

AN EXPLORATION OF VISUAL LITERACY IN THE ENGLISH HOME LANGUAGE AND SEPEDI HOME LANGUAGE CLASSROOM: A COMPARATIVE STUDY

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I declare that the following work is my own work, unless otherwise stated. It is being submitted in partial fulfilment of the requirements of the degree of Masters Applied English Language Studies at the University of Witwatersrand, Johannesburg. It has not been submitted for any degree or examination at any other university.

A handwritten signature in black ink, appearing to read 'Reuben Mametja', written over a horizontal line.

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ABSTRACT

The aim of this study is to compare opportunities that teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills and to determine the extent to which such opportunities foster the development of critical thinking. In the Curriculum and Assessment Policy Statement (CAPS) document for home languages (EHL CAPS, 2011, pp. 4-5; SHL CAPS, 2011, pp. 4-5), the Department of Basic Education (DBE) recognises the importance of teaching and learning strategies that develops 'learners' higher order reading skills' in order to produce learners who would use high levels of cognition to solve problems. It was partly this and other DBE scholastic aims that informed the rationale of this study, so as to, among others, establish the feasibility of the aims from teachers' classroom mediation of visual texts point of view. Thus, data on teacher mediation of visual literacy was collected from audio-recorded lessons of 2 sampled teachers employed at 2 public schools situated in Ekurhuleni region in Gauteng Province. The data was then analysed using the qualitative framework provided in Barrett's Taxonomy (1968) and Moodley's (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy along with Luke and Freebody (1999) Four Resource Model. The study adopted a constructivist interpretation model to further examine teacher classroom practices. Constructivism is pertinent to this study because the curriculum (EHL CAPS, 2011, pp. 9, 11; SHL CAPS, 2011, pp.10-11) embraces active learning through individual or group participation in the learning process. The findings indicate that the teachers of EHL and SHL use questions to create learning opportunities that enhance visual literacy skills in their home language classroom. However, the teachers' questioning techniques and classroom activities during visual literacy lessons hinder learner development in critical thinking skills. They do not engender active learning and language development.

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TRANSCRIPTION CONVENTIONS

I followed by a number	line
II followed by numbers	lines
/	interruption in talk
[pause]	used to indicate a pause longer than two seconds
....	break in transcription (i.e. lesson recorded but not included in this transcription)
bold	teacher questions

LIST OF ACRONYMS

ACE	Advanced Certificate in Education
CAPS	Curriculum and Assessment Policy Statement
DBE	Department of Basic Education
EHL	English Home Language
HOQ	higher order question
LOQ	lower order question
MOQ	middle order question
SHL	Sepedi Home Language
ZPD	Zone of Proximal Development

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CHAPTER 1: INTRODUCTION

1.1 Introductory Remarks

The importance of teaching visual literacy skills is emphasised by researchers in the field such as Baker (2012) and Beatty (2013) who note the increasing and widespread use of visual images in everyday communication in the 21st century. The response of the South African curriculum in the Further Education and Training (FET) band to the growing use of visual images in everyday communication is that teachers should, in mediating visual texts, draw learners' attention to the significance of text layout; how attention is gained by advertisers; the role of movement and colour in persuading the reader; how language and images are used to reflect and shape values and attitudes; how images and language are sexist, racist, ageist, or reinforce stereotypes; persuasive techniques; and the impact of the use of font types and sizes, headings and captions (English Home Language [EHL], 2011, p. 23; Sepedi Home Language [SHL], 2011, pp. 24-25). The curriculum further enjoins teachers to ensure that learners interpret and evaluate a wide range of graphic texts and explain the effect of visual, audio and audio-visual techniques such as the use of colour, subtitles, dialogue, music, sound, lighting, editing, framing, styles of shot, composition, camera movement, camera techniques, foregrounding and backgrounding (CAPS EHL, 2011, p. 27; CAPS SHL, 2011, p. 30). When the development of such knowledge and skills are emphasised in visual literacy classroom, learners may, according to Moodley (2013), be equipped to respond to visual literacy questions that assess higher order thinking skills.

However, in spite of the increasing visual communication in the world, there is little research in visual literacy in South Africa. I hope this research project will provide helpful insight into teachers' practices in mediating visual texts in EHL and SHL classrooms.

1.2 Aims of study

The aim of this study is to compare opportunities that teachers of EHL and SHL create to enhance visual literacy skills and to determine the extent to which such opportunities foster the development of critical thinking.

1.3 Research question

1.3.1 What opportunities do teachers of EHL and SHL create to enhance visual literacy skills in English and Sepedi home language classrooms?

1.3.2 Do teachers' questioning techniques, text choices and activities during visual literacy lessons foster the development of critical thinking?

1.4 Rationale for study

This study draws on the findings of Moodley's (2014) research into summative assessment of the visual literacy section of the Grade 12 home language examination papers in six dominant languages in South Africa – Afrikaans, English, Sesotho, Sepedi, isiXhosa and isiZulu. According to Moodley (2014) despite the government's attempt to equalise home languages curriculum by producing a curriculum document equivalent across all 11 official languages, assessment across the languages lacks uniformity with regard to 'text selection; quality of questions for both technical knowledge and critical language awareness; and cognitive level demands.' Whilst Moodley's (2014) study focuses on summative assessment of visual literacy, this study compares the classroom practices of teachers of English Home Language (EHL) and Sepedi Home Language (SHL) in mediating visual text to determine prevalence of inequalities as found in summative assessments.

The CAPS (EHL, 2011, p. 22; SHL, 2011, p. 24) document for home languages envisages classroom instruction that fosters the development of critical thinking by, among others, ensuring that the mediation of texts, including visual texts, draws on a range of questions that assess different levels of cognition. It endorses the Barrett's (1968) taxonomy for formal and informal assessment of thinking skills. It further states that 40% of questions in formal assessments should assess lower and middle order cognitive skills respectively, while 20% caters for higher order cognitive skills (EHL, 2011, p. 76; SHL, 2011, pp. 79-80). Ironically, in the same document the Department of Basic Education (DBE) aims at producing learners who are critical thinkers and problem solvers (EHL, 2011, p. 5; SHL, 2011, p. 5), yet the weightings of questions in formal assessments seem to suggest that an emphasis is on the development of lower order thinking skills rather than on higher order thinking skills. Scholars such as Butler et al., (2012), Ku (2009) and Halpern (2003) contend that higher order thinking skills are important in enabling individuals to analyse, synthesize and evaluate information they encounter in order to make good decisions and solve problems in their day to day life. To

promote the development of such skills in classroom practice, Snyder and Snyder (2008) suggest instructional models that use collaborative learning and effective questioning techniques to guide critical thinking processes rather than a teacher-centred approach which according to Jones (2012) can stifle critical thinking as the teacher assumes the role of the sole dispenser of knowledge and learners are passive recipients of the teacher's knowledge. Given that the CAPS document envisions classroom instruction that fosters the development of critical thinking, an investigation into opportunities that teachers create to promote the development of such skills is therefore necessary to ascertain whether they are aligned with the vision of Department of Basic Education (DBE).

My Honours Degree research project on teachers' questions in English First Additional Language (EFAL) classrooms and studies in Critical Literacy, New Literacy Studies and Multiliteracies and Language and Assessment have influenced me to expand this project beyond cognitive levels of teachers' questions to include a comparative study of teachers' classroom practices across languages.

As I carry out this study, I also embark on a personal journey of professional development through self-reflection on my text choice and questioning techniques in my attempt at fostering critical thinking skills. I conduct the study by examining visual literacy lessons – an area which is not extensively researched in South Africa, despite the increasing and widespread use of visual images in everyday communication in the world as observed by Beatty (2013) and Baker (2012).

1.5 Methodology, Methods and Ethical Consideration

Drawing on Denzin and Lincoln's (1995, p. 8) description of qualitative and quantitative research approaches, the questions of this study could best be addressed through a qualitative approach as the emphasis of the research questions is on the opportunities home language teachers create to enhance visual literacy and the cognitive quality of teachers' instructions and not on the quantity or frequency of instructions. In expounding the difference between quantitative and qualitative research questions, Crescentini and Mainardi (2009, p. 433) state that qualitative questions are framed in a way that refer to qualitative content. Likewise, the questions of this study seek to formulate a qualitative argument that describes the opportunities that teachers of EHL and SHL create to enhance visual literacy skills and whether such opportunities foster the development of critical thinking. If the research questions were

grounded in quantitative approach, the focus of the questions would have been on the frequency of opportunities that the teachers create to enhance visual literacy skills.

To address questions of this study, two teacher participants employed in public schools granted permission to audio-record their visual literacy lessons. The two teachers are employed in separate schools situated in Gauteng province in Ekurhuleni North District. The selection of the two schools was influenced by the home language offered at each school. One school offers English and the other Sepedi, both at home language level.

Visual literacy lessons of the two teacher participants employed in public schools were audio-recorded for this study after permission had been granted by all affected stakeholders and participants, including learners. Of the two teacher participants, one teaches English Home Language and the other Sepedi Home Language in separate schools. Also, the teacher participants responded to the questionnaire based on their visual literacy experiences.

According to Holliday (2007, p. 8), the rigour in qualitative research is in its principled choice of a strategy suited for the questions, setting and participants under study. Thus, to collect data coherent with the research questions, this research investigation uses a digital audio-recorder to record two visual literacy lessons of the two teacher participants, lesson plans and questionnaire based on the participants' visual literacy experiences.

The data collected is then analysed using Barrett's (1968) taxonomy as prescribed for language assessment (CAPS, 2011, p. 79) and Moodley's (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy along with Luke and Freebody (1999) Four Resource Model. The three sources form the main analytical framework of this study.

Permission to conduct the research was sought with and granted by relevant stakeholders. Participants were given consent forms to confirm their participation in the research and were advised that they reserved the right to withdraw their participation at any stage of the research without any penalties. More information on the research methodology, methods and ethical considerations will be provided in Chapter 3.

1.6 Structure of Research

This research report consists of five chapters in the following order; introduction, literature review, methodology and methods, data analysis and discussion, and conclusion.

Chapter 1, the introduction, provides the background, the aim, and the rationale of this study to give the reader an overview of the project. The methodology and methods are also briefly outlined in the chapter.

In Chapter 2 the theoretical framework is presented and pertinent arguments from various literatures on classroom practices pertaining to visual literacy. Teachers' questions in classrooms and assessment for learning are outlined and critically discussed. Barrett (1968) taxonomy and Luke and Freebody's (1999) four resource model are expounded.

In Chapter 3 the research design and methods of the study are explained. The explanation includes justification of the suitability of a qualitative approach over quantitative design and methods followed in the study. The methods used for collecting data are mainly audio-recording of the teacher participants' lessons and questionnaire. The ethical considerations are also stated.

In Chapter 4, the data collected using the methods in Chapter 3 are analysed and discussed drawing on the arguments in the literature review. The implications of the findings are then stated.

Chapter 5 is the final chapter which draws the study into conclusion. The key findings of the investigation are summarised. Also, the limitations of this study and recommendations for further study are presented.

The conclusion is followed by the list of references and appendices which include the questionnaires, data transcripts, consent forms and participants' letters of consent.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

In presenting the existing body of knowledge pertaining to my area of study, I focus, firstly, on the theoretical framework that underpins this study and which provides the perspective through which I examine the research questions. I then present the relevant literature by contextualising visual literacy teaching and learning within the Curriculum and Assessment Policy Statement (CAPS). In so doing, I attempt at demonstrating that key to successful deconstruction of visual texts is teaching and learning opportunities that foreground critical thinking in classroom practice. As Lundy and Stephens (2015, p. 1058) contend, the ability to research, interpret, analyse and evaluate visual materials cannot be taken for granted. These skills need to be taught, supported and integrated into the curriculum to predispose learners into being ‘active deconstructionists of visual grammar’.

I further discuss research insight into visual literacy practices in home language classrooms by focusing on how reading and viewing skills should be assessed, particularly, according to CAPS document. I briefly explain the Barrett’s taxonomy (1968) and contextualise Moodley’s (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy along with Luke and Freebody (1999) Four Resource Model. The three sources form the main analytical framework of this study. The choice of the Barrett’s taxonomy for this purpose is informed by the CAPS endorsement of the taxonomy for application in both informal and formal assessments. Luke and Freebody helpfully outline the roles of a reader through the four resource model. Their work provides a framework for understanding the levels of the reader’s interaction with a text.

The CAPS (2011) document for home languages identifies language skills and presents the concomitant content to be covered in language classrooms to develop each skill. The skills, namely, listening and speaking, reading and viewing, writing and presenting, language structures and conventions, apply equally across all eleven official languages in South Africa. This study focuses on the teaching and learning of reading and viewing skills which embeds visual literacy. Since the overarching aim of the latest South African curriculum is to produce learners who will ‘do things rather than just know things’ (Ndhlovu et al., 1999, p. 54), I adopt a constructivist perspective of learning by drawing on Vygotsky (1978) and Bruner (1983) to

examine opportunities that teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills in English and Sepedi home language classrooms and whether such opportunities foster the development of critical thinking. Approaching this study through a constructivist lens is motivated by the fact that one of the principal tenets of this theory is ‘active knowledge and meaning creation’ (Taber, 2006; Williams and Chinn, 2009, in Kalapana, 2014, p. 27) which is embraced by the new curriculum (EHL CAPS, 2011, pp. 9-11; SHL CAPS, 2011, pp. 9-11). As such, a discussion on the constructivist orientation of the curriculum and teachers’ role in it will be included in the next subsection.

2.2 Constructivism

Constructivism defines learning as an active process of ‘knowledge construction’ and ‘knowledge reconstruction’ in making meaning of the learning content, through individual or group participation in the learning process. According to Good and Brophy (1994) and Applefield et al., (2001, p. 38), learners in constructivist classrooms are not passive recipients of knowledge, but their role is conceived as one of ‘building and transforming knowledge’. They contend that if learners are not active participants in the learning process, they will ‘not easily process or transfer what they passively receive.’ Therefore, in order to develop knowledge and make conceptual changes, learners must make deliberate attempts to make sense of the information that comes to them by relating it to what is already known or believed about a topic (Applefield et al., 2001).

The importance of the principle of learning by active knowledge construction and reconstruction is recognised in the CAPS document which identifies one of the roles of teachers as asking questions that elicit higher-order cognition to ensure that learners become adept independent and analytical thinkers (EHL, CAPS, 2011, pp. 9-11; SHL, CAPS, 2011, pp. 9-11). Accordingly, the pertinence of the adoption of a constructivist perspective for this study is solidified, as independent and analytical thinking may be achieved through learner application of metacognitive strategies, that is, self-questioning, self-reflection, prediction or extrapolation, among others (University, Chapter 6, pp. 55-157) and active involvement in formulating linkages between the pre-existing and new knowledge, which are requisite practices in active learning. To engender this mode of thinking in a constructivist classroom, teachers are to advance intelligent activity questions and instructions (Applefield et al., 2001,

p. 46). In other words, the way teachers present information to learners and how they support them through the process of knowledge construction are of paramount importance. Biggs (1996, p. 353) argues that teaching by lecturing does little to challenge or question learners' interpretations with its tendency of encouraging learner passivity. While knowledge reception and interpretation may differ from one learner to the other, depending on individual degree of ability, according to Biggs (1996, p. 354), high level engagement should not be left to chance or individual brilliance, but should be actively encouraged by the teacher. Thus, it is in view of the theory of constructivism and its principles, as the one stipulated in this paragraph, that teachers as determiners of the posture of learning and levels of cognitive engagement in their classrooms, become the focus of this investigation – which I hope will yield insight into the kinds of opportunities that EHL and SHL teachers create to mediate visual literacy and stimulate critical thinking.

Not only does constructivism refer to learning as an active process, it also, according to Heins (1991, p. 3), stipulates that making meaning of the learning content is a mental activity. This suggests that choices that teachers make to facilitate teaching and learning should take into consideration that questions or instructions should be grade appropriate and that thinking is the catalyst of meaning construction for meaningful learning to take place. Therefore, it is important that their activity questions elicit cognition and allow time for learners to articulate their thoughts about the problem. As stated in a publication by the Education Broadcasting Corporation (2004), learners in constructivist classrooms are meant to be mainly involved in problem solving. They are expected to ask questions, investigate a topic, and use a variety of resources to find solutions and answers. This study also draws upon the principle of learning as a mental activity, in the sense echoed in this paragraph, to investigate opportunities that teachers create to enhance visual literacy skills.

One other principle of constructivism is that 'learning involves language' (Heins, 1991. p. 3). In order for learners to process or transfer knowledge, they will need to use a language. Hence Heins (ibid) posits that language and learning are inextricably connected. Besides its role as a means of communication between persons, Vygotsky (1978, p. 39) states that 'only upon conversion to internal speech, does language come to organise the child's thought, that is, become an internal mental function.' In effect, the principle of language and learning suggests that teacher questions should promote language development which may be achieved through

learner-centred language skills activities. One of the ways of creating a learner-centric learning environment is by asking open-ended questions which, according to the University of Pittsburgh 2011 publication on Designing Open-ended questions, have multiple responses and require a more in-depth response. Learners' responses to such questions may reveal learners state of language development, which informs the teacher of the corrective interventions required.

The three principles of constructivism deliberated in the preceding paragraphs resonate with both cognitive and social forms of constructivism.

2.2.1 Cognitive and Social Constructivism

Constructivism is a broad concept comprising of a number of learning theories. Pertinent to this study, are the two main forms of constructivism: cognitive and social.

Cognitive Constructivism

Cognitive constructivist researchers such as Cobb (1994) and Moshman (1982) attribute individual learner internal constructions of knowledge to the theory of cognitive constructivism, which is derived from Piaget's (1977) theory of cognitive development. Within his theory, Piaget states that a learner either assimilates new knowledge into a pre-existing internal knowledge structure by interpreting new experiences in relation to existing knowledge or accommodates it by modifying the existing knowledge structure after the learner has grappled with the internal cognitive conflict generated by the 'disequilibrating' effects of the new knowledge (Dimitriadis and Kamberelis, 2006, p. 171). The conceptual change which occurs during 'accommodation' is described by Derry (1996, p. 172) as knowledge 'reconstruction', not construction; prior knowledge is being rebuilt on the basis of current knowledge.

The significance of cognitive constructivism for teachers lies at the root of understanding how a learner learns. Understanding Piagetian constructivism may help teachers realise the importance of maintaining a balance between assimilation and accommodation, so that they may strive for 'equilibrium' (Agnes, 1999, p. 1282 in Blake and Pope, 2008, p. 61) without sacrificing 'disequilibration' in their text choice, activity questions or instructions. In other words, texts that use language pitched above learners' mental age could become inaccessible to their prior knowledge, which may result in difficulty negotiating text meaning. In the

converse, asking learners questions which are too easy may hinder knowledge ‘reconstruction’, and thus obstruct meaningful learning. As stated in the Utah Education Network (2005, p. 11), ‘it’s a waste of time to teach kids what they already know and what they cannot do even with assistance.’

Social Constructivism

Social constructivist researchers such as Blake and Pope (2008), Heins (1991) and Rogoff (1990) view social constructivism as involving social interactions of people in the process of ‘knowledge construction’. Learning is seen as a social activity (Heins, 1991, p. 4). This view of ‘knowledge construction’ is influenced by Vygotsky’s (1978) sociocultural theory of learning which stipulates that ‘learning awakens a variety of internal developmental processes that are able to operate only when a child is interacting with people in his environment and in cooperation with his peers’ (Vygotsky, 1978, p. 40). Knowledge construction occurs in what he called the Zone of Proximal Development (ZPD). The ZPD refers to the gap between what a learner already knows (actual level of development) and what is unknown to them (potential level of development). The unknown is made known to the learner through the assistance of a more knowledgeable adult or other (Vygotsky, 1978, p. 86 in Shepard, 2005, p. 66). In view of the principle of constructivist learning as a social activity, this study endeavours to find out the kinds of opportunities that teachers use to create social classroom interactions to support learners through the ZPD to the eventual resolution of cognitive conflicts. According to Blake and Pope (2008, p. 62), Vygotsky believed that if learners were not improving academically, their instruction was inappropriate. Learning occurs as learners attempt to resolve conflicting ideas (Cooperstein & Kocevar-Weidinger, 2004, p. 142). How teachers stimulate and manage cognitive conflicts will, to some extent, determine the outcome of learning.

Effective learning in a social constructivist environment requires the use of scaffolded activities to assist learners to develop to deeper levels of understanding of new knowledge (Surgenor, 2010). Questions are asked not only to determine whether learners have understood, but also to aid the development of that understanding (Beck & McKeown, 1981). The metaphoric use of the word ‘scaffolding’ in educational context is attributed to Bruner (1983) in describing how adults support children’s learning in the social constructivist theory of Vygotsky. Successful implementation of scaffolding in reading classrooms depends upon the teacher using scaffolded reading experiences in ways that place learners in the centre of the ZPD

(Graves & Fitzgerald, 2005). The scaffolds are temporary support measures that enable learners to accomplish the task of closing the gap between the known and the unknown in order to reach the actual level of development (Graves & Graves, 2003). The notion of scaffolding is further integrated in the next subsection.

Thus far, in this chapter, I have honed in on the theoretical framework that underpins this study with specific focus on the two branches of constructivism, the cognitive and social constructivism. I have provided the definition, origin and discussion of each theory by demonstrating implications for classroom practice. In so doing, I endeavour to illustrate the appropriateness of the selection of the theory of constructivism as a framework of my study into opportunities that teachers create to enhance visual literacy skills in EHL and SHL classrooms. I will now present an evaluative report of studies on visual literacy, beginning with the definition of visual literacy, then focus on teaching and assessment in visual literacy classroom.

2.3 Defining Visual Literacy

In acknowledging the popularity of the screen over the printed page as source of information, the CAPS (EHL, 2011, p. 24; SHL, 2011, p. 25) document is by implication affirming the increasing importance of language classroom pedagogy that, among others, foregrounds visual literacy to empower learners for effective participation in the increasingly screen-based world. Although the CAPS document does not provide the definite meaning of visual literacy, it does however provide a measure of visual competencies such as understanding the significance of text layout; how attention is gained by advertisers; the role of movement and colour in persuading the reader; how language and images are used to reflect and shape values and attitudes; how images and language are sexist, racist, ageist, or reinforce stereotypes; persuasive techniques; and the impact of the use of font types and sizes, headings and captions (English Home Language [EHL], 2011, p. 23; Sepedi Home Language [SHL], 2011pp. 24-25). These visual competencies epitomise the term “visual literacy” coined in 1969 by John Debes, an employee of the Kodak Company and a founding member of the International Visual Literacy Association. He states that, visual literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible

actions, objects, symbols, natural or man made, that he encounters in his environment. Through the creative use of these competencies he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication (Debes, 1969, p. 27). Other scholars in later years briefly refer to visual literacy as the ability to read, interpret and understand information communicated in context by visual texts (Brumberger, 2011, p. 21; Wileman, 1993, p. 114 and Moodley, 2015, p. 206).

Competent teaching and quality learning of visual literacy skills is more important in the 21st century given the worldwide proliferation in the use of visual images for everyday communication noted by Baker (2012) and Beatty (2013). According to Mbelani and Murray (2009) and Moore and Dwyer (1994) seeing is a natural human condition but viewing is not – it needs to be taught in an explicit and premeditated manner. Otherwise, in this increasingly visual world, society is likely to be, as Emmanuel et al. (2014) states, ‘less literate and images are more likely to fall on eyes that look but do not see’.

2.4 Teaching and Learning Visual Literacy

Research findings on the mediation of visual texts in American language classroom reveal the need for change in classroom practices. For instance, in their research into visual literacy practices in American language classroom, Emanuel et al. (2014) conclude that ‘educators have a special and urgent challenge to transform lazy looking into visual proficiency.’ This view is echoed in Lundy and Stephens’ (2018, p. 1058) finding of the prevailing disjuncture between the proliferation of imagery from multimedia platforms on the one hand and visual proficiency to consume such images on the other hand. They attribute the gap to visual skills deficiency that prohibits students from moving beyond passive receivers of visual media messages. The ‘lazy looking’, according to Jean (2018, p. 27), may also be ascribed to the plethora of images that encourage students to browse through rather than critically ponder images. Nonetheless, any endorsement of ‘lazy looking’ by teacher inaction in the 21st century language classroom may have deleterious effects on literacy in the world where literacy, to use Apkon’s (2013, p. 38) words, is being ‘conversant in the dominant expressive language and form of the age’. Being literate in reading and writing, according to Lehman (2015, p. 2), is no longer sufficient in a world ubiquitous with images and the new concern of manipulation related to television

advertising and news reporting. Indeed, as Dondis (1973) portents, ‘the illiterate of the future will be ignorant of pen and camera alike’.

Research findings on visual literacy practices in American language classroom are similar with those in some European countries language classroom. For instance, Vermeersch and Leuven’s (2015, p. 18) findings show that visual literacy in Belgian language classroom is only present in the curriculum in a rather peripheral way. As such, they conclude that students’ visual abilities are still relatively ignored in schools in favour of verbal and writing abilities.

Likewise, in his study on teachers’ integration of visual literacy in language classroom in Egypt, Mostafa (2010, p. 11) finds that English language teachers were provided with little training on how to instruct students in visual literacy. When the participants in his research were asked about their training in visual literacy instruction, ‘100 percent indicated that they were not required to take formal courses in visual literacy instruction as part of their undergraduate or graduate programs. All respondents indicated that no units in visual literacy instruction were included in courses that they took in their undergraduate or graduate programs.’ The participants indicated that even when they were employed as teachers they had received no training in visual literacy instruction after starting their teaching careers.

In South Africa, according to Moodley (2014, p. 6), professional development programmes on visual literacy have reached only those few teachers who have enrolled for in-service programmes offered at a few universities. Thus, the lack of ‘specific pedagogical content knowledge’ in visual literacy remains a significant challenge. Yet, as Tillmann (2012) argues, the teaching of visual literacy is necessary for learners to navigate the visually driven world in which we live.

The CAPS document identifies a range of texts to be used in South African schools for teaching reading and viewing skills with specific focus on visual literacy. Among other texts included for this purpose are charts, posters, flyers, pamphlets, photographs, cartoons, comic strips and advertisements (EHL, 2011, p. 28; SHL, 2011, p. 31). In mediating these texts, teachers should, according to Moodley (2014, p. 208), focus on ‘technical knowledge’ and ‘linguistic knowledge that include critical language awareness.’ Drawing on the CAPS (2011) document, Moodley (2014, p. 208) explains that technical knowledge includes such aspects as layout, fonts, headlines, storylines, slogans, logos, camera angles, colour and tone, foreground and

background, lighting and focus; while critical language awareness includes the use of emotive language, persuasive techniques, figures of speech and literary features such as stereotypes, satire and irony. With regard to critical language awareness, the CAPS (2011) document further lists the ability to distinguish between fact and opinion, direct and implied meaning, denotation and connotation as evidence of the development of critical language awareness. It further states that readers should demonstrate awareness of the ‘socio-political and cultural background of texts’, appreciate the effect of inclusion and exclusion of information on meaning, and understand ‘relationships between language and power’ (EHL, 2011, p. 23; SHL, 2011, pp. 24-25). Janks (1999) and Ali (2011) define critical language awareness as a teaching approach premised on the notion that language use is tied to historical, political and socio-cultural contexts. This implies that the writer or speaker’s word choice in text construction is influenced by contextual factors, including the consideration of the recipient or audience of the text. Thus, when analysing texts, it is important to consider these factors to establish, as Zindela et al. (2013) put it, ‘how and why they shape the language of the text.’

However, Moodley (2014) argues that teachers lack the ability to engage with visual texts in deep, complex and meaningful ways highlighted in the preceding paragraph; despite the widespread use and increasing dominance of visual stimuli on TV, magazines, newspapers, pamphlets, movies and social media. Moodley (2014), Mostafa (2010) and Mbelani and Murray (2009) attribute teachers’ lack of technical knowledge and critical language awareness to a higher education system which did not foreground these aspects in teacher training curricula. For instance, as a university trained English language teacher in South Africa, Mbelani (Mbelani & Murray, 2009, p. 10) admits that he was not ‘visually literate enough to unpack visual literacy’ with his learners. Indeed, as Barber and Mourshed (2007) contend in the McKinsey Report, ‘the quality of an education cannot exceed the quality of its teachers.’

2.5 Assessment *for* learning and Assessment *of* learning in Visual Literacy Classroom

The current study investigates opportunities that teachers of EHL and SHL create to enhance visual literacy skills in English and Sepedi home language classrooms and whether such opportunities foster the development of critical thinking. Thus, this study draws on assessment *for* learning rather than assessment *of* learning as I seek to gain comparative insight into the teaching practices in EHL and SHL visual literacy classrooms. It examines the implementation

of assessment *for* learning which, according to Moodley (2014), is the ‘critical aspect of language pedagogy, inextricably woven with curriculum and classroom practice.’

The CAPS document promotes the use of both Barrett (1968) and Bloom (1956) taxonomies by teachers for assessment, but stipulates the use of Barrett taxonomy for language teaching (EHL, 2011, p. 79; SHL, 2011, pp. 79-80). Assessment *for* learning is used by teachers to monitor the learning progress of learners by using questions to find out and analyse what they know, understand and can do, and their misconceptions (Characteristics of Assessment for Learning [AFL], Qualifications and Curriculum Authority [QCA]). Black et al (2004, p. 10) state that evidence gathered through such assessment is then used to modify teaching and learning. While assessment *of* learning is ‘designed primarily to serve the purposes of accountability or of ranking, or of certifying competence’ (Black et al., 2004, p. 10). As such, assessment *for* learning questions and activities are important preparation for assessment *of* learning.

Research by Foster and Poppers (2009, p. 12) into teachers’ implementation of assessment *for* learning reveals teachers’ misconceptions of this assessment. For instance, their findings indicate one important fallacy: that evidence of learners struggling to grasp a concept, gleaned from such assessments, mean the concept has to be re-taught. The re-teaching involved the use of a lesson plan that was similar or the same as the original one. Instead of using the findings to ‘re-engage’ the learners differently, the teacher’s supportive lessons were likely to reproduce the same outcomes. How would reorientation of learners’ thinking occur successfully if the same modus operandi will be used to assess the learners? The idea of assessment for learning helping teachers and learners to use the ‘evidence of learning to adapt teaching and learning to meet immediate needs, minute-to-minute and day-by-day’ (Thompson and Wiliam, 2007 in Foster & Poppers, 2009, p. 2) is lost in this approach.

To assist teachers with the implementation of assessment for learning, Foster and Poppers (2009, pp. 12-22) developed ‘tools that would scaffold teachers’ ability to understand and interpret their students’ responses’ and ‘provide a useful model for teachers as they move towards the independent and daily use of assessment *for* learning.’ I also find their model helpful for the successful implementation of assessment *for* learning.

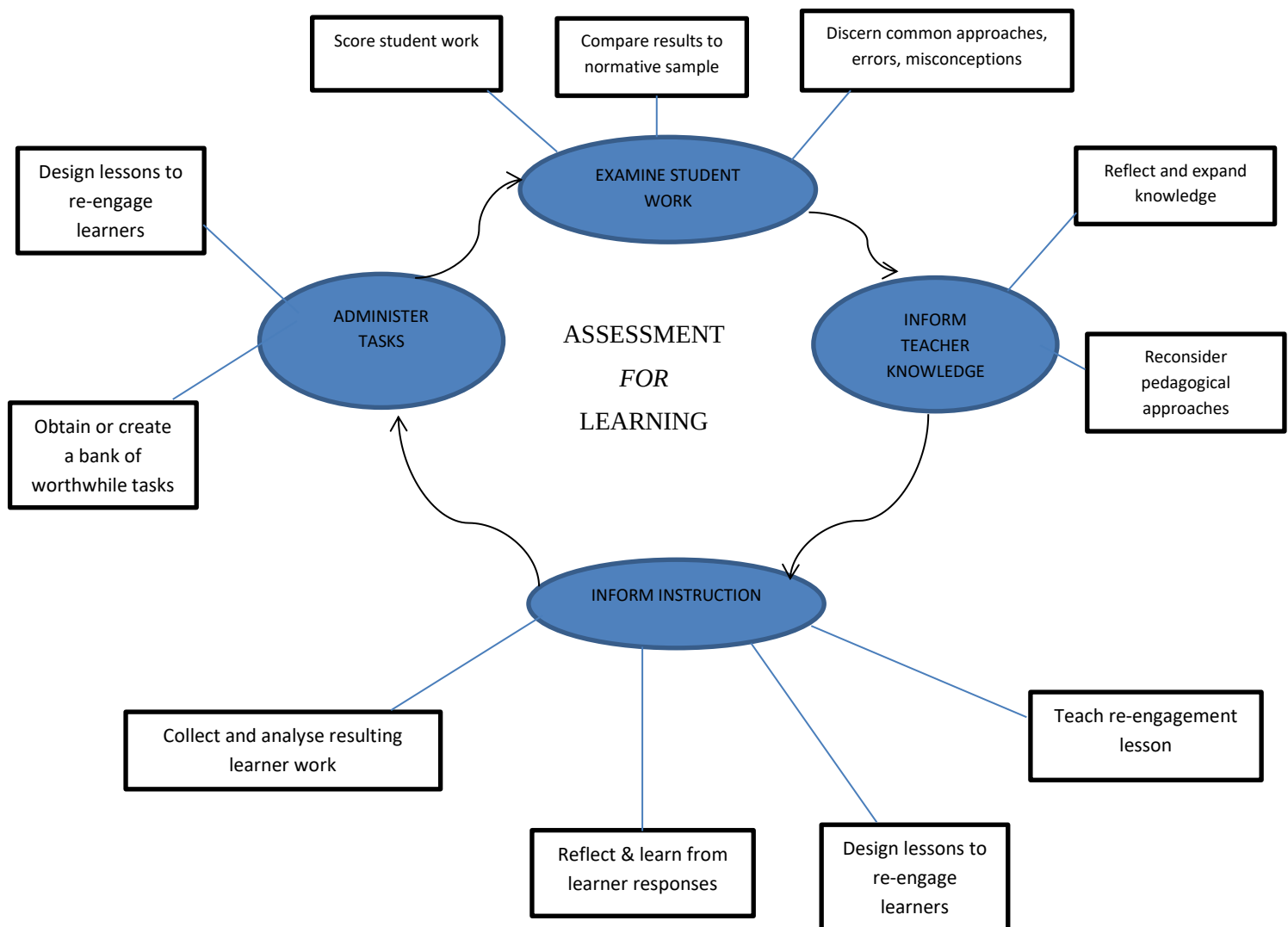


Figure 1: Foster and Poppers (2009) Formative Assessment Model

The point that Black and William (1998, p. 5) make about teachers using assessment *for* learning to ‘respond to and reorient pupils’ thinking’ is captured succinctly in the essence of the diagram above. The diagram shows how teachers could respond to evidence garnered from diagnostic analyses of learners’ performance in assessment *for* learning. Such evidence informs the content of future re-engagement lessons to ‘reorient pupils’ thinking’. From the teacher’s mediation of visual literacy point of view, it will be interesting to find out opportunities they create using visual texts to ‘respond to and reorient pupils’ thinking’. Teachers’ questions, instructions and classroom activities underpin assessment *for* learning; enabling the teacher to

make judgments about student learning and adjust pedagogy accordingly. The quality of such questions, instructions and activities can either influence the learning process in a negative or positive way. If teachers' assessment *for* learning is dominated by literal questions whose answers are 'on the line', learning may be hampered because learners are not encouraged to think in order to construct knowledge by deconstructing and reconstructing visual texts; instead, they are prompted to reproduce given information. In this way, teachers' questions may have a negative effect on learning.

