media. The students' drawing on 'Monty Python' seemed to be more a function of this knowledge than a subversive

Your Language immensely tiring. According to Krashen, when the input is greater than i + 1 it no longer lives up to the requirement of comprehensibility and thus becomes 'noise' to the acquirer. However, the teacher soon realized ways of improving the comprehensibility of the input from the Mind Your Language programmes. The viewings of the programmes were divided up into sections, rather than leaving students to concentrate for the full half hour. Classroom discussions were held before and after viewings, and difficult vocabulary and sentence structures were scaffolded. Also, as the students viewed more episodes they began to predict the kinds of situations that were to occur, they also began to recognize the characters and their relations to one another, as well as their particular language varieties. These factors also began to aid comprehension of the programme.

4.2. Spontaneous and Scientific Concepts / Metalanguages

Both Krashen and Prabhu argue against the direct teaching of grammatical structures. Buckingham too is against the direct teaching of media concepts. As mentioned in Chapter One, Buckingham draws on Vygotsky's notion of 'spontaneous' and 'scientific' concepts where spontaneous concepts are the equivalent of Krashen's 'acquired' knowledge and scientific concepts arise from the process of teaching and are characterized by a degree of distance from immediate experience.

The students demonstrated a large body of 'spontaneous' concepts in their existing understanding of the media. When doing the 'Count the Cuts' exercises and other exercises to identify the technical operations that occurred in video sequences, the researcher was struck by the precision with which highly specific details were recalled, often on the basis of only a couple of viewings. The students were able to identify technicalities such as close-ups, a camera panning over a scene, dissolves, fades, and camera angles. Here, the students' 'spontaneous' understanding was broadened and deepened by the introduction of technical terms and their judicious use as and when appropriate. This, in turn, fed back into the analysis

giving advice. Perhaps these language functions needed to be made explicit at the end of each session, together with the language points raised and new vocabulary used, in order to accommodate the students' expectations and provide them with the security of something concrete and substantial to hold on to. Especially in discursive activities, the class should feel that they have a positive concrete and conscious result in terms of language learning. That way, no one would feel the activity had been a 'waste of time'. The desire to know consciously the implicit curriculum of learning was evidenced when Andreas asked to keep the final course evaluation form in order to "know what I have learnt"

Through learner-involvement in tasks, language teaching was not done through description or information, but through experience. In performing a task such as scripting and filming the role-plays, the task was the centre of attention and the language incidental. This type of situational teaching naturally contextualized the language used. For example, new vocabulary was immediately understood within the specific context and was put to use straight away.

Not only did the video tasks serve to contextualize language, they also encouraged different types of language usage. The affective involvement in the tasks at hand (especially the filming of the role plays and the final video production) engendered a personal language of emotion. In the script-writing, the language of creativity was also tapped in the form of jokes, puns and double meanings, to an extent uncharacteristic of an EAL class, in the researcher's experience. The medium of video also engendered a more precise language, namely that of instruction to the camera person. This necessitated reformulations of long vague sentences and the use of a more precise syntax and vocabulary.

The language levels of some of the tasks were initially too high. Listening and recording the dialogue for the 'mielies' advertisement was an example of this. This research had not accounted for the fact that the students initially found the viewing of the programme Mind

in ways apparently unrelated to any immediate demands of the ongoing activity in the classroom. For example, the students' concentration on grammatical form during some writing exercises, or students asking for confirmation on the grammatical correctness of their utterances before filming.

Within the short space of three weeks, it was impossible to gauge whether the students' speaking fluency had improved in any way, and also whether their listening comprehension and writing had improved. This kind of learning is likely to take place over a much longer period, and is inevitably very difficult to define. When asked if he felt his speaking fluency had improved, Claude gave the astute reply: "I'm not able to say something about my improvements, because it's not measurable". However, one can comment on the listening and writing skills the students practised as well as the range and variety of language functions which the students managed to employ in discussion.

In terms of listening, the students developed intensive listening skills. They also practised listening for general gist in fast, natural and difficult speech. The learnt to listen in a specific social situation, particularly where there were many people speaking at once, and also in a work situation, where concentration and comprehension were important to ensure a particular task be completed within certain time limits. In terms of writing skills, the students practised transcribing the oral to the written. They also developed skills in converting and condensing complicated and creative verbal ideas into written form.

In speaking with each other, the students were 'proficient' in the sense that they were able to use language for real-life purposes. In communicating they employed a wide range and variety of language functions. Some of these included: instructing, requesting, questioning and answering, explaining, clarifying, describing, repeating, emphasizing, proposing a suggestion, defending a suggestion, negotiating, arguing, diffusing an argument, asking for advice, and

dominate the classroom, and that the concentration should be on meaning and real communication in the additional language, rather than grammatical form. This was argued using the theories of Krashen and Prabhu predominantly. According to Krashen, language 'acquisition' is the *unconscious* development of the target language system as a result of using the language to communicate. One way of doing this, according to Prabhu, is to use language to perform certain *tasks*.

Both Krashen and Prabhu therefore argue against the direct teaching of grammar. However, throughout the first week and partly into the second week of the course, there existed a certain unease surrounding the issue of grammar. The unease centred around some of the students' expectations around what 'learning English' in a structured language school environment involves. In the language school structure, the students are the 'customers' and the teachers generally have to accommodate their desires. Thus, the students' expectations carry an enormous weight and this course had to provide a strong justification for its meaning-based communicative methodology.

This is not to say that the meaning-focused activity precluded all attention to language samples as form. Such total elimination is probably impossible in any form of teaching, and possibly inconsistent with normal language use. However, the fact that the activities were meaning-focused ensured that any attention to form was contingent to dealing with meaning, and was student-initiated (in other words, not planned, predicted or controlled by the teacher).

The students were of course aware that it was a language classroom and that they were being taught English in this way. They often asked to know the meaning or pronunciation of particular words, just as they asked for particular statements from the Mind Your Language programme to be repeated or explained. More significantly, there were indications that individual learners became suddenly preoccupied, for a moment, with some piece of language,

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social interaction plus the invitation to play with preferred genres led into the overwhelming popularity of the production exercises over the other activities. This was a course which simultaneously validated the students' own cultural interests, promised social interaction, encouraged additional language usage in authentic communication contexts, and offered new status and knowledge on the basis of existing skills.

'practice' was perhaps too great It would have been better to attempt a more equal and dialectical relationship between them For example, when discussing universal and cultural body language, a short role-play activity was done where students had to guess what the other students' body language was signifying This was highly successful as an exercise as it served to personalize the theoretical discussion However, most of the work in part one was deemed 'theoretical' and therefore was too discussion-based, hence the uneasy position of the teacher as mentioned earlier The camera should have been in the classroom from the beginning of the course, enabling some of the conceptual understandings to be developed through short production exercises, and vice versa

What was lacking in part three of the course was systematic 'reflection on practice' which both Buckingham and the NLG advocate The *explicit* relationship between theory and practice tended to get lost as students engaged in the detailed process of decision-making and production While the students clearly learnt a lot from these practical activities, the underlying concepts were rarely made explicit Perhaps more structured opportunities should have been made for the students to reflect on what had taken place, with the assistance of the teacher However, this systematic reflection did not seem to be a very feasible option in this particular context for two reasons Firstly, the period of production (one week) was simply too short Secondly, the minute the scripting and the filming of the production had begun, it obtained its own momentum and the students would have resented interruptions for reflection Moments of reflection did, however, arise organically from the proceedings The fact that the students were to show their video to a 'real audience' (the other students and teachers) enabled them to distance themselves from their work and to reflect on some of their aims and purposes, to justify some of their decisions, and hence to formalize their understandings

As pointed out in the theoretical framework, this was a multi-faceted course engaging multiple skills, competences and learning areas The combination of access to the camera plus the

environment and capital punishment. Two of the students indicated in their final evaluations that they had not enjoyed the first part of the programme so much as it was "nothing new", whereas parts two and three were very new to all of them. This indicates a kind of tiredness around CLA practices, and a need for an injection of pleasure and 'fun' (a word which all four students used to describe the video production).