Nonetheless, successful implementation of assessment *for* learning remains a real challenge for most teachers. Marshall and Drummond (2006, p. 143) state that the choice of classroom activities and use of questions by the sampled teachers are 'exam-driven', and not 'engaging in the process of knowledge creation'. Teachers face real difficulties in using assessment *for* learning 'procedures or strategies' to promote learner 'autonomy', an important cornerstone of constructivism, in classroom activities. 'Only a fifth' of the lessons observed by Marshall and Drummond (2006, p. 143) seem to work with the underlying principles that promotes learner autonomy in classroom discussions, that is, lessons they characterised as 'high organisation based on ideas.' This pattern seems not to have changed much in the light of Foster and Poppers (2009) findings about the state of assessment *for* learning.

The tenor of the theoretical discussions based on research into teachers' strategies on assessment *for* learning presented in this section, thus far, clearly signals real difficulties with the implementation of assessment *for* learning in classroom practice. Yet literature on assessment *for* learning spells out its key role to learning. As Sheppard (2000) states:

'if children are presented with more challenging and complex problems and given the support to solve them, they will develop deeper understandings and at the same time become more adept at the modes of inquiry and ways of reasoning that will help them solve new problems in the future.'

Sheppard (2000) further states the advantages of assessment *for* learning as enabling the teacher to use 'insights about a learner's current understanding to alter the course of instruction and thus support the development of greater competence.' It helps the teacher to 'confer with students regarding their strengths and the areas that need improvement.'

Moodley (2013, p. 4) and Black and Wiliam (1998, p. 141) note that assessment *for* learning and assessment *of* learning are not mutually exclusive. Instead, formal assessment drives informal assessment. However, circumspection must be exercised in this regard because, if it is unguarded, classroom activities may become, as Marshall and Drummond (2006, p. 143) state, ‘exam-driven’, and not ‘engaging in the process of knowledge creation.’ Moreover, Moodley (2014) argues that teachers who are challenged in teaching visual literacy may teach to the test in a manner that is out of sync with the intended curriculum. For example, if a certain aspect of the curriculum is not covered in an examination paper, the teacher may be tempted to ignore such aspect in his/her teaching and assessment practices. Moodley (2015), Luxia (2005) and Spratt (2005) refer to the practice of selective teaching and assessment of certain aspects of the planned curriculum as the negative washback effect of high-stakes tests.

Maudus (1988) highlights the deleterious effect of washback in narrowing curriculum delivery. The narrowing effect on curriculum suggests that teachers who teach to the tests may be overly focusing on aspects of the curriculum that are normally tested. This implies that examiners have become more predictable in their test design. In her research into visual literacy in high-stakes testing, Moodley (2015, p. 61) notes that ‘only advertisements and cartoons appear for testing’, while other visual literacy genres in the curriculum are excluded. Thus, teachers are tempted to teach what appear to be ‘examinable’ genres, causing a mismatch between the curriculum and classroom pedagogy. Teachers justify test-driven instruction due to the desire to raise test scores for validation and fulfilment of selection requirements (Luxia, 2005).

Further, Luxia (2005) argues that a test design that largely uses close questions may produce negative washback on teaching and learning by disproportionate inclusion of questions which limit higher order cognition. As teachers seem to be drawn to ‘teaching to the test’ (Luxia, 2005, p. 155; Moodley, 2015, p. 60), reproducing teaching content aligned to design elements of a poor test may disadvantage learners by constraining their thinking to the level of the test design rather than exposing them to the content of the curriculum which will expand their knowledge and skills horizon. However, teaching to tests is not a problem in itself (Luxia, 2005; Moodley, 2015). The challenge surfaces when teaching deteriorates to the level of tested curriculum rather than rising from the springboard of the beneficial test washback to extending the skill to the rest of the curriculum.

Besides the negative washback effects of high-stakes tests, Moodley (2013, p. 2) argues that effective assessment in language classrooms is hindered by teachers' lack of full understanding of the meaning of each cognitive level on the Bloom's (1956) taxonomy and how to apply it to enhance scholastic performance. While the CAPS document endorses both Bloom and Barrett's taxonomies for assessments, it stipulates the use of Barrett taxonomy for language assessment (EHL, 2011, p. 79, SHL, 2011. pp. 79-80).

2.5.1 Barrett Taxonomy

Barrett's (1968) taxonomy consists of five levels of cognition, ascending in cognitive complexity, that are involved in asking and answering questions. The cognitive levels of Barrett (1968) promote the use of high-order thinking skills such as inferencing, evaluation and appreciation to assess learners' knowledge construction and meaning making in response to teacher's questions, instructions or guidance. Thornes (1999) summarises the levels by linking them to reading skills categories, which he describes as reading on the lines (literal comprehension); reading between the lines (reorganisation and inference); and reading beyond the lines (evaluative and appreciative comprehension) which are also helpful for analysis of opportunities that teachers create to enhance visual literacy skills and foster the development of critical thinking. The five levels of reading comprehension skills are shown in an ascending order of complexity in the diagram below.

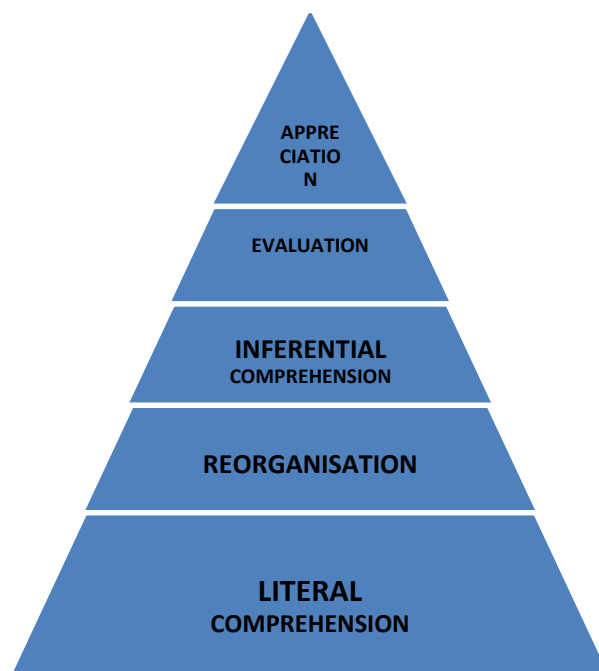


Figure 2: Barrett's Taxonomy of Comprehension Skills

It should be noted that 40% of the examination questions in EHL and SHL set by the Department of Basic Education (DBE) of South Africa assess learners' ability to apply low-order thinking skills, that is, questions based on information explicitly stated in the text. In figure 2 above, they are questions in the literal comprehension and reorganisation category. Another 40% assess middle-order skills. Questions in the inferential comprehension category, which require learners to interpret messages that are not explicitly stated by linking information from different parts of the text or relating clues in the text to their prior knowledge or experience and drawing conclusions. 20% of the questions are in the high cognitive order category – questions which test learners' ability to use the home language as a means of critical and creative thinking in the interaction with a wide range of texts, challenging the perspectives, values and power relations embedded in such texts, among other things (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80).

Table 1 on the next page provides a range of instruction verbs that may be used to formulate questions in 11 official languages of South Africa to assess comprehension across the different levels of cognition in Barrett's (1968) taxonomy. However, it should also be noted that the instruction verbs are a guide and are not limited to a particular cognitive level.

Cognitive Level	Activity	Percentage of Task
Literal (Level 1) Reorganisation (Level 2)	Questions that deal with information explicitly stated in the text. ☐ Name the things/people/places/elements ... ☐ State the facts/reasons/points/ideas ... ☐ Identify the reasons/persons/causes ... ☐ List the points/facts/names/reasons ... ☐ Describe the place/person/character ... ☐ Relate the incident/episode/experience ... Questions that require analysis, synthesis or organisation of information explicitly stated in the text. ☐ Summarise the main points/ideas/pros/cons/ ... ☐ Group the common elements/factors ... ☐ State the similarities/differences ... ☐ Give an outline of ...	Levels 1 and 2 40%
Inference (Level 3)	Questions that require learners to interpret messages that are not explicitly stated by linking information from different parts of the text or relating clues in the text to their prior knowledge or experience and drawing conclusions. ☐ Explain how the main idea links with theme/message ... ☐ Compare the ideas/attitudes/actions ... ☐ What is the writer's (or character's) intention/ attitude/motivation/reason ... ☐ Explain the cause/effect of ... ☐ What does an action/comment/attitude (etc.) reveal about the narrator/writer/character ... ☐ How does the metaphor/simile/image affect your understanding ... ☐ What, do you think, will be the outcome/effect (etc.) of an action/situation ...	Level 3 40%

Evaluation (Level 4)	These questions deal with judgements concerning value and worth. These include judgements regarding reality, credibility, facts and opinions, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values. ☐ Do you think that what transpires is credible/realistic/ possible ...? ☐ Is the writer's argument valid/logical/conclusive ...? ☐ Discuss/Comment critically on the action/intention/motive/attitude/suggestion/implication ... ☐ Do you agree with the view/statement/observation/ interpretation? ☐ In your view, is the writer/narrator/character justified in suggesting/advocating that... (Substantiate your response/Give reasons for your answer.) ☐ Is the character's attitude/behaviour/action justifiable or acceptable to you? Give a reason for your answer. ☐ What does a character's actions/attitude(s)/motives ... show about him/her in the context of universal values? ☐ Discuss critically/Comment on the value judgements made in the text	Levels 4 and 5 20%
Appreciation (Level 5)	These questions are intended to assess the psychological and aesthetic impact of the text on the candidate. They focus on emotional responses to the content, identification with characters or incidents, and reactions to the writer's use of language (such as word choice and imagery). ☐ Discuss your response to the text/incident/ situation/conflict/ dilemma ... ☐ Do you empathise with the character? What action/decision would you have taken if you had been in the same situation? ☐ Discuss/Comment on the writer's use of language ... ☐ Discuss the effectiveness of the writer's style/introduction/conclusion/imagery/ metaphors/use of poetic techniques/literary devices ...	

Table 1: Barrett's taxonomy and activity questions (EHL CAPS, 2011:76; SHL CAPS, 2011:79-80)

As stated in the introduction, the allocation of only 20% of formal assessments to questions of high cognitive order is in stark contrast with the DBE's aim of producing learners who are problem solvers and critical thinkers. It is contrary to the constructivist orientation of the CAPS document which promotes high-order cognitive engagements and learner-centred conferences. Therefore, realignment of the curriculum with the country's socioeconomic priorities should be considered.

To illustrate how Barrett's (1968) taxonomy may be used to set classroom activities for visual literacy lesson, I use the visual text (Text A) below, which was produced and published by South African Airways on their website.

TEXT A

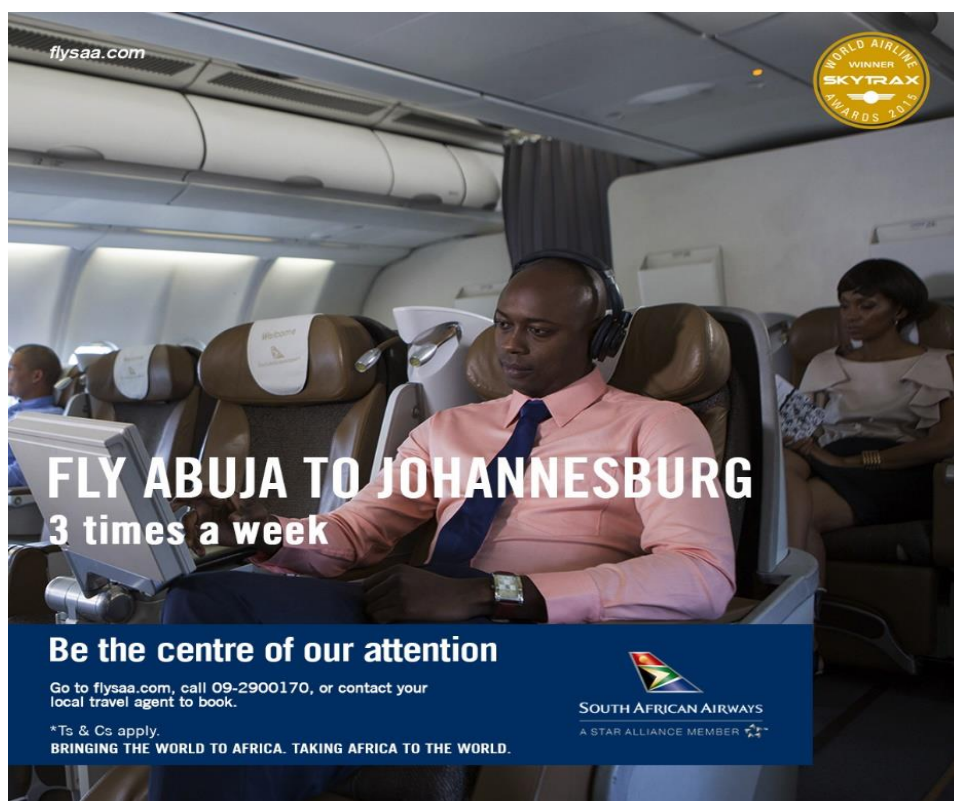


Figure 3: South African Airways Advertisement

As stated already, literal questions 'deal with information explicitly stated in the text' (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80). An example of a Grade 10 literal question based on Text A would ask: *Who is the target audience for this advertisement? Or Identify the service or product advertised.* Learners will need to provide, to a greater extent, facts explicitly

stated in the text to answer the question. The cognitive complexity increases in the reorganisation question which not only deals with restating information explicitly indicated in the text but also requires learners to analyse, synthesise, and organise such information to answer a question (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80). A reorganisation question may be phrased in the following way: *Explain how the visual complement the language choice in the advertisement.* Learners will have to analyse, synthesise and organise the given information to answer the question by engaging in what Moodley (2015) refers to as ‘inter-textual reading’ to determine the relationship between the visual image and written text.

The quality of questions and responses become more cognitively challenging in the middle-order category of questions. Questions at this level are inference questions that ‘require learners to interpret messages that are not explicitly stated by linking information from different parts of the text or relating clues in the text to their prior knowledge or experience and drawing conclusions’ (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80). An inference question asks, *Drawing on the visual evidence, how does the advertiser disempower women? Or What kind of social realities regarding women does the text portray?* To answer the questions, learners need to apply different techniques used to deconstruct an advertisement. For instance, Dezheng (2011) states that information that is foregrounded is more important than background information. In Text A foregrounded information suggests that the ideal viewer of this advertisement is someone from a higher middle class background whom the advertiser positions as superior and thus deserving superior and comfortable travel. Not only is the picture of the man in the advertisement foregrounded, but the advertiser has used centre orientation to emphasise the importance of the picture (Dezheng, 2011). The woman in the advertisement is backgrounded, represented as not worthy of attention (Dezheng, 2011). Although she is part of the superior class by virtue of flying on the SAA airliner, she is still marginalised. The advertiser is positioning men as more powerful than women even when they occupy the same socioeconomic space. Also, the picture of the woman is affixed on the right side of the advertisement. Using the conventional reading path from the left to the right, Dezheng (2011) states that what is on the left is taken as given information whilst what is on the right is taken as new. The woman is placed on the right side of the advertisement which represents black women as new entrants in the world represented in the advertisement. Thus, to answer the questions in this paragraph, learners need to comment on the ‘socio-political and cultural’ composition of the text and power relations (Moodley, 2015).

The higher order cognitive levels in the Barrett's taxonomy are evaluation (level 4) and appreciation (level 5). To assess learners' evaluation skills teachers will, for instance, ask questions that deal with judgements 'regarding reality, credibility, facts and opinions, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values' (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80). An evaluation question asks, *In your opinion, has the advertiser succeeded in persuading the reader to fly SAA? Give reasons for your answer. Or Discuss how successful is the advertisement in catching the reader attention.* Drawing on Dezheng (2011) spatial textual analysis model, learners should be made aware that the advertiser uses a close shot to draw the viewer's attention to the travelling comfort inside the SAA airbus. The viewer is drawn closer to see the luxury inside the airliner; the leather seats fitted with modern multimedia gadgets for complete travelling pleasure of customers. In addition, the advertiser uses low camera angle to portray what Dezheng (2011) terms 'image power'. He states that low camera angle emphasises the superiority of the image. By using low camera angle the advertiser projects the SAA as a superior airliner and the construct of the narrative of superiority is complemented by the stylish modern interior design evident in the close shot. The theme of superiority is further amplified by the foregrounded picture of a man represented as middle or higher class by his dress code.

At the level of appreciation (level 5) of meaning, teachers will ask questions that 'assess the psychological and aesthetic impact of the text' on the learners. 'They focus on emotional responses to the content, identification with characters or incidents, and reactions to the writer's use of language (such as word choice and imagery)' (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80). An example of a question at this level is, *Discuss the effect of the language choice on your feelings and attitude towards the advertiser.* To unpack the linguistic composition of the text, learners need to pay attention to the speaker or writer's naming and pronoun choices, the use of us/them language, the use of 'the' article, the mood of clauses, the choice of modality, the doings, doers and done-tos in the text and foregrounding and backgrounding. Commenting on Hallidayan grammar, Janks (2014) states that his grammar works for both speech and writing, and in every clause. Drawing on Hallidayan grammar to expound a clause, Janks (2014, p. 70) highlights various features constituting a clause, namely: participants and processes (expressed by a verb) that have tense and modality, foregrounded and backgrounded information, and structure – either structured as a statement, question or command. Further, she argues that texts are not neutral because in using language, text

producers make choices about diction, what to begin or end with in a clause, and structure. Thus, texts are positioned and are positioning. In Text A the advertiser uses the possessive pronoun, 'our', once in the text. According to Janks (2014, p. 74), personal and possessive pronouns are used to show who is included and who is excluded. The possessive pronoun 'our' used in the clause, 'Be the centre of *our* attention' denotes that SAA staff is concerned about the travelling comfort and pleasures of their customers. The reader may then be persuaded to desire the full attention offered by SAA staff that positions the reader as noteworthy or eminent person and thus choose to fly SAA rather than other airlines. However, not much may be said about the use of the possessive 'our' because it is only used once in the text. Janks (2010, p. 73) cautions against looking at a particular linguistic choice in isolation, but text analysts should find patterns of use to make significant meaning of the speaker or writer's choices in the text.

The use of words such as 'centre' and 'attention' shows the advertiser's assumptions in constructing the reader as desiring to be noticed or being the focal point. The advertiser's word choice, in this instance, manipulates what may be regarded as man's inherent desire to stand-out above the rest. Also, the advertiser chooses to use the definite article 'the' in the clause, 'Be *the* centre of our attention.' Janks (2014, p. 75) states that definite article 'the' is used when the reader knows what the writer is referring to. The advertiser assumes that the reader knows that SAA makes their customers the centre of attention of the SAA staff. The advertiser's intention is to influence the reader to desire to make the experience of other customers who fly SAA their own by flying SAA. The mood choice in the clauses; 'Fly Abuja to Johannesburg 3 times a week', 'Be the centre of *our* attention', 'Go to flysaa.com, call 09-2900170 or contact your local travel agent to book', construct the reader as someone that the advertiser has the right to tell what to do. Thus, the advertiser is appropriating the power to instruct the reader, positioning him/herself as knowing more about the needs of or what is best for the reader than the reader knows about themselves. The choice of mood moves from commands at the beginning to the statement at the end, 'Bringing the world to Africa, taking Africa to the world.' As Janks (2014, p. 77) explains, statements give information. The advertiser constructs the reader as needing to know, assumably, information that they may not have about the operations of SAA.

In summation, using the text analyses lenses proposed in Dezheng (2011) and Janks (2014), Text A may be described in Janks' (2014, p. 70) terms as positioned and positioning. SAA positions itself as a superior business entity that prioritises the travelling needs of their customers. It offers excellent service, flying from Abuja to Johannesburg three times a week for the convenience of their customers. Its outlook is also intercontinental, thus positioning SAA as a powerhouse of worldclass service with a broad and far-reaching vision. Having confidence in their product and service, SAA feels confident to tell the reader what is best for them. The reader is constructed as in a weak state of indecision, thus needing help to make the best choice for themselves by drawing on the facts presented to them. However, SAA's narrative of prestige, power, care and global outlook is somewhat weakened by the marginalisation of women, evident in the advertisement. Such marginalisation connotes male-dominance in decision-making and lack of gender parity at SAA.

The questions and commentary in the preceding paragraphs based on Text A may somewhat provide a helpful hint on mediation of visual literacy in a language classroom with critical literacy orientation. The EHL (2011, p. 23) and SHL (2011, pp. 24-25) CAPS document makes allowance for such interpretation of visual text, although not as extensively. For instance, the curriculum document envisages classroom instruction that draws learners' attention to the significance of layout in an advertisement, how attention is gained by advertisers, how language and images are used to reflect and shape values and attitudes, how images and language are sexist, racist, ageist, or reinforces stereotypes, persuasive techniques, impact of the use of font types and sizes, headings and captions. It further encourages teachers to help learners interpret and evaluate a wide range of graphic texts and explain the effect of visual, audio and audio-visual techniques such as styles of shot, camera techniques, foregrounding and backgrounding (EHL, CAPS, 2011, p. 23; SHL, CAPS, 2011, p. 30). Thus engaging with texts in the ways described in the commentary may foster the development of critical thinking because the reader is not only reading with the text, which according to Janks (2010, p. 22) is associated with higher order thinking skills necessary for comprehension, but most importantly the reader is also reading against the text. Janks (2010, p. 97) defines reading against the text as taking a step back from the text to see it as a 'socially constructed representation'. The CAPS document is not out of sync with such reading approach. It envisions teaching practices that challenge learners to demonstrate awareness of the 'socio-political and cultural background of texts', appreciate the effect of inclusion and exclusion of information on meaning, and

understand ‘relationships between language and power’ (EHL, CAPS, 2011, p. 23; SHL, CAPS, 2011, p. 24). This vision of the curriculum has been encapsulated somewhat in my commentary on Text A.

The activity questions in this section range from lower to higher order questions on the Barrett’s (1968) educational taxonomy. The questions are not intended to produce what Freire and Macedo (1987, pp. 147-148) defines as mechanical learning of reading skills that overlooks the importance of analysing the social and political order that generates the need for reading nor do they place inordinate emphasis on increasing the level of learner cognitive engagement, but they do to some degree allow readers (learners) to engage in critical reflection regarding their own lived experiences. For example, middle order questions: *‘Drawing on the visual evidence, how does the advertiser disempower women?’* and *‘What kind of social realities regarding women does the text portray?’* require readers (learners) to critically engage with ideological issues prevalent in society. In fact, the curriculum document envisions classroom instruction that extends learner engagement to issues of socio-political and cultural significance that are embedded in texts and the effect of inclusion and exclusion of information on meaning as well as determining ‘relationships between language and power’ CAPS (EHL, 2011, p. 23; SHL, 2011, p. 24). Therefore, dealing with broader contextual issues of social, cultural and political significance in textual analysis is not the teacher’s prerogative but policy directive. As Freire (1972a) argues, reading the word cannot be separated from reading the world.

Potter and Kustra (2012, p. 13) define learning at levels 3 to 5 of Barrett’s taxonomy as ‘what we usually mean when we speak of understanding. It involves discovering or creating meaning.’ I agree with this contention that critical and creative thinking is impossible prior to the knowledge inference, evaluation and appreciation levels of cognition because such order of thinking requires complex skills such as comparing and contrasting, analysing and synthesising, and evaluating ideas presented in a text which are not present in levels 1 and 2 of Barrett’s taxonomy. Also, questions in the higher skills category of the taxonomy require learners to use their understanding to draw independent conclusions, which is in accord with the theory constructivism.

One noticeable quality of the questions given as examples is that levels 1 and 2 questions are close-ended while levels 3 to 5 questions are more open-ended. Close-ended questions look for a specific and often short response and typically are easy and quick to answer whilst open-

ended questions require more in-depth response supported with evidence from the text and cause the respondent to think and reflect in giving their opinions or feelings (Reja et al., 2003, pp. 161-162). The literal and reorganisation questions given as examples are close-ended. Characteristically, answers to these questions are usually short, easy and on the line (Thornes, 1999). On the other hand, open-ended questions, usually level 3 to 5 in Barrett's taxonomy, are more cognitively challenging; they cause the respondent to think and reflect in giving their opinions or feelings. In order to answer the evaluation question, learners have to provide an in-depth response and present an independent, logical conclusion. The exemplar open-ended questions use plain language; however, the response to the question requires learners to use higher order thinking skills. In fact, all the questions presented as examples in this section use language appropriate for the mental age of Grade 10 learners. Hattie and Brown (2004, p. 17) contend that 'depth is not the same as difficulty.' Therefore, the level of difficulty of the question does not necessarily pre-empt a response of higher cognitive order – the confusion that perhaps 'explains why so many questions posed by teachers do not require students to use higher order thinking skills, instead require a greater attention to details' (McMillan, 2001 in Hattie and Brown, 2004, p. 18). It is possible for an evaluation question or response to be constructed so that it is less difficult than a question or response at the literal level (Hattie and Brown, 2004, p. 36).

Text B below is the advertisement of the British Airways. Both Text A and Text B are visual texts based on air travel, but their focal point differs. Thus, comparatively, Text B offers additional analytical dimensions when examined through the lenses of Dezheng's (2011) spatial textual analysis framework and Janks's (2014) framework of analysis of linguistic choices that focuses on, among others, the speaker or writer's choice of mood, modality, article, pronouns, naming, foregrounding and backgrounding in text production. In the paragraph below, I provide further commentary based on the application of the different levels of cognition on the Barrett's (1968) taxonomy in visual literacy classroom. Text B is the advertisement of British Airways (BA).

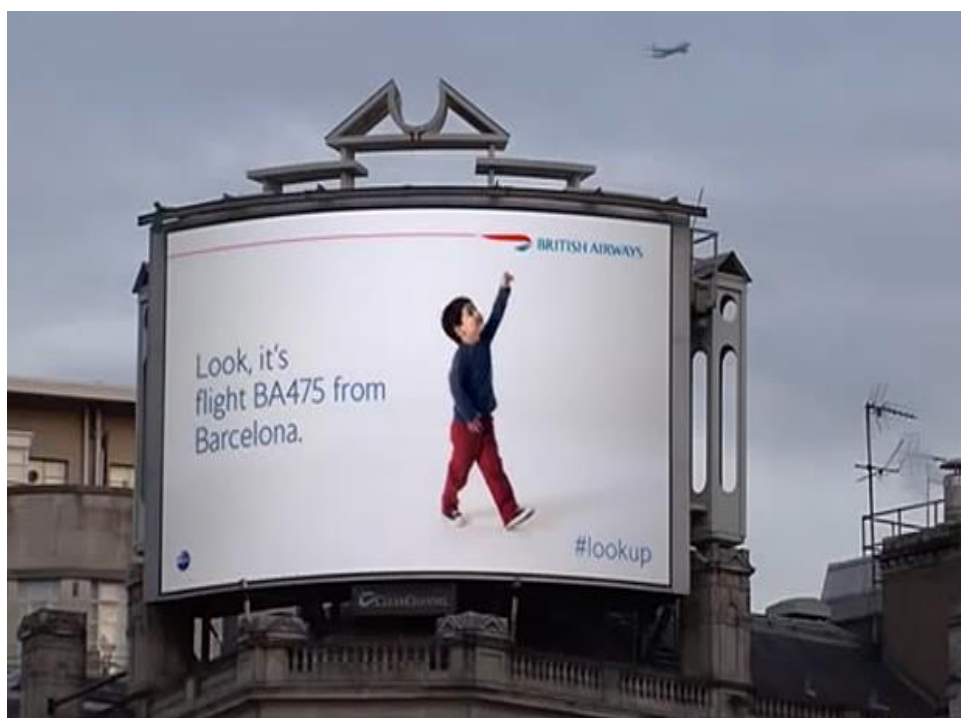


Figure 4: British Airways Advertisement

A higher order question such as, *In your opinion, has the advertiser succeeded in persuading the reader to fly British Airways (BA)? Give reasons for your answer*, may require that learners draw on Dezheng's (2011) argument that in advertising 'ideal is up and real is down'. He states that the 'desirable is up, abstract is up and unrealistic is up', 'happy is up, good is up, healthy is up, rational is up, power is up' while the 'concrete is down and realistic is down'. Applying the 'up' orientation to the BA advertisement, the advertiser positions travel on the BA airbus as desirable, ideal, good and status of power. This can be seen in the spatial orientation of the BA airliner which is depicted up in the sky. Displaying the airliner up in sky communicates a message of quality and engine power which propels the plane forward. It says to viewers they can trust BA airliners to deliver them safely to their destination. Dezheng (2011) states that when high angle camera is used the advertiser wants to make the viewer feel empowered in identifying with the brand.

In response to the low-order question, *Explain how the language choice complement the visual in the advertisement*, learners may need to apply Denzheng's (2011, p. 69) explanation that central image is the most important, not only because of its centrality but also because of other factors such as 'large size, close shot and the angle of representation'. In the advertisement, the image of the boy has been centralised. Thus, the image of the boy is the most important in the

advertisement. Based on the boy's gestures, it may be concluded that the words, 'Look, it's flight BA475 from Barcelona', are spoken by the boy. Drawing on the verbal-visual cohesion, the advertiser emphasises the popularity of British Airways in that it is even recognisable from afar to young children represented by the young boy who points the reader's attention to 'flight BA475 from Barcelona'. In doing so, the advertiser further strengthens the positioning of BA as trustworthy, dependable airliner – trusted by families. The choice of mood moves from command at the beginning to the statement in the compound sentence, 'Look, it's flight BA475 from Barcelona'. As Janks (2014, p. 77) explains, commands show that the speaker or writer demands something while statements give information. The advertiser demands that the reader looks up to see that it is 'flight BA475 from Barcelona'.

The questions and comments based on the two visual texts in this section seem to support Mbelani and Murray (2009) and Moore and Dwyer (1994, p. 7) argument that seeing is a natural human condition but viewing is not – it needs to be taught in an explicit and premeditated manner. The CAPS document enjoins teachers of home languages to create learning opportunities that enhance visual literacy skills by ensuring that learners move from just seeing visual stimuli to reading and viewing visual texts effectively to attain robust understanding. The focus of visual literacy classroom should not only be on what Moodley (2014, p. 208) refers to as 'technical knowledge' but should develop further into 'linguistic knowledge that include critical language awareness' to foster critical thinking.