4.7 Transformed Practice

This research and teaching programme had hoped to see students develop a practice based on experience in a specific institutional context (in the language school) which would lead to a real understanding of the process of production, the development of useful skills and knowledge which in turn inform and feed on theoretical work.

However, the students made little *explicit* connection between the 'theoretical' and 'practical' elements of the course. The final course evaluation forms focused entirely on the social and interpersonal aspects of the course, as well as the fact that it was "new" and "fun", and effectively ignored the conceptual aims of the project. In other words, it appeared that the conceptual agenda of the course was much less salient than the social and affective learning which took place.

In expecting a transfer of the hoped for conceptual learning from the analytical work of part one to the more open-ended activity of part three, the assumption had been that the two would fit together in a particular way, that the theoretical discussions would feed into the practical work. Part one did raise certain issues which were referred to later in the making of the video, namely an awareness of cultural and universal body language. In part two of the programme the students did become aware of the different types of shots they could use and acquired a vocabulary to describe them, which hopefully made their later choices in the production less arbitrary. However, especially in part one of the course, the opposition between 'theory' and

The practical work, on the other hand, allowed much more room for *play* with media language, with the symbolic resources at hand. It engaged with pleasure, fantasy, the sensuous and the non-rational aspects of the process.

The scripting and filming of the various productions (and especially the final one) generated a sense of purpose and thus strong emotions and opinions in an *authentic* situation, rather than a simulated classroom situation. Real feelings of personal investment and frustration were involved as the students attempted to communicate their desires and ideas to one another. This was not the disaffected, uninvolved communication of the discussions of the first week which were based on 'issues'.

During the first video production, all of the students were initially very self-conscious and acutely self-aware when performing. Subsequently watching themselves on video with their peers was also embarrassing for some and Mana even deliberately avoided watching one production, perhaps for this reason. However, the extreme detail we all naturally pay to our own performances resulted in some of the other students commenting on their own accents and mannerisms. Adel commented at the end of the course that he had gained greater "awareness of body language". These observations of gesture, intonation and accent are potentially very useful in enhancing students' understandings of speaking and listening in a self-reflective way.

This was, however, highly charged and challenging work which is at odds with the traditional emphasis in media education on denying these elements of self-consciousness in favour of a distanced, disengaged, dispassionate critical commentary. It is also at odds with approaches in many EAL classrooms where emotional involvement is often not engendered. Critical discussions about certain external 'issues', on the other hand, are very common practice in mainstream EAL classes. These issues usually include topics such as abortion, the

exposed whilst acting. The teacher's voice became simply another opinion, not *the* expert voice with the authoritarian expert opinion. The authority lay with the task and thus with the group, and no longer with the teacher. One of the students commented on the freedom he had felt in the production: "We were free to film anything we liked."

The moment the teacher was perceived by the class as more of an equal than a dominant figure, the nature of the general class discussions changed. Because there was a common task to fulfil, namely the scripting of the video, everyone became involved, had something to say, and felt enthusiastic about what they were doing. In the process, a sense of group cohesion, group sense of humour and collective sense of purpose was allowed to develop. These discussions were not an end in and of themselves (as the discussions in part one of the course had been). They were the means to an end, the completion of the video task, and thus seemed far less contrived and artificial. When the students took ownership of the task and responsibility for it, their looking to the teacher for reassurance disappeared. In fact, they began to either resist teacher interference, or to negotiate and defend their positions relative to the teacher's. This increased student independence led to an increase in self-confidence where students were able to negotiate not only with the teacher, but with the English speaking public at large during the filming process.

4.6 Cognition versus Affect

The aim of this research and teaching programme was to successfully combine the social, the cognitive and the affective aspects of learning. The 'analytical' discussions in part one and part two of the course had their own particular 'pleasures'. They allowed considerable space for play with language and meaning, evidenced in the ways in which students elaborated or moved beyond the text, in the jokes and banter. However, perhaps the kind of analysis encouraged in the first part of the course was too rationalistic. It was implicitly premised on the view that breaking a text down into its component parts would somehow lead to rational control of it.

the opportunity to express their opinions without fearing censorship. However, the difficulty and complexity of classroom practice militated against this restructuring.

Firstly, there was resistance to pair-work, particularly from Maria as she felt it put her under too much pressure to perform. Secondly, the students themselves could not see the reasons for dividing up in this way, and gave the impression that they thought it was an artificial set-up. The group was simply too small and dividing into two seemed unfeasible. Another 'solution' to the problem of oppressive teacher-presence was for the teacher to leave the classroom and allow the students to get on with the discussion at hand, and later report. This too, however, seemed contrived. So, some of the didacticism during 'analysis' of the video continued to the end of the first week.

In these social dynamics, the strength of the students' expectations and preconceived ideas were again made clear. Although the teacher tried her utmost to be perceived as an equal and co-participant in the discussion-based part of the course, the students refused to see her as such. This perception continued even when attention was drawn to the stereotypes of students as passive and teachers as dominant (via the medium of the programme Mind Your Language). It was only when the discussion format of the classroom was broken away from that relations began to equalize. A *structural* change had to be made in an attempt to break the hold of students' expectations and perceptions which had been developed through their previous classroom experiences. The *practical* use of the video camera proved to be a particularly dynamic way of changing the structure of the classroom, of involving all students and of diminishing the prominent role of the teacher.

This is in accordance with both Kress and Buckingham's contention that different technologies involve different *social relationships*. In this case, the video camera proved to be a great equalizer of social relations. No one was an expert on camera usage and everyone felt equally

as the bearer of 'hidden realities' Many of the 'analytical' questions the teacher asked were 'closed' questions They were effectively requiring students to identify aspects of the text which the teacher herself had previously defined as important The questions aimed at defining the concept of a 'stereotype' were supposed to serve as a stimulus for discussion, rather than a set of instructions to be worked through In practice, however, these good intentions were not always carried through These discussions tended to be led and dominated by the teacher, with the predetermined agenda being adhered to This situation emerged partly because of an implicit agenda to get the students to consent to positions the teacher defined as 'politically correct'

The ambiguous position of the teacher-researcher perhaps exacerbated the situation The researcher as both participant and observer was also the most powerful person in the situation, and was primarily responsible for the 'success' of the activities which were taking place This led to a set of conflicting roles and motivations On the one hand, the research wanted to respond to the students' needs and desires On the other hand, there were various issues which she wished to investigate which determined the nature and contents of the course There was also this sense of wanting to find out 'something significant' which led to "teacher-researcher neurosis" (Buckingham 1990: 23) in the first few lessons

However, the teacher-researcher was acutely aware of this situation and its contradictions, and from the third day of the programme onwards attempted to change the structure of the materials and the organization of the classroom One of the problems in whole-class discussion was that not everyone participated and the teacher's presence hung oppressively over the proceedings The students directed most of their comments to the teacher rather than to each other, and she thus had the power to guide the conversation in a direction she deemed favourable Thus, an attempt was made to restructure the group into pairs during discussions in order to diminish the dominance of the teacher's voice and presence and to give the students

form and they would not attempt to use it elsewhere If only the 'standard form' of English had been allowed, as in some EAL classrooms, a significant part of the humour of the video would have been omitted

Thus, experiential, cultural, gender, age and language differences were not highlighted as the explicit focus in the classroom, but were drawn on as each particular situation enabled Differences were neither 'flattened' nor merely tolerated, but used as productive resources Intertextual references and different conventions of genres, representations, discourses, approaches and styles were drawn on as 'Available Designs' for the discussions and video productions. As a result, the collaborative group work proved an immensely rich and valuable aspect of the course and a sense of group cohesion emerged in the final video production process. As time progressed, the class became more and more of a community and began to exchange and share interpretive resources.

4.5 Teacher Dominance versus Groupwork

Throughout the course there was a commitment to an equal and open dialogue between the students and the teacher Students were urged to 'say what they think' and were assured that there were no right answers Yet in many cases, particularly at the beginning of the programme, there clearly *were* right responses The material had been selected and constructed and the discussions guided in such a way that students would inevitably produce these responses.

One of the reasons for selecting Mind Your Language for analysis was that it seemed to be self-evidently biased and the aim of 'analysis' was to enable the students to detect this The first part of the programme thus, in a way, fed on Masterman's notion of 'demystifying' students or dispelling their 'false consciousness' In looking at national and gender stereotypes, a rather hierarchical pedagogical practice emerged with the teacher being set up

Western media, in the form of 'Monty Python' and 'Candid Camera' Interestingly, this influence cut across cultures (both Western and Middle Eastern), pointing to Kress's notion of the 'transcultural multiculturalism' (the multiculturalism between countries) of the new media age

The NLG speak about extending the scope of literacy pedagogy to account not only for cultural differences but also linguistic differences This includes looking at students' own languages and varieties of English The students were encouraged to translate certain concepts into their own languages and to share these translations to the class They found it interesting to see that different languages have more words than others for particular concepts, and that certain words need to be used in certain contexts Predictably, the most enjoyable part of this exercise was when the swear words and insulting expressions in the different languages were shared It was productive, however, to discuss the different ways of using language to insult in different cultures

Although the intention had been to spend more time looking directly at 'Varieties of English' (as sparked off by the Mind Your Language programmes), time constraints had prevented it However, the issues surrounding varieties of English emerged periodically because of the nature and content of the subject matter The class issues surrounding certain varieties were briefly touched on when discussing Sid, the caretaker at the school in Mind Your Language, and comments such as "He don't speak like me He's common" We spoke about the fact that most of the teachers at the school did not speak 'standard English' but a variety of South African English The students very acutely noted certain features common to South African English, such as "shame", "just now", "ja" and "is it, hey" They even decided to script the latter expression into their video production in order to make it South African", and in doing this, the students demonstrated their understanding of the connection between language variety, place and identity They also demonstrated that they realized this was not a standard

Mind Your Language: "Repent at Leisure"

VIEWING

Whilst watching look at the representation of some of the women in the programme. Think about the gender stereotypes they represent. Look at things like dress, body language, physical appearance.

Name	Dress	Body Language	Physical Appearance	Helpless/ In control
Miss Courtney				
Anna				
Danielle				
Eva				

Discuss in pairs after viewing!!

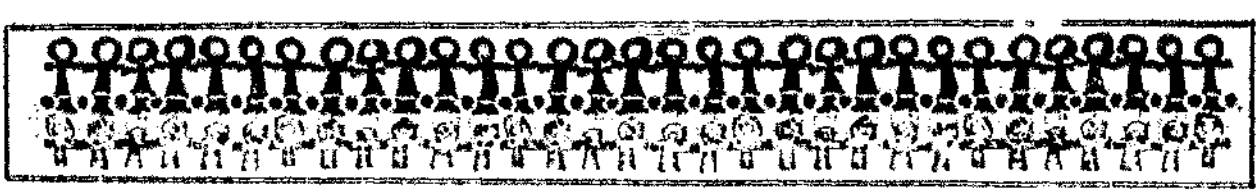
VIEWING "Fixing Anna up"

1 Look at Giovanni's body language. Would you say he is nervous?
2 After Giovanni says "such a beautiful girl" the camera goes to a close up of Anna's face. Why does the audience laugh here?

PAIR WORK:

What are these students' definition of a "good wife"

Discuss your opinion on these issues



STEREOTYPES: GENDER

He is ..... She is .....

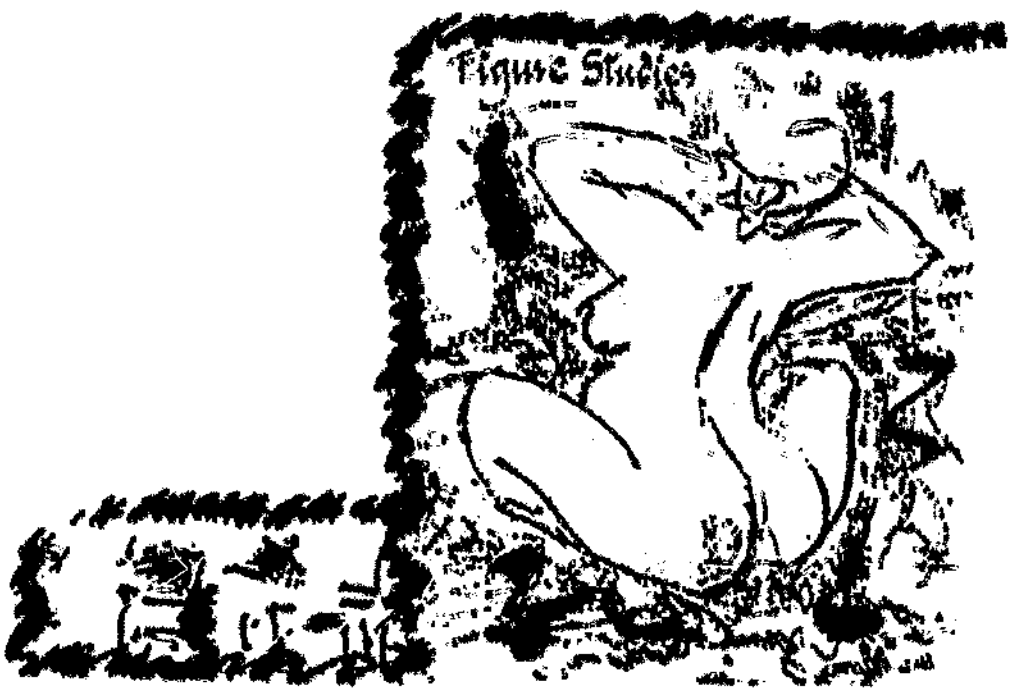
Mae Questel as Betty Boop

"We have some things to be ashamed of. Sex used to be synonymous with dirty. In my opinion it was a subject to be proud of. Sex is creation. It's usually the procreation of some beautiful baby. Jealousy, unfortunately, that's part of life."

"I hope you don't think I was ... how you say ... too forward!!"

VIEWING

What's wrong with this picture?



Read the old Population Registration Act (1950) of South Africa

1. According to this, stereotypes are based on much more than just physical characteristics. What otherfactors are they based on?

2. What does the expression "void for vagueness" mean?

3. Look at the statement
   "A white person is: "a person who ... is generally accepted as a white person and is" not in appearance obviously not a white person"
What unusual English structure do we find here?
Why do you think it has been used?