Using Barrett's (1968) taxonomy as the analytical framework for teachers' questions in reading and viewing lessons which included visual literacy, Mametja's (2015, p. 76) study into teachers' questioning strategies finds that questions are predominantly lower order and not in accord with the national weightings on the levels of cognition required of questions in formal assessment (EHL, CAPS, 2011p. 79; SHL, CAPS, 2011, pp. 79-80). When the teachers adopted textbook-questions and the related texts for use in their lessons, they seemed indifferent to the high prevalence of lower order questions in the textbook activities that they give to learners. Moodley (2013, p. 4) stipulates that questions that ask for information explicitly stated in a text have their place in the curriculum, but they should be treated 'as a starting point of the scaffolding process to high-order cognition.' However, Mametja's (2015) findings on teachers' questions indicate that they were mainly lower order and rarely advanced to the upper levels of cognition. This confirms Moodley (2013, p. 2) assertion; based on her experience with

school leaders and teachers of various districts in Gauteng, as well as interactions with teachers in a 2-year professional development course; that teachers do not fully understand the meaning of each cognitive level on educational taxonomies and how to apply them for effective teaching and learning.

2.5.2 Luke and Freebody Four Resource Model

In addition to Barrett's taxonomy, language teachers may also use the Luke and Freebody (1999) Four Resource Model which provides a 'framework for critical understanding of texts' (Radha, 2007) and the social discourse that underpin them (Luke & Freebody 1999 in Honan, 2003, p. 1). In his research on designing visual literacy teaching framework, Mbelani (2014) suggests the use of Luke and Freebody's (1999) Four Resource Model, i.e. code breaker, text participant, text user and text analyst, for analysing visual texts.

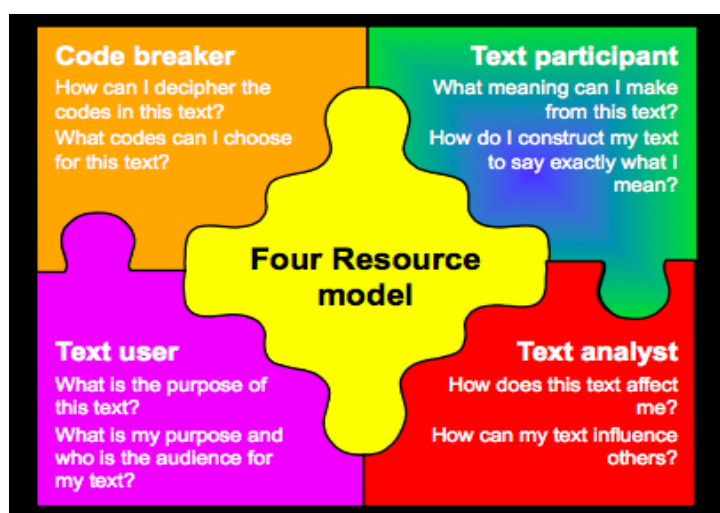


Figure 5: Luke and Freebody Four Resource Model (bradmorgan-teaching portfolio.com)

Mbelani (2014) successfully explains that a learner as a code breaker should be able to recognise technical features such as colour, position, artistic elements such as camera angle and shot, and style (e.g., headline, logo, slogan and font) and the purpose they serve. Decoding the basic text features is an important step that enables text comprehension. 'Literal' and 'reorganisation' (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80) questions set using Barrett's cognitive taxonomy could assist teachers in assessing learners' ability to decode texts.

As a text participant, the learner uses prior knowledge to interact meaningfully with the text by engaging in 'inter-textual practices' and seeing relationships between the visual image and

written text (Moodley, 2015). The focus is on understanding the meaning of the text by relating it to their prior knowledge, interpreting the denotative and connotative meanings of words and expressions (Teaching reading, A K-6 Framework, 1997, p. 12). Teachers could use Barrett's level 3 of the cognitive domain to assess learners as text participants by asking 'inference' (EHL, CAPS, 2011, p. 79; SHL, CAPS, 2011, pp. 79-80) questions such as *Identify the tone of voice used in paragraph 1*. This question focuses learners' attention on text diction to establish the underlying meaning.

As text user the learner understands that texts are socially constructed and should then be familiar with the social role of the text. Text users determine how the text spur them into action; in other words, they understand 'the purpose for which the texts are used' (Radha, 2007, p. 3). They discuss the text in the classroom and 'participate in events in which the text plays a part' (Teaching reading, A K-6 Framework, 1997, p. 13).

As text analyst, learners understand that visual texts are not neutral, they engage with texts critically questioning its ideological viewpoint. They explore the author's intention, facts and opinion in the text, omission of information, how s/he positions them as readers, alternative positions to the one offered in the text, and assumptions that underpin the text (Honan: 2003, pp. 4-5; Teaching reading, A K-6 Framework, 1997, p. 13). As text users and text critics, learners could be assessed using levels 4 and 5 questions on Barrett's taxonomy. A question such as *Discuss the writer's use of language ...* could be asked to assess learners as text critics.

In conjunction with Barrett's taxonomy, teachers could, therefore, use the four resources model of Luke and Freebody, whose principles are echoed in some of the aims of learning home languages (EHL CAPS, 2011, p. 79; SHL CAPS, 2011, pp. 79-80) and constructivist theories, to ask learners questions that explore their literal, inferential and critical thinking.

Given the delineation of questions across the cognitive levels and the weightings thereof, as outlined in the CAPS document (EHL CAPS, 2011, p. 79; SHL CAPS, 2011, pp. 79-80), it is appropriate to ask whether the kinds of questions teachers of EHL and SHL ask in their visual literacy classrooms during assessment *for* learning prepare learners adequately for the cognitive demands of the final external examinations questions which adhere to such weightings. Middle and higher order questions will always be asked in examination question papers as per national government assessment prescripts.

Thus far, in this chapter, I have provided the definition of visual literacy, identified a range of texts to be used for teaching reading and viewing skills with specific focus on visual literacy, stated the national curriculum vision regarding mediation of visual literacy texts in home language classrooms and discussed constraints and affordances of washback in relation to visual literacy assessment. I will now hone in on critical thinking which forms part of the key focus of this research investigation into opportunities home language teachers create to enhance visual literacy skills and also how language teaching and learning environments with critical literacy leanings or orientation may enrich higher order cognition as envisioned by the CAPS document.

2.6 Teaching Critical Thinking Skills and Critical Literacy in Visual Literacy Classroom

Various scholars give varying definitions of critical thinking. In essence, their definitions are synonymous in their reference to critical thinking as higher order cognitive skill described in the higher categories of educational taxonomies of Barrett (1968) and Bloom (1956). For example, Halpern (1998) defines critical thinking as characterised by problem solving, making inference and using analogies to solve problems. Toppin and Chitsonga (2016, p. 82) state that it is the degree to which one uses reasoning strategies such as analytical, analogical, inductive, deductive, and comparative reasoning. Nui et al. (2013, p. 115) identify characteristics of critical thinking as being able to make good judgments, self-correct, and challenge one's own thinking by stepping back and reflecting on the quality of one's own thinking. According to Halpern (2001), critical thinking takes time to develop. He bases his argument on the fact that cognitive growth is a gradual and cumulative process. As such, teaching critical thinking may result in only marginal improvement in higher order thinking abilities (Nui et al., 2013, p. 14).

The national curriculum aims at producing learners who, amongst other abilities, are able to identify problems and solve them, make decisions using critical and creative thinking skills and understand that the world functions as a set of related systems and that problem solving contexts do not exist in isolation (CAPS EHL, 2011, p. 5; CAPS SHL, 2011, p. 5). These aims imply that classroom instruction should foster critical thinking. The CAPS document (2011) stipulates that teachers' mediation of visual texts should incubate classroom learning for the development of what Moodley (2014, p. 208) describes as 'technical knowledge' and 'linguistic knowledge that include critical language awareness.' The curriculum document

(CAPS EHL, 2011, p. 23; SHL, 2011, pp. 24-25) expounds such knowledge focus in terms of development of learner knowledge and understanding of the significance of text layout; how attention is gained by advertisers; the role of movement and colour in persuading the reader; how language and images are used to reflect and shape values and attitudes; how images and language are sexist, racist, ageist, or reinforce stereotypes; persuasive techniques; and the impact of the use of font types and sizes, headings and captions. Teachers are further encouraged to ensure that learners interpret and evaluate a wide range of graphic texts and explain the effect of visual, audio and audio-visual techniques such as the use of colour, subtitles, dialogue, music, sound, lighting, editing, framing, styles of shot, composition, camera movement, camera techniques, foregrounding and backgrounding (EHL CAPS, 2011, p. 27; SHL CAPS, 2011, p. 30). Additionally, CAPS (EHL, 2011, p. 23; SHL, 2011, p. 24) envisions pedagogical instruction that enables learners to demonstrate awareness of the 'socio-political and cultural background of texts', appreciate the effect of inclusion and exclusion of information on meaning, and understand 'relationships between language and power'. Thus, to attain the teaching and learning objectives pertaining to the development of visual literacy skills may require application of problem solving skills, inferencing, analytical, analogical, inductive, deductive, and comparative reasoning which according to Toppin and Chitsonga (2016); Nui et al. (2013); Halpern (1998) are evidence of critical thinking.

According to Butler (2012), Halpern (2003) and Ku (2009) teaching critical thinking is important in enabling individuals to analyse, synthesize and evaluate information they encounter in order to make good decisions and solve problems in their day to day life. To promote the development of such skills in classroom practice, Snyder and Snyder (2008) suggest instructional models that use collaborative learning and effective questioning techniques to guide critical thinking processes rather than a teacher-centred approach which according to Jones (2012) and Freire (1968) can stifle critical thinking as the teacher assumes the role of the sole dispenser of knowledge and learners are passive recipients of the teacher's knowledge. Freire (1968, pp. 57-60) refers to such teacher-centred approach as the banking model of education in which the teacher as a narrator leads learners to memorise mechanically narrated content, thus turning them into containers devoid of creative power but to be filled by the teacher.

Unlike the banking model, Vygotsky's (1978, p. 40) sociocultural theory that promotes collaborative learning stipulates that 'learning awakens a variety of internal developmental processes that are able to operate only when a child is interacting with people in his environment and in cooperation with his peers'. He argues that learning occurs in what he called the Zone of Proximal Development (ZPD). Vygotsky (1978, p. 38) defines the ZPD as 'the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.' The EHL and SHL curricula endorse the principle of pre-existing knowledge as the foundation of new knowledge construction in the pre-reading phase in stating that teachers should prepare learners for reading a text/book by asking questions that 'activate their prior knowledge' and encourage them to make predictions about the text based on the text features (EHL CAPS, 2011; SHL CAPS, 2011).

According to Blake and Pope (2008, p. 62), Vygotsky believed that if learners were not improving academically, their instruction was inappropriate. Learning occurs as learners attempt to resolve conflicting ideas (Cooperstein & Kocevar-Weidinger, 2004, p. 142). How teachers stimulate and manage cognitive conflicts will, to some extent, determine the outcome of learning. One way teachers stimulate and manage resolution of conflicting ideas requires the use of scaffolded activities advocated by Bruner (1983). The metaphoric use of the word 'scaffolding' in educational context is attributed to Bruner (1983) in describing how adults support children's learning in the sociocultural theory of Vygotsky. Successful implementation of scaffolding in reading and viewing classrooms depends upon the teacher using scaffolded reading experiences in ways that place learners in the centre of the ZPD (Graves & Fitzgerald, 2005). The scaffolds are temporary support measures that enable learners to accomplish the task of closing the gap between the known and the unknown in order to reach the actual level of development (Graves & Graves, 2003).

Although Jones (2012) and Freire (1968) criticise the teaching approach that places teachers at the centre of classroom learning as stifling critical thinking in its assumption of teachers being knowledge reseivors, their criticism does not discount the important role of knowledge in teaching and learning but interrogates procedure of knowledge acquisition. For instance, Freire (1968, p. 58) contends that 'knowledge emerges only through invention and re-invention,

through the restless, impatient, continuing, hopeful inquiry men pursue in the world, with the world, and with each other. Thus, Freire (1968) is constructivist in outlook. Knowledge, as Krathwohl (2002) notes, is important because it is not possible to use higher order thinking skills if one does not know or remember what one is supposed to be thinking about. With regard to visual literacy, learners are expected to know, as stipulated in the CAPS document (EHL, 2011, p. 23; SHL, 2011, pp. 24-25), the significance of layout, how attention is gained by advertisers, the role of movement and colour in persuading the reader, how language and images are used to reflect and shape values and attitudes, how images and language are sexist, racist, ageist, or reinforces stereotypes, persuasive techniques, impact of the use of font types and sizes. The CAPS document (EHL, 2011, p. 24, SHL, 2011, p. 25) further enjoins teachers to ascertain that learners view and respond to an authentic text as a whole, answer questions from lower order to higher order, develop critical language awareness to deconstruct text in terms of its socio-political and cultural background and author, purpose and effect of inclusion or exclusion of information, relationship between language and power, use of emotive and manipulative language, stereotyping, discrimination, assumption and use of font types and sizes, headings and captions for impact. In ensuring that this knowledge is accessible to learners, Fairclough (1999) and Ali (2011) stipulate that curriculum and classroom practice should not be limited to knowledge transmission of linguistic practices but should be extended towards developing the skill of critical thinking and the power of logic. Ali (2011:28) argues that teachers who teach knowledge of the grammar of the text alone do not produce full comprehension of the text.

Similarly, Gennrich and Janks (2013), drawing on Powell-Brown (2004) concept of ‘aliteracy’, describe an ‘alliterate’ teacher as one who having reached the level of decoding and comprehending a text seems not to continue working with the text as user and analyst. As a result, such teachers have difficulty imagining what to do with the text once their learners have decoded the text; thus potentially reproducing classroom learning that Freire (1968) describes as ‘domesticated to text’, that is, reading with the text, not against it. Gennrich and Janks (2013) indicate that teachers are compelled to cover the curriculum with their learners within a limited space of time; as a result, they tend not to engage with learners’ interests and desires in greater depth.

In the book, *Literacy and Power*, Janks (2010, p. 12) states that the word ‘critical’ in critical literacy does not only refer to critical thinking in examining evidence and argument, but it is also ‘used to signal analysis that seeks to uncover the social interests at work, to ascertain what is at stake in textual and social practices.’ In her article, *Turning on Literacy*, Janks (2010) refers to teachers who explain how language works in text construction to dominate or subordinate, legitimate or negate, include or exclude, construct others and position the reader as critical literacy teachers. This view of doing literacy is supported by Gee (2015, p. 35) who argues that literacy should be studied in an intergrated way, not just focused on the cognitive, but also on social, cultural, historical and institutional phenomena that influence text production. When teachers approach texts in this way they demonstrate awareness of the fact that texts reflect the discourse of a community of practice, thus text deconstruction processes may not be done in isolation from the social, economic and political worlds from which it originates. Janks’ argument is echoed by the national curriculum’s aim of ensuring that learners understand the world as a set of related systems and that problem solving contexts do not exist in isolation (EHL, 2011, p. 5, SHL, 2011, p. 5). By engaging with the language of the text through such lenses may help language teachers to move from being a literacy teacher to what Janks calls ‘critical literacy teacher’, especially when classroom practices culminate in learners having to redesign, rewrite or reconstruct texts. When teachers do not scaffold learners to such levels of engagement with text, they may fit in Powell-Brown’s (2004) concept of ‘aliteracy’.

Janks (2013, p. 227) argues that ‘what has been constructed can be deconstructed and reconstructed’. Deconstructing and reconstructing texts necessitates critical language awareness teaching approach that seeks to peel off the different linguistic features and ‘extra-linguistic factors’ (Zindela et al., 2013, p. 79) active in forming the text into a multi-layered construct for meaning distribution. Janks (1993) contends that unmaking the text increases our awareness of the choices that the writer or speaker has made. It helps the reader ask critical questions about the texts: Why did the writer or speaker make these language choices? Whose interests do they serve? Who is empowered or disempowered by the language used? In addition, Moodley (2013, p. 117) provides a helpful list of questions that assist the reader to deconstruct visual literacy texts or any other texts in classroom practice. The list entails questions that range from, ‘Who is/are the narrator(s)/speaker(s)?’, ‘What position does the speaker adopt?’, ‘What is the writer’s motive?’, ‘What does the diction (words used) inform you about the speaker’s feelings and attitude?’, ‘What specific diction is used to present a point

of view?’ to ‘How does the diction influence your feelings and attitude towards the speaker or who or what is being referred to?’, ‘How is language used to present a point of view, convey attitude or influence the reader?’, ‘What is being foregrounded in the text? Why?’, ‘What has been left out of the text? Why?’, ‘What kinds of cultural/social/political realities does the text portray?’ To respond to or answer some of these questions, learners are obliged to use critical thinking skills represented in the middle and higher order categories of the Barrett’s (1968) taxonomy.

2.7 Conclusion

This chapter provided and discussed, in the context of the CAPS document for English and Sepedi home language, teaching and learning as well as assessment approaches in visual literacy classroom. In doing so, it presented a critical examination of the body of literature that provides local and global perspectives on classroom practices. It also defined and expounded application of constructivism that underpins the theoretical framework of this study. Its focus was on the analytical framework using both Barrett’s taxonomy (1968) and Luke and Freebody (1999) four resource model as the basis, amongst others, that informs the data analysis in chapter 4. I now progress to chapter 3, Methodology, where the process of data collection will be elucidated.

CHAPTER 3: RESEARCH DESIGN AND METHODS OF DATA COLLECTION

3.1 Introduction

This research project is a qualitative study that draws on teachers' classroom practices in an attempt at investigating the opportunities that teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills in home language classrooms. It investigates whether teachers' questioning techniques, text choices and activities during visual literacy lessons foster the development of critical thinking. Data collection methods to be used in the investigation include audio-recording of teacher participants' lessons, lesson plans and questionnaire.

3.2 Research Design

A qualitative approach is appropriate for this study as the emphasis of the research questions is on the cognitive quality of teachers' instructions and not on the quantity or frequency of instructions. In clarifying the difference between quantitative and qualitative approaches in research application, Austin and Sutton (2015) state that the quantitative research methods are used to determine the number of people who, for instance, undertake particular behaviours while qualitative methods can help researchers understand how and why such behaviours take place. Likewise, in this study I seek to understand how EHL and SHL teachers create opportunities to enhance visual literacy skills and why they make choices that they make to enhance such skills. Although, the teachers' classroom instructions are graded statistically in the analysis, the aim as Denzin and Lincoln (1995, pp. 8-9) explain, is not to report findings in terms of complex statistical measures but to gain an understanding of the quality of the instructions.

This study is not an in-depth case study as the data obtained on each teacher participant is not extensive, however, invaluable insight into teachers' classroom instructions may still be gained from this research project. There is little existing research literature in the focus area of this study; therefore, the findings, although not generalizable, may contribute to the body of knowledge on teachers' practices in mediating visual literacy texts.

3.3 Setting and Participants

The two teacher participants sampled for this study are employees in two public schools in Gauteng Province. Both schools are situated in Ekurhuleni municipality, in the east of Gauteng province. Of the two schools, one offers English at home language level and the other offers Sepedi at home language level including other African languages. The selection of the two schools was influenced by the home language offered at the school.

One of the teacher participants teaches EHL in Grade 10 and the other teaches SHL in Grade 10, in their respective schools. Each teacher participant was asked to record two visual literacy lessons for this study and to fill in the questionnaire on their experiences teaching visual literacy. The table below show the demographics of the two teachers sampled for this study.

	Gender	Home language specialisation at school
Teacher A	Male	Sepedi Home Language
Teacher B	Female	English Home Language

Table 2: Demographics of the sample

Learners enrolled at the 2 public schools do not live in the same area because the schools are situated in separate locations.

3.4 Subject Content

The 2 teacher participants provided data for this study from audio-recordings of their lessons. Teacher A recorded 2 visual literacy lessons, namely, cartoon analysis and advertisement. Both Teacher A's lessons were presented in SHL classroom using Sepedi language as the medium of instruction. The cartoon is mainly based on a learner who is content with his parents' lack of computer skills because they will not be able to view his results sent to them electronically by the school. The cartoon uses Sepedi language, a language spoken mainly by South Africans of African origin, yet the figures in the cartoon frame appear to be white. The advertisement also uses Sepedi language to advertise a double bed. It uses diction intended to persuade the reader to buy the bed. Teacher A also provided evidence of lesson plans and worksheets as requested.

Teacher B recorded 2 visual literacy lesson for this study, namely, cartoon analysis and advertisement. The cartoon is based on primary school bullies who command other learners to get off their way. Learners fear the bullies. The cartoon lesson was presented in the medium of English in EHL classroom. Unlike Teacher A, Teacher B could only provide the worksheet without the plan of the lesson presented.

The following table shows the number of lessons per teacher and the topics of the lessons.

Teacher	Number of Lessons	Topic(s)	Appendices
A	2	Lesson plan and worksheet (Cartoon)	2A1
		Lesson plan and worksheet (Advertisement)	2A2
		Cartoon analysis	3A1
		Advertisement analysis	3A2
B	2	Worksheet (Cartoon)	2B1
		Worksheet (Advertisement)	2B2
		Cartoon analysis	3B1
		Advertisement analysis	3B2

Table 3: Number of lessons per teacher and lessons topics

3.5 Data Collection Methods and Analysis

The data collection methods used for this study were the audio-recording of lessons, lesson plans and questionnaire.

3.5.1 Audio-recording

The teacher participants used a small battery operated audio-recorder provided by the researcher to record the lessons. Researchers such as Paterson (1994) and Swann (1994) note that this method of data collection can increase data reliability because the device is less intrusive, thus, lessening the external effects on the natural classroom setting. Also, as Al-Yateem (2012) states, data obtained through this method can be replayed to ascertain accuracy of transcription of information. The absence of the researcher from the research classroom further enhances data reliability as the presence of the researcher may unwittingly affect the usuality of classroom practice.

The limitation of resources; for example, only 1 recording device was used and logistical challenges such as the district annual teaching plan; has hampered the original plan of gathering

data from 2 reading and viewing lessons of each teacher participant within 4 weeks. As a result, more time for data collection was needed and the number of lessons that were recorded per teacher amounted to 2 as shown in *Table 2* in this chapter.

Although the teacher participants promised to make copies of their lesson plans and worksheets available, only Teacher A submitted all lesson plans and worksheets.

As Austin and Sutton (2015) stipulate, the audio recordings were transcribed verbatim, lines numbered in the transcript and read while listening to the recording in order to correct any spelling and other errors. Punctuation marks such as question mark, comma and full stop were inserted in the transcript. A question mark is used for questions, a comma for short pause and a full stop for a long pause.

3.5.3 Questionnaire

According to Rowley (2014, p. 309) questionnaires are ‘mostly used in conducting quantitative research’ where the focus is, for instance, on the frequency of certain behaviours, opinions, attitudes, or experiences. As already stated, this study inquires mainly on the quality, not quantity, of opportunities that EHL and SHL teachers create to enhance visual literacy skills and understanding reasons for the instructional choices that they make to enhance such skills. Thus, I employ the questionnaire as a tool for data collection to support the qualitative design of this research investigation as evidenced in the framing of the questionnaire questions. The questionnaire is Appendix 1, Questionnaire 1A for Teacher A and Questionnaire 1B for Teacher B.

Without overlooking the challenges of questionnaires that use open-ended questions, such as the difficulty coding the answers of a large number of respondents, as Mathers et al. (2009) and Jain et al. (2016) caution, this questionnaire uses more open-ended questions because of the small sample of teacher participants involved in the study. As recommended by Holbrook et al. (2006); Mathers et al. (2009) and Jain et al. (2016) the questions in the questionnaire are short, clear and unambiguous.

3.6 Data Analysis

The analysis utilizes Barrett’s (1968) taxonomy prescribed by the Department of Basic Education (DBE) for language assessment (EHL, CAPS, 2011, p. 76; SHL, CAPS, 2011, pp.

79-80), Luke and Freebody (1999) Four Resource Model and the hybrid framework of criteria developed by Moodley (2015) for analysis of mediation and assessment of visual literacy.

3.6.1 Barrett's (1968) taxonomy

The analysis uses Barrett's (1968) taxonomy of reading comprehension skills endorsed by the CAPS document (EHL, 2011; SHL, 2011) for language assessment. The CAPS documents categorise Barrett's (1968) 5 reading comprehension skills into 3 ascending levels of cognition, namely, low, middle and higher order. The teachers' instructions and teaching and learning opportunities they create are also analysed according to these three levels of cognition. But more focus will be on middle and higher order instructions which assess critical thinking.

3.6.2 Luke and Freebody's Four Resources Model

In addition to Barrett's (1968) taxonomy, Luke and Freebody's (1999) Four Resources Model is used to analyse the teachers' mediation of visual literacy texts.

Luke and Freebody's (1999) Four Resource Model provides a 'framework for critical understanding of texts ' (Radha (2007, p. 1) and the social discourse that underpin them (Honan, 2003, p. 1). In interacting with the text as effective readers, learners fulfil the four sets of roles of a reader, namely, code breaker, text participant, text user and text analyst. These roles indicate how a reader can move beyond decoding text 'to understanding and using text on several levels for a variety of purposes' (Teaching reading, A K-6 Framework, 1997, p. 12).

3.6.3 Moodley's (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy

The criteria given in the Table 3 below is developed by Moodley (2015) and includes pertinent points which are important for successful teaching of visual literacy skills and engendering critical thinking.

Teacher subject-specific knowledge. ▪ Codes of visual texts ▪ Linguistic jargon and rhetorical devices ▪ Visual structures and linguistic structures ▪ Inter-textual reading ▪ Critical language awareness	Text Selection: Specific technical and socio-cultural features. ▪ Codes of visual texts: Layout, font, body language, colour tone, camera angle, framing, foreground, background ▪ Symbolic representations ▪ Relevance to candidates
Language use and framing of questions. ▪ Instruction verbs ▪ Clarity of questions ▪ Language complexity ▪ Grammar and punctuation ▪ Scaffolding of questions	Inter-textual reading. ▪ Relationship between visual image and written text ▪ Background knowledge for making interpretations
Teaching to the curriculum and beyond ▪ Interpretation of wide range of texts ▪ Demonstration of understanding in context ▪ Differentiation between fact and opinion ▪ Explanation of the socio-political and cultural background of texts ▪ Recognition and explanation of the effect of figurative language and rhetorical devices ▪ Ability to engage critically and pass value judgment	Critical visual literacy awareness. ▪ Diction ▪ Denotative and connotative meanings ▪ Figurative language ▪ Emotive language ▪ Symbolic processes ▪ Rhetorical devices ▪ Persuasive techniques ▪ Intended effect on reader ▪ Explicitness, implicitness, and what is not provided ▪ Power relations

Table 4: Analytical framework for teaching visual literacy

The choice of the criteria in the table above as part of the analytical framework is based upon the research questions of this study that focus on opportunities EHL and SHL teachers create to enhance visual literacy skills and whether their questioning techniques, text choices and activities during visual literacy lessons foster the development of critical thinking.

3.7 Ethical Consideration

Permission to conduct the research in the schools was sought with relevant stakeholders, i.e. the Gauteng Department of Education and the School Governing Bodies. The importance of the study to improve classroom practice was explained to relevant authorities. Teacher and learner participants were given consent forms to confirm their participation in the research and were advised that they reserved the right to withdraw their participation at any stage of the research without any penalties. In the case of learner participants under the age of eighteen, parents or guardian parents were provided with consent forms to approve of their participation. The participants were also assured of confidentiality of all the data obtained, by ensuring anonymity in the research report.

3.8 Conclusion

This chapter has illustrated the methodological approach, methods for data collection and how the data collected was to be analysed. It has done this by providing an explanation of the appropriateness of the use of qualitative approach for this study as well as information regarding the research setting and participants, subject content and the data collection methods

and analysis. Lastly, the ethical considerations were laid out. The data that were collected using methods indicated in this chapter will be analysed and discussed in the next chapter.

CHAPTER 4: DATA ANALYSIS AND DISCUSSION

4.1 Introduction

The layout of this chapter begins with a presentation of the comparative analysis and discussion of the cognitive levels of Teacher A and Teacher B's questions in the visual literacy lessons. The 5 cognitive levels of Barrett's taxonomy (1968), as organised into low, middle and high domains of cognition in the CAPS document (English Home Language [EHL] CAPS, 2011, p. 76; Sepedi Home Language [SHL] CAPS, 2011, pp. 79-80), are used to analyse the questions the 2 teacher participants asked in their attempt at enhancing visual literacy skills. In addition, the analyses draw upon Luke and Freebody's (1999) four resource model, Moodley's (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy and principles of constructivism. A presentation and discussion of learners' responses to the teacher's questions, lesson activities and the teachers' responses in the questionnaire will then follow before concluding this chapter.

4.2 Cognitive levels of teachers' questions

Indeed, the trend of teaching by questioning has not changed. As Stevens (1912, in Brauldi, 1998) and more contemporary researchers such as Newton (1996), Newton and Newton (2000) and Chin (2006) state, teachers continue to spend most of their teaching time asking learners questions. The data obtained from the four lessons audio-recorded for this study, two by Teacher A of SHL and the other two by Teacher B of EHL, indicate that the teachers asked a total of 76 questions. Thus, Teacher A and Teacher B use questions, amongst others, to create opportunities for enhancement of visual literacy skills. The number of questions asked by each teacher is indicated in *Table 5* below.

	Lesson 1: Cartoon	Lesson 2: Advertisement	TOTAL
Teacher A (SHL)	15	11	26
Teacher B (EHL)	30	20	50
TOTAL	45	31	76

Table 5: Number of questions teachers asked per lesson

4.3 Comparative analysis of Teacher A and Teacher B visual literacy lessons

The 2 teacher participants presented two visual literacy lessons for the purpose of this study. The transcriptions of the cartoon lessons are identified in the analyses and discussion as Appendix 2A1 and Appendix 2B1 for Teacher A and Teacher B, respectively. The advertisement lessons are identified as Appendix 2A2 for Teacher A and Appendix 2B2 for Teacher B.

4.3.1 Cartoon Analysis Lesson

In examining opportunities created by Teacher A and Teacher B to enhance visual literacy skills, the analyses and discussion of their cartoon lesson focuses on cognitive levels of the teacher's questions, how they teach to the curriculum and beyond, language use and framing of questions, inter-textual reading, critical visual literacy awareness and learners' responses to the teacher's questions.

4.3.1.1 Teacher A and Teacher B's questions

Both Teacher A and Teacher B use questions to help learners analyse the visual grammar and make meaning of the cartoon selected for teaching and learning of visual literacy. As indicated in *Figure 6* below, Teacher A, of Sepedi Home Language (SHL), asked 15 questions in total; 10 lower order, 3 middle order and 2 higher order whilst Teacher B of English Home Language (EHL) asked 30 questions in total; 23 lower order and 7 middle order questions. Teacher B did not ask any higher order question in cartoon analysis lesson.

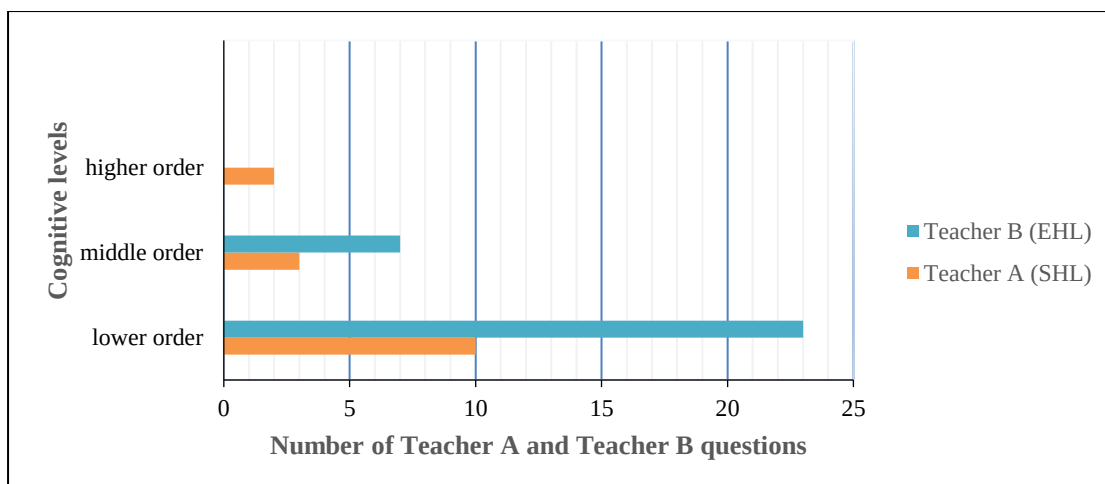


Figure 6: Cognitive levels of Teacher A and Teacher B's cartoon analysis questions

Contrary to the cognitive levels weightings of questions stipulated in the CAPS document (EHL CAPS, 2011, p. 79; SHL CAPS, 2011, pp. 79-80), both Teacher A and Teacher B's questions are predominantly lower order, 66.7% and 76.7% respectively. Asking lower order questions is not a problem in itself. As Moodley (2013, p. 4) states, they have their place in the curriculum but should be treated 'as a starting point of the scaffolding process to high order cognition.' In contrast with the national curriculum stipulation of 40% middle order questions in formal assessments, Teacher A and Teacher B asked 26.6% and 23.3% middle order questions, respectively, in assessment *for* learning lesson based on cartoon analysis. Moodley (2013, p. 4) and Black and Wiliam (1998, p. 141) argue that assessment *for* learning and assessment *of* learning are not mutually exclusive. Instead, formal assessment drives informal assessment. As such, both Teacher A and Teacher B's questioning technique may not prepare learners adequately for formal assessments which adheres to CAPS prescripts on cognitive weightings of questions, especially considering that the quantity of Teacher A and Teacher B higher order questions is far below the 20% requirement of the national curriculum. The predominance of lower order questions confirms Moodley's (2013, p. 2) assertion that teachers do not understand fully the meaning of the different levels of cognition on Barrett's (1968) taxonomy and how to apply the taxonomy in assessment *for* learning to prepare learners adequately for assessment *of* learning. Thus, they neglect to integrate all levels of questioning stipulated in the curriculum which exposes learners to the risk of poor performance in high stakes tests.