4. Why do you think Arthur Suzman refers to laws about population classification as attempting to "define the indefinable"?

5. What problems can *you* see in the legal classification of ... as a black person
... as a coloured person
... as a white person

6. "South Africans, for political or other reasons, may affirm or deny the existence of such groups"
Why, do you think, would some South Africans affirm or deny the classification of the population into groups?

7. What are the implications of the fact that people were able to be reclassified?

DISCUSSION

1. WHAT DO YOU THINK OF THE WAY THE TEACHER HANDLED HIS RELIGIOUS CONFLICT IN THE CLASS?

2. HOW ELSE COULD HE HAVE DEALT WITH IT?

Work in Pairs

Imagine that you are the script writer for Mind Your Language. You decide to change the way the teacher dealt with both the national and the religious conflict.
Write two short scripts including these changes.

Format:
Mr Brown, while walking across the room
Allie, dejectedly

The definition of a white person there goes on to exclude any person, despite their ancestry, who "freely and voluntarily admits that he is of descent of Black or Coloured persons, unless it is proved that the admission is not based on fact".

The problem with these definitions will be discussed further, but it is also important to note that the Act has been repealed, amended on fewer than fifteen times between 1950 and 1990, and that various rulers have been attached to the definitions as a result of changing people who the race laws were supposed to categorise.

Then the following clauses have been added to clarify how to classify a white person in practice, whether a person's appearance obviously a White person", "persons before have always been treated, educated, spoken and depended and otherwise as persons shall be taken into account". The questions on "general acceptance" to decide were as follows. "A person shall not be deemed to be generally accepted as a White person unless he is not accepted in any place where he is normally with members, and is accepted as a White person by persons with whom he has associations, and other persons who are in close contact with the problem". In addition, the courts also be accepted as a White person who has associations with members of the Bantu and other persons with whom he has been associated.

A further amendment was added in Section 5(2) of the Act, which allowed the application of classification to be made by a person who was married to a person classified as White or Coloured, or who was a parent of a child classified as White or Coloured, or who was himself classified as White or Coloured. In the case of a person married to a person classified as White or Coloured, or who was a parent of a child classified as White or Coloured, or who was himself classified as White or Coloured, the application was to be made by the person himself.

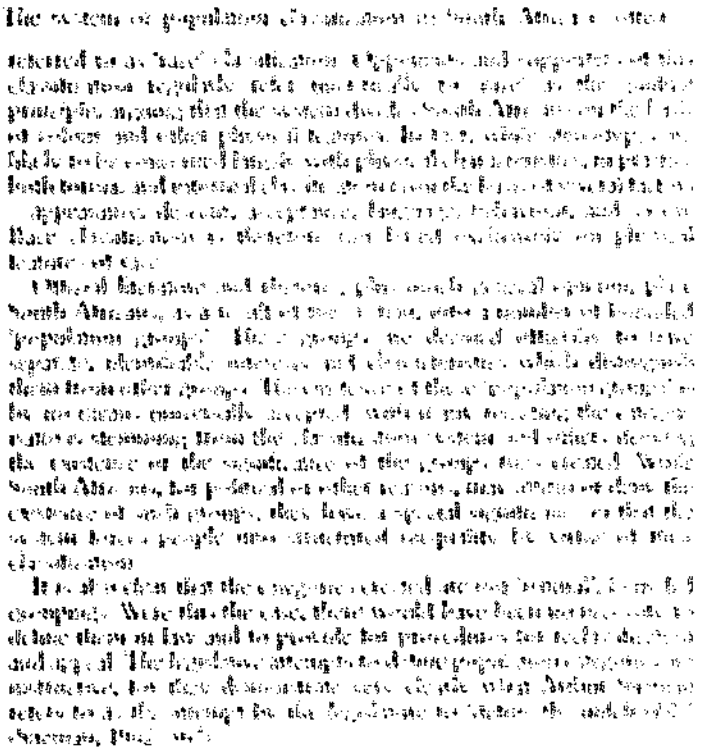
Section 5(1) of the Act also allowed for people classified as coloured or black to be re-classified by panels known as appeal boards. [illegible] a Supreme Court judge, that the original classification was wrong. The appeal boards could [illegible] Coloured, Malay, Chinese, Indian or other Asiatic, and other Coloured. Applications for classification could be made by the [illegible] person or the person's parents, or by the [illegible] and other persons, or by the [illegible] person's [illegible]. The [illegible] were [illegible], and [illegible] Asiatic, [illegible] Asiatic a [illegible] Asiatic [illegible] Asiatic.

A language of impediment

The system of classification there, then, was based largely on [illegible] and [illegible], and on the [illegible] and [illegible] of the [illegible] and English, particularly [illegible]. A number of the legal terms already [illegible] [illegible] [illegible], [illegible], [illegible], and [illegible] or other groups. In the 1950s, the [illegible] [illegible], and [illegible] [illegible] [illegible]

"DEFINING THE INDEFINABLE"

As can be seen from "The First Lesson" video, stereotyping often goes hand in hand with prejudice. For example, the German - Japanese argument about efficiency and religious intolerance results such as "infidel" and "barbarian" between the Sikh and the Muslim guy.



The Population Registration Act

Cultural body Language

Accent, speech characteristics and body language are often used in the stereotyping of people, eg: regional, national, class, gender and age stereotypes

An example: Taro, the Japanese man, pronounces an 'o' after every consonant ("Engl-o-lish-o"). He is dressed very formally and neatly in a suit. He takes his time when answering a question. He first bows. Everything is done in the correct way and order.

VIEWING Now look at the accents, speech characteristics and body language of the representatives of each country.

NAME NATIONALITY	SPEECH CHARACTERISTICS	BODY LANGUAGE
Max		
Anna		
Taro		
Giovanni		
Jamila		
Allie		
Ram		
Juan		
Danielle		
Chung Suhe		

"USUAL GERMAN EFFICIENCY": Stereotyping in Mind Your Language

VIEWING Collection of Names

NAME	NATIONALITY	STEREOTYPE
Max		
Anna		
Taro	Japanese	
Giovanni		
Jamila		
Allie		
Ranji		
Juan		
Danielle		
Chung Suhe		

Allie, the Pakistani, says "I worked at the Taj Mahal"
Mr Brown "Oh, in Delhi"
Allie "No, Piccadilly"

Why does the British audience laugh here?

ACCENTS AND BODY LANGUAGE

Universal Body Language

Role-Play Act out the action on the paper given to you in a way that you think your classmates will understand

Can you remember any universal body language in Mind Your Language?

STEREOTYPES: NATIONAL

Mind Your Language : "The First Lesson

Can you think of other features in video that help you understand language?
Make a list.

VIEWING
Look for some of these features in the Title Sequence

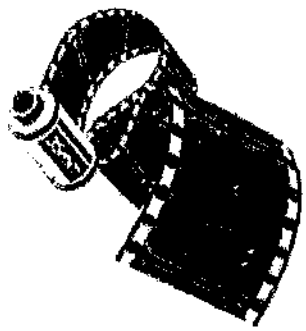
DEFINITION OF A STEREOTYPE

Work in pairs to discuss the following questions

1. Try and find a definition of a 'stereotype'- think about on what kinds of things stereotypes are based
2. Why do you think people stereotype other people?
3. Discuss some of the potential advantages and disadvantages of stereotyping?
4. Have you ever been the object of stereotyping? I.e. "dumb blonde"
   "people who come from the rural" areas

REPORT BACK TO CLASS!!