Teacher A asked two higher order questions (see Appendix 3A1, 198) while Teacher B asked no higher order question. As such, the teachers' questions do not foster the development of critical thinking because according to scholars such as Toppin and Chitsonga (2016, p. 82), Nui et al. (2013, p. 115) and Halpern (1998), critical thinking uses higher order cognitive skill described in the higher categories of educational taxonomies of Barrett (1968) and Bloom (1956). As stated in the CAPS document, the higher cognitive category in Barrett's (1968) taxonomy utilizes questions that deal with judgments regarding reality, credibility, facts and opinions, validity, logic and reasoning, and issues such as the desirability and acceptability of decisions and actions in terms of moral values. The questions also assess the psychological and aesthetic impact of the text, that is, the reader's responses to the content, identification with characters or incidents and reactions to the writer's use of language (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80). Learners apply critical thinking skills when they make

judgments regarding the text or assess the impact of the text on the reader. Thus, the lack of higher order questions in Teacher A and Teacher B's lesson contradicts, to a great extent, provisions in the CAPS document which, among other things, identify the role of teachers as asking questions that elicit higher order cognition to ensure that learners become adept independent and analytical thinkers (EHL CAPS, 2011, pp. 9-11; SHL CAPS, 2011).

4.3.1.2 Teaching to the curriculum and beyond

One of the criteria provided in Moodley's (2015) hybrid framework for analysis of mediation and assessment of visual literacy is 'teaching to the curriculum and beyond.' Performance indicators in this category include demonstration of understanding in context, differentiation between fact and opinion, explanation of socio-political and cultural background of the texts, recognition and explanation of the effect of figurative language and rhetorical devices and ability to engage critically and pass value judgment. In examining the cartoon lessons through the lens of 'teaching to the curriculum and beyond', I find that although learners' responses in both Teacher A and Teacher B's lesson demonstrate that they have reached the level of decoding and comprehension of the text, they, however, do not continue to engage with the text at levels defined by Luke and Freebody (1999) as text user and text analyst. For instance, in response to Teacher A's question about evidence in the text that shows lapse in parental responsibility (Appendix 3A1, line 50), the learner quotes proof from the text: '*Mahlatse batswadi baka ga ba tsebe sebaledi*' (Fortunately, my parents are not computer literate). An appropriate follow-up question by the teacher may have been, 'What kinds of social and political realities does the evidence portray?' or 'Why did the cartoonist make this language choice?' To respond to these questions learners may need to draw on the socio-economic and political context of the text, what Zindela et al. (2013) call 'extra-linguistic factors', to comment on the social and political realities portrayed by the evidence or the cartoonist language choice. However, Teacher A misses the opportunity to follow-up on the learner's response to move classroom discussion to the level of engaging with text as user or analyst and to explore the cartoonist's intention and assumptions. Instead, the focus of Teacher A's next question in line 58 (Appendix 3A1) is based on a different aspect of visual literacy: '*Bapetša o be o fapantšhe tirišo ya diponagalo tša ditho tša mmele (polelommele) o lebeletše morutwana waka letsogong la ngele*' (Compare and contrast the use of body language, considering the learner on the left in the cartoon). A similar pattern is also noticeable in lines 93; 94 and 98 in Appendix 3A1.

Likewise, the content of Teacher B's cartoon lesson is largely based on what Moodley (2014, p. 208) refers to as 'technical knowledge' and rarely develops to engaging learners in historical, political and socio-cultural contexts of the text. We read to understand and make meaning of the world we live in. As Freire (1972a) argues, reading the word cannot be separated from reading the world. Teacher B's inordinate focus on technical terms such as font, body language, facial expression, punctuation, foreground and background and frame as well as interpretation of verbal and non-verbal features of the text are 'domesticated to the text', as shown in the excerpts below.

Teacher: Let's look at frame one or let me start this way learners, **who can tell me setting of this, what is happening here, what is the setting? What is the setting?** Yes, my boy.

Learner: The school.

Teacher B:

Teacher B: Learners it's the school isn't it, **give me evidence that it's a school, to show me you're not guessing, your saying it's a school, evidence.** Bennet

Learner: Mam it talks about primary schoolers

(Appendix 3B1, ll 114-122)

Teacher B: ... **any other evidence to show us that it's a school?** Yes, my boy.

Learner: Mam, they are wearing uniform.

(Appendix 3B1, ll 133-136)

Teacher: **Do you see the use of bold words there?**

Learner: Yes.

Teacher B: **Learners bold words are used for what? Is it there for decoration?**

Learner: **No.**

Teacher B: For?

Learner: **To emphasize.**

Teacher B: To emphasize very good my boy.

(Appendix 3B1, ll 163-169)

The evidence above, as in the whole cartoon lesson, shows that there is no attempt by Teacher B at making applications of text meaning to socio-cultural or historical composition of the text. This suggests, as with Teacher A, that the teachers may be having difficulty imagining what to do with the text once learners have decoded it. Thus, unwittingly, Teacher A and Teacher B

are reproducing classroom learning that Freire (1968) describes as ‘domesticated to the text’, that is, teaching only to the text and forsaking to extend classroom engagements into ‘extra-linguistic factors’ embedded in text. Powell-Brown (2004) conceived of an ‘alliterate’ teacher as one who having decoded and comprehended the text does not work with the text as user and analyst. Teacher A’s questioning and classroom practices in cartoon analysis have a semblance of ‘alliteracy’ as coined by Powell-Brown (2004).

Similarly, Janks (2010) uses the concept ‘critical literacy teacher’ to describe teachers who scaffold classroom interaction to a crescendo of cognition that culminates in discussions around how language works in text construction to dominate or subordinate, legitimate or negate, include or exclude, construct others and position the reader. This view of doing literacy is supported by Gee (2015, p. 35) who argues that literacy should be studied in an integrated way, not just focused on the cognitive, but also on thought processes that draw on the social, cultural, historical and institutional phenomena that influence text production. There is no evidence of critical literacy in Teacher A’s cartoon analysis lesson. The ideas of Janks (2010) and Gee (2015, p. 35) are echoed in the CAPS document which enjoins teachers to ascertain that learners view and respond to an authentic text as a whole, answer questions from lower order to higher order, develop critical language awareness to deconstruct text in terms of its socio-political and cultural background and author, purpose and effect of inclusion or exclusion of information, relationship between language and power, use of emotive and manipulative language, stereotyping, discrimination, assumption and use of font types and sizes (EHL CAPS, 2011, p. 24; SHL CAPS, 2011, p. 25). Opportunities that Teacher A and Teacher B create to enhance visual literacy skills do not cover these aspects of the curriculum document, thus they seem not foster the development of critical thinking as defined by Halpern (1998) and Toppin and Chitsonga (2016, p. 82).

4.3.1.3 Language use and framing of questions

Another criterion provided in Moodley’s (2015) hybrid framework for analysis of mediation and assessment of visual literacy is ‘language use and framing of questions.’ Performance descriptors in this regard include instruction verbs, clarity of questions, language complexity, grammar and punctuation and scaffolding of questions. Using Moodley’s (2015) criterion of language use and framing of questions, I find that both Teacher A and Teacher B begin their cartoon lesson with lower order questions in the scaffolding process. As Moodley (2013, p. 4)

asserts, teachers should begin with questions that ask for information explicitly stated in a text ‘as a starting point of the scaffolding process to higher order cognition.’

Teacher B uses lower order questions to enquire more on learners’ prior knowledge before guiding them to deeper levels of understanding of new knowledge, supposedly, in Vygotsky’s (1978) Zone of Proximal Development (ZPD) than does Teacher A. For instance, in Appendix 3A1, lines 15 and 16, Teacher A asks only 1 question that enquires of learners’ pre-existing ‘technical knowledge’ (Moodley, 2014, p. 208). The question asks,

‘Ge pudula e ka tšwela e swana le yeo e lego mo, ke ya mohuta mang?’

(What kind of bubble is the one used in the cartoon?).

Unlike, Teacher A, Teacher B asks more lower order questions to find out what the Grade 10 learners already know about cartoons. In determining their technical awareness, the learners are asked early in the lesson to give the meaning of the word cartoon (Appendix 3B1, line 9), explain usefulness of cartoons (Appendix 3B1, line 31), define body language (Appendix 3B1, line 57), define font (Appendix 3B1, line 80) and to state the significance of the use of punctuation (Appendix 3B1, lines 98-101). In cartoon analysis, technical features include such aspects as font, body language, facial expression, punctuation, foreground and background, frame, etc. which, to a great extent, form part of Teacher B’s enquiry in the pre-reading phase of her lesson.

Teacher B continues to draw on learners’ prior knowledge to enable them to interact meaningfully with the text by relating meaning of the text to their pre-existing knowledge. In the sample extract below, the importance of relating prior knowledge to text content to enhance visual literacy skills is demonstrated.

- | | |
|----------|---|
| Teacher: | Four boys, four boys are approaching and she is saying two of them have glasses. Explain further. The other two have? Two in the centre have glasses, what about the other two, what do they have on their heads? |
| Learner: | Sirens. |
| Teacher: | Sirens. The blue light, isn’t it? |
| Teacher: | Learners you have seen the blue lights on the roads. Am I right? Raise your hand if you have never seen blue lights. What are the blue lights for? |

- Learner: Very important person...
- Teacher: Usually is important people, such as ministers, president. Important people. They move around, they are followed by, maybe at the front and at the back, blue lights, isn't it?
- Teacher: So the two at the center have sun glasses. What does that show? ...
- Learner: Ma'am I say they are the ones who are being protected.

(Appendix 3B1, ll 195-205; 213-216; 221)

In the excerpt above, Teacher B asks learners if they have seen blue lights before and what the blue lights signify. Drawing on lived experience, the learner associates blue lights with very important people who are protected by bodyguards. Thus, applying prior knowledge to interpret meaning conveyed in the cartoon, the learner extrapolates that the two boys in the centre wearing sunglasses are protected by the other two boys with blue lights on their heads. By exploring learner prior knowledge, not only does Teacher B facilitate an opportunity for learners to integrate Piaget's (1977) constructivist theory of assimilation of new knowledge into a pre-existing internal knowledge structure by interpreting new experiences in relation to existing knowledge, but she also fosters active learner involvement in formulating linkages between the pre-existing and new knowledge, which is a requisite practice in a constructivist classroom. A similar pattern is seen in lines 80-82 of Appendix 3B1. Teacher B asks learners to define a font. She then taps into their knowledge of typing on a computer to unleash the meaning of font by association. Such teaching and learning technique is not developed in Teacher A's cartoon lesson.

Nonetheless, both Teacher A and Teacher B's lessons do not create extensive internal cognitive conflict or disequilibrium in the learning process that leads to Piaget's (1977) learning theory of accommodation of new knowledge by modifying the existing knowledge structure. In other words, the learning process does not develop systematically in Vygotsky's (1978) ZPD by prompting learner engagements that challenge learners to advance from the actual level of development (what is already known) to potential level of development (what is unknown) through the assistance of a more knowledgeable adult or other. For instance, Teacher A's lesson plan (see in Appendix 2A1) for cartoon analysis has only one objective: '*Go tseba diponagalo tša khathune*' (To know ways the cartoon has been shown). This lesson objective is vague because it does not state the specific visual literacy skill(s) that learners should learn. Also, the

progression from the known to the unknown is not clear in the lesson due to randomised questioning that is not focused on mediating text methodically or developing specific visual literacy skill(s). In fact, out of the 15 questions that Teacher A asks, only 5 relate to visual literacy as defined by Debes (1969). Examples are given below.

Bapetša o be o fapantšhe tirišo ya diponagalo tša ditho tša mmele (polelommele) o lebeletše morutwana waka letsogong la ngele. (Compare and contrast the use of body language, considering the learner on the left in the cartoon.)

(Appendix 3A1, l 58)

Na o a dumela gore kopantšhomahlo ya morutwana e tšweletša maikutlo a lethabo? Tsitlela karabo ya gago ka ntlha e tee. (Do you agree that the learner's facial expression shows happiness? Give one reason to substantiate your answer.)

(Appendix 3A1, l 98)

The two questions above make reference to visual features, namely, 'body language' and 'facial expression'. However, they, together with the other 3 questions in Appendix 3A1, lines 15-16, 61, 64-65, assess learners' 'technical knowledge' (Moodley, 2014, p. 208) of visual literacy without making an attempt at methodically developing visual literacy skills. As such, Teacher A's lesson is centred around recollection and restating given facts rather than advancing the learning process, in accordance with stipulations of CAPS, to levels of examining how the text uses language and images to reflect and shape values and attitudes; how images and language are sexist, racist, ageist, or reinforce stereotypes; persuasive techniques; and the impact of the use of font types and sizes, headings and captions (EHL, CAPS, 2011, p. 23; SHL, 2011, pp. 24-25).

The other 10 questions of Teacher A have no relevance to visual literacy. Few examples are given below.

Morutišigadi wa ka o rometše dipelo ka pdf, mahlatse batswadi baka ga ba tsebe sebaledi (computer). Go ra go reng? (My teacher has sent the results on pdf. Fortunately, my parents are not computer literate. What does this mean?)

(Appendix 3A1, ll 24-26)

Mo ba ngwadile sekolo. Go ra gore barutwana ba ba bolela ba le mokae? (Here they have written the word school. Where is the conversation between the two learners taking place?)

(Appendix 3A1, ll 31-32)

Kgetha karabo ya maleba. Rakhathune o leka go hlaloša _____ khathuneng ya gagwe.

(Choose the correct answer. The cartoonist describes the _____ in the cartoon.)

- A. *Maikarabelo a barutwana*
(Responsibility of learners)
- B. *Maikarabelo a batswadi*
(Responsibility of parents)
- C. *Morutišigadi*
(Teacher)
- D. *Maikarabelo a setšhaba*
(Responsibility of society)

(Appendix 3A1, l 44)

Na lentšu le mahlatse le phetha mošomo o fe mo khathuning?

(What is the significance of the use of the word ‘fortunately’ in the cartoon?)

(Appendix 3A1, l 75)

Na ke tshwanelo gore morutwana a fihlele batswadi dipoelo? Fahlela karabo ya gago. (In your opinion, is it right for a learner to hide his/her report from their parents? Give reasons for your answer).

(Appendix 3A1, l 79)

To keep focus on enhancing visual literacy skills throughout the lesson and avoid distraction by questions that have no relevance to development of visual literacy skills, Teacher A may need to consider integrating Dezheng’s (2011) spatial textual analysis framework or work of other visual literacy scholars to frame questions that enhance visual literacy skills. For example, one of Dezheng’s (2011) arguments is that information that is foregrounded is more important than background information. He also argues, using the conventional reading path from the left to the right, that what is on the left is taken as given information whilst what is on the right is taken as new. Integrating such knowledge in the analysis of visual texts will empower learners’ visual skills; however, it may require that teachers participate in in-service training programmes on a continual basis, if powers that may be are serious about uplifting the quality of public education. Accordingly, as Barber and Mourshed (2007) contend in the McKinsey Report, ‘the quality of an education cannot exceed the quality of its teachers.

Although all Teacher B’s questions have relevance to visual literacy; as stated already, they do not create internal cognitive disequilibrium that leads to accommodation of new knowledge

by modifying the existing knowledge structure. Most questions ask for recall of information. There is no clear advancement of learning from the known to the unknown with the help of the teacher. Teacher B did not provide lesson plans for this study which would have indicated the lesson objectives and how to achieve them.

Both Teacher A and Teacher B's questions and instructions are generally clear and use language appropriate for Grade 10 mental age, however, the instruction verbs used rarely draw on the exemplar list provided in the CAPS document (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80). The exemplar list provided in chapter two of this study (*Table 1*) offers the instruction verbs tabulated below for the ease of comparison with instruction verbs used by Teacher A and Teacher B in their cartoon lesson.

Cognitive levels	Exemplar instruction verbs in CAPS document	Teacher A instruction verbs	Teacher B instruction verbs
Literal (Potšišothwii) (1)	Name (<i>Efa maina a...</i>); State (<i>Bolela dintlha/mabaka/dikgopolo</i>); Identify (<i>Lemoga mabaka/batho/tše di hlolago</i>); List (<i>Ngwala lenaneo la</i>); Describe (<i>Hlaloša lefelo/motho/moanegwa</i>); Relate (<i>Anega taba</i>)	What kind of...? (... <i>ke ya mohuta mang?</i>) What techniques ...? (What is ...? What does ... mean? In which setting ...? (... <i>ba le mo kae?</i>) Which? (<i>Ke ofe?</i>) Choose (<i>Kgetha ...</i>); Quote (<i>Tsopola ...</i>); Describe (... <i>o ... bjang?</i>)	What is...? How? Why? Give me evidence ...; Who? Describe
Reorganisation (Peakanyoleswa) (2)	Summarise (<i>Akaretša dintlhakgolo</i>); Group (<i>Hlopha dielemente tša go swana</i>) and Give an outline of (<i>Efa tlhalošo ya</i>)		
Inference (<i>Go dira thumo goba go tšea sephetho go ya ka dintlha tše di filwego</i>) (3)	Explain (<i>Hlatholla kgopolokgolo</i>); Compare (<i>Bapetša dikgopolo/maikutlo/ditiro</i>); What is the writer's (or character's) intention/attitude/reason ...? (<i>Na maikemišetšo/maikutlo/ tlhohloletšo/lebaka la mongwadi [goba moanegwa] ke afe ...?</i>) What does the action/comment/attitude reveal ...? (<i>Na tiragalo/maikutlo/tshwayotshwayo (bj.bj) e re utollela eng mabapi le moanegi/mongwadi/moanegwa ...?</i>) How does the metaphor/simile/image affect your understanding ...? (<i>Na tshwantšhanyo/tshwantšhišo/ tshwantšhokgopolo e ama kwešišo ya gago bjang ...?</i>) What do you think will be the outcome/effect of ...? (<i>Na o gopola gore poelo /maemo (bj. bj) a tiro e tla ba afe ...?</i>)	Compare and contrast ... (<i>Bapetša o be o fapantšhe ...</i>); Explain ... (<i>Laetša ka mo ...</i>); Do you agree ...? (<i>Na o a dumela ...?</i>)	Comment; Explain;
Evaluation (<i>Tekolo</i>) (4)	Do you think that what transpires is credible/realistic/possible? (<i>O nagana gore se se diragalago se a kgodiša/ke sa nnete/se a kgonagala ...?</i>) Discuss/Comment critically on the action/intention of ...; (<i>Ahlaahla/swayaswaya ka tsinkelo ka ga tiragalo/maikemišetšo/ tšhušumetšo/maikutlo/tšhišinyo ...</i>)		
Appreciation (Kgahlego) (5)	Discuss your response to the text/incident/conflict ... (<i>Ahlaahla ka fao le bonago setšweletšwa/ tiragalo/ maemo/ thulano/kgakanego</i>). Do you empathise with ...? (<i>Na o kwela moanegwa bohloko? ...</i>) Discuss/Comment on the writer's use of language ...; (<i>Ahlaahla/Swayaswaya tšhomišo ya polelo ya mongwadi ...</i>) Discuss the effectiveness of the writer's style/introduction/conclusion/imagery. (<i>Ahlaahla bohlokwa bja setaele/ matseno/thumo/ tshwantšhokgopolo/ tshwantšhišo/tšhomišo ya dithekniki tša theto/ditlabakelo tša dingwalo ...</i>)	In your opinion, do you think	

Table 6: A comparison of Teacher A and Teacher B instruction verbs in the cartoon lesson

Exemplar instruction verbs in the CAPS document (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80) do not always apply to the cognitive level assigned, but may be used to formulate questions across the five cognitive levels. For instance, Teacher A uses the instruction verb, ‘Do you agree...’, listed in the higher order category of cognition in Barrett’s (1968) taxonomy, to ask a middle order question, ‘*Na o a dumela gore kopantšhomahlo ya morutwana e tšweletša maikutlo a lethabo? Tsitlela karabo ya gago ka ntlha e tee*’ (Do you agree that the learner’s facial expression shows happiness? Give one reason to substantiate your answer) (Appendix 3A1, l 98). Similarly, Teacher B asks a lower order question in Appendix 3B1, lines 248-249, ‘I want someone to comment about the head’, using the instruction verb ‘comment’ listed in the higher order category.

Another observation concerning instruction verbs used by Teacher A and Teacher B is that the ‘What?’ question word predominates both teachers’ questions. Of the 15 questions of Teacher A, 4 uses the ‘What’ question word to frame 2 lower order and 2 middle order questions whilst 12 out of 30 Teacher B’s questions use the ‘What’ question word to frame 12 lower order question. The predominance of the ‘What’ question word can be disconcerting considering that in the exemplar instruction verbs list provided in the CAPS document (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80) the ‘What?’ word is not included for lower order questioning. The instruction verbs suggested in the CAPS document for level 1 and 2 lower order questions are, Name; State; Identify; List; Describe; Relate; Summarise; Group and Give an outline of.... None of these instruction verbs are used by both Teacher A and Teacher B, except ‘Describe’. Thus, learners may have difficulty understanding an examination language that uses words such as ‘identify’, ‘list’, ‘state’, ‘name’, ‘summarise’, ‘give an outline of ...’ if they were not predisposed to such language of questions in assessment *for* learning. Also, inference questions that, among other things, ask about the cartoonist intention/attitude/reason or about what the action/comment/attitude reveal are not included in the teachers’ questions and this may equally lead to poor learner performance in high stakes test.

4.3.1.4 Inter-textual reading

One of the assessment criteria provided in Moodley (2015) is inter-textual reading, that is, the verbal and non-verbal language coherence of the text. Both Teacher A and Teacher B’s questions do not assess inter-textual relationship between the visual image and written

language. The questions focus either on visual or linguistic feature separately, not showing the relationship between the two. The examples below illustrate this point.

Morutišigadi wa ka o rometše dipoelo ka pdf, mahlatse batswadi baka ga ba tsebe sebaledi (computer). Go ra go reng? (My teacher has sent the results on pdf. Fortunately, my parents are not computer literate. What does this mean?)

(Appendix 3A1, ll 24-26)

Mo ba ngwadile sekolo. Go ra gore barutwana ba ba bolela ba le mokae? (Here they have written the word school. Where is the conversation between the two learners taking place?)

(Appendix 3A1, ll 31-32)

The two questions above focus on verbal language while the other two below focus on the visual image.

Ge pudula e ka tšwela e swana le yeo e lego mo, keya mohuta mang? (If a bubble can be drawn as the one in the cartoon, how will you describe it?)

(Appendix 3A1, ll 15-16)

Polelommele ya gage mo o bonala a le bjang? (Describe his body language.)

(Appendix 3A1, l 61)

There are no questions in Teacher A's cartoon lesson that assess the verbal and non-verbal coherence of the text. In the same way, Teacher B's questions do not assess the verbal and non-verbal coherence of the text. As shown in the example below, the questions focus either on visual or linguistic features separately.

Teacher B: Next my girl, frame 2, explain it. **Frame 2 what's happening there?**

Very important primary schoolers coming through, explain it for us.

Learner: They are asking the learners to watch out and move out of the way because bullies coming through...

Teacher B: The bullies are coming through. They are approaching, isn't it? **Which is?**

Learner: Which is the group of learners approaching and two of them have glasses.

Teacher B: Very good. We have a group of learners approaching. **Are they boys?**

Learner: Yes.

Teacher B: Four boys, four boys one approaching and she is saying two of them

have glasses. **Explain further. The other two have? Two in the centre have glasses, what about the other two, what do they have on their heads?**

Learner: Sirens

(Appendix 3B1, ll 182-199)

In the excerpt above, Teacher B asks two questions, one based on the written text and the other on the visual text. She asks learners to explain the meaning of ‘very important primary schoolers coming through’ and to identify the object on the heads of the two boys. If Teacher B appreciates the importance of verbal and non-verbal coherence in multimodal texts, perhaps she would have followed-up with a middle order question such as, ‘Explain how the sirens on the two boys’ heads support the statement ‘very important primary schoolers coming through.’ To foster critical thinking in classroom discussions, a follow-up higher order question on inter-textual reading may be asked, ‘Comment on the effectiveness of the cartoonist’s language and visual choices in Frame 2.’ As Teacher A, Teacher B uses a multimodal text to teach visual literacy, however, she does not assess how the different modes function together to convey a coherent message.

4.3.1.5 Critical visual literacy awareness

Moodley’s (2015) hybrid framework for analysis of mediation and assessment of visual literacy includes the criterion critical visual literacy awareness. Performance indicators of this criterion include word choice (diction), denotation and connotation meanings, figurative language, emotive language, symbolic processes, rhetorical devices, persuasive techniques, intended effect on reader and power relations. Both Teacher A and Teacher B use appropriate diction, see in Appendix 4A1 and Appendix 4B1, for mediation of visual text. However, only Teacher A frames a question based on word choice: *Laetsā ka moo tšhomišo ya polelo e utollago mohuta wo wa morutwana* (Explain what the learner’s language choice reveal about him) (Appendix 3A1, l 93). Both Teacher A and Teacher B neglect to incorporate classroom activities that unlock understanding of connotative or denotative significance of the visual image, the texts’ intended effect on reader and who is empowered or disempowered by the visual and linguistic choices of the cartoonist as required in the CAPS document (EHL CAPS, 2011, p. 27; SHL CAPS, 2011, p. 30). To attain critical visual literacy awareness, teachers need to ascertain that their text choice, lesson objectives, instructions and activity questions are aligned with the aims and objectives of the national curriculum statement if they are to produce

learners who construct knowledge using higher order thinking skills to analyse, infer meaning, synthesize and evaluate information they encounter in order to make good decisions and solve problems in their day to day life.

4.3.1.6 Learners' responses to the teacher's questions

Table 7 below shows the number of words uttered by Teacher A and Teacher B, and their learners, in the cartoon lesson.

	Number of words	
	Appendix 3A1	Appendix 3B1
Teacher	1172	3776
Learners	37	454

Table 7: Number of words used in Teacher A (Appendix 3A1) and Teacher B (Appendix 3B1) cartoon lessons

As shown in the table above, both Teacher A and Teacher B dominate classroom talk. On a 1:35 teacher-learner ratio, learner talk in Teacher A's lesson averages 1 word per learner in a one-hour lesson while in Teacher B class is 13 words per learner. The averages are conservative estimates as class sizes in public schools are generally above 35. The figures show that learners in both Teacher A and Teacher B's lessons are essentially passive listeners of teacher talk. The dearth of learner speech in these classrooms suggests that the teachers have not adopted a constructivist approach to teaching and learning which, according to Williams and Chinn (2009, in Kalapana, 2014, p. 27), is characterised by active learner participation in meaning making, knowledge construction and problem solving. The role of a teacher in a constructivist classroom is that of a facilitator. The other principle of constructivism, as stated in Heins (1991, p. 3), is that 'learning involves language'. Thus, teacher's questions should promote language use and development which may be achieved through learner-centred scaffolded activities. Not only does teacher-centred approach obstruct language use and development in language classrooms but it can also, according to Freire (1968) and Jones (2012) stifle critical thinking. The following excerpts taken from Teacher A and Teacher B's cartoon lesson show the detrimental effects of teacher-centred approach to the development of critical thinking. Notice the dominance of Teacher A's classroom talk compared to the lone 'aowa' (no) response by one of the learners at the end of the excerpt.

Teacher A: *A maketše, a ke re? Why? O makatšwa ke eng? O makatšwa ke seo se*

(Surprised, isn't it? Why? What surprises her, she is surprised by)
bolelago ke morutwana a emego le yena, sa gore batswadi ba gagwe ga
 (what is said by the learner standing with her, that his parents)
ba kgone go šomiša sebaledi. O makatše a ke re? O bona mo go yena e
 (are not computer literate. She is surprised, isn't it? To her)
le nto ya semaka, a kere? Go ra gore yena a ka no ba a re bontšha gore
 (it is something surprising, isn't it? This suggest that)
batswadi ba gagwe ba ka no ba ba tseba go šomiša sebaledi. Jwale o
 (her parents could be computer literate. Therefore, she)
makatšwa ke batšwadi ba le basa kgonego gošomiša sebaledi.
 (is surprised by parents who are not computer literate.)

Potšišo ya bone e re:

Na lentšu le mahlatse le phetha mošomo o fe mo khathuning?

(Questions 4. What is the significance of the use of the word 'fortunately' in the cartoon?)

Teacher A: ***Mahlatse ke eng?***

(What does the word 'luck' mean?)

Teacher A: ***Na lentšu le mahlatse le phetha mošomo o fe mo khathuning? Karabo***

(What role does the word 'luck' play in the cartoon? The answer)

ke gore lentšu le mahlatse le šomišitšwe go gatelela seo se bolelago ke
 (is that the word 'luck' has been used to emphasise what is being said)
mošomedi ouwe. Potšišo number 5.

Na ke tshwanelo gore morutwana a fihlele batswadi dipelo? Fahlela karabo ya gago.

(In your opinion, do you think it is right for a learner to hide his/her academic report from their parent? Substantiate your answer.)

Learner: *Aowa.*

(No.)

(Appendix 3A1, ll 69-80)

Similar patterns of teacher-centred approach are seen elsewhere in Teacher A's cartoon lesson. Freire (1968, pp. 57-60) refers to such approach as the banking model of education in which the teacher as a narrator leads learners to memorise mechanically narrated content, thus turning them into containers devoid of creative power but to be filled by the teacher. Snyder and Snyder (2008) suggest instructional models that use collaborative learning and effective questioning techniques to guide critical thinking processes rather than a teacher-centred approach. Learners in Teacher A's lesson were not afforded an opportunity of collaborative learning. Thus, they spent more time listening to the teacher instead of engaging critically and creatively with the text under the guidance of the teacher. As a result, short answers such as 'aowa' (no) with no

substantiation become commonplace in the lesson. Such teaching approach may not enhance visual literacy skills or foster the development of critical thinking.

Teacher B's lesson approach is not deviant from Teacher A's. As evident in the *Table 7*, she uses 3776 words to the 454 used by the learners, approximately eight times more than learners' words. Learners' responses are short and not revealing evidence of critical thinking.

Teacher B: Okay, she is saying body language has to do with voice. Body! The body language, who can add to that? By now you know what body language is. You may be failing to express it but you know what body language is. Usually we use our mouths to say something, to express something isn't it? But we can also use our bodies am I right? Where you are using your hand for instance to point. If I do this, I am communicating, if I point like this. If I do this, without talking; I just look at you maybe with an angry face, I do this that is body language. We can use our hands or our eyes, body language, facial expressions can also be part of body language. but facial expression can also be part of body language but facial comes from the word face isn't it. Facial expression now you are concentrating strictly on the face, if I frown or I see something and open my mouth or I open my eyes wide. Facial expression we are concentrating strictly on the face, but body language is general. I can be using my hands; any part of my body. **What is font?** Learners you cannot be understanding cartoons if you don't know what font is. What is font? **Raise your hand if you can type in a computer, laptop and desktop, raise your hand.** Raise your hand!! Learners you know, if you know how use your phone you know how to do those things especially in a laptop, we find font there. Learners what is font? **May I give you clue? It has to do with letters.** What is font? I've given you a clue. Yes, my boy.

Learner: Ma'am font is the style of writing

(Appendix 3B1, ll 65-87)

The learners' responses in both Teacher A and Teacher B's lesson are short. They may be acceptable responses, but they show little scholastic progress in the area of language development and critical thinking because, according to Vygotsky's (1978, p. 40) sociocultural theory, 'learning awakens a variety of internal developmental processes that are able to operate

only when a child is interacting with people in his environment and in cooperation with his peers'. The evidence presented in the two excerpts of Teacher A and Teacher B's lesson above suggests that the teachers are knowledge transmitters who may not have set themselves clear skills objectives to be mediated collaboratively in the ZPD. Also, reliance on transmission teaching style may lead them into real difficulties using assessment *for* learning to promote what Marshall and Drummond (2006, p. 143) describe as 'learner autonomy' in classroom activities, because with transmission style learners may not be successfully challenged to be critical and creative as they would tend to view the teacher's knowledge as the ultimate authority on the subject. Teachers need to know that teaching learners requires careful thinking and planning. Only Teacher A provided evidence of planning for the cartoon lesson with only one unclear objective, '*Go tseba diponagalo tsa khathune*' (To know ways the cartoon has been shown). In fact, the lesson plan does not state learner activities during the lesson. Perhaps this explains why Teacher A teaches by telling rather than encourage learner autonomy in classroom activities.

The reasons for the dearth of learner talk in Teacher A and Teacher B's lessons are varied. Teacher A, for instance, asks and answers his own questions in the lesson. If Teacher A understood the significance of the questions he asked with regard to specific skills development in the ZPD, he would rephrase a question if learner response is not forthcoming rather than answering the question himself. In the excerpts below, Teacher A answers his own questions:

Teacher A: ... *Morutišigadi wa ka o rometše dipelo*
 (... My teacher has sent the results)

ka pdf, mahlatse batswadi baka ga ba tsebe sebaledi (computer). Go ra go
 (on pdf, fortunately, my parents are not computer literate. What does this)

reng? ...
 (mean?)

Ge a re ga batsebe sebaledi e ra gore ba bolela ka batswadi ba mehleng
 (By saying they are not computer literate it suggests that the parents were born before)

ya kgale. Le lena go na bjale le tseba gore kua gae go sa nale batswadi
 (digital technology. Even today you know that there are parents in rural areas)

ba ba palelwago ke sebaledi. ...
 (who are not computer literate.)

(Appendix 3A1, ll 24-31)

Teacher A: **A maketše, a ke re? Why? O makatšwa ke eng? O makatšwa ke seo se**
 (Surprised, isn't it? Why? What surprises her, she is surprised by)
bolelago ke morutwana a emego le yena, sa gore batswadi ba gagwe ga
 (what is said by the learner standing with her, that his parents)
ba kgone go šomiša sebaledi. O makatše a ke re? O bona mo go yena e
 (are not computer literate. She is surprised, isn't it? To her)
le nto ya semaka, a kere? Go ra gore yena a ka no ba a re bontšha gore
 (it is something surprising, isn't it? This suggest that)
batswadi ba gagwe ba ka no ba ba tseba go šomiša sebaledi. Jwale o
 (her parents could be computer literate. Therefore, she)
makatšwa ke batšwadi ba le basa kgonego gošomiša sebaledi.
 (is surprised by parents who are not computer literate.)

(Appendix 3A1, ll 69-74)

In the two excerpts above, Teacher A's questions are written in bold letters, the rest of what the teacher says after is the answer to his own question. Similar patterns of this practice are found in other places in the data. It is important that teachers engage in post-lesson reflections to critically examine their classroom practices in order to change or improve where necessary.

Unlike Teacher A, Teacher B does not provide learners with answers for her own questions. However, both teachers ask more close-ended questions. Teacher A asks 15 questions in total in his cartoon lesson and 10 of these questions are close-ended. A total of 16 of the 30 questions of Teacher B are close-ended. Teachers need to think carefully of questions they ask in the classroom as close-ended questions do not reveal much of learners' level of understanding especially in assessment *for* learning because answers to such questions, according to Thornes (1999), are usually explicitly stated on the line. They are questions which look for a specific and short response and are typically easy and quick to answer as shown in the examples below.

Teacher A: **... Mo ba ngwadile sekolo. Go ra gore barutwana ba ba bolela**
 (... Here they have written the word school: in which setting is the conversation)
ba le mokae?
 (between the two learners taking place?)

Learners: *Ba le sekolong.*
 (In a school.)

(Appendix 3A1, ll 31-33)

Teacher A: **Polelommele ya gage mo o bonala a le bjang?**
 (Describe his body language.)

Learners: **A thabile.**
 (He is happy.)

(Appendix 3A1, ll 61-62)

The learners' answers in the excerpts above are short and easy to find in the text as in the excerpt below taken from Teacher B's lesson.

Teacher B: **What is font? May I give you clue?** It has to do with letters. ...
 What is font? I've given you a clue. Yes, my boy.

Learner: Ma'am font is the style of writing.

(Appendix 3B1, ll 80-87)

Teacher B: let me start this way learners, **who can tell me setting of this, what is**
 happening here, what is the setting? What is the setting? Yes, my boy.

Learner: The school.

(Appendix 3B1, ll 114-116)

As Moodley (2013, p. 4) states close-ended questions that ask for factual information have their place in the curriculum, but they should be treated 'as a starting point'. Teachers should ask more open-ended questions which, according to Reja et al. (2003, pp. 161-162), require more in-depth response supported with evidence from the text and cause the respondent to think and reflect in giving their opinions or feelings. Close-ended questions contributed to the scant learner talk in Teacher A and Teacher B's cartoon lesson.

4.3.2 Advertisement Lesson

The analyses and discussion of data of Teacher A and Teacher B's advertisement lesson follows the same procedure as the analyses and discussion of data of their cartoon lesson. Thus, the focus is on cognitive levels of the teacher's questions, how they teach to the curriculum and beyond, language use and framing of questions, inter-textual reading, critical visual literacy awareness and learners' responses to the teacher's questions.

4.3.2.1 Teacher A and Teacher B's questions

In their visual literacy lesson on advertisement, Teacher A asked 11 questions in total; 7 lower order and 4 middle order whilst Teacher B asked 20 questions in total; 18 lower order and 2 middle order questions. Both Teacher A and Teacher B did not ask any higher order question.

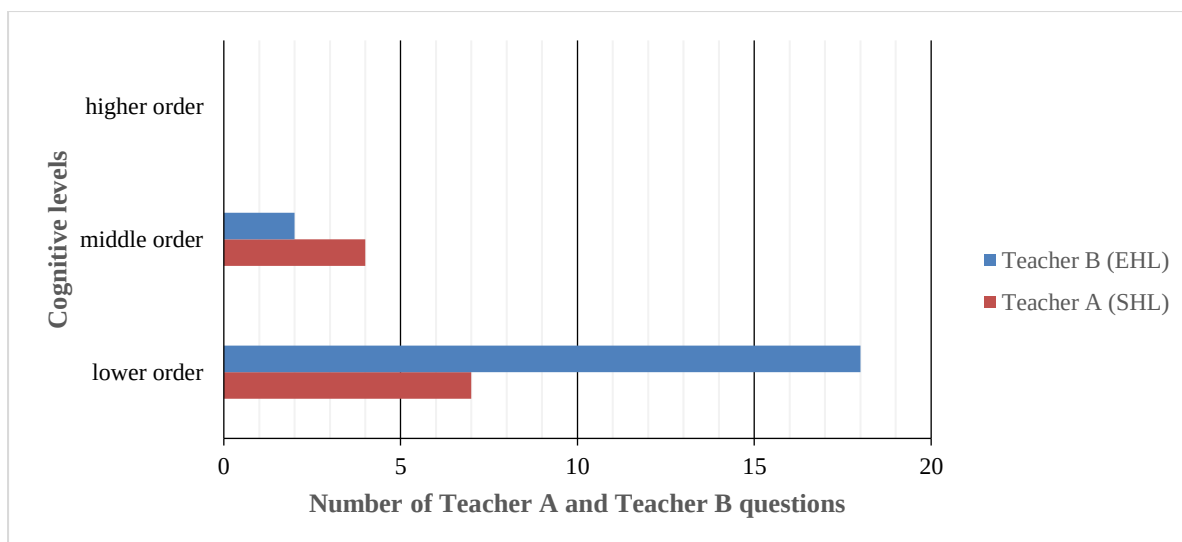


Figure 7: Cognitive levels of Teacher A and Teacher B advertisement analysis questions

Teacher A and Teacher B ask fewer middle order questions and no higher order question in their advertisement lesson. As already stated in the analysis and discussion of the teachers' cartoon lesson, their questions do not engender critical thinking. A text may provide a mine of useful classroom resources, however, it takes indepth technical knowledge and critical language awareness to recognise skills development opportunities it offers. Language teachers need to know Barrett's (1968) taxonomy and understand the meaning of each level and how to apply it in the context of the vision of the national curriculum statement. The dearth of critical thinking in Teacher A and Teacher B's advertisement lesson highlights the need for continual teacher participation in teacher development programmes that give exposure to literature and ideas on visual literacy teaching. The predominance of lower order questions in classroom practice may be pointing out a gap between curriculum as plan and curriculum as practice. In other words, teachers' major concern may be, for instance, the completion of the syllabus within given time frames, not how to present the syllabus in such a way that it engenders the values and vision of the national curriculum and, in essence, promote active critical citizenry. The predominance of lower order questions is evidence of classroom practice 'domesticated to text' (Freire, 1968) devoid of awareness of the fact that texts reflect the discourse of a community of practice and, therefore, text deconstruction processes may not be done in isolation from the social, economic and political worlds from which the text originates.

As proposed in the preceding paragraph, continual teacher participation in professional teacher development programmes may help teachers acquire textual analysis dimensions such as

Dezheng's (2011) spatial textual analysis framework and Janks' (2014) framework of analysis of linguistic choices that focuses on, among others, the speaker or writer's choice of mood, modality, article, pronouns, naming, foregrounding and backgrounding in text production.

4.3.2.2 Teaching to the curriculum and beyond

As in the cartoon lesson, Teacher A and Teacher B's advertisement lesson seems to follow what Freire (1968) calls domestication to text. Once the learners have decoded the text, the teachers seem to have difficulty imagining what to do with the text. Thus, their lesson becomes largely based on what Moodley (2014, p. 208) refers to as 'technical knowledge' and rarely develops to the level of engaging learners with the text at levels defined by Luke and Freebody (1999) as text user and text analyst or commenting on social and political realities portrayed in the text. The following examples taken from Teacher A's advertisement lesson illustrate this point:

Ke ile ka re font eke eng? (What did I say font is?)
(Appendix 3A2, l 33)

Ke eng se se bapatswago? (What is the name of the product advertised?)
(Appendix 3A2, l 175)

The two questions above are amongst the seven lower order questions that Teacher A asked in the course of the lesson. Once the learners have identified the font used or the product advertised, Teacher A seems not to know how to move classroom discussion to the level of engaging with text as user or analyst or explore the cartoonist's intention and assumptions. He simply moves on to the next lower order question. There are no questions on layout or camera angle and the significance thereof. Thus, the questions seem to focus on what learners see which, according to Mbelani and Murray (2009) and Moore and Dwyer (1994, p. 7), is a natural human condition. Visual literacy questions should assess 'viewing' which, according to Mbelani and Murray (2009) and Moore and Dwyer (1994, p. 7) needs to be taught in an explicit and premeditated manner.

Teacher A asks the following middle order questions:

A tšwela pele a re, tliša bolao bja kgale re go fe bjo bofsa ka R1500.00 fela! Polelo yeo ya go dira eng? (The cartoonist further says, when you bring an old bed we give you a new one at only R1500. What is the effect of this language choice?)
(Appendix 3A2, l 175)

Akaretša seo se hlalošwago ke, poeletšo ya leina la lebenkele le bolao mo papatšong ye. Efa dintlha tše pedi. (Account for the repeated use of the word, ‘bed’ in the advertisement. Give two points in your answer.)

(Appendix 3A2, ll 184-185)

The focus of these questions is on understanding the meaning of the text by relating it to prior knowledge, interpreting the denotative and connotative meanings of words and expressions (Teaching reading, A K-6 Framework, 1997, p. 12). Using Barrett’s (1968) taxonomy, the two questions above are ‘inference’ questions that require learners to interpret messages that are not explicitly stated by linking information from different parts of the text or relating clues in the text to their prior knowledge or experience and drawing conclusions. In Luke and Freebody (1999) Four Resource Model, the two questions assess learners as text participants. Two more questions set at the level described in this paragraph are asked by Teacher A in the advertisement lesson. However, learners in Teacher A’s classroom are not challenged to engage with the text as ‘users’ or ‘analyst’ (Luke & Freebody, 1999). Otherwise, they would have been made to understand the social role of the text, in other words, ‘the purpose for which the text is used’ (Radha, 2007, p. 3). That is, reading beyond the text by exploring, as Honan (2003, pp. 4-5) explains, the advertiser’s intention, facts and opinion, omission of information and assumptions that underpin the text.

Likewise, the content of Teacher B’s advertisement lesson is largely based on technical features of the advertisement and rarely develops to engaging learners in historical, political and socio-cultural contexts of the text. Examples of Teacher B’s questions are given below.

Learners what is a nursery? What is a nursery?

(Appendix 3B2, l 4)

...Then it says telephone number 031 767 4168, fax number 086 346 8778, email: kingfisher@mweb.co.za. Learners why does an advert...? Why should it have contact details, we call that contact details, am I right?

(Appendix 3B2, ll 15-19)

Learners can we look at the font. Who can tell me what is font?

(Appendix 3B2, ll 119-120)

Mention 4 types of plants that are sold at the nursery.

(Appendix 3B2, ll 194-195)

The three questions above are amongst the eighteen lower order questions that Teacher B asked in the advertisement lesson. As observed in Teacher A's lesson, once learners have defined the words, Teacher B seems not to know how to move classroom discussion to the level of engaging with text as user or analyst or explore the cartoonist's intention and assumptions. She simply moves on to the next lower order question. Similarly, the middle order questions below do not expand classroom discussion beyond the text, drawing on Freire (1972a) assertion that reading the word cannot be separated from reading the world.

Teacher B: ... **I am sure you have seen that some shops when they sell they will offer you something on top. Why do they have these free offers?**

(Appendix 3B2, ll 40-42)

Teacher B: ... **can you comment about font. Just look at any words that you want and tell me about font.**

(Appendix 3B2, ll 126-127)

As in Teacher A's lesson, learners in Teacher B's are not supported to reach the level of understanding the social role of the text. It may be surmised that the teachers text choice and questioning techniques highlight the effect of washback which if imprudently used may, according to Maudus (1988), narrow curriculum delivery. The narrowing effect of washback on curriculum suggests that teachers who teach to the tests may be overly focusing on aspects of the curriculum that are normally tested. For instance, in response to the questionnaire question, 'In your language teaching experience, which of the text(s) identified in Question 2 do you usually teach learners?' Both Teacher A and Teacher B mentioned cartoons. When asked for the reasons for choosing cartoons Teacher B states that cartoons are tested in examinations, they are most preferred texts and learners are exposed to these texts in the media. Teacher A's reason for teaching cartoons is to encourage learners to be familiar with visual literacy. One of Teacher B's reasons for teaching cartoons confirms Moodley (2015, p. 61) findings that 'only advertisements and cartoons appear for testing', while other visual literacy genres in the curriculum are excluded. Thus, teachers are tempted to teach what appear to be 'examinable' genres, causing a mismatch between the curriculum and classroom pedagogy. According to Luxia (2005), teachers justify test-driven instruction due to the desire to raise test

scores for validation and fulfilment of selection requirements. Luxia (2005) further argues that a test design that largely uses close questions may produce negative washback on teaching and learning by disproportionate inclusion of questions which limit higher order cognition. Thus, as teachers seem to be drawn to ‘teaching to the test’ (Luxia, 2005, p. 155; Moodley, 2015, p. 60), reproducing teaching content aligned to design elements of a poor test may disadvantage learners by constraining their thinking to the level of the test design rather than exposing them to the content of the curriculum which will expand their knowledge and skills horizon, even beyond the curriculum.

4.3.2.3 Language use and framing of questions

Both Teacher A and Teacher B’s questions and instructions are generally clear and use language appropriate for Grade 10 mental age. However, as in the cartoon lesson, the instruction verbs Teacher A and Teacher B uses in their advertisement lesson rarely draw on the exemplar list provided in the CAPS document (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80). The exemplar list provided in chapter two of this study (*Table 1*) offers the instruction verbs tabulated below for the ease of comparison with instruction verbs used by Teacher A and Teacher B in their cartoon lesson.

Cognitive levels	Exemplar instruction verbs in CAPS document	Teacher A instruction verbs	Teacher B instruction verbs
Literal (Potšišothwii) (1)	Name (<i>Efa maina a...</i>); State (<i>Bolela dintlha/mabaka/dikgopolo</i>); Identify (<i>Lemoga mabaka/batho/tše di hlolago</i>); List (<i>Ngwala lenaneo la</i>); Describe (<i>Hlaloša lefelo/motho/moanegwa</i>); Relate (<i>Anega taba</i>)	What is ...? (... <i>ke eng?</i>) What did ...? (... <i>ke eng?</i>) What has ...? (... <i>o... eng?</i>) Quote (<i>Tsopola</i>).	What is...? What does...? What types...? What information ...? Why? How much...? Do you see...? Mention four types of ... Write down
Reorganisation (Peakanyoleswa) (2)	Summarise (<i>Akaretša dintlhakgolo</i>); Group (<i>Hlopha dielemente tša go swana</i>) and Give an outline of (<i>Efa tlhalošo ya</i>)		
Inference (<i>Go dira thumo goba go tšea sephetho go ya ka dintlha tše di filwego</i>) (3)	Explain (<i>Hlatholla kgopolokgolo</i>); Compare (<i>Bapetša dikgopolo/maikutlo/ditiro</i>); What is the writer's (or character's) intention/attitude/reason ...? (<i>Na maikemišetšo/maikutlo/ tlhohloletšo/lebaka la mongwadi [goba moanegwa] ke afe ...?</i>) What does the action/comment/attitude reveal ...? (<i>Na tiragalo/maikutlo/tshwayotshwayo (bj.bj) e re utollela eng mabapi le moanegi/mongwadi/moanegwa ...?</i>) How does the metaphor/simile/image affect your understanding ...? (<i>Na tshwantšhanyo/tshwantšhišo/ tshwantšhokgopolo e ama kwešišo ya gago bjang ...?</i>) What do you think will be the outcome/effect of ...? (<i>Na o gopola gore poelo /maemo (bj. bj) a tiro e tla ba afe ...?</i>)	What is the effect...? (... <i>e ya go dira eng?</i>) Account for... (<i>Akaretša seo...</i>); What techniques ...? (<i>Ke dibetša dife ...?</i>)	Why do they...? Can you comment about ...?
Evaluation (<i>Tekolo</i>) (4)	Do you think that what transpires is credible/realistic/possible? (<i>O nagana gore se se diragalago se a kgodiša/ke sa nnete/se a kgonagala ...?</i>) Discuss/Comment critically on the action/intention of ...; (<i>Ahlaahla/swayaswaya ka tsinkelo ka ga tiragalo/maikemišetšo/ tšhušumetšo/maikutlo/tšhišinyo ...</i>)		
Appreciation (Kgahlego) (5)	Discuss your response to the text/incident/conflict ... (<i>Ahlaahla ka fao le bonago setšweletšwa/ tiragalo/ maemo/ thulano/kgakanego</i>). Do you empathise with ...? (<i>Na o kwela moanegwa bohloko? ...</i>) Discuss/Comment on the writer's use of language ...; (<i>Ahlaahla/Swayaswaya tšhomišo ya polelo ya mongwadi ...</i>) Discuss the effectiveness of the writer's style/introduction/conclusion/imagery. (<i>Ahlaahla bohlokwa bja setaele/ matseno/thumo/ tshwantšhokgopolo/ tshwantšhišo/tšhomišo ya dithekniki tša theto/ditlabakelo tša dingwalo ...</i>)		

Table 8: A comparison of Teacher A and Teacher B instruction verbs in the advertisement lesson

Another observation concerning instruction verbs used by Teacher A and Teacher B is that the ‘What?’ question word predominates both teachers’ questions. Of the 11 questions of Teacher A, 5 uses the ‘What’ question word to frame 3 lower order and 2 middle order questions whilst 4 out of 20 Teacher B’s questions use the ‘What’ question word. The predominance of the ‘What’ question word can be problematic if one considers the exemplar instruction verbs list provided in the CAPS document (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80). The ‘What?’ word is not included for lower order questions, the instruction verbs suggested in the CAPS document for level 1 and 2 lower order questions are, Name; State; Identify; List; Describe; Relate; Summarise; Group and Give an outline of.... None of these instruction verbs are used by both Teacher A and Teacher B, except. Teacher A’s use of the instruction word ‘*Akaretša*’ intended to mean ‘Account for’ in the question (Appendix 3A2, l 184) can be confusing to learners. In the exemplar instruction verbs table, the English translation of ‘*Akaretša dintlhakgolo*’ is ‘Summarise’. Thus, learners may have difficulty understanding an examination language that uses words such as ‘identify’, ‘list’, ‘state’, ‘name’, ‘summarise’, ‘give an outline of ...’ if they were not predisposed to such language of questions in assessment for learning. Also, level 4 and 5 questions that deal with judgements concerning value and worth or assess the psychological and aesthetic impact of the text on the learners are not included in the teachers’ questions and this may equally lead to poor learner performance in high stakes test and hinder the development of critical thinking.

Both Teacher A and Teacher B begin their advertisement lesson with lower order questions in the scaffolding process. As with the cartoon lesson, Teacher B uses lower order questions to enquire more on learners’ prior knowledge before guiding them to deeper levels of understanding of new knowledge, supposedly, in Vygotsky’s (1978) Zone of Proximal Development (ZPD) than does Teacher A. For instance, to find out what learners already know about the advertised product, Teacher B asks her learners what a nursery is (Appendix 3B2, l 4). Learners were able to make a prediction of what the text is about before reading for details. Nonetheless, Teacher B’s enquiry of learners’ knowledge and skills does not extend beyond restating given information except on rare occasions when they are asked to comment about font used (Appendix 3B2, ll 126-127) and why the advertiser makes free offers (Appendix 3B2, ll 40-42). Therefore, Teacher B’s advertisement lesson, like Teacher A’s, does not create extensive internal cognitive conflict or disequilibrium in the learning process that leads to Piaget’s (1977) learning theory of accommodation of new knowledge by modifying the

existing knowledge structure. As stated about the cartoon lesson, the learning process in the advertisement lesson does not develop systematically in Vygotsky's (1978) ZPD by prompting learner engagements that challenge learners to advance from the actual level of development (what is already known) to potential level of development (what is unknown) through the assistance of a more knowledgeable adult or other.

For example, Teacher A and Teacher B's advertisement questions and explanations do relate to visual literacy as defined by Debes (1969), however, as their lesson progresses they do not intensify the cognitive demand on learners by asking higher order questions alongside. As the lesson draws to the end, Teacher B still asks questions that deal with information explicitly stated in the text:

Talk to us about our free quotation to landscape your garden. Give me a comment about font Busi*. What's the font like there?

(Appendix 3B2, ll 147-148)

What information do you think should be in the blank block at the bottom? What information usually learners is at the bottom of the advertisement?

(Appendix 3B2, ll 185-187)

Mention four types of plants that are sold at the nursery.

(Appendix 3B2, ll 194-195)

Write down the email address of the advertiser.

(Appendix 3B2, l 219)

Likewise, as the lesson draws to the end, Teacher A also still asks questions that deal with information explicitly stated in the text:

Ke eng se se bapatšwago?

(What is the product being advertised?)

A. *Mosadi yo mošweu*

(A white women)

B. *Mosadi yo mobotse*

(A beautiful women)

C. *Bolao bja mabusebuse*

(A comfortable bed)

D. *Materase a makoto*

(Big mattresses)

(Appendix 3A2, ll 175-176)

Tsopola polelo ya go jabetša bareki mo papatšong ye.

(Quote an example of persuasive language used in the advertisement)

(Appendix 3A2, l 178)

Teacher A and Teacher B's lessons are largely centred around recollection and restating given facts rather than advancing the learning process, in accordance with stipulations of CAPS, to levels of examining how the text uses language and images to reflect and shape values and attitudes; how images and language are sexist, racist, ageist, or reinforce stereotypes; persuasive techniques; and the impact of the use of font types and sizes, headings and captions (EHL, CAPS, 2011, p. 23; SHL, 2011, pp. 24-25).

4.3.2.4 Inter-textual reading

As in their cartoon lesson, Teacher A and Teacher B's questions in the advertisement lesson do not assess inter-textual relationship between the visual image and written language. The questions focus either on visual or linguistic feature separately, not showing the relationship between the two. The examples below illustrate this point.

Tsopola polelo ya go jabetša bareki mo papatšong ye. (Quote an example of persuasive language used in the advertisement.)

(Appendix 3A2, l 178)

A tšwela pele a re, tliša bolao bja kgale re go fe bjo bofsa ka R1500 fela! Polelo yeo key a go dira eng? (He further says, when you bring an old bed, we give you a new one at only R1500. What is the effect of this language choice?)

(Appendix 3A2, ll 101-102)

The two questions above focus on verbal language while the other two below focus on the visual image.

Ke eng se se bapatšwago? (What is the product being advertised?)

(Appendix 3A2, l 175).

Ke dibetša dife tše pedi tšeo mmapatši a di dirišitšego go goketša? (What techniques has the advertiser used to persuade customers?)

(Appendix 3A2, l 189)

There are no questions in Teacher A's advertisement lesson that assess the verbal and non-verbal coherence of the text. In the same way, Teacher B's questions do not assess the verbal and non-verbal coherence of the text. In fact, all Teacher B's questions assess the advertiser's language choices in advertisement. There are no questions based on the visual image.

- Teacher B: Thank you my boy. **Then it says there at side, if you look to your right hand side there: enjoy a free coffee with every purchase. What is the other word for purchase?**
- Learner: To buy.
- Teacher B: Purchase meaning to buy, isn't it? **So what does it mean there learners? Enjoy a free coffee with every purchase. Each time you buy what are they going to give you?**
- Learners: Free coffee.
- Teacher B: Free coffee. Learners that is what they are offering you. **I am sure you have seen that some shops when they sell they will offer you something on top. Why do they have these free offers?**
- Learner: In order to get more customers.

(Appendix 3B2, ll 32-43)

In the excerpt above, Teacher B asks questions based on written language. If Teacher B appreciates the importance of verbal and non-verbal coherence in multimodal texts, perhaps she would have also asked questions based on the visual image to assess verbal and non-verbal relationship in the text.

4.3.1.5 Critical visual literacy awareness

Evidence of engagement in critical visual literacy awareness in Teacher A and Teacher B advertisement lesson is considerably insignificant. Moodley (2015) measures critical visual literacy awareness by lesson content that clarifies denotation and connotation meanings, figurative language, emotive language, symbolic processes, rhetorical devices, persuasive techniques, intended effect on reader and power relations. Both Teacher A and Teacher B's text analyses do not include discussions on denotation and connotation meanings, figurative language, emotive language, symbolic processes, rhetorical devices and power relations embedded in the text. Only two questions in Teacher A's advertisement lesson focus on persuasive technique and the effect of the language choice on the reader. The examples are given below.

Tsopola polelo ya go jabetša bareki mo papatšong ye. (Quote an example of persuasive language used in the advertisement.)

(Appendix 3A2, l 178)

A tšwela pele a re, tliša bolao bja kgale re go fe bjo bofsa ka R1500 fela! Polelo yeo key a go dira eng? (He further says, when you bring an old bed, we give you a new one at only R1500. What is the effect of this language choice?)

(Appendix 3A2, ll 101-102)

With regard to Teacher B, only one question assesses the text appeal for patronage by use of persuasion. The example is given below.

I am sure you have seen that some shops when they sell they will offer you something on top. Why do they have these free offers?

(Appendix 3B2, ll 40-42)

Teacher A and Teacher B neglect to incorporate classroom activities that foster critical visual literacy awareness as required by the curriculum document (EHL CAPS, 2011, p. 27; SHL CAPS, 2011, p. 30). Teachers need to ascertain that their text choice, lesson objectives, instructions and activity questions are aligned with the aims and objectives of the national curriculum statement if they are to produce learners who construct knowledge using higher order thinking skills to analyse, infer meaning, synthesize and evaluate information they encounter in order to make good decisions and solve problems in their day to day life.

4.3.1.6 Learners' responses to the teacher's questions

Table 10 below shows the number of words uttered by Teacher A and Teacher B, and their learners, in the advertisement lesson.

	Number of words	
	Appendix 3A1	Appendix 3B2
Teacher	2675	1891
Learners	43	137

Table 9: Number of words used in Teacher A (Appendix 3A2) and Teacher B (Appendix 3B2) advertisement lessons

As shown in the table above, both Teacher A and Teacher B dominate classroom talk. On a 1:35 teacher-learner ratio, learner talk in Teacher A's lesson averages 1 word per learner in a one-hour lesson while in Teacher B class is 4 words per learner. The figures show that learners in both Teacher A and Teacher B's lessons are essentially passive listeners of teacher talk. The following excerpts taken from Teacher A and Teacher B's cartoon lesson show the detrimental effects of teacher-centred approach to the development of critical thinking. Notice the dominance of Teacher A's classroom talk:

- Teacher A: *Fonte ke mongwalelo a kere? Ge re bolela mo papatšong, re bolela ka*
(Font refers to letters in a particular design and size, isn't it?)
In an advertisement)
fonte go swanetše go be le mengwalelo eo e fapanego. O mogolo le o
(there should be difficult fonts used. Big font)
monyane, a kere? Mongwalo o mogolo le o mo papatšong ya rena o
goga
(and small fonts, isn't it? Big font in advertisement)
šedi ya mmogedi. A re tšee mohlala re re, kae le kae mo o ka
tsamayago
(catches the attention of the viewer. For example, in cities)
diteropong ka moka wa lebelela mabenkele a magolo golo kudu, like bo
(when you look at supermarkets like Pick 'n' Pay)
di Pick'n'Pay, Shoprite, gantšhi o bona mangwalo a gona a kua godimo
(Shoprite, usually you will see their names on)
dimo gore mang le mang a sa tšwela kgole a kgone go bona gore
(billboards from a far for all people to see where)
lebenkele le la le mo ka. Mangwalo a mannyane ke a go hlatsela seo se
(they are located. Small font support what)
bolelago ke a magolo. Mangwalo a mannyane ke a go hlatsela seo se
(is stated in large font. Small font supports what)
...
mofago ke motho wa go kgona go bolela a kgone go e bolediša. Le mo
(the person whom they give the fish must be a good speaker, he should be
able to speak to the fish. Also in the advertisement we)
papatšong re šomiša polelo ya go jabetša geo rekiša. Nhla e ngwe e re e
(use persuasive language to sell products. The next point)
lebelelago ke gore mmapatši o tlogetše eng? Go na le dilo tšeo e lego
(that we look at is what has the advertiser left out? There are)
gore mmapatši a ka di tlogela. Go swana le eng ya mathomo?
(things that the advertiser can leave out. Like what?)
- Learner: **Lefelo.**
(Place.)

(Appendix 3A2, ll 35-77)

Some lines have been omitted from the teacher talk in the excerpt above. However, the number of words Teacher A uttered between lines 35 and 76 in Appendix 3A2 is quite considerable, 625 consecutive words before a learner could give one-word answer, 'place', in line 77. Similar patterns of teacher-centred approach are seen elsewhere in Teacher A's advertisement lesson.

Teacher B's lesson approach is not deviant from Teacher A's. As evident in the *Table 10*, she uses 1891 words to the 137 used by the learners, approximately fourteen times more than learners' words. Although Teacher B's lesson is more interactive compared to Teacher A's, learners' responses are short and not revealing evidence of critical thinking. In the excerpt below, Appendix 3B2, ll 73-116, Teacher B uses 450 words. Learners speak little and their responses are the short 'yes' answer. Some lines have been omitted from the teacher talk in the excerpt below.

Teacher B: We don't know how much they were. But if they were R50, it means now they are half price. Which is R25. Then learners if you look at the side there, you will agree with me like I said before. Some advertisements will offer you discounts. There will be discounts. She said it here, so that they get more customers. The discount there is forty percent on all seedlings and indoor plants indoor plants those that you keep inside the house. Then there is a 50% discount on all water features with free pump. Learners you know the water features. At times you go to some places you find there is water which is sprinkling like this all day. Or there is water which is running down a fountain all day, **am I right?**

Learner: Yes.

Teacher B: Those are water features. So if you buy those, how much discount do you get? 50%. ...Then they say there talk to us about free quotations to landscape your garden. **Learners, what is landscaping? It is to make the yard neat, maybe you are putting pavers, isn't it?**

Learner: **Yes.**

Teacher B: Some people buy stones, white nice stones, they put it somewhere. Yes Siphos*?

Learner: They buy a net so that the birds will not eat the plants.

Teacher B: Some people they buy the fence to protect, anything that learners you do to your yard to make it nice, **isn't it?**

Learners: Yes.

Teacher B: Putting pavers, you are putting a fence there, you are putting a wall there, this and that. Stones. Stones there and arrange them nicely. You put a fish pond there and you feed them. That is landscaping. You are making it neat. **So it says talk to us about our free quotations to**

landscape your garden. What is a quotation? What is a quotation?

Sipho*.

Learner: A quotation means when you go to someone to...

Teacher B: They give you prices for that particular thing that you want to buy,
isn't it learners? So, let's say you want pavers and so on. ... Specials don't
go on forever. Even when you see newspapers
at times there are advertisements, **isn't it?**

Learners: Yes.

(Appendix 3B2, ll 73-116)

The learners' responses in both Teacher A and Teacher B's lesson are short. They may be acceptable responses, but they show little scholastic progress in the area of language development and critical thinking.

The reasons for the dearth of learner talk in Teacher A and Teacher B's lessons are varied. As in the cartoon lesson, Teacher A asks and answers his own questions in the advertisement lesson as well. Evidence in the excerpts below illustrate this point.

Teacher A: ***Tsopola polelo ya go jabetša bareki mo papatšong ye.***
(Quote an example of persuasive language used in the advertisement)

Tliša bolao bja kgale re gofe bjo bofsa ka R1500.00 fela.
(Buy a new bed at only R1500.00 when you bring an old bed.)

Potšišo engwe e ka re efa mohola wa leswao le la go makala.
(You may also be asked to give the function of an exclamation mark.)

Karabo ke gore mohola wa leswao le ke go gatalelela. Ge o ka bona
(The answer is that the function of an exclamation mark is to emphasize.
When you see an exclamation)

leswao le la go makala. Go ba le exclamation mola mo papatšong, o
(mark. There is an exclamation used in the advertisement,)

tsebe gore le dira eng? Le a gatelela. ...
(you should know its function. It is used for emphasis. ...)