VIEWING — Look at the Title Sequence again, concentrating on the stereotypes. Write down some key words whilst viewing.



APPENDIX A

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CLASSROOM SURVEY

Name: .....

Age: .....

Profession: .....

Nationality: .....

Gender: .....

1. How much English language TV do you watch?

2. What kind of programmes do you watch in English?

3. What kinds of programmes are more difficult to understand in English?

What kinds of programmes are easier to understand?

Why do you think that is?

4. Have you had any experience of learning English using video in other language schools?

If so, what kind of exercises did you do?

How useful were these exercises for language learning?

5. Do you think there are any potential benefits for learning English in watching TV at home?

In using video in the classroom?

6. Do you have any objections to using video in class?

APPENDIX B

OWN VIDEO PRODUCTION

Plan for week:
Monday:
Planning, Start scripting

Tuesday:
Scripting and Practising Filming

Wednesday:
Filming
(May go on longer than 12.30pm)

Thursday:
Filming
(Finish Videoing)

Friday:
Presentation of Video to teachers and other students (and friends).

MONDAY'S PROGRAMME

1.Plan the events /sequences of the story (not exact dialogue yet).

Note:
* We can only have a maximum of 4 characters at one time (if that includes myself).
* I'm sure with permission, we can film other students, teachers or classes if we need to.

2. Plan *where* you're going to film.
Work in pairs: Choose scenes to write script for.

Possible locations for filming:
1. Language School
2. City Centre (St. George's Mall / Greenmarket Square, etc)
3. Different Shops
4. Walk on the mountain.
5. On the beach - surfing!
6. At your homes
7. etc, etc

FEEDBACK ON VIDEOING

1. General Difficulties experienced
2. Handling of Camera
3. Camera Shyness
4. Acting
5. Directing
6. Communication Difficulties
7. Viewing of video - How do you feel seeing yourself and others on video?
8. Is it more difficult than you expected, or easier?
9. Anything surprising??

VIEWING: View the ending of the programme Same Time, Same Place.

Past tense of 'to tell' = _____

In Skit #5 with Ali and Anna, pay particular attention to the use of music.

Adjectives to describe Music:

Romantic	Background Music
Slow	Rhythmic
Sleazy	Trance-like
Chaotic	Lively
Discordant	Heavy
Relaxing	Light

'REPLAYING IT DIFFERENTLY'

Skit # 4: Joan and Max
At the Waxworks 'Madame Tussaud's'

Watch an extract from skit # 4 extremely carefully.

You are going to have to reconstruct this extract from memory, as exactly as possible. Pay careful & creative attention to detail in your reconstruction.
- Appoint a director to control the proceedings.
- Write a story-board with dialogue, camera angles, shots, etc.
- Shoot the video.

GENERAL INPUT ON MAKING YOUR OWN VIDEOS

1. When videoing, try to get in the habit of keeping both eyes open. This places less strain on your eyes. Also, while videoing, your open, non-videoing eye may see things you might want to include.

2. Lighting: Try to use natural daylight or good quality lighting. Make sure the light source is behind you, i.e. the camera directly at a light source.

Record Delay: The camera needs a fraction of a second to get ready after you push 'record'. This should be taken into account when videoing.

4. Ways of representing the passing of time:
4.1 A card marked with phrases like 'six months later'.
4.2 Images symbolizing time passing, eg: an egg timer
4.3 Fading out and then fading back in.
4.4 Zoom in on a clock which is being held and at the same time wound forward. The viewer will see only the clockhands going round and round.

EXERCISE

1. Decide on the camera angles and types of shots you will use in your role-play.
2. Decide what music / sound effects you will use.

1 pair to act out their re-play.
1 student to film and the other student to control the music and sound effects.

FEEDBACK on difficulties experienced, handling of the camera, camera shyness, and so on.



'GUILTY OR NOT GUILTY'

"With people like her in court, no wonder they abolished th death sentence!"

Two meanings of the verb 'to swear'_____

_____

Gladys: "Miss Courtney's in court"
Sid: "Caught?"

On Friday evening, as part of their homework, Mr Brown gave the students certain tasks to perform: things to do and places to visit. The results were, however, disastrous, as you shall see.

Skit & 1: Taro and Chung Sulie
Speakers Corner in Hyde Park

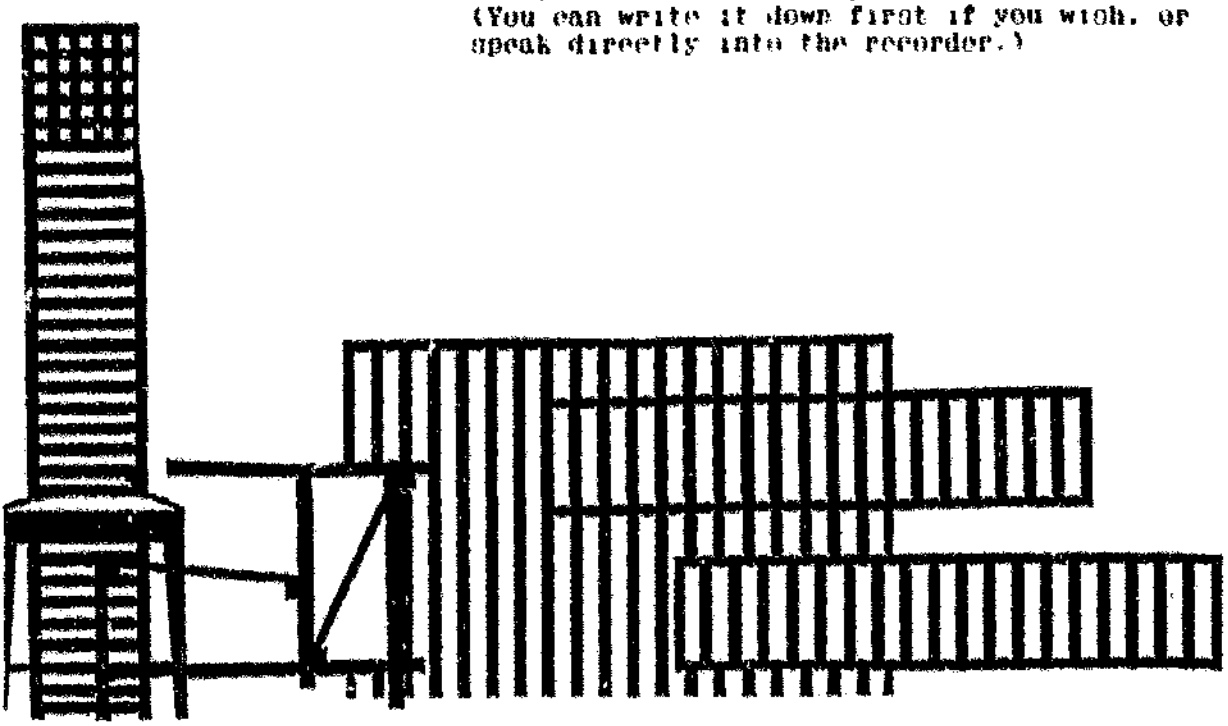
Skit & 2: Giovannie and Danielle
The TV Studios

Skit & 3: Ranji and Jarmila
Boat on the River Thames.

VOICEOVER COMMENTARY

Work in Pairs: Look at Skit & 3 where Ranji and Jarmila take a boat on the River Thames. Try to imagine a news report type of voiceover to with the videotrack.

Record this into the tape-recorder!
(You can write it down first if you wish, or speak directly into the recorder.)



1. Panning
In this movement, the camera is turned horizontally in either direction. ie: it can 'pan left' or 'pan right'. Vertical movement of the camera is referred to as 'panning up' or 'panning down'.

2. Zooming
Zooming enables the size of the image to be enlarged or decreased without moving the position of the camera.

MOVING FROM ONE SCENE TO THE NEXT

1. The Cut
This is the normal way in which two scenes are joined together. It is the instant transition from one scene to another.

2. Dissolve
One scene gradually disappears at the same time as the next one appears. The effect is of one scene dissolving into the other.

3. Fade In and Fade Out
The scene can fade in from blackness or fade out to blackness.

'COUNT THE CUTS'

Count how many cuts there are in the following video sequences.

VIEWING & 1 Extract from Mind Your Language

Now, listen to the soundtrack without the pictures. Predict the number of visual cuts.

VIEWING & 2 Advertisement for Milk Stout



PRACTICE OF GENERAL TECHNIQUES

Look for examples of any of the above-mentioned shots or techniques.

VIEWING & 1 Edgars ad

For the viewing of the next advertisement, divide yourselves in this way:

* 1 student to watch for camera set-ups, camera movements.
* 1 to watch for cuts, dissolves or fades
* 1 to listen to and record the dialogue
* 1 to take note of the music and sound effects used.

After viewing you will put all this information together to make a script for the ad

VIEWING & 2 Marlies ad.

CLASS EXERCISE
Think about the kind of shots you would use if you wished to create TENSION.

VIDEO JARGON

'Jargon' means a specialised vocabulary, eg: medical jargon. In order to discuss and also produce video, it is necessary to have some idea of the technical vocabulary used whilst filming or editing.

CAMERA SET-UPS

1. Long Shot
The subject is at some distance from the camera. If the subject is a person, then the entire figure is included.



2. Medium Shot
Here a human figure [illegible] from [illegible] below the waist.

3. Close-up
Head and shoulders [illegible] enough to show detail

4. Head Close-up

There are, of course, different [illegible] Eg. An extreme head shot [illegible]

CAMERA ANGLES

1. Normal
A camera angle is considered normal when the camera is [illegible] eye-level and points horizontally towards the subject.

2. High Angle
Here the camera is above the [illegible] looking down on it.

3. Low Angle
The camera is positioned low on the [illegible] looking up at it.

4. Aerial
This refers to a scene taken from the air.





DISCUSSION
The teacher doesn't give the students the correct answers. Do you think they have learnt anything from this exercise?

T: "I am appalled at your lack of knowledge of the English language. I have never come across a class as ignorant as you are!"

1. The teacher thinks that their lack of knowledge of the the English language equals ignorance What is wrong with this theory?

2 If a teacher said this to you as a student, how would you feel?

3. What else could the teacher have said?

Mr Brown: "And now the bad news: from now on, you get extra homework every night!"
Students: "Aaaaah!....."

* What stereotype of teachers and students is this?
* General discussion about different environments where you've learnt English. Which was more effective and which not? Why?

REVIEW OF CURRENT PROGRAMME (End of first week)

* Level of language (too high, too low, OK)
* Interest value
* Anything you'd like to be included? (Something you feel you need to practice)
* Anything you'd like to be excluded? (Boring, Not useful, No point)
* What do you like about it?
* What do you dislike about it?
* Suggestions for improvement





VIEWING Second Half: "Acting Stupid"

Mr English: "I'm English"
Mr Brown: "Congratulations!"

Why does Mr Brown respond in this way?
Is it an appropriate response?

PEDAGOGY #2:

The new teacher tries to find out what level of English the students are at. Think about the way he does this, and the usefulness of the approach.

1. He asks: "What is the feminine of drake?"
Is this an easy question to answer?
Will it show him the students' level?

2. He asks Chung Suhe to spell 'cough'. How does she spell it?

3. T: "What is an apostrophe?"
Anna: "According to the old testament there are 12 apostrophes".
What word is she confusing "apostrophe" with?

4. T: "Give me a sentence using the word 'defer' ".
Max: "Minks are bred for de fur"
How has he manipulated the word?

5. What is Danielle's response when asked the meaning of the phrase "To bury the hatchet"?

6. T: "Complete the following proverb: 'People who live in glass houses ...' "
CorrectAnswer: .....

Giovanni's Answer: .....

7. T: "What is the opposite of a coward?"
Jarmila: "A bullard".
Does this word exist? What is the opposite of a coward? (You can use more than one word if you wish).

PUNS AND PROVERBS

"Mind Your Language" can mean two things:

* A warning not to use bad language, swear words.
* Take care of the language you are using - here it is the 'English language'.

Pre-Viewing Exercise

What are the meanings of these sayings and proverbs?

1. "I shall come straight to the point".

2. "No use beating about the bush".

3. "Procrastination is the thief of time"

4. "Never put off till tomorrow what you can do today".

5. What does it mean "to get the sack:"

6. "Strike while the iron is hot". Phrasal Verb: "Put off" = Procrastination / delay

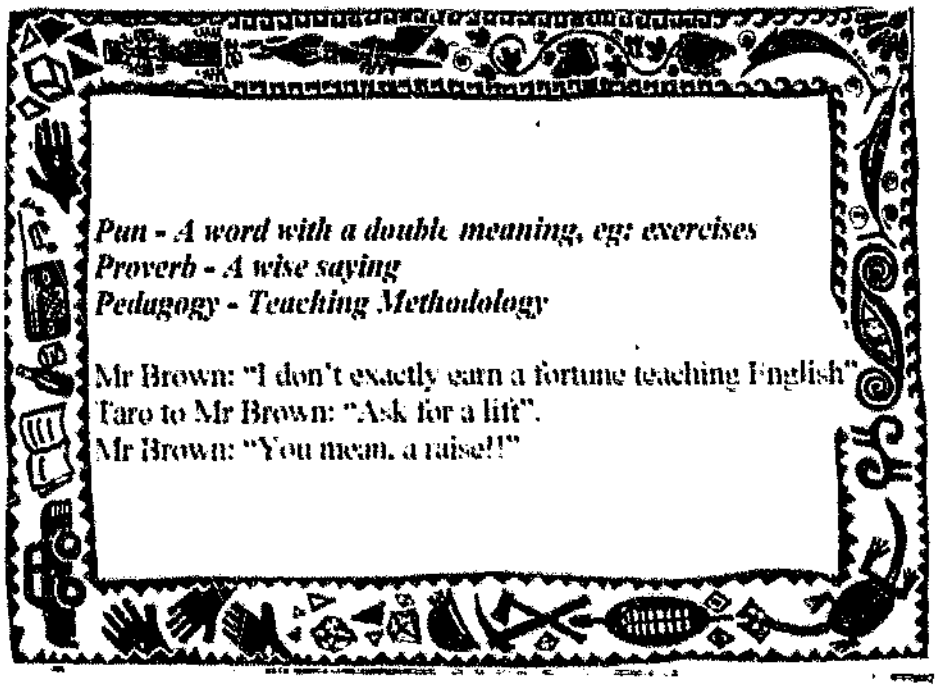
7. What does it mean to "soften someone up"? (The same as "To Soft Soap someone")

8. "To bury the hatchet".

9. "People who live in glass houses should not throw stones".

PUNS, PROVERBS AND PEDAGOGY

Mind Your Language: "Just the Job"



***Pun** - A word with a double meaning, eg: exercises*
***Proverb** - A wise saying*
***Pedagogy** - Teaching Methodology*

Mr Brown: "I don't exactly earn a fortune teaching English"
Taro to Mr Brown: "Ask for a lift".
Mr Brown: "You mean, a raise!!"