(Appendix 3A2, ll 178-183)

In the excerpts above, Teacher A's questions are written in bold letters, the rest of what the teacher says after is the answer to his own question. Similar patterns of this practice are found in other places of Teacher A's advertisement lesson.

Unlike Teacher A, Teacher B does not provide learners with answers for her own questions. However, both teachers ask more close-ended questions. Teacher A asks 11 questions in total in his advertisement lesson and 7 of these questions are close-ended. A total of 18 of the 20 questions of Teacher B are close-ended. Close-ended questions do not reveal much of learners' level of understanding especially in assessment *for* learning. According to Thornes (1999), answers to such questions are usually explicitly stated on the line. Teachers should ask more open-ended questions which, according to Reja et al. (2003, pp. 161-162), require more in-depth response supported with evidence from the text and cause the respondent to think and reflect in giving their opinions or feelings.

4.4 Conclusion

The findings of this study indicate that the teachers of EHL and SHL use questions to create learning opportunities that enhance visual literacy skills in their home language classroom. However, the teachers' questioning techniques and classroom activities during visual literacy lessons hinder learner development in critical thinking skills. Teachers dominate classroom talk during assessment *for* learning and, thus, create limited opportunities for acquisition of higher order thinking skills. Furthermore, their visual literacy lessons are characterised by inordinately high proportion of questions that require learners to state information explicitly stated in the text. As such, one may argue that choices they make for teaching and learning of visual literacy skills are largely at variance with the South African curriculum policy prescripts.

CHAPTER 5: CONCLUSION

5.1 Concluding Remarks

This study set out to compare opportunities that teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills and to determine the extent to which such opportunities foster the development of critical thinking. The study has shown that teachers of EHL and SHL use questions to create opportunities for enhancement of visual literacy skills. As shown in *Figure 6* and *Figure 7*, the teachers' questions are predominantly lower order. However, Teacher B of English Home Language (EHL) asks more lower order questions, 83.4% compared to Teacher A's 65.2%. With regard to middle and higher order questions, Teacher A of Sepedi Home Language (SHL) asks more questions than Teacher B, 31.5% middle order compared to 16.6% of Teacher B and 3.3% higher order while Teacher B asked no higher order questions in both visual literacy lessons. Nonetheless, the cognitive levels of both teachers' questions are in contrast with the national curriculum stipulation on cognitive levels of questions in formal assessments (EHL CAPS, 2011, p. 79; SHL CAPS, 2011, pp. 79-80). Higher order questions are critical for the development of critical thinking; thus, the dearth of higher order questions in the teachers' home language classroom may hinder independent and analytical thinking necessary for problem-solving.

Although Teacher A and Teacher B text choice and lesson content are relevant to the teaching and learning curriculum requirements, the teachers' mediation of visual texts, however, reveals that once learners have reached the level of decoding and comprehension of the text, they do not continue to engage with the text at levels defined by Luke and Freebody (1999) as text user and text analyst. The teachers' visual literacy lessons are largely based on what Moodley (2014, p. 208) refers to as 'technical knowledge' and rarely develops to engaging learners in 'critical visual literacy awareness' (Moodley, 2015) or in historical, political and socio-cultural contexts of the text. As Freire (1972a) argues, reading the word cannot be separated from reading the world. Thus, the teachers may be having difficulty imagining what to do with the text once learners have decoded it, leading to classroom learning that Freire (1968) describes as 'domesticated to the text'.

Unlike Teacher A, Teacher B's questions probe learners' prior knowledge with the objective of enabling them to interact meaningfully with the text by relating meaning of the text to their pre-existing knowledge. However, both Teacher A and Teacher B's lessons do not create

extensive internal cognitive conflict or disequilibrium in the learning process that leads to Piaget's (1977) learning theory of accommodation of new knowledge by modifying the existing knowledge structure. In other words, the learning process does not develop systematically in Vygotsky's (1978) ZPD by prompting learner engagements that challenge learners to advance from the actual level of development (what is already known) to potential level of development (what is unknown) through the assistance of a more knowledgeable adult or other. Teacher B did not provide lesson plans for this study which would have indicated the lesson objectives and how to achieve them. Each lesson plans of Teacher A has one objective (see in Appendix 2A1 and Appendix 2A2). The objectives are vague because they do not state the specific visual literacy skill(s) that learners should learn. Also, the progression from the known to the unknown is not clearly outlined.

Both Teacher A and Teacher B's questions and instructions are generally clear and use language appropriate for Grade 10 mental age. As seen in *Table 6* and *Table 9*, the instruction verbs used by both teachers rarely draw on the exemplar list provided in the CAPS document (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80). The instruction verbs suggested in the CAPS document include describe, state, identify, list, relate, summarise, give an outline of ..., explain, compare, what does the action/comment/attitude reveal ..., how does the metaphor/simile/image affect your understanding ..., what do you think will be the outcome/effect of ..., do you think what transpires is credible/realistic/possible, discuss/comment critically on the action/intention of, discuss your response to the text/incident/conflict, do you empathise with, discuss the effectiveness of the writer's style/introduction/conclusion/imagery (EHL CAPS, 2011, p. 76; SHL CAPS, 2011, pp. 79-80). Few of the instruction verbs listed in this paragraph are used by Teacher A and Teacher B. Instead, the 'what' question word predominates the teachers' questions which may have a negative effect on learners' scholastic performance as questions in formal assessments of visual literacy utilises the language of questions suggested in the CAPS document. Additionally, Teacher A and Teacher B visual literacy questions do not assess the verbal and non-verbal coherence of the multimodal texts they mediate in home language classroom.

Also, their visual literacy lessons are teacher-centred. They teach by transmission style which may not be successfully challenging learners to be critical and creative as they would tend to

view the teacher's knowledge as the ultimate authority on the subject. Learners become passive recipients of teachers' knowledge and disengage in knowledge construction.

Whilst Moodley's (2014) study into summative assessments across dominant South African home languages; namely, IsiZulu, Sepedi, Afrikaans, English and IsiXhosa; reveals inequalities with regard to 'text selection, quality of questions for both technical knowledge and critical language awareness, and cognitive level demands'; this study finds that the cognitive levels of questions, teaching approach and the level of classroom engagement with ideas in both Sepedi and English visual literacy classrooms are to a great extent similar in assessment *for learning*.

5.2 Limitations of the current study

One of the limitations of this study is in its sample size. Only two teachers participated in the study; a bigger sample would have given a more in-depth picture of opportunities EHL and SHL teachers create to enhance visual literacy skills.

Another limitation is in the amount of data obtained per teacher participant. A maximum of two lessons were recorded for this investigation. More data would have increased the reliability of the findings of the study. Also the teachers did not provide the researcher with all teaching resources requested, such as lessons plans and worksheets, which they have used. The researcher depended largely on the audio-recordings as the main source of data.

The presence of an audio-recording device might have had an influence on the participants' actions in the course of the recordings.

5.3 General Recommendations

Despite the limitations, invaluable lessons about teachers' classroom practices may still be learnt from this study. The lessons include what teachers and curriculum support and monitoring units at district offices can do to enhance visual literacy skills and critical thinking in language classroom. Drawing on the findings presented in this study, there is evidence of divergence between the national curriculum (CAPS) instructional objectives for home languages and teacher practice in some home language classrooms. As such, the visual literacy lesson design of home languages needs critical scrutiny for compliance with content and skills stipulations of the national curriculum. In examining lesson design, the focus should include, among others, checking if the plan makes clear provision for complete application of Barret's

(1968) taxonomy in assessment *for* learning and teacher's specific reflection on application of the taxonomy. Does the plan make space for commentary on historical, political and socio-cultural contexts of texts as stated in the national curriculum document? Although lesson plans were requested from both teacher participants, only one participant submitted lesson plans for this study. The plans are not comprehensive and detract from the content and skills stipulations of the national curriculum. Therefore, Heads of Departments in schools should know requirements of a CAPS compliant lesson plan and monitor and support implementation of such requirements in home language classrooms. Lesson plans give a glimpse of teacher lesson intentions and can be a source of engagement on teachers' classroom choices.

The findings of this study also reveal that teachers have challenges mediating visual literacy skills in the Zone of Proximal Development (ZPD). Schools and district offices should detect such challenges and provide resources for continuous professional development of teachers. Otherwise the gap between the aims and objectives of the national curriculum and classroom practice will persist and continue to widen.

From the research findings it is apparent that teachers of EHL and SHL use questions to create opportunities intended to enhance visual literacy skills and that the teachers' questions are predominately lower order. One suggestion for further research is in the area of the effect of lower order questions in classroom teaching and learning on learners' scholastic performance.

5.4 Conclusion

This research project was presented in 5 chapters: the introduction, literature review, research design and methods, data analysis and discussion, and conclusion.

In the introduction the aim of the research and the research questions were introduced; the rationale for the research was presented and the structure of the research report was outlined.

The theoretical framework of this study and the literature review were presented in chapter 2. Barrett's taxonomy (1968), as endorsed by the DBE for formal and informal assessments of language, Luke and Freebody's (1999) four resource model and Moodley's (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy served as the main analytical framework for the study. A variety of pertinent literature on teaching practices and visual literacy was discussed at length. The literature largely reported a dearth of visual literacy teaching in language classrooms.

In Chapter 3, the research design and methods were defined. The reasons for adopting a qualitative approach for this study and the data collection methods followed were stated. The ethical considerations were also included in this chapter.

The findings of this study were analysed and discussed in Chapter 4. The opportunities that EHL and SHL teachers create to enhance visual literacy skills were analysed using mainly Barrett's (1968) taxonomy, Luke and Freebody's (1999) four resource model and Moodley's (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy. The discussions in Chapter 4 drew on the literature discussed in Chapter 2.

The concluding chapter, Chapter 5, offers a summary of the findings of the study, recommendations and suggestions for further research. The limitations of the study are also mentioned and the overview of the report is presented in this chapter.

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APPENDICES

APPENDIX 1: Questionnaire

The teacher participants provided the following responses to the questionnaire given below. Both participants chose to write their responses in English.

QUESTIONNAIRE

1. In your professional training as language teacher at an institution of higher learning, did the language teaching and learning programme include visual literacy?

YES

NO

2. If YES, which texts were mediated?

Charts		Posters		Flyers		Pamphlets		Photographs	
Cartoons		Comic strips		Advertisements		Other			

If other, give examples:

3. In your language teaching experience, which of the text(s) identified in Question 2 do you usually teach learners?

4. What is/are the reason(s) for your text choice in Question 3?

5. In your language teaching experience, which of the text(s) identified in Question 2 do you seldom teach learners?

6. What is/are the reason(s) for your text choice in Question 5?

APPENDIX 1A: Teacher A

1. In your professional training as language teacher at an institution of higher learning, did the language teaching and learning programme include visual literacy?

YES
√

NO

2. If YES, which texts were mediated?

Charts		Posters		Flyers		Pamphlets		Photographs	
Cartoons	√	Comic strips		Advertisements		Other			

If other, give examples:

3. In your language teaching experience, which of the text(s) identified in Question 2 do you usually teach learners?

Cartoons. Learners must know the different types of cartoon and analysis.

4. What is/are the reason(s) for your text choice in Question 3?

To encourage the learners to be familiar with visual literacy.

5. In your language teaching experience, which of the text(s) identified in Question 2 do you seldom teach learners?

Advertisements. Learners know the channels when doing advertisements.

6. What is/are the reason(s) for your text choice in Question 5?

At the end of the text, learners must know how to do advertisement even when they are not in school premises.

APPENDIX 1B: Teacher B

1. In your professional training as language teacher at an institution of higher learning, did the language teaching and learning programme include visual literacy?

YES
√

NO

2. If YES, which texts were mediated?

Charts		Posters	√	Flyers	√	Pamphlets		Photographs	
Cartoons	√	Comic strips		Advertisements	√	Other			

If other, give examples:

3. In your language teaching experience, which of the text(s) identified in Question 2 do you usually teach learners?

Cartoons and advertisements.

4. What is/are the reason(s) for your text choice in Question 3?

These concepts are tested in the examinations.

Most preferred texts.

Learners are exposed to these texts in the media.

5. In your language teaching experience, which of the text(s) identified in Question 2 do you seldom teach learners?

Charts.

6. What is/are the reason(s) for your text choice in Question 5?

I find them not as interesting and enjoyable as cartoons and advertisements.

APPENDIX 2: Lesson Plans of Teacher A and Teacher B

APPENDIX 2A: Teacher A Lesson Plans

Appendix 2A1: Lesson Plan 1, Cartoon

MPHATO (GRADE)	10	THUTO (SUBJECT)	Sepedi Home Language	BEKE (WEEK)	31	HLOGO (TOPIC)	Khathune (Cartoon)	
GO THOMA: LETŠATŠIKGWEDI (LESSON SUMMARY FOR: DATE STARTED):				16 Phato 2018 16 August 2018		GO FIHLA: LETŠATŠIKGWEDI (DATE COMPLETED):		17 Phato 2018 17 August 2018
DIPOELOTHUTO (LESSON OBJECTIVES)			• Go tseba diponagalo tša khathune. (To know ways the cartoon has been shown.)					
MOŠOMO WA MORUTIŠI (EDUCATOR ACTIVITIES)						MOŠOMO WA MORUTWANA (LEARNER ACTIVITIES)		
1. Pele ga go bala (Before reading) - Tsebisa barutwana setsweletšwa, go tsošološa dikamano le tsebo yeo ba nago le yona ka ga sona. (Tell learners about the cartoon to remind and help them make connections between the cartoon and their existing knowledge.) - Kgopela barutwana go tsinkela setsweletšwa seo ba se lebeletšego.								

(Ask learners to study the cartoon carefully.) ○ <i>Na seswantšho seo le se swerego ke sa mohuta mang?</i> (What kind of cartoon is this?) ○ <i>Efa diripa le diponagalo tša sona.</i> (Describe how it has been constituted.) ○ <i>Na dipudula tseo dilego seswantšhong di a fapana? Hlalosa.</i> (Are the bubbles in the cartoon different? Explain.) 2. <i>Ka nako ya go lebeledišisa seswantšho.</i> (During the time of analysing the cartoon) ○ <i>Ke eng seo se diragalago mo seswantšhong?</i> (What is happening in the cartoon?) ○ <i>Hlalosa polelommele ya seswantšho se.</i> (Explain the theme of the cartoon.)			
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Appendix 2A2: Lesson Plan 2, Advertisement

MPHATO (GRADE)	10	THUTO (SUBJECT)	Sepedi Home Language	BEKE (WEEK)	31	HLOGO (TOPIC)	PAPATŠO (ADVERTISEMENT)		
GO THOMA: LETŠATŠIKGWEDI (LESSON SUMMARY FOR: DATE STARTED):			18 Phato 2018 18 August 2018		GO FIHLA: LETŠATŠIKGWEDI (DATE COMPLETED):		19 Phato 2018 19 August 2018		
DIPOELOTHUTO (LESSON OBJECTIVES)		Go tseba mohola wa papatšo. (To know the function of an advertisement)							
MOŠOMO WA MORUTIŠI (EDUCATOR ACTIVITIES)						MOŠOMO WA MORUTWANA (LEARNER ACTIVITIES)			
1. Pele ga go bala papatšo (Before reading the advertisement) - Tsebisa barutwana ka ga papatšo yeo. (Tell learners about the advertisement.) - Bontša dikamano le tsebo ya papatšo. (Show learners relationships and knowledge of the advertisement.) - Kgopela barutwana go tsinkela papatšo. (Ask learners to study the advertisement carefully.) - Na papatšo ye e re tšweleletša eng?									

(Identify what is shown in the advertisement.) ○ <i>Na mohuta wo wa papatšo o tlwaelegile? Fahlela.</i> (Is this type of advertisement common? Give reasons for your answer.) 1. <i>Ka nako ya go lebelediša papatšo.</i> (During the time of analysing the advertisement.) ○ <i>Ke eng seo se bapatšwago mo?</i> (What is being advertised?) ○ <i>Na o bona mohuta wo wa papatšo o lebile go mohuta ofe wa batho?</i> <i>Fahlela.</i> (Who is the target audience of the advertisement? Give reasons for your answer.)			
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APPENDIX 3: Audio Recorded Lessons: Transcripts

APPENDIX 3A: Transcripts of Teacher A Lessons

Appendix 3A1: Lesson 1, Cartoon

1. Teacher A: Dumelang.
(Greetings)
2. Learners: A ge.
(Greetings to you too)
3. Teacher A: Today re o lebelela thutwana ya rena ya lehono, a ke re? Reo labella go
(We will look into the focus of our lesson for today, isn't it? We are focusing on)
4. bala le go bogela. Mo go bala le go bogela reo ba re lebeletše khathune.
(reading and viewing. Our reading and viewing lesson will be based on a cartoon)
5. Khathune ge ke e dira mo, ke be ke direla ruri for ge reo ngwala
(In focusing on the cartoon, I am doing so in preparation for the coming)
6. molekwana, a kere? Ge re bolela ka khathune, re bolela ka seswantšho.
(examination, isn't it? When we talk about a cartoon, we talk about a picture.)
7. Seswantšho seo e lego gore mo go sona go ka tšwelela dikgatišo tša go
(The picture which could be presented in)
8. fapafapana, ra lebelela gore ke setšweletšwa sefe seo se tšweletšego mo,
(different frames: we look carefully into what idea is presented in the cartoon)
9. ra kgona go se labella ka tsinkelo le ka tebelelo gore re kgone go araba
(so that we can be able to answer)
10. dipotšišo tše di itseng. Khathuni le papatšo di a fapana. papatšo ke mo ba
(questions given. Cartoon and advertisement are not the same. In an advertisement they)
11. bapatšago selo se sengwe, cartoon ke mo ba ntšhago seswantšho ra
(advertise something while in a cartoon they show a picture and)
12. labella gore go direga eng. A re lebelleng mo khathuning ya rena. Ba re
(then we look at what is happening. Let us look into the cartoon together. The instructions says:)

13. lebelediša khathoni e ka tlase gore o kgone go araba dipotšišo tša go
(study the cartoon below and answer the questions)
14. latela. Peleng ke boletše le lena ka re ge le dira khathoni le swanetše le
(that follow. Previously, I have said to you that you should)
15. lebelle dipudula tše tša mo khathoning gore ditšweletše dile bjang. **Ge**
(look at the presentation of the bubbles in the cartoon. If)
16. **pudula e ka tšwela e swana le yeo e lego mo, keya mohuta mang?**
(a bubble can be drawn as the one in the cartoon, how will you describe it?)
17. Learners: **Ke ya go bolela.**
(It is a speech bubble)
18. Teacher A: Ke ya polelo a kere? Ge e ka tšwelela go nale pudula eo e dirilwego ka
(It is speech bubble, isn't it? If the bubble is drawn with)
19. mantšeketše e tšwelela e le ya go nagana. Ga ntšhi khathuni ya rena
(a squiggle line, it shows that it is a thought bubble. Usually cartoons)
20. tšwela ka pudula ya go bolela. Le gona go a kgonagala gore khathuni e
(use speech bubble, it is also possible that a)
21. le tee e tšweletše pudula ya bolela fela go se ke gwa ba le pudula ya go
(cartoon uses speech bubbles only without thought bubbles or)
22. nagana. Or e ka tšweletša ya go nagana fela or e ka tšweletša ya go
(it could use thought bubbles only or both)
23. nagana le go bolela. Khathuni ya rena šeo e bolela ka barutwana. A re
(thought and speech bubbles. Here is our cartoon, it is based on school children)
24. lebeleleng ka mo gore ba reng? **Morutišigadi wa ka o rometše dipelo**
(Let's read. My teacher has sent the results)
25. **ka pdf, mahlatse batswadi baka ga ba tsebe sebaledi (computer). Go ra go**
(on pdf, fortunately, my parents are not computer literate. What does this)
26. **reng?** Mo go be go ngwalwa dihlahlobo. Dipelo ditšwele.
(mean? They were writing examinations. The results are now out.)
27. **Ba mo rometše dipelo ka mokgwa wa pdf. Ba rometše batswadi a kere?**
(They have sent the results on pdf. They have sent the results to the parents, isn't it?)
28. Ge a re ga batsebe sebaledi e ra gore ba bolela ka batswadi ba mehleng
(By saying they are not computer literate it suggests that the parents were born before)

29. ya kgale. Le lena go na bjale le tseba gore kua gae go sa nale batswadi
(digital technology. Even today you know that there are parents in rural areas)
30. bao ba palelwago ke sebaledi. Dicomputer le dicellphone tše ke dilo tša
(who are not computer literate. Computers and cellphones are)
31. se bjalebja. **Mo ba ngwadile sekolo. Go ra gore barutwana ba ba bolela**
(modern technology. Here they have written the word school: in which setting is the conversation)
32. **ba le mokae?**
(between the two learners taking place?)
33. Learners: **Ba le sekolong.**
(In a school.)
34. Teacher A: Then, cartoonstock.com. Dipotšišo tša khathuni ga di swane le dipotšišo
(The cartoon stock.com. Questions based on a cartoon are not the same as)
35. tša papatšo. Dipotšišo tša papatšo. Dipotšišo tša papatšo ba o botšiša ka
(advertisement questions. In an advertisement they will ask you about)
36. fonte. Fonte a ke re ke mongwalelo. **Ba go botšiša gore ke eng se se**
(font. Fonte is a type of printed letters. They ask you about)
37. **bapatšwago mo? Go tlogetšwe eng mo papatšong ye?** Bjale le bjale. Mara
(what has been left out in the advertisement. And so on and so forth. However,)
38. ge re bolela ka khathuni, ba no butšiša fela ka seo se diragalago mo
(with a cartoon you mainly asked about what is)
39. khathuning o lebelela sona gore go diragala eng. Ge re lebeletše mo re
(happening in the cartoon. Looking at this cartoon)
40. bona morutwana šo mo, ba re ... potšišo ya khathuni o e khwetša e le
(we see a learner. Questions based on a cartoon are)
41. potšišo number... potšišo number 3 e ba e le papatšo. Potšišo number 5
(in Question 3 of the question paper. Question 3 is advertisement Question 5)
42. ke yela ya rena ya mafelelo ya language. A re lebelleng dipotšišo tše di
(is the last one, based on language. Let us look)
43. tšwelelago mo khathuneng
(at the questions asked.)
44. **Kgetha karabo ya maleba. Rakhathune o leka go hlaloša _____**
khathuneng ya gagwe

(Choose the correct answer. The cartoonist describes the _____ in the cartoon.)

A. Maikarabelo a barutwana
(Responsibility of learners)

B. Maikarabelo a batswadi
(Responsibility of parents)

C. Morutišigadi
(Teacher)

D. Maikarabelo a setšhaba
(Responsibility of society)

45. Learner: **A**
46. Teacher A: Ra khathune e leka go tšweletša gore barutwana ba swanetše go tšea
(The cartoonist's point is that learners must take)
47. maikarabelo a ke re? Ga ntšhi ba swanetše gore ba fele ba thuša batswadi
(responsibility, isn't it? They should assist their parents)
48. goba batho bao ba nago le bothata ba go šomiša mokgwa o moswa wa
(or people who have challenges using digital)
49. technology.
(technology)
50. Potšišo ya 4.2 e re: **Tsopola polelo ya go laetša go hloka maikarabelo go tšwa khathuning ye e filwego ka godimo.**
(Question 4.2: Quote a sentence used in the cartoon above that indicates lack of responsibility.)
51. Learner A: **Mahlatse batswadi baka ga ba tsebe sebaledi.**
(Fortunately my parents are not computer literate.)
52. Teacher A: Eng, batswadi baka ga ba tsebe seboledi ke polelo ya go hloka
(Yes, my parents are not computer literate is an example of a sentence that shows lack of responsibility.)
53. maikarabelo. E re bontšha gore motswadi yena ka bo yena ga ana
(It shows us that the parent as well is not)
54. maikarabelo. Ge e be o nale maikarabelo a go tseba sebaledi nkabe a
(responsible. If the parent was responsible, he would have ensured)
55. kgonne go lebelela sebaledi a kgona go bona dipolelo tša morutwana wa
(that he learned computer skills to enable him to view the results of)
56. gagwe.
(his child.)
57. Potšišo ya latela mo e re:

(The next question:)

58. **Bapetša o be o fapantšhe tirišo ya diponagalo tša ditho tša mmele (polelommele) o lebeletše morutwana waka letsogong la ngele.**
(4.3. Compare and contrast the use of body language, considering the learner on the left in the cartoon.)
59. **Morutwana wa ka letsogong la ngele ke ofe?**
(Which learner is on the left side?)
60. Learner: Ke wa mošimane.
(It is the boy learner.)
61. Teacher A: **Polelommele ya gage mo o bonala a le bjang?**
(Describe his body language.)
62. Learners: A thabile.
(He is happy.)
63. Teacher A: A thabile a ke re? Ge ba bolela ka polelommele ba bolela fela go a
(He is a happy, isn't? Body language includes)
64. karetše selo seo se diregago mo. **Ge re bapetša barutwana ba go nale**
(what is happening here. In comparing these learners)
65. **phapano magareng ga bona. Morutwana wa letsogong la ngele o**
(we see the difference between them. The learner on the left side)
66. **bontsha a thabile, morutwana wa letsogong la goja o bontšha a nyamile.**
(looks happy while the learner on the right side looks sad.)
67. **O nyamišitšwe ke eng?**
(What do you think makes her sad?)
68. Learner: O bonala a maketše.
(She looks surprised.)
69. Teacher A: **A maketše, a ke re? Why? O makatšwa ke eng? O makatšwa ke seo se**
(Surprised, isn't it? Why? What supprises her, she is surprised by)
70. bolelago ke morutwana a emego le yena, sa gore batswadi ba gagwe ga
(what is said by the learner standing with her, that his parents)
71. ba kgone go šomiša sebaledi. O makatše a ke re? O bona mo go yena e
(are not computer literate. She is surprised, isn't it? To her)
72. le nto ya semaka, a kere? Go ra gore yena a ka no ba a re bontšha gore
(it is something surprising, isn't it? This suggest that)
73. batswadi ba gagwe ba ka no ba ba tseba go šomiša sebaledi. Jwale o
(her parents could be computer literate. Therefore, she)
74. makatšwa ke batšwadi ba le basa kgonego gošomiša sebaledi.
(is surprised by parents who are not computer literate.)
75. Potšišo ya bone e re:

- Na lentšu le mahlatse le phetha mošomo o fe mo khathuning?**
(Questions 4.4. What is the significance of the use of the word 'fortunately' in the cartoon?)
76. Teacher A: **Mahlatse ke eng?**
(What does the word 'luck' mean?)
77. Teacher A: **Na lentšu le mahlatse le phetha mošomo o fe mo khathuning?** Karabo
(What role does the word 'luck' play in the cartoon? The answer)
78. ke gore lentšu le mahlatse le šomišitšwe go gatelela seo se bolelago ke
(is that the word 'luck' has been used to emphasise what is being said)
79. mošomedi ouwe. Potšišo number 5.
Na ke tshwanelo gore morutwana a fihlele batswadi dipelo?
Fahlela karabo ya gago.
(In your opinion, do you think it is right for a learner to hide his/her academic report from their parent? Substantiate your answer.)
80. Learner: Aowa.
(No.)
81. Teacher A: Aowa ga ba e make. Ba maka lebaka. E swana le ya dumela goba o
(They do not mark 'No' for an answer. They mark the reason given. It is similar to 'I agree' or 'I)
82. ganetše. Eng goba aowa, a kere? E swana le maikutlo ge bare ntšha
(disagree' answer. Yes or No, isn't it? It is similar to
83. maikutlo. If o re maikutlo a gago ke a manyami, go ra go reng? O
(expressing your feelings. If you say you feel sad, what does that mean? You must)
84. swanetše o re manyami o fe lebaka, if ke a kwelobohloko, o swanetše o
(Give a reason. If you have compassion you must give a)
85. re ke a kwelobohloko o fe lebaka, if ke a pefelo o swanetše o re maikutlo
(reason, if you feel angry you)
86. a pefelo o fe lebaka. **Go ra gore potšišo ye, ge bare fahlela, o reng?**
(must also give a reason for that. If you are asked to substantiate, what do you say?)
87. **Aowa, wa fa lebaka, go ra gore, aowa, ga se tshwanelo gore morutwana**
(You say 'No' and give a reason. No, it is not right for)
88. **a fihlele batswadi ba gagwe dipelo ka lebaka la eng?**
(a learner to hide their results from their parents, what is the reason?)
89. Learner: Ge e ba o nale mo a palelwago gona ba šwanetše bamo thuše.
(If the learner is struggling in his studies, parents should help.)
90. Teacher A: Ge eba go kaba le mo a palelwago gona ba ka mofa maele. Gape ke

- (If he is struggling somewhere, they can give advice. They are)*
91. bona gantšhi kua dikolong tša tertiary ba go patelela dithuto. Ba
(the ones who pay fees at tertiary institutions. They)
92. swanetše ba bone dipoelo tša gago gore di tšwelela bjang.
(must see your results to know how you have performed.)
93. Potšišo ere: **Laetša ka moo tšhomišo ya polelo e utollago mohuta wo wa morutwana.**
(Explain what the learner's language choice reveal about him.)
94. Learner: Gore ga a tshepege.
(He is not trustworthy.)
95. Teacher A: Morutwana yo ga a tshepagale. Ge nkabe a tshepagala, nkabe a
(This learner is not trustworthy. If he was trustworthy,)
96. tshepagala nkabe a ephile nako a kgona go laetša batswadi ba gagwe
(If he was trustworthy, he would have shown his parents)
97. dipoelo.
(his results)
98. Teacher A: Potšišo ya mafelelo ere: **Na oa dumela gore kopantšhomahlo ya morutwana e tšweletša maikutlo a lethabo? Tsitlela karabo ya gago ka ntlha e tee.**
(Do you agree that the learner's facial expression shows happiness? Give one reason to substantiate your answer.)
99. Teacher A: Ge o lebella morutwana o waka mo letsogong la ngele o bontšha
(Looking at the learner on the left side, he seems)
100. maikutlo a lethabo. Kopantshomahlo e ra gore ge a lebeletše o bontšha
(to be happy. When one looks at his facial expression appears)
101. a tšweletša maikutlo a gagwe a lethabo. Go ra gore, ge re ya go ngwala
(to feel happy. This means in your examination)
102. re ya go e ngwala ka gona mohuta o. E fela gore o phase khathune o
(you should answer questions in this manner, however, in order)
103. swanetše e lebelele seo se diragalago ka mo gare ga khathune.
(for you to achieve a pass mark in the cartoon section you must study what is happening in the cartoon.)

Appendix 3A2: Lesson 2, Advertisement

1. Teacher A: Dumelang
(Greetings.)
2. Learners: A ge.
(Greetings to you too.)
3. Teacher A: Ntsha puku ya gago ya classwork o e be e pele ga gago. O ngwala beke
(Take out your classwork book and put it in front of you. Write week)
4. 33 le 34. O ngwala 23 Phato 2018. Ngwala mošomo wa go
ikgakolla.
(33 and 34. Write 23 August 2018. Write revision exercise)
5. Ge re bolela ka mošomo wago ikgakolla re bolela ka revision a ke re.
(We are doing revision, isn't it?)
6. Ra ngwala, go bala le go ngwala. Go tloga moo ro ngwala eh,
(Then write reading and writing. We are going to write eh,)
7. re bolela ka papatšo. Ge o ka labella ka term 1 go ba term 2, re boletše
(we are talking about an advertisement. In the first and second term)
8. ka papatšo, a kere? Right, go na le mehuta ya di papatšo. Re nale
papatšo
(we did speak about an advertisement, isn't it? There are different
kinds of advertisements. There is an advertisement in)
9. ya lephephe la pele. Ke papatšo yeo re e šomišago go na bjale. Ke ya
Paper 1.
(Paper 1. It is the advertisement we are working on now. It is for
Paper 1)
10. Ra ba le papatšo ya lephephe la boraro. Ge re bolela ka papatšo ya
lephephe la boraro
(There is also an advertisement in Paper 3. Paper 3 advertisement)
11. ga re bolele ka ye. Ye e ka 25 marks. E tlo tsamaya
(is not the same as this one. It is allocated 25 marks. It is assessed
together)
12. le tša bophelo bja mohu le tše dingwe a ke re. Mo papatšo ye ya
lephephe
(with an obituary and other things. In paper 3 advertisement)
13. la boraro ye ke mo re tla bego re bolela ka gore o nale serapana sa
(You will be asked, for example, to advertise your own vegetable)
14. merogo a ke re. Bapatša merogo ya gago. Ke mo e lego gore o ka tla
(garden. Advertise your vegetables. You are allowed)

15. wa dira di drawing tša mohuta o. Maybe wa terowa cabbage goba banana
(to draw your own pictures. You may draw a cabbage or banana)
16. wa re ke bo ka. Ba lebenkele ba tšea dilo tšeo di le go ka gare ga
(and indicate their prices. The shop owners take what is in)
17. lebenkele la gagwe. O ka terowa seeta wa se bitša gore ke bokae wa dira
(their shop. You can draw a pair of shoes and give them)
18. eng wa sebitša gore ke bokae ke papatšo ya Paper 3. Jwale ge re bolela
(a price. it is Paper 3 advertisement. Now, with regard)
19. ka papatšo yamo go Paper 1. Lebelela mo lephapheng leo o le swerego.
(to advertisement in Paper 1. Look at the paper that you have.)
20. **Papatšo ke eng?** La mathomo ke gore, papatšo ke selo seo mmapatši a
(What is an advertisement? Firstly, an advertisement is)
21. se bapatšago go fihlelela di phehlelelo tšeo itšego goba phihlelelo tše-
(what the advertiser advertises to reach a particular)
22. diitšego. Papatšo ke selo seo mmapatši a se bapatšago go fihlelela
(goal. An advertisement is what the advertiser advertises)
23. diphehlelelo tšeo di itšego. A re tšee mohlala re re, o rakgwebo, o ya
(to reach a particular goal. For example, you are an)
24. bapatša. Lebaka kgolo la gago la go bapatša ka gore o nyaka go khwetša
(entrepreneur and you are advertising. Focus on your goal for advertising because you want to make)
25. mašelang a kere? Ka gore o nyaka go bapatšetša batho selo seo basa se
(money, isn't it? You want to advertise a product)
26. tsebego gore ba ithute sona gore ke selo sa mohuta mang. Ge re bolela
(that people do not know so that they can know it.)
27. ka papatšo, papatšo ga e swane le seswantšho. Papatšo le seswantšho di
(when we talk about an advertisement, an advertisement is not the same as a picture. Advertisement and a picture)
28. a fapana a ke re? Seswantšho re a se lebelela, re lebelela gore go se
(are not same, isn't it? When we study a picture we)
29. swantšho go direga eng. Ga re lebelele dinthla tša papatšo. Ge re bolela
(look at what is happening in the picture. Let us look at facts about an advertisement)
30. ka dinthla tša papatšo. Ya mathomo re lebelela gore go bapatšwa eng.