PEDAGOGY

VIEWING "Role-Play"

Mr Brown uses role-play in his classroom to get his students talking. In each role-play, Mr Brown is dissatisfied with what happens.
What is his dissatisfaction with:

* "In the Park" - Anna and Ali
* "In a Restaurant" - Juan and Chung
* "At a Party" - Max and Danielle

DISCUSSION IN PAIRS:

1. Do you think the students will learn any new language from this activity?

2. What *kind* of language will they learn?

3. Mr Brown: "I'd be grateful if you'd keep Chairman Mao out of the classroom"
   Do you think politics and other controversial issues should be kept out of the classroom?

4. What is your experience of role-play in the English classroom?

5. What is your opinion of role-play as a language-learning exercise?

APPENDIX D

SHOT	DIALOGUE	SOUND / MUSIC	CAMERA SET-UP/ MOVEMEN
Building of CCC		Blues	
Classroom: * Boring Class * No dialogue	Commentary: This is a class at the Cape Communication Centre in Cape Town. Next Monday, this will be a 'has-been' class at CCC because the students are going to be out of money. There is no way out. There is no hope. And where there is no way out and no hope, there is no FUTURE!	Blues	
	Teacher: Ok, guys, see you next Monday. *Mama:* Next Monday ?? We cannot even pay for food!		
	General worried conversation amongst students		Pan to wise m.
	Wiseman: But, there is a solution. *Student:* Who the hell are you? *Wiseman:* I'm the spirit of the Cape Town Magic coffee which is going to help you. *Student:* Do you mean this brown, horrible sewerage which we drink during the break? Do you call that Magic Coffee? *Wiseman:* No, I'm talking about the coffee that makes one forget about everything. *Student:* So, do you mean we can give this coffee to Karl, and he will forget about our accounts? *Wiseman:* Yes, I'll tell you the four secret ingredients. Come closer		
The Wiseman waves to the students & they come together & whisper			

SHOT	DIALOGUE	SOUND / MUSIC	CAMERA SET-UP/ MOVEMENT
Leaving the Building			Long Shot
St. George's Mall / Green-market sq.			
On the steps of the Old Town House	*Claude*: Hi! I'm Claude. Switzerland My mission is to look for the holy water from the magic fountain of Cape Town. Nobody can stop me, I've got my Swiss army knife!!		
Walk, fighting spirits with knife Collect water. He holds it up happily.			Camera to follow Claude's Movements
Newland' Forest (Dragon's Forest) Adel looks vicious & pretends to want to fight ... He changes his mind.... Dragon nods!	*Adel*: Hi! I'm Adel, I'm Libyan *Claude*: Is it, hey? *Adel*: My mission is to fight in Dragon's forest To find some coffee beans. I need to collect these coffee beans from the dragon's shit. *Adel*: Hello, Mr Dragon, may I please have some ... (*whispers*)		
Face of Dragon			Close-up
Dropping sweets into cup			Close-up
Adel rejoins the group.	*Adel*: I've got it!! I struggled for hours fighting the dragon to get this! *Claude*: Is it? *Adel*: Shut up!		Panning to dragon

SHOT	DIALOGUE	SOUND / MUSIC	CAMERA SET-UP/ MOVEMENT
Outside Frozen Yoghurt Shop, Rondebosch	*Maria*: Hello, I'm Maria. I'm from Denmark. My mission is to find frozen ALIEN cream for the magic coffee.		Zoom in on frozen Yoghurt Sign
Sign: 'Hidden Camera'			Close up
Inside Shop	*Maria*: Can you do me a favour? I need some frozen alien cream, but I don't have any money to pay. *Salesperson*: (Spontaneous Answer ...)		
Putting the Yoghurt in the cup.			Close up
On Clifton Beach Andreas rises out of the Sea.	*Andreas*: Hello, I'm Andreas. I'm from Switzerland as well. I went to Robben Island looking for sugar, but there wasn't any, so I have decided to dive to Sugar Bay. There's plenty of sugar ...		
In Karl's office. Students give Karl the coffee to drink.	*Karl*: (Spontaneous reaction to horrible coffee ...)		
	Karl: Who am I? *Student*: This is the end. *Dragon*: Is it, hey?		
Students giving Karl the coffee again, drinks it	*Karl*: What horrible coffee is that? And, don't you still owe me money? *Student*: Oh, it's not working. I'll pay with my credit card!"		
Sign: 'The End'			

DIALOGUE	CAMERA SET-UP / MOVEMENT	SOUND / MUSIC	CUTS FADES WIPES
	Close-up on a sign Long Shot of 2 men Open the Door Cut	Happy, classic	
J I tell you, you take the photo of me M Which way we go? J We ask Where we find the queen? What's the matter? Are you deaf? M He is a waxm i J You're right, he looks like a real man	Long Shot to door Panning to Left Medium Shot Zoom in to Waxman	Footsteps Audiance laughs	
J Here's another man He looks ugly M He looks like a dummy J Can I help you gentlemen? M Oh, he's a real man W including the moustache	Medium Shot Closeup	 Audiance laugh	
M We are looking for the royal familie J I want to take a photo with the queen arm in arm W Members of the public are not allowed to touch the exhibits J We won't tell noone W Unfortunatly you are to late, we're about to close You'll find the exit that way M We better go J No, I want a big shot with the queen and Prince Philipe	Medium Shot	 Audiance laugh Happy, classic music	

SCRIPT FOR MIELIES ADVERTISEMENT

PICTURE	SHOT SET-UP	SOUND/ MUSIC	DIALOGUE
Woman comes along the street	3 long 1 medium 4 Cuts	sad / slow	We know how difficult it can be for a small business person to place a message
Zooming on house Go through the window	Dissolves	More happy Active	But when you take advantage of a 50 % discount, in first 3 month you can speak to your customers
In house 3 Lady sitting in front of the TV	Behind Panning Around	Happy, Active	
TV Couch TV Couch TV Couch	Close-up, cut Close-up, cut Close-up, cut Close-up, cut Close-up, cut Close-up, cut	Soft Music, Background	For the freshes, best tasting mielies in town Now, just up your street
Car infront of a house. People are queuing, they bought mielies Cars drive away	Dissolves Panning to right Fade	Soft Music	With a 50 % discount everybody can effort advirtisment
			Phone Mission now on

APPENDIX C

GENERAL SKILLS DEVELOPED

1. Group Skills
* Benefitting from the creativity of a lot of different ideas from different people: "A few heads are better than one!"
* Having to negotiate with each other and compromise in order to agree on something.
* Working together to create something.
* Learning how to organize and become organized.

2. Greater awareness of how video images and programmes are made.
* Camera positions, movements and angles
* Editing
* Time and effort involved in making a video
* How different everything looks through the camera lens
* Music, sound effects

3. Experience in using a Video Camera

4. Greater awareness of how you learn a language and what works for you - through constant evaluations (like this one!)

5. *Critical* engagement with MYI
* Gender and National Stereotypes
* Teaching methods
* The fact that MYI is produced for a British audience

GENERAL COMMENTS, CRITICISMS, SUGGESTIONS

_____

_____

_____

_____

_____

_____

How do you feel your speaking fluency has improved? Which aspects?

Presentation and Performance Skills

* Speaking loudly and clearly - in tape-recording
  - in acting
  - in getting the message across to other students
* Acting in 'front of a camera (also in public places')
* Presenting video to the school.
* Greater awareness of own body language, gestures and facial expressions.

Which presentation and performance skills do you feel have improved?

General:

* Looking at the way body language, facial expressions and gestures help us understand English.

* Practice in filling in surveys / questionaires

* Written comprehension (Population Registration Act)

* Use of new vocabulary and film jargon.

Are there any other general skills that you feel you have developed?

Are there any other language skills that you feel you have developed during this course?

LANGUAGE SKILLS DEVELOPED

Listening Skills:

* Intensive Listening Exercises (esp. in reconstructing an ad and video scene)
* Listening for general gist (in fast, natural, difficult speed - MYI programmes.)
* Listening in a social situation (to friends and colleagues ... everyone speaking at once!)
* Listening in a work situation (when performing a mission!)

Which listening skills do you feel have improved on this course?

_____

_____

_____

_____

Writing Skills:

* Taking complicated, creative verbal ideas and converting them to written form.
* Writing Role-Plays
* Reconstructing the script of an advert and a video scene
* Full Script

Which writing skills do you feel have improved on this course?

_____

_____

_____

_____

Speaking and Communicating fluently:

* Giving instructions / polite requests
* Questioning and Answering
* Explaining
* Repeating
* Simplifying
* Proposing a suggestion
* Defending a suggestion
* Negotiating / arguing
* Asking for advice
* Giving advice

ASPECTS COVERED IN COURSE

Did you enjoy the activity? How interesting was it on a scale of 1 to 10?
1 - Very Boring
5 - OK
10 - Extremely interesting

1. National Stereotypes
2. Universal and Cultural Body Language
3. South African Population Registration Act
4. Gender Stereotypes
5. Class Debate on men and women's roles
6. Puns and Proverbs
7. Ways of teaching, eg: 1. Role-play
   2. Establishing students' language level
   3. Sterotypes of teachers and students
8. Video Jargon
9. Voiceover Commentary for a Scene
10. Writing, Tape-recording, acting and filming a Role-Play
11. Reconstructing an advert and a video scene from memory in both script and film.
12. Writing a full script based on personal Cape Town experiences.
13. Organizing and filming a short movie.

Explain your lowest numbers. Why were those aspects of the course not so interesting?

Explain your highest numbers. Why did you enjoy those aspects of the course?

EVALUATION AT THE END OF WEEK # 2:

1. Level of Language:

1.1 Is it becoming easier to understand the programme Mind Your Language? (Compared to your first viewing. Or, is it the same?

1.2 Whilst filming, what kind of communication difficulties were experienced, if any?

1.3 Do you feel that you communicated and used English in any new way this week?

This week we:

*** Looked at film jargon**
*** Wrote a filming script for an advert.**
*** Recorded a Voiceover Commentary from an extract of MYL**
*** Practised using the video camera on our role-plays**
*** Reconstructed a scene from memory from MYL.**

2.1 What was the interst value of these activities?

2.2 Which did you enjoy more? Why?

2.2 Which did you least enjoy? Why?

2.3 Should any be excluded? Which ones?

3. Do you feel an improvement in confidence in presentation and performance skills?

In communication skills?

4. General Comments, Criticisms and Suggestions.

Silence while Andreas writes.

Andreas: OK, then, the dialogue?

Maria yawns.

Claude (reading dialogue he has written):

Juan said, I tell you, comma, take the photo of me

Andreas writes it word for word. Silence while he writes.

Andreas (asking Claude)

.. of me and the British royal family?

Claude (shaking his head dismissively):

No

Andreas (still addressing Claude):

And then ... [speaks German]

Claude: And Max says, "And which way we go?"

Andreas: Which way we go ... [writes] ... 'which', 'which'? [Looks up at Claude expectantly.]

Claude (watching Andreas write):

Which .. 'w', 'h' ... "which way we go?"

Andreas: Yes, which way we go ... Question mark.

Claude: Then Juan says, "I ask [said in American accent], I ask" [modified to a British accent.]

Teacher: You said that in both British English and American English [demonstrating accents]: "I ask, I ask."

Adel: Just keep on saying 'a' ... 'a' ... 'a' ... [Demonstrating the American pronunciation of 'a'.]

Teacher: I know

Adel: So, "I ask" *I* ask, or *let's* ask?

Maria (looking up): He said, "I ask." [Looks down again.]

Just make it one scene

Andreas (repeating): One scene. [Hand movement down to indicate the matter is settled]

Adel (using big hand and arm movements to indicate camera movements):

You come from this side and then ...

Andreas: After walk through the door.

Maria (disagreeing): Uh- uh . . a pan. [Moves her hands to indicate the camera panning]

Adel: A pan. [nods]

Andreas: Ah, pan. But there's another word. [Looks at his notes]

The rest of the students ignore this comment.

Maria: Panning.

Andreas: Panning.

Adel: From the back.

Andreas writes 'panning'.

Adel: Panning from the back.

Andreas (whilst writing tries to demonstrate the direction of the panning):

Panning from ..

Maria demonstrates with her hands a panning movement to the side.

Teacher: You can pan from the left or from the right

Adel: They come in like this, then you pan to the left [Throws hands up to indicate that now the issue is sorted out.]

Andreas: So, a close-up . . er . [consults notes] . . medium .

Adel (softly mouths): Medium shot [nods]

Maria (nodding): Medium.

Adel: It could be a cut . . because . . It's just a medium shot because they'll becoming nearby [Elaborate hand movements indicating medium shot] . . yeah, it'll be a medium shot [repetition of previous hand movements]

Andreas (quietly): Footsteps

PAUSE

Andreas: There was not any dialogue

Claude: Make a dialogue for each person

Claude (reading from his notes and dictating to Andreas):

I tell you what, you take a photo of me

Maria (challenging Claude directly)

Do they say that first? When they come in the room?

Andreas (hand splayed, indicating thinking processes

There's a cut, then . . er . a medium shot

Adel . medium shot . . . yes, a cut, then medium shot from the back

[Hand open, moving away from him]

Yes, from the back, facing the whats-its-name

[He turns his open hand to face him Leans forward briefly to emphasize the point, and then leans back with one hand on his chin to listen to the others]

Claude: You can simplify it Make it one scene

Maria rolls her eyes

Claude (responding to Maria):

Makes it easier

Maria stares Claude up and down Claude ignores her, looks down, but is seemingly aware of her gaze

Adel: OK, make it like that

Andreas: So, what's the decision

[Teacher rejoins the group]

Maria (nodding in agreement to Adel in an indifferent kind of way)

TRANSCRIPT OF VIDEO OF CLASSROOM INTERACTION

Claude: This is the first scene now. Make a line."

Claude and Adel both demonstrate the making of a line.

Andreas: Ah, this is the first scene

Claude: Yeah

Andreas: OK, so just cut

Adel: That's it, uh? [Shrugs]

PAUSE

Andreas (pointing to the paper):

What do they say here?

Adel: They say nothing

Andreas draws a laborious line on the paper.

Andreas: (quietly to himself while writing)

Second scene ...

Adel: The lines mean cut. [Shows the cut with a chopping movement of his hand.]

PAUSE

Maria (speaking softly, distractedly and with a bored look on her face):

They come in and there's a long shot. We see them come in the door.

[Turns her head down to the side, makes no eye contact.]

Andreas: Ok, a long shot

Maria: Yeah, you stand here and see them coming through the door

Andreas: Through the door. What about the music?

Maria: There was no music. You could hear the footsteps. [Gives hand movements to indicate footsteps.]

Andreas: So, I just put 'footsteps'

Adel gives a footstep sound-effect with his feet.

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