- (First, we must find out what is being advertised)*
31. Mo dintleng tša papatšo ya mathomo re lebelela gore ke sefe seo se
(First, we look at what is being advertised.)
32. bapatswago. Nthleng ya bobedi ra lebelela fonte. Ra lebelela fonte. Ga
(Second, we look at the font used, we look at the font.)
33. se mathomo ke bolela ka fonte a kere? **Ke ile ka re font eke eng?**
(It is not the first time I talk about font, isn't it? What did I say font is?)
34. Learner: **Ke mongwalelo.**
(Letters in a particular design and size.)
35. Teacher A: Fonte ke mongwalelo a kere? Ge re bolela mo papatšong, re bolela ka
(Font refers to letters in a particular design and size, isn't it? In an advertisement)
36. fonte go swanetše go be le mengwalelo eo e fapanego. O mogolo le o
(there should be difficult fonts used. Big font)
37. monyane, a kere? Mongwalo o mogolo le o mo papatšong ya rena o
goga
(and small fonts, isn't it? Big font in advertisement)
38. šedi ya mmogedi. A re tšee mohlala re re, kae le kae mo o ka
tsamayago
(catches the attention of the viewer. For example, in cities)
39. diteropong ka moka wa lebelela mabenkele a magolo golo kudu, like bo
(when you look at supermarkets like Pick 'n' Pay)
40. di Pick'n'Pay, Shoprite, gantšhi o bona mangwalo a gona a kua godimo
(Shoprite, usually you will see their names on)
41. dimo gore mang le mang a sa tšwela kgole a kgone go bona gore
(billboards from a far for all people to see where)
42. lebenkele le la le mo ka. Mangwalo a mannyane ke a go hlatsela seo se
(they are located. Small font support what)
43. bolelago ke a magolo. Mangwalo a mannyane ke a go hlatsela seo se
(is stated in large font. Small font supports what)
44. bolelago ke a magolo. A re tšee mohlala re re kua godimo lebenkeleng
(is stated in large font. Let us say, for example, at the)
45. le ngwadilwe gore Pick'n'Pay ka mangwalo a magolo. Mangwalo a
(top of the supermarkets there is a Pick 'n' Pay billboards written in large font. The large font)
46. magolo a le ke o na a go gago šedi. O re sa tšwela kgole wa re
(is the one that draws the viewers' attention. From a distance away)

47. Pick'n'Pay ke yela kua. Go ra gore o gogilwe šedi. A a mannyane a ke
(you are able to see where Pick 'n' Pay is. This means your attention has been drawn to the big font. The)
48. a gore ge o fihla mola kgauswi o kereya bare tsena ka gare dilo di
(small font that you read at a close range may invite you)
49. tšhipile goba dilo di ka theko ya fase. A hlatsela a le a magolo.
(to enter the store because products inside are cheaper. The small font supports the big font)
50. Go tshwana le ge re lebelela papatšong re lebella polelo ya go jabetša. Ge re
(when we study an advertisement we look at the use of persuasive language)
51. bolela ka polelo ya go jabetša re ka re ke polelo ya go hlalefetša goba
(persuasive language is the language that uses cunning means or)
52. polelo ya go goketša, goba polelo ya go goketša. Ge re bolela ka polelo
(persuasive means to influence the reader.)
53. ya go goketša goba go jabetša le go hlohleletša re bolela ka ntw e tee.
54. **Mmapatši kae le kae ge a bapatša o le ka go, a ke re ga re na motho o a**
(The advertiser, whatever they could be advertising, tries to, let me say there is no person who)
55. **ka bapatšago a gomotše?** Mmapatši ge a bapatša gantšhi o bea motho o
(advertises quietly. The advertiser usually uses a person who)
56. a tsebago gore o bolela kudu gore a tle a kgone go bolela kudu a bapatše
(is talkative so that he could talk a lot in advertising)
57. dilo tšela gore di kgone go rekega, a ke re? Ga ona motho yo a ka bapatša.
(the products to increase sales, isn't it? There is no person)
58. O swanetše o bolele. Polelo yeo o e bolelago mola a bapatša e
(who can advertise. You must talk. You must use)
59. ra gore o šwanetše o šomiše polelo ya go jabetša. **Ba ka re go wena**
(persuasive language. They may tell you enter)
60. **tsenang ka mo dilo ke mahala. E a kgonagala?** Ga e kgonagale. Ge ba re
(the store because products are given freely inside. When they)
61. ke mahala ba ra gore maybe bara gore di rekišwa ka theko ya fase. Ke
(say things a given freely inside they could mean they are sold at a low price)
62. ka tsela yeo kgale go ile gwaba le hlapi e nngwe ba re ke sardines. Hlapi
(That is how long time ago there was a fish called sardines.)
63. e gantšhi e be e šomisa ke batho kudu ba go raga dibolo, a ke re? ke gore

(usually fish was used by people who play football, isn't it?)

64. ka mo gare e nale mahlatse. Jwale batho ba go raga dibolo e be bare ge
(on the inside it has a charm that brings people luck. As such footballers when they prepare to play)
65. ba eya dibolong ba e bula, ga ba je dinama tše tša yona. Bona ba tlola ka
(play football, they would not eat the fish. They would)
66. makhura a yona fela. Ke moka ba bapala. Ge ba bapala wena o mongwe
(rub the fat on their body. Then they go to play. While they play)
67. wa go bolela kudu o tlo šala o eja dinama tšela tša yona o šetše gae. Ge
(a person who is talkative must be eating the fish at home. While)
68. a šetše mo gae o ntše a bolela ka bale ba bapalago bolo o ba thuša gore
(at home, he is helping those who are playing football to)
69. ba kgone go kora. Empa ge ba ka go tlogela mo gae wa šala o eja nama
(score goals. However, if they leave you at home to eat the)
70. ya hlapi wa robala o sa bolele go ra go re bona kua ba jewa. Ba swanetše
(fish and you eat it and sleep instead of doing the talking, they will lose the match. They must give the fish to someone)
71. ba efe motho wa go bolela. Ke sardines, ba e rekiša mo dišopong, mara
(talkative. It is sardines, it is sold at the shops, however)
72. gona bjale ga re tsebe gore e sa rekišwa naa? E ra gore motho yola ba
(at the same moment I do not know if it I still being sold)
73. mofago ke motho wa go kgona go bolela a kgone go e bolediša. Le mo
(the person whom they give the fish must be a good speaker, he should be able to speak to the fish. Also in the advertisement we)
74. papatšong re šomiša polelo ya go jabetša geo rekiša. **Nhla e ngwe e re e**
(use persuasive language to sell products. The next point)
75. **lebelelago ke gore mmapatši o tlogetše eng? Go na le dilo tšeo e lego**
(that we look at is what has the advertiser left out? There are)
76. **gore mmapatši a ka di tlogela. Go swana le eng ya mathomo?**
(things that the advertiser can leave out. Like what?)
77. Learner: Lefelo
(Place)
78. Teacher B: Lefelo nako ye engwe mmapatši a ka tlogela lefelo nako ye nngwe a ka
(Place. Sometimes the advertiser leaves out the place)
79. tlogela...
(or he may leave out ...)
80. Learner: Tšatši-kgwedi

(Day of the month)

81. Teacher: Nako ye ngwe a ka tlogela? Bo kae. A ka tlogela gore ke bokae
(Sometimes he leaves what? Price. He may leave out the price first of the products)
82. Learner: Nako
(Time)
83. Learner: Nako le ra bjang?
(Time, in what way?)
84. Learner: **Kgwedi ke ya mang?**
(Which month?)
85. Teacher: **Tšatši-kgwedi a ke re? Go ra go re o tlogetšwe eng mo papatšong ya rena?**
(The day of the month, isn't it? What has been left out)
86. Go nale tše mmapatši a ka rego ge a bapatša a di tlogela mo
(in the advertisement? There are those things that the advertiser may)
87. papatšong ya gagwe. Go ra gore, a nyaka go fa wena mmadi wa papatšo
(leave out of the advertisement. The advertiser wants the viewers to)
88. o šale o e potšiša dipotšišo, a ke re? Tše ke dinthla tšeo e lego gore ge e
(ask themselves questions, isn't it? When you answer questions)
89. kabe o araba papatšo tlabo ba lebeletše dilo tša mohuta o. Ga ona gore a
(based on the advertisement they are looking for such points. There is)
90. tšhentšhe dipotšišo tša papatšo ga di swane le dipotšišo tša seswantšho.
(no way will advertisement questions change; advertisement questions are not the same as those based on a picture.)
91. Ke file lephephe še leo labelela papatšo ya gago šeo. Papatšo o
(I have given you the paper. Look at the advertisement. You must examine)
92. swanetše o tsinkele. That's why mola godimo ba re, badišiša goba
(the advertisement carefully. That's why the instruction at the top says)
93. tsinkela papatšo e e latelago ka šedi gore o tle o kgone go araba dipotšišo
(study the following advertisement carefully to answer questions)
94. tše dilatelago. Bare lebeledišiša papatšo e e latelago gore o tle o kgone go
(that follow. The instructions says study the advertisement carefully)
95. araba dipotšišo tša go latela. Kae le kae mo paper 1, papatšo e dula e
(to answer the questions that follow. An advertisement)
96. le potšišo ya boraro. E ka se tsoge e le potšišo ya bone ya ba seswantšho,
(is always Questions 3. It will never be Question 4 which is based on a picture)

97. potšišo ya bohloko ya ba polelo le tšhomišo ya polelo. Papatšo šeo. Ge
(Question 5 is based on language usage. Here is the advertisement.
Looking)
98. re lebeletše mo papatšong ya rena, re bona bolao, a kere? Motho šeo o
(at the advertisement we see a bed, isn't it? There is a person)
99. robetše mo bolao, a kere? Papatšo e balega ka tsela ye, ke tša
(lying on bed, isn't it? The advertisement reads as follows)
100. sebjalebja, tša maloba di fitile. Go ra gore, bolao bjo ke ba matšatši
a se lehono.
(These one are modern, the old ones are gone with the past. This
means this bed is modern)
101. A le a kgale a fetile. **A tšwela pele a re, tliša bolao bja kgale**
(The old ones are gone with the past. He further says 'when you bring
an old bed)
102. **re go fe bjo bofsa ka R1500.00 fela! Polelo yeo ya go dira eng?**
(We give you a new one at only R1500. What is the effect of this
language?)
- 103 Learner: **Ya go jabetša**
(One is persuaded)
- 104 Teacher: ke polelo ya go jabetša. Go ra gore gape mo papatšong re ya lebelela
(It is persuasive language. This means that we are going)
- 105 maswao ao a šomišwago papatšong. Ge re ka lebelela gantshi mo
(to look at features used in the advertisement. They often use)
- 106 papatšong ba atišitše go šomiša leswao le kudu. Ke leswao le la
(an exclamation mark in an advertisement.)
- 107 Ke leswao la go makala. Ge o ka lebelela mo ba re, tliša bolao bja
(It is used to show surprise. When you look here it says, bring)
- 108 kgale re go fe bjo bofsa ka R1500.00 fela! A tšwela pele a re papatšo ye
(an old bed and we will give you the new bed at only R1500. The)
- 109 ga botse e re 'bolao' E ra gore ka moka go bapatswa 'bolao'. Ge a tsena
(word bed is written in the advertisement. The bed is advertised)
- 110 mola fase a dira eng? A ngwala www.adjust4sleep.co.za Go ra
goreng?

(At the bottom what does it say? He writes www.adjust4sleep.co.za)

- 111 Le ge o ka tsena mo ntweng ye o tlo kgona go khwetša bolao bjo. **A buša**
(When you log on this website address you will find this bed)
- 112 **a reng, 'bolao bja mabusebuse go robala ke go kwaela wa lala o lora. Go**
(he also says. The bed is comfortable, you sleep comfortably and have sweet dreams. This means)
- 113 **ra go reng? Ge o re robetše o iphina ka boroko ga o tshwenye ke selo. Ka**
(you sleep comfortably, nothing worries you)
- 114 mokgwa o a tlabo o robetše mabusebuse o ekwa bose ka gore o dira eng?
(You sleep comfortably and you do what?)
- 115 **O lala o dira eng? O lora. Ga o swane le ge o hlaba ke selo ka mo. A**
(You do what at night. You dream. It is not like a bed that cuts your back at night. He goes on and says what?)
- 116 buša a reng? Re sware ka mogala, a ka no ba letšetša. Mogala wa bona
(Call us. You can call them. Their number is)
- 117 ke: 0800 242 343. Ba buša ba re nomoro ya mogala. Ba e tšere go
motho:
(0800 242 343. They also give you the telephone number. The advertisement was taken from)
- 118 City Press, 10 Phato 2017. **Ge re lebella mo re bona gore mongwadi o**
(City press, 10 August 2018. When we look carefully we see that the)
- 119 **tšwelleditše nthla yela ya go šomiša fonte gobapatša eng? Re a bona o**
(advertiser used font to advertise what? We see he)
- 120 bapatša bolao. **Gere lebella ka mo ge re latela potšišo ya bobedi gore**
(advertises a bed. Looking at Question 2 it is the bed based on)
- 121 **fonte, mongwalo o mogolo, o šomišitše mongwalo o mogolo go ngwala**
(font. Large, the advertiser has used large font to)
- 122 **eng? Bolao. Ga se yona ke yona bolao, a ke re? Go tswa moo a šomiša**
(write what? Bed. Isn't it the one? It is. Bed, isn't it? From there)
- 123 maletere a mannyane a go hlatsela go re bolao bjo bo jwang. **Ke ka**
(the advertiser used used small font to support the bed. This)
- 124 **mokgwa o a rego eng? Tliša bolao bja kgale re go fe bjo bofsa, ke bolao**
(is the reason he says what? Bring the old bed so that we give you a new)

- 125 **bja mabusebuse.** O a kwa gore maletere a a hlatsela ka mokgwa o bolao
(bed, a comfortable bed. You get the idea that these words written in small font support the kind of bed that it)
- 126 bjo bo le go ka gona. A re lebelele potšišo ya boraro gore mangwalo a
(is. Let us read the third question that)
- 127 magolo a goga šedi ya moreki. Ge a lebelletše papatšo ye ya rena ke
(large font catches the attention of the customer. Looking at the)
- 128 bolao fela bjo e le gore mangwalo a gona ke a magologolo, re a bona a
(advertisement, it is only the word bed that is written in large font, we see that,)
- 129 ke re? A a mangwe o tlo a bona fela ge o šetše o tsinkela papatšo ye
(don't we? Other words used you only see them when you look at the advertisement)
- 130 gabotse. Ga re lebelleng mangwalo a mannyane a hlatsela seo ba
(closely. Let us look at the small font, it supports what is)
- 131 sebolelago. Ga re lebella polelo ya go jabetša polelo ya go jabetša e no
(being said. When looking at the use of persuasive language we)
- 132 ba fela gore re leka go goketša mmadi gore a tsene ka lebenkeleng la gago.
(find that it is used to persuade the reader to enter inside the shop)
- 133 Go swana le ge o ka bapatša wa re reka e tee fela o tla khwetša engwe
(Just like when you advertise, you may say buy one)
- 134 mahala mara ge o tsena ka mouwe o khwetša gore ga ga ona dilo tša
(and you get one free. When you get inside the store)
- 135 mohuta ouwe, e no ba go o goketša gore o kgone go tsena ka mouwe
(you find that there is nothing like that, they are just trying to)
- 136 lebenkeleng a nkere. Mara ge o fihla ka mo lebenkeleng o khwetša o
(make you get inside the shop. When you get inside the shop)
- 137 tlabana le tšela ba di bapatšago le tše elego gore di gona ka lebenkeleng.
(You find that what is being advertised is not the same as what is being advertised)
- 138 **Ge batla go jabetša ba reng?** Tliša bolao bja kgale re gofa bjo bofsa ka
(When they try to persuade you what they say? Bring the old bed to us and we will give you the new one)
- 139 R1500.00. O a kwa gore motho o o šomišitše polelo ya go jabetša. E ra gore

(at R1500. You can perceive that the advertiser is using persuasive language. It means)

- 140 bolao bjo bofsa ka tšhelete ya fasana, re a kwana? **Go tloga mo a re**
(the new bed can be bought at a lower price. Now)
- 141 **lebelelang gore o tlogetše eng. Go ya ka nna mo papatšong ye o tlogetše..**
(let us look at what the advertiser has left out. In my opinion the advertiser has left out)
- 142 Learners: Letšatši-Kgwedi
(Date)
- 143 Teacher: **Why le re o tlogetše letšatši- kgwedi?**
(Why do you say he has left out the date?)
- 144 Learner: A go na date mo.
(There is no date here)
- 145 Teacher: Date ya?
(What date?)
- 146 Teacher: Letšatši-kgwedi ga e bohlokwa mo a kere. A go bohlokwa. **Why re re**
(Date is not important here. It is not important. Why?)
- 147 **a go bohlokwa? Re e tšea gore e phela e butšwe ka nako tšohle, e be**
(do we say it is not important? We assume that the shop is always open. If not, he was going to)
- 148 **ya go refa date.**
(give us the date)
- 149 Learner: So, e ra go re le gare ga bošego le ka masa e sa butšwe?
(Does this suggest that in the middle of the night and in the early hours of the morning the shop is still open?)
- 151 ka se tsoge di diragetše. Go ra go re ba bula matsatši ka moka a
(be possible. This means they are open all days of the week, they may open from Monday)
- 152 beke, baka bula Monday go fihla ka Sontaga. Re a kwana? Ga ona
(to Sunday. Do we agree? There is nothing that the)
- 153 ntwe e o e tlogetšwego mouwe. **Gantšhi di papatšong lefelo le gona**
(advertiser has left out.)
- 154 **ke leo.**
(The place is also given.)

- 155 Learner: **Kae?**
(Where?)
- 156 Teacher: Ge re bolelela lefelo obviously mogala ouwe ke wona lefelo la
(With regards to place, obviously, the phone number represents)
- 157 rena. Ge nka letša fela ka mogala o , gora gore ke yo khwetša lefelo
(the place. When I call the number given they will tell me where the place is.)
- 158 la bona moba rekišago gona.
- 159 Learner: Lefelo le bohlokwa
(Place is important)
- 160 Teacher: Go na dilo tše dingwe ke di comomonsense, a ke re? Go ne jwatše,
(There are things that require common sense, isn't it? Let's)
- 161 a re e tšee simple re re, O nyaka mmereko. Ge o fihla mola Benoni o
(say you are looking for employment. When you arrive at Benoni looking for job)
- 162 nyaka mmereko ba re go wena bare re founela gosasa go seng. O tlo
(they say to you call us tomorrow morning. Will you)
- 163 re naa ge ke sena airtime? O tlare yalo? Bona mmereko a ba o
(ask them what will you do if you do not have airtime? Will you say that?)
- 164 nyake, o nyaka ke wena. Ga e nyake bona. O swanetša o dire plan ya
(They are not looking for a job, you are the one looking for a job. Let us look at another example)
- 165 gore o khwetše airtime. Ga re kwaneng mo. Ga re tšeeng mohlala.
(plan to get airtime. Let us agree here. Let us look at another example,)
- 166 Re ya go ngwala melekwanane ya mafelelo a ngwaga empa ba
(we are going to write end of the year examination,)
- 167 department ba gofa lephephe. Wena o re ga ona pene. Ga e nyake
(the department of education gives you a question paper. Then you tell them that you do not have a pen. It is none)
- 168 bona.
(of their business)
- 169 Learner: Ga pe bona ba a rekiša batho ba. Ba nyaka tšhelete
(This people are selling. They want money.)

- 170 Teacher: Ba rekiša ba nyaka tšhelete? Go swana le wena o moreki o nyaka
(They are selling; do they want money? You too are a customer, you)
- 171 go reka. O swanetše o ba founele. A re kwaneng mo, ga ke gane a ke
(want to buy. You must call them. Let's agree here, I do not disagree
with you,)
- 172 re? Papatšong gantšhi dilo tša gore o yo e tliša bjang ga se a ntšhi
(right? With regard to advertisements, learners are not asked
questions about delivery of goods.)
- 173 potšišo yeo o e khwetša papatšong. A re lebelele dipotšišo še tseo
(let's answer the questions)
- 174 mopapatšong bjale. Dipotšišo tše le di arabela mo lephepheng leo ke
(based on the advertisement. you must answer the question on the
answer sheet)
- 175 le filego mo. Potšišo ya mathomo e re: **Ke eng se se bapatšwago?**
(that that I have given you. What is the product being advertised?)
- 176

E. Mosadi yo mošweu

(A white women)

F. Mosadi yo mobotse

(A beautiful women)

G. Bolao bja mabusebuse

(A comfortable bed)

H. Materase a makoto

(Big mattresses)

- 177 Karabo ya rena ke bolao bja mabusebuse.
(The answer is comfortable bed.)
- 178 **Tsopola polelo ya go jabetša bareki mo papatšong ye.**
(Quote an example of persuasive language used in the advertisement)
- 179 Tliša bolao bja kgale re gofe bjo bofsa ka R1500.00 fela.
(Buy a new bed at only R1500.00 when you bring an old bed)
- 180 **Potšišo engwe e ka re efa mohola wa leswao le la go makala.**
(You may be asked to give the function of an exclamation mark.)
- 181 **Karabo ke gore mohola wa leswao le ke go gatalelela.** Ge o ka bona
(The answer is that the function of an exclamation mark is to
emphasize. When you see an exclamation)
- 182 leswao le la go makala. Go ba le exclamation mola mo papatšong, o
(mark. There is an exclamation used in an advertisement,)

- 183 tsebe gore le dira eng? Le a gatelela. Re a kwana? **Ya go latela**
(you should know its functioning. It is used for emphasis. Do we agree? The next)
- 184 **potšišo e re: Akaretša seo se hlalošwago ke, poeletšo ya leina la**
(question asks: Account for the repeated use of the word,)
- 185 **lebenkele le bolao mo papatšong ye. Efa dintlha tše pedi.**
(‘bolao’ in the advertisement. Give two points in your answer.)
- 186 Nthla ya mathomo bare ba sa gatelela.
(The first point is to show emphasis.)
- 187 **Karabo ya bobedi ba dira eng? Ke ya go laetša gore go bapatšwa**
(The second point is what? It is to show what is advertised.)
- 188 **eng.** A gona se sengwe seo ba se bapatšago, Ba bapatša bolao.
(There is nothing else being advertised, but a bed.)
- 189 **Ke dibetša dife tše pedi tšeo mmapatši a dirišitšego go goketša?**
(What strategies has the advertiser used to persuade customers?)
- 190 **Bolao bja mabusebuse le go tšea bolao bja kgale ba go fa bjo bofsa.**
(Comfortable bed and bringing an old bed to buy new one)
- 191 Kae le kae ge o dira papatšo dipotšišo tša papatšo di a goba ka gona
(Questions based on an advertisement will always be)
- 192 mokgwa ona o. Nako engwe re ka re ge re eya go ngwala ra khwetša
(like these. Sometimes you may find that the advertisement)
- 193 papatšo ye ba e dirile eng? E tshwane le ye go nale dilo tšeo ba di
(in an examination paper has what? It could be one that)
- 194 tlogetšego. Mo papatšong ye ga ba tlogela selo gobane ba re boditše
(has something left out. In this advertisement there is nothing that has been left out because they have said that the)
- 195 gore bolao ba rena o kabo hwetša ka R1500.00. Go ra gore ge le
(bed can be bought at R1500. It means you exchange.)
- 196 tshentshana. Gape le bokhwetša kae? Lefelo legona kae? Ka gobane
(Also, where can you get bed? How can we find the place? If we want to buy this bed)
- 197 ge re nyaka bolao bjo, ba refile mohala. Re a letša ra khwetša lefelo
(they have given us the phone number. We can call them and ask them about place.)
- 198 le gore ke bokae o tloga o tseba gore bolao bo o yo boreka bjang.

- (And also the price. You know very well how you are going to buy the bed.)*
- 199 Papatšo ya rena e feletše. Ga go seo se tlogetšego mo papatšong.
(Our advertisement is complete. There is nothing left out.)
- 200 Mothadi wa papatšo ya rena o a tlegile ka gobane o tšweleditše
(The advertiser has succeeded because he has brought out all the)
- 201 dinthla ka moka tšeo di nyakegago papatšong ya rena. Gora gore ge
(points required in an advertisement. This means when we)
- 202 re ya go araba papatšo ye mafelelo a ngwaga re ya go e labelela ka
(answer advertisement questions at the end of the year, we study it carefully)
- 203 mo gare, ra e tsinkela ra araba papatšo go ye ka mokgwa o o
(to answer questions in the right way. It will be in this form.)
- 204 swanetšego ka gona. Eile go ba ka gona mokgwa wona wo, fela seo
(It is going to be like this, however, what may change could be the)
- 205 se ka tšhentšhago e kaba gore ba gofile papatšo ya mohuta
(kind of advertisement.)
- 206 o papatšo e swanetše goba ka gona. Re feditše ka papatšo,
(that they should always be. We are done with an advertisement,)
- 207 ke dirile revision, a ke sa tlo go e swara. Ke ya go swara
(I have done revision, I will not do this again. I will work)
- 208 seswantsho. Ke ya go swara le thuto polelo le tshomišo ya
(on a picture with you I will also do language and language)
- 209 polelo, ke moka re tla be re eya go direng tše dingwe tša
(use, then we will do other things in)
- 210 examination ya rena. E a nago le potšišo godimo ga seo ke
(the examination paper. Is there anyone with a question on)
- 211 se dirilego? Ke kgopela potšišo gore ga seo ke se dirilego.
(what we have done? Is there any question?)

APPENDIX 3B: Transcripts of Teacher B Lessons

Appendix 3B1: Lesson 1, Cartoon

1. Teacher B: Learners Good morning. Turn to page 292, we are quickly going to do
2. a cartoon page 292. **Can someone tell me learners to remind ourselves,**
3. **what is a cartoon or what do you understand by the word cartoon?** Yes
4. my boy.
5. Learner: Visual text.
6. Teacher B: A cartoon is a visual text. Okay. That's a broad them. A cartoon is a
7. visual text. Visual comes from the word vision. What we can are, isn't
8. it? An advertisement is also visual text. So I want you to be more
9. specific. **What is cartoon?** Yes, it is a visual text, go further than that.
10. Break it down, make it simpler. If you are telling a grade 1, you are not
11. going to say a cartoon is a visual text. What is a cartoon? Just put it in
12. simple language. Don't think too much. Just put it in a simple
13. language. Yes, my boy.
14. Learner: A visual text of a drawing.
15. Teacher B: A visual text which has drawing, yes. Good has added with drawings.
16. Do we have a cartoon without drawings? I doubt. Do we have an
17. advertisement without drawings? Yes. Learners there are adverts
18. without drawings, where you go to a shop something has been
19. advertised no, picture no nothing, but they are telling you information
20. and they are asking you to buy and they are giving. **So let's go back to**
21. **cartoon, a drawing that tells a story. A story about what?** It can be
22. about human behavior, it can be about human activities, human
23. character and so on. In the newspapers at times we see cartoons isn't
24. it? We see a cartooned president, has been cartooned, president, former
25. president Zuma has been cartooned, we see many cartoons and they
26. tell different stories. Ahh, about the people, about their activities.
27. **Learners do you watch cartoons?** Raise your hand if you watch
28. cartoons. Or you like cartoons where you don't have time for them?
29. Why do you like cartoons my girl?

30. Learner: Because mam, because it's, some of the cartoons help you.
31. Teacher B: **Some of the cartoons help you, how?** So she says that she likes the
32. cartoons because some of them are helpful. How?
33. Learner: To understand what's happening.
34. Teacher B: Around you isn't it. Good my girl. Some cartoons help you to
35. understand what's happening around you, do you understand about life
36. human activities and so on? **Why do you like cartoons?**
37. Learner: I like cartoons mam because the way they speak English is much
38. simpler compared to when you watching movies. So cartoons they are
39. breaking down their English, they are making it to be in the level of
40. where they crack a joke in understanding it.
41. Teacher B: Learners she is saying the language that is used in the cartoons is
42. simpler. It's easy to follow cartoons, that's why you find children
43. glaring at the tv and they are laughing, isn't it? But for a person, adult
44. are trying to follow what is this cartoon? You see the children are
45. understanding and they are laughing and enjoying. Thank you my girl,
46. **why do you like cartoons?**
47. Learner: Mam is because they are describing emotions in different ways than in
48. movies, for example mam, when a person is angry they show a certain
49. cloud, dark cloud on top of him, but when they are happy or maybe
50. they are trying a certain idea for something, there will be a light.
51. Teacher B: Thank you very much my boy. Learners he is saying cartoons express
52. different emotions in different ways. To add to that, you have seen the
53. facial expressions. You know about facial expressions, where the
54. mouth maybe drawn like this or it may be drawn like this and the eye
55. and so on. Thank you my boy. Learners can you look at the board.
56. Briefly let's talk about body language, facial expression, font and also
57. punctuation. **What is body language? Or what do you understand by**
58. **the phrase body language in cartoons?** Body language, body language,
59. yes my girl.
60. Learner: Mam I think body language is when someone is speaking in the
61. cartoon, is using some question mark. And some the voice...

62. Teacher B: **What about the voice?**
63. Learner: He wants to express the way he feels when he raises his/her voice up to
64. show the expression.
65. Teacher B: Okay, she is saying body language has to do with voice. Body! The
66. body language, who can add to that? By now you know what body
67. language is. You may be failing to express it but you know what body
68. language is. Usually we use our mouths to say something, to express
69. something isn't it? But we can also use our bodies am I right? Where
70. you are using your hand for instance to point. If I do this, I am
71. communicating, if I point like this. If I do this, without talking; I just
72. look at you maybe with an angry face, I do this that is body language.
73. We can use our hands or our eyes, body language, facial expressions
74. can also be part of body language. but facial expression can also be
75. part of body language but facial comes from the word face isn't it.
76. Facial expression now you are concentrating strictly on the face, if I
77. frown or I see something and open my mouth or I open my eyes wide.
78. Facial expression we are concentrating strictly on the face, but body
79. language is general. I can be using my hands; any part of my body.
80. **What is font?** Learners you cannot be understanding cartoons if you
81. don't know what font is. What is font? **Raise your hand if you can type**
82. **in a computer, laptop and desktop, raise your hand.** Raise your hand!!
83. Learners you know, if you know how use your phone you know how to do
84. those things especially in a laptop, we find font there. Learners what is
85. font? **May I give you clue? It has to do with letters.** What is font? I've
86. given you a clue. Yes, my boy.
87. Learner: Mam font is the style of writing
88. Teacher B: The style of writing, is it cursive, capital letters, lower case, upper
89. case, is it bold and so on. Thank you my learners. The last one we
90. looked at was font and the style of writing, very good my boy. **Size and**
91. **shape of letters, isn't it?** The size and shape are they very big? Learners
92. you might find in a cartoon like this one we are doing, can you see
93. bold, words somewhere there, bold letters they are there, then you can

94. see letters that are not bold are the size of letters, can you see the
 95. different sizes of letters there? If you look at the frame one do you see
 96. the letters are bigger, then frame 2,3 and 4 the letters are just the same
 97. they are smaller than in frame one. Learners last one you saw was
 98. punctuation before we looked at, **is punctuation important when we are**
 99. **doing cartoons? Why? Or who can give me an example of use of**
 100. **punctuation, any example of punctuation mark and how it may be used**
 101. **to show/portray importance?** Let me give you an example of
 102. exclamation mark a time when someone says something we will have
 103. exclamation mark, can you see that in frame one, a time someone said
 104. something you have two or even extra exclamation marks. Learners
 105. that has a meaning isn't it? The cartoonist didn't just put one, two /
 106. three, he didn't just decide to put on there is a reason, we are going to
 107. discuss that. Learners let us go to the cartoon first, it says there,
 108. learners I am going to read the cartoon. It says section B, language in
 109. context, 'watch out, get out the way, and secondly very important
 110. primary scholars coming through,' third frame, 'Blue light.
 111. Playground bullies', last frame 'Quick make a rude gesture, you
 112. make a rude gesture.' **Who can summarise for us what is happening?**
 113. **Learners what is happening in this cartoon?** Let's look at frame one or
 114. let me start this way learners, **who can tell me setting of this, what is**
 115. **happening here, what is the setting? What is the setting?** Yes my boy.
 116. Learner: The school.
 117. Teacher B: The setting means place, where it is taking, setting means place. What
 118. is the setting my boy?
 119. Learner: The school
 120. Teacher B: Learners it's the school isn't it, **give me evidence that it's a school, to**
 121. **show me you're not guessing, your saying it's a school, evidence.** Bennet
 122. Learner: Mam it talks about primary scholars
 123. Teacher B: It talks about primary scholars that one hint, show us it's a primary
 124. school, **any other evidence**, learners remember may I say this, for you
 125. to understand the cartoon you have to study and study it isn't it. You

126. study it very very carefully, you look at drawings , your also looking at
127. the words, isn't it? You are looking at the drawings and also the words.
128. So primary schoolars you look a word 'they', that phrase tells us it's a
129. primary school. Yes my girl.
130. Learner: The other one mam, blue light playground bullies.
131. Teacher B: Blue light playground bullies. Yes.
132. Learner: It shows that it's a school.
133. Teacher B: It's a school a playground am I right? It's a school, maybe It's break
134. time learners, on the playground maybe it's break time and so on and so
135. on, **any other evidence to show us that it's a school?** Yes, my boy.
136. Learner: Mam, they are wearing uniform.
137. Teacher B: Learners they are wearing school uniform; do you see that they are
138. wearing, what they are wearing is just the same, isn't it, it looks
139. similar, school uniform. Thank you my boy. **Any other evidence look**
140. **at the drawings as well, look at the drawings as well.** Yes, my girlie.
141. Learner: We can see the buildings behind them.
142. Teacher B: The buildings, they look like classrooms isn't it, any other, there is
143. another hint learners. Look at the drawings as well.
144. Learner: There is a swing.
145. Teacher B: **Is there a swing there?**
146. Learner: Yes
147. Teacher B: I can see a jungle gym. **Where is the swing?**
148. Learner: In frame 2
149. Teacher B: It is in frame 2?
150. Learner: Yes.
151. Teacher B: Frame 2 or frame 3?
152. Learner: Frame 3.
153. Teacher B: In frame 3 I can see a jungle gym.
154. Learner: There is a swing.
155. Teacher B: There is a swing as well.
156. Learner: Yes.
157. Teacher B: **On the trees learners, can you see it?**

158.Learner: Yes

159.Teacher B: We know primary learners, they like swings. There is also a jungle
 160. gym and so on. Thank you learners let's go back to frame 1. **Learners**
 161. **what's happening there in frame 1?** Work out, get out of the way. Then
 162. frame 2, very important primary schoolers coming through. Frame 3,
 163. blue light playground bullies. **Do you see the use of bold words there?**

164.Learner: Yes.

165.Teacher B: **Learners bold words are used for what? Is it there for decoration?**

166.Learner: No.

167.Teacher B: For?

168.Learner: To emphasize.

169.Teacher B: To emphasize very good my boy. For emphasis, isn't it? Usually bold
 170. letters are used for emphasis. So, blue light playground bullies. Then
 171. the last frame. Quick, make a rude gesture. Then the other girl says,
 172. you make a rude gesture. **Who can summarise for us your own words.**
 173. **What is happening?** Learners this is very simple. This is a simple part.
 174. What is happening my girlie?

175.Learner: They are at school and the bully is trying to tell the other learner to get
 176. off the way

177. Teacher B: Okay, the bullies are approaching and they are telling the other
 178. learners, are they girls, are they both girls those ones? In frame 1, it's a
 179. boy and a girl, isn't it? The bullies are approaching and they are
 180. telling that boy and girl to get out of the way, isn't it?

181. Learner: Yes

182.Teacher B: **Next my girl, frame 2, explain it. Frame 2 what's happening there?**
 183. **Very important primary schoolers coming through explain it for us.**

184.Learner: The important primary schoolers are moving out of the way, from
 185. frame 1.

186.Teacher B: Sorry.

187. Learner: They are asking the learners to watch out and make out of the move
 188. out of the way because bullies coming through...

189.Teacher B: **The bullies are coming through. They are approaching, isn't it? Which**

190. **is?**
- 191.Learner: Which is the group of learners approaching and two of them have
192. glasses.
- 193.Teacher B: Very good. We have a group of learners approaching. **Are they boys?**
- 194.Learner: Yes.
- 195.Teacher B: **Four boys, four boys one approaching and she is saying two of them**
196. **have glasses. Explain further. The other two have? Two in the centre**
197. **have glasses, what about the other two, what do they have on their**
198. **heads?**
- 199.Learner: Sirens.
- 200.Teacher B: Sirens. The blue light, isn't it?
- 201.Learner: Yes
- 202.Teacher B: **Learners you have seen the blue lights on the roads. Am I right? Raise**
203. **your hand if you have never seen blue lights. What are the blue lights**
204. **for?**
- 205.Learner: Very important person...
- 206.Teacher B: **Learners, blue light we see them in police cars or in those escorts**
207. **which move with very important people, isn't it?**
- 208.Learner: Yes.
- 209.Teacher B: **And they are offering or they are giving them protection. They are**
210. **body guards protecting those very important people. Are you going to**
211. **see blue lights with people who are not important?**
- 212.Learner: No.
- 213.Teacher B: Usually is important people, such as ministers, president. Important
214. people. They move around, they are followed by, maybe at the front
215. and at the back, blue lights, isn't it?
- 216.Teacher B: **So the two at the center have sun glasses. What does that show?**
- 217.Learner: They are those bullies.
218. Teacher B: They are ring learners, isn't it?
- 219.Learner: Yes.
- 220.Teacher B: What did you want to say?
- 221.Learner: Mam I say they are the ones who are being protected.

222. Teacher B: They are the ones who are being protected. They are controlling
 223. everyone else, isn't it?
224. Learner: Yes
225. Teacher B: They are the bosses. Then these ones at the side with the blue light,
 226. they are the ones who are the body guards, isn't it? Okay frame 3.
227. **Anything you want to say again on frame 2? Can someone comment**
 228. **about the body and the girl in frame 2.** Yes, my boy.
229. Learner: They look worried.
230. Teacher B: **Is that the best way to describe them? Worried. They are just worried. I**
 231. **would use a stronger word than that. Just worried, they are just**
 232. **worried.** My girl.
233. Learner: They are shocked.
234. Teacher B: **Shocked! Another word?**
235. Learner: They are scared.
236. Teacher B: Scared. Tense. Learners they are so scared. Look at them. Look at
 237. their faces. They are very scared. **Learners can we go back briefly to**
 238. **frame 1. Can you look at the girl. I want someone to say something**
 239. **about the girl, especially when you look at her head. And you look at**
 240. **her hands, her arms. Someone comment. Look at the drawings.**
241. Learners if you are not sensitive to details you are going to miss some
 242. of these things. In the exam or in the test, you are going to score low
 243. marks. Yes, my girlie.
244. Learner: She is using her body language to tell them to move away.
245. Teacher B: **Body language. Explain the body language. Learners you don't just say**
 246. **body language, you explain it in detail.**
247. Learner: She is using hands...
248. Teacher B: **Her hands, learners look at her arms and her hands. Thank you my girl**
 249. **look at the head. I want someone to comment about the head.** Learners
 250. can we all participate. There are some learners who are not
 251. participating. **Sizakele, look at the head and comment.**
252. Learner: The head is looking at the other direction.
253. Teacher B: Thank you Sizakele. She is busy talking to the boy, the hands are

254. pointing this side but her head is turned backwards. Meaning she is
 255. curious. She wants to see these bullies' who are approaching, isn't it?

256.Learner: Yes.

257.Teacher B: Thank you learners. We have done frame 2, let's go to frame 3. **Blue
 258. light playground bullies. Who is talking there?**

259.Learner: The girl.

260.Teacher B: The girl

261.Teacher B: Can you see that the bullies home passed?

262.Learner: Yes.

263.Teacher B: Yes, my girl

264. Learner: I wanted to add something.

265.Teacher B: In frame 2, in frame 1. Add my girl.

266.Learner: I think the girl and the boy they were in the playground. They were
 267. playing with a ball. And now this girl's attention is drawn to the
 268. bullies.

269.Teacher B: Thank you my girl. **Learners I didn't see the ball. Can you see the ball
 270. there?**

271.Learner: Yes, there is a ball.

272.Teacher B: They were playing in the playground. This is a primary school. In a
 273. playground, even here, we have learners at high school they are
 274. playing with a ball. They are free. They are not worried about
 275. everything. Then the other one draws the attention of the other to the
 276. bullies. Thanks very much, my girl. I didn't see the ball.

277.Teacher B: **Learners let's go to frame 3. Blue light playground bullies. Say
 278. something about frame 3. Comment frame 3, Jessie. What's happening
 279. there?**

280.Learner: They are shocked because the bullies have passed.

281.Teacher B: The bullies have passed and those two are still shocked, isn't it?

282.Learner: Yes.

283.Teacher B: Thank you very much. Even if they have passed, they watched them as
 284. they go on their way... frame. Learners that's where we see the jungle
 285. gym, in frame 4, and a swing. I also didn't see the swing, but there it

286. is. **Last frame. frame 4. Who is talking there? Who is saying, ‘quick**
 287. **make a rude gesture?’ Who is saying those words?**

288.Learner: The girl.

289.Teacher B: The girl. In other words, the girl is scared to say those words, the girl is
 290. scared to say those words herself. Isn’t it?

291.Learner: Yes.

292.Teacher B: So she is scared to make a rude gesture? **Learners, what is a gesture?**
 293. A gesture is a art of body language. **What is a gesture? Make a rude**
 294. **gesture? What is a gesture?**

295.Learner: Mam I think it’s an action.

296.Teacher B: What action? Like shouting? Shouting is an action. If I shout, that’s an
 297. action if I scream, that’s an action. Is that a gesture? **Yes, it’s an action,**
 298. **what kind of action my boy? Gesture.**

299.Learner: Making a rude face.

300.Teacher B: Showing a rude face. **Okay, but usually when we make a gesture what**
 301. **part of our body do we use?**

302.Learner: Face.

303.Teacher B: **A face?**

304.Learner: The hands.

305.Teacher B: The hands, isn’t it? For instance, if I point at you like this, is a gesture.
 306. Like I was saying, usually when we make gestures we use our hands.
 307. Let’s say you were playing a soccer match and you have won and
 308. you have not clean this is gesture. So learners that girl is scared of
 309. making a rude gesture herself. **Then she says to the boy, ‘quick’ why is**
 310. **she saying ‘quick’? ‘Quick before they disappear’. While they still**
 311. **can see you, make a rude gesture. What does the boy say? ‘You make a**
 312. **rude gesture.’ Do you see that ‘you’ is written in bold?** In other words
 313. the boy is saying. I am not going to make a rude gesture, you do it
 314. yourself. Both of them are scared learners thank you very much. **What**
 315. **is the setting of the incident we have discussed?** Question number 1.
 316. Learners anything you want to add before we go to the questions?
 317. Anything you want to add? Anything? Nothing let’s look at question

318. number 1. **What is the setting of the incident shown in the cartoon?**

319. **Find two details in the drawings to support your answers.** Learners do

320. you see how many marks they are there? Three. First you are going to

321. say the setting. Setting is place where the incident takes place. You are

322. going to give two pieces of evidence. So what is the setting my boy?

323. What is the setting? (pause) **They are at school. In particular, they are**

324. **at playground in the school, isn't it?**

325. Learners: Yes.

326. Teacher B: Evidence. Sizakele, first set of evidence.

327. Learner: We see the classrooms behind them.

328. Teacher B: Learners there are classrooms, we see buildings. Thank you. The

329. second piece of evidence?

330. Learner: They are all wearing uniform.

331. Teacher B: They are all wearing uniform. **Third piece of evidence?** There are so

332. many pieces of evidence. **We are also told that they are primary**

333. **schoolers, isn't it?**

334. Learner: Yes

335. Teacher B: Number 2. So learners, if you give the setting, you get your one mark.

336. You give two pieces of detail, you get your other two marks Number 2,

337. **Describe the little girls feeling in frame 1.** Learners when we describe

338. feelings, we don't choose any adjectives. We choose the best adjective.

339. One that describe the feeling the best. **Let's look at frame 1, look at**

340. **that girl who is turning her head like that. What is her feeling? What is**

341. **the feeling there?**

342. Learner: She is scared.

343. Teacher B: Scared. I'll accept scared.

344. Learner: Afraid.

345. Teacher B: Afraid.

346. Learner: Surprised.

347. Teacher B: Surprised. **Shocked. Shocked is a stronger word than surprised, isn't it?**

348. Learner: Traumatized.

349. Teacher B: Someone is saying traumatized. Yes. Learners when you see bullies

350. coming along, you really feel scared, isn't it?

351.Learner: Yes.

352.Teacher B: The hand is turned around. But her arms still face forward. Can you

353. see? She is still talking to the friend. The arms are facing forward.

354. Okay? **Look at the eyes. What can you say about that girl's eyes? They**

355. **are open wide.** Even if in that drawing we don't really see, the eyes are

356. just closed like this, but they are really open wide to show that she is

357. shocked. Then you get your three marks. Number 3. **How do the font**

358. **and punctuation show how the words in frame 1 are said?** Learners,

359. let's go back to frame 1. Let's look at the font. Someone tell me about

360. the font in frame 1. Font.

361.Learner: They used capital letters and bold letters.

362.Teacher B: Very good. Capital letters and the letters are written in bold. Right

363. learners?

364.Learners: Yes

365.Teacher B: Okay. **How do the font and punctuation? Someone tell me about**

366. **punctuation in frame 1, my boy. Do you see any punctuation marks in**

367. **frame 1?**

368.Learner: Yes.

369.Teacher B: **Which ones are there?**

370.Learner: Exclamation marks.

371.Teacher B: And it is not only one, isn't it?

372.Learner: Yes.

373.Teacher B: **Learners. Good my boy, there is exclamation mark there and it is not the**

374. **only one. It's two exclamation marks. Is it two or three? Two.**

375.Learner: Three.

376.Teacher B: Oh, there is one that is single then there is double, isn't it? Thank you

377. learners. **A lot of exclamation marks there to show emphasis or to**

378. **show that word was said aloud and forcefully, isn't it?**

379.Learner: Yes.

380.Teacher B: If you are at home and your mom shouts, 'hey, come here.' If you

381. were writing that, maybe in a dialogue, you would use to show the

382. force in the voice. So learners we have described the font and
 383. punctuation. **Then it says there, how do the font and punctuation show**
 384. **how the words in frame 1 were said?** So learners you are going to talk
 385. about the font there. **You are going to say the set of letters or the letters**
 386. **in frame 1 are written in capital and in bold. Then you are going to say,**
 387. **there is also use of three punctuation marks. And what does that show**
 388. **learners? It shows emphasise there or force.** There is force there in the
 389. use of the voice. Learners, I'll stop at number 4. At number 5. The rest
 390. of the questions you'll do them yourselves. Number 4, **Why do the**
 391. **children have lights on their heads? The blue lights.** Yes, my girl.
 392.Learner: Because they are the bodyguards of the ...
 393.Teacher B: They are the bodyguards of these big bullies, isn't it?
 394.Learner: Yes.
 395.Learner: The VIPs.
 396.Teacher B: Thank you my boy. They are pretending to be VIP bodyguards, isn't
 397. it?
 398.Learner: Yes
 399.Teacher B: Number 5. **How do the dark glasses affect your understanding of who**
 400. **the two children in the middle are meant to be? Learners usually**
 401. **we...who do we usually associate dark glasses with?**
 402.Learner: Dangerous people.
 403.Teacher B: Most dangerous people. Yes, there are some dangerous people who like
 404. hiding their eyes, they don't want to be recognized. Some of them they
 405. use dark glasses to hide their identity, isn't it?
 406.Learner: Yes
 407.Teacher B: **What are you saying?**
 408.Learner: So that you don't look them in the eyes.
 409.Teacher B: So that you don't look them in the eyes. Learners I know a very sad
 410. story of a distant relative of mine. They were in a taxi and the tsotsi
 411. approached to rob them. And this tsotsi knew this woman who is my
 412. distant relative. And that woman looked at him in the face and said,
 413. 'Ah, so and so, how can you do this to us?' You know what

414. happened? The tsotsi just pulled out the gun and he shot her fortunately
 415. she did not die. So, learners, though that is an aside, but learners some
 416. people use dark, glasses to hide their identity. Their true identity, isn't
 417. it? Because you say, maybe this is so, but I didn't see properly. Maybe
 418. and so on and so on. **Learners, who else usually wears dark glasses?**
 419. **Besides these dangerous people?**
- 420.Learner: Men in black wearing suits.
- 421.Teacher B: **Men in black wearing, suits who are those people? The CIOs, isn't it?**
- 422.Learner: Yes.
- 423.Teacher B: These people in intelligence. Learners raise your hands if you like
 424. watching movies. Some of these movies you will find these people in
 425. intelligence. Especially these American movies and they are wearing
 426. dark glasses. Learners even celebrities.
- 427.Learner: Yes, yes.
- 428.Teacher B: Learners I have seen celebrities, they go there to the studio, to SABC
 429. studios and they are being interviewed and I really wonder at times.
 430. And they are wearing sunglasses in a room. But it is just who they are.
 431. They are used to them, isn't it?
- 432.Learner: Yes.
- 433.Teacher B: Because they are nice and style and so on, learners it has to do with the
 434. dressing and so on. Okay Learners thank you very much, you are going
 435. to answer number 5, 6,7,8,9 up to 12. Thank you very much learners.
 436. The bell rang, may I have my book.

Appendix 3B2: Lesson 2, Advertisement

1. Teacher B: Hello, let's look at that advertisement Kingfisher Nursery. The
2. instruction says carefully study the advertisement below and answer
3. the questions that follow. At the top there it says Kingfisher Nursery.
4. **Learners what is a nursery? What is a nursery?**
5. Learner: A place where plants are sold.
6. Teacher B: Thank you my boy. A place where plants are sold. Thank you very
7. much so, learners now we know what is being advertised here. Plants
8. Kingfisher Nursery. **Then it says our service your garden. What is**
9. **that learners? Is it a logo, is it a slogan?**
10. Learners: Slogan.
11. Teacher B: **It's a slogan learners. Our service your garden. What does that**
12. **mean?** Our service your garden. Meaning?
13. Learner: They help you with your garden.
14. Teacher B: They help you. Kingfisher Nursery helps you with your garden. They
15. help you improve your garden. Okay. **Then it says telephone number**
16. **031 767 4168, fax number 086 346 8778, email:**
17. **kingfisher@mweb.co.za. Learners why does an advert...? Why**
18. **should it have contact details, we call that contact details, am I**
19. **right?**
20. Learners: Yes.
21. Teacher B: When you have the phone number, the fax number, at times they will
22. give you the email address, at times they will give you even the
23. physical address, if you want to go there in person get the physical
24. address. Kunene why should we have the contact details?
25. Learner: Ma'am for in case you want to order plants online.
26. Teacher B: In case you want to order plants online or even if you want to go and
27. order in person, isn't it?
28. Learners: Yes.
29. Teacher B: **Or if you want to phone them and you say please come and deliver**
30. **these plants for me. Thato?**

31. Learner: Ma'am I wanted to say that.
32. Teacher B: Thank you my boy. **Then it says there at side, if you look to your**
33. **right hand side there: enjoy a free coffee with every purchase.**
34. **What is the other word for purchase?**
35. Learner: To buy.
36. Teacher B: Purchase meaning to buy, isn't it? **So what does it mean there**
37. **learners? Enjoy a free coffee with every purchase. Each time you**
38. **buy what are they going to give you?**
39. Learners: Free coffee.
40. Teacher B: Free coffee. Learners that is what they are offering you. **I am sure you**
41. **have seen that some shops when they sell they will offer you**
42. **something on top. Why do they have these free offers?**
43. Learner: In order to get more customers.
44. Teacher B: To get many many customers. Some of you see, oh there is a free
45. coffee, you go there and buy. You go to Edgars they are selling jeans,
46. then they say buy one get one free. You are going to go there, isn't it?
47. Learners: Yes.
48. Teacher B: Because it is two for the price of one.
49. Teacher B: Let's go back to the advert. **Spoil your garden and yourself with these**
50. **mind-blowing never to be repeated specials. Learners meaning, they**
51. **are very very good specials. Meaning the prices have been lowered,**
52. **isn't it? They are very good specials. Never to be repeated. You won't**
53. **see these prices again in a very long time. What types of flowers are**
54. **on sale? Give me one. Kunene. The first one?**
55. Learner: Hibiscus.
56. Teacher B: Hibiscus in flower. Meaning that flower is already flowering and **how**
57. **much is it Kunene?**
58. Learner: It was R40 and now...
59. Teacher B: It was R40. Now what is the price?
60. Learners: R17.
61. Teacher B: Learners it is even less than half. Because half of R40 is R20. Now is a
62. very very good special. **The second type of flower Thabo that is on**

63. **sale?**
64. Learner: Uca.
65. Teacher B: **How much was it, Thabo?**
66. Learner: It was R120, now is R60.
67. Teacher B: The flower Uca was R120, now is R60. **Do you see that it is a fifty**
68. **percent discount there?**
69. Learner: Yes.
70. Teacher B: Very good discount. **The third type of flower my girl is?**
71. Learner: Day lilies and Agapunches. All of them are...
72. Learner: Half price.
73. Teacher B: We don't know how much they were. But if they were R50, it means
74. now they are half price. Which is R25. Then learners if you look at the
75. side there, you will agree with me like I said before. Some
76. advertisements will offer you discounts. There will be discounts. She
77. said it here, so that they get more customers. The discount there is
78. forty percent on all seedlings and indoor plants indoor plants those that
79. you keep inside the house. Then there is a 50% discount on all water
80. features with free pump. Learners you know the water
81. features. At times you go to some places you find there is water which
82. Is sprinkling like this all day. Or there is water which is running down
83. a fountain all day, am I right?
84. Learner: Yes.
85. Teacher B: Those are water features. So if you buy those, how much discount do
86. you get? 50%. If you want to buy that fountain with water which flows
87. down all day if it's R3000, it means you are now going to buy it for
88. R1500. It's half. Then they say there talk to us about free quotations to
89. landscape your garden. **Learners, what is landscaping? It is to make**
90. **the yard neat, maybe you are putting pavers, isn't it?**
91. Learner: Yes.
92. Teacher B: Some people buy stones, white nice stones, they put it somewhere. Yes
93. Thabo?
94. Learner: They buy a net so that the birds will not eat the plants.

95. Teacher B: Some people they buy the fence to protect, anything that learners you
 96. do to your yard to make it nice, isn't it?
97. Learners: Yes.
98. Teacher B: Putting pavers, you are putting a fence there, you are putting a wall
 99. there, this and that. Stones. Stones there and arrange them nicely. You
 100. put a fish pond there and you feed them. That is landscaping. You are
 101. making it neat. **So it says talk to us about our free quotations to**
 102. **landscape your garden. What is a quotation? What is a quotation?**
 103. Thato.
104. Learner: A quotation means when you go to someone to...
105. Teacher B: They give you prices for that particular thing that you want to buy,
 106. isn't it learners? So, let's say you want pavers and so on. Then you go
 107. to Micah there, then you ask them. I want a price for one hundred
 108. pavers and price for cement and for this, then they give you those
 109. prices. We call that a quotation, isn't it? Talk to us about free
 110. quotations to landscape your garden. So they are also going to give you
 111. a quotation for free. They are not going to charge you. At the bottom
 112. there it says, specials only until end of February. So don't waste time.
 113. Take advantage of these very special offers. So there is a deadline
 114. learners. Specials don't go on forever. Even when you see newspapers
 115. at times there are advertisements, isn't it?
116. Learners: Yes.
117. Teacher B: Where OK or Pick n Pay is saying we are reducing price from 1 May
 118. to 20 May, isn't it? They give you a time period up to the end of
 119. February. **Learners can we look at the font. Who can tell me what is**
 120. **font?** There is no way you can understand advertisement if you don't
 121. know what font is. What is font?
122. Learner: It is the shape of the words.
123. Teacher B: Very good. Clap hands for her. Learners font font. Remember you are
 124. going to come across some advertisement in the exam, Paper 1. Font is
 125. the size and the shape of the letters. Can we look at this advertisement?
 126. Anyone, **can you comment about font. Just look at any words that you**

127. **want and tell me about font.** Yes, my girl.
128. Learner: There are bold letters.
129. Teacher B: Learners we can see bold letters. What are bold letters? Darker letters.
130. Am I right?
131. Learners: Yes.
132. Teacher B: Learners, there are some learners who think bold letters are capital
133. letters. Bold letters are not capital letters. They are darker. They are
134. written with a darker print, isn't it?
135. Learners: Yes.
136. Teacher B: Yes, my girl. **Any other comment about font?**
137. Learner: Ma'am there is cursive writing.
138. Teacher B: Give me an example. Which words are written in cursive?
139. Learner: 'Our service your garden.'
140. Teacher B: Our service your garden. And we say that is our logo, isn't it?
141. Learners: Yes
142. Teacher B: They are written in cursive. Learners we know cursive is. Any other
143. font?
144. **Comment about font.** Ntokozo.
145. Learner: ... (Inaudible)
146. Teacher B: Sorry. Don't use vernacular, please.
147. Learner: Talk to us about our free quotation to landscape your garden.
148. Teacher B: **Give me a comment about font Ntokozo. What's the font like there?**
149. Learner: They are in cursive.
150. Teacher B: They also look like cursive writing. Thank you my boy. Learners can
151. you see that in this advertisement we have different types of font?
152. Learners: Yes.
153. Teacher B: Raise your hand if you know how to use a laptop. How to type in
154. computer or laptop. Put your hands up. Have you seen that when you
155. click one of the icons at the top there, it will say, 'u' for underline, it
156. will say also what? There is 'B', 'U' and what? I can't remember the
157. other one. But you remember there is another one where you click it
158. will give you the size of the letters.

159. Learners: Yes.

160. Teacher B: Where it will be remembered '10', '12', '16', then you click. If you
 161. click '16' the letters become bigger. You click 18 bigger. 20 bigger,
 162. isn't it?

163. Learners: Yes.

164. Teacher B: There is also somewhere where you click one of the icons at the top. It
 165. will give you the shape of the letters, am I right learners?

166. Learners: Yes.

167. Teacher B: Am I right?

168. Learners: Yes

169. Teacher B: For instances, with arial.

170. Teacher B: For instance with arial if you click somewhere there arial the letters
 171. will be shaped I think they will be shaped like this. Let's look at this
 172. here. Do you see there where it says. But if you look at it a different
 173. font altogether. If you look underneath where it says special ink it is a
 174. different font all together. Can you see learners?

175. Learners: Yes

176. Teacher B: So font is very important when we are using.... Sorry when we are
 177. doing advertisement.

178. Learners: Advertisement.

179. Teacher B: Let's look at the questions, very easy questions. In the advertisement a
 180. nursery is some of you already know the answer. Number 2, write.
 181. Learners don't, we are not answering these questions we are answering
 182. them in the exercise

183. Teacher B: 3.2 Write down the first number of the nurse. You are going to write
 184. it. 3.3 Quote the slogan that the nursery uses, you are going to write it
 185. now. **What information do you think should be in the blank block at**
 186. **the bottom. What information usually learners is at the bottom of the**
 187. **advertisement?**

188. Teacher B: Who can tell me?

189. Teacher B: Yes, my girl.

190. Learners: The place.

191. Teacher B: The place. The physical address usually learners they give you the
 192. physical address, which should be usually it is at the bottom of an
 193. advertisement.
 194. Aahm...number 3.5 **Mention 4 types of plants that are sold at the**
 195. **nursery.**
 196. Teacher B: Number 3.6 the nursery has special offers. Learners we have talked
 197. about special offers those people are trying May I teach you the
 198. new word learners a new word you are. You have to learn a new word.
 199. This word, this word to end. If you want to add. Can you write that
 200. word somewhere I want you to write somewhere special offers are
 201. used to you cannot write at the back of the book. You are writing
 202. somewhere next to that advertisement you can even write I want you to
 203. write like this special offers are used to entice customers write it with
 204. pencil somewhere. Even if on top of the advertisement.
 205. Teacher B: Special offers. When I talk about special offers I am talking about free
 206. coffee am talking about discount and so on. Special offers are used to
 207. entice. You can write attract.
 208. Teacher B: Entice is to attract. Then 3.6 the nursery has special offers until the end
 209. of February. Special offers. Special offers, **what is the meaning of**
 210. **special offers? Does it mean reduced prices? Does it mean special**
 211. **plants or C the prices will never be repeated. D customers should**
 212. **not waste time.** Choose learners each for 3.6 and 3.1 multiple choice.
 213. You only write the letter of the correct answer. When you are writing
 214. the exams that's what you going to do. You are not going to write 3.6
 215. reduce the price in my memorandum. I will be having A, B or C.
 216. Please follow that instruction. 3.7 **the antonym for the words is dash**
 217. **3.8 True or false the cellphone number for the advertisement**
 218. **is contained in the advertisement,** so you just choose true or false
 219. you write false. 3.9 **Write down the email address of the advertiser.**
 220. Learners I'm going to give you 15 minutes to answer this. Anyone
 221. with the questions. Questions.
 222. Teacher B: Questions on advertisement. Thank you learners start writing.

APPENDIX 4: Moodley’s (2015) hybrid framework of criteria for analysis of mediation and assessment of visual literacy.

Appendix 4A: Analysis of Teacher A’s Lessons

Appendix 4A1: Cartoon

CRITERIA	ASPECT OF VISUAL LITERACY	EVIDENTIAL QUOTATIONS FROM LESSON 1 (CARTOON) OF TEACHER A
Text selection: specific technical and socio-cultural features	Layout	
	Font	
	Body language	
	Colour tone	
	Camera angle	
	Framing	
	Foreground	
	Background	
	Symbolic representation	

Relevance to candidates

Inter-textual reading	Relationship between visual image and written text	None
Critical visual literacy awareness	Diction	Pudula ya go bolela (<i>speech bubble</i>), pudula ya go nagana (<i>thought bubble</i>), polelommele (<i>body language</i>), kopantshamahlo (<i>facial expression</i>)
	Denotation and connotation meanings	None
	Figurative language	None
	Emotive language	None
	Symbolic processes	None
	Rhetorical devices	None
	Persuasive techniques	None
	Intended effect on reader	None
	Explicitness, implicitness and what is not provided	None

Power relations None

**Language use and framing
of questions**

Instruction verbs	What? Which? Choose. Quote. Compare and contrast. Describe. Explain. In your opinion, do you think? Do you agree?
Clarity of questions	Questions mostly clear and unambiguous (see Appendix 5A)
Language complexity	Language choice grade appropriate (see Appendix 3A.1 or 5A)
Grammar and punctuation	Accurate (see Appendix 5A)
Scaffolding of questions	Build-up of questions or instructions from low-order to higher order questions (see Appendix 3A.1 or 5A)

**Teaching to the
curriculum and beyond**

Demonstration of understanding in context	Learners responses demonstrate understanding in context
Differentiation between fact and opinion	None
Explanation of socio-political and cultural background of texts	None

Recognition and explanation of the effect of figurative language and rhetorical devices	None
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Ability to engage critically and pass value judgment	None
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Appendix 4A2: Advertisement

CRITERIA	ASPECT OF VISUAL LITERACY	EVIDENTIAL QUOTATIONS FROM LESSON 2 (ADVERTISEMENT) OF TEACHER A
Text selection: specific technical and socio-cultural features	Layout	
	Font	
	Body language	
	Colour tone	
	Camera angle	
	Framing	
	Foreground	
	Background	
	Symbolic representation	
	Relevance to candidates	

Inter-textual reading	Relationship between visual image and written text
------------------------------	--

None

Critical visual literacy awareness

Diction

Fonte (*font*), polelo ya go jabetša (*persuasive language*), mmapatši (*advertiser*)

Denotation and connotation meanings

None

Figurative language

None

Emotive language

None

Symbolic processes

None

Rhetorical devices

None

Persuasive techniques

A tšwela pele a re, tliša bolao bja kgale re go fe bjo bofsa ka R1500.00 fela! Polelo yeo ya go dira eng? (*He further says, bring an old bed, we will give you a new one at only R1500. What is the effect of this language choice?*)

Intended effect on reader

Ke dibetša dife tše pedi tšeo mmapatši a dirišitšego go goketša? (*What techniques has the advertiser used to persuade customers?*)

Explicitness, implicitness and what is not provided

Go tloga mo a re lebelelang gore o tlogetše eng. Go ya ka nna mo papatšong ye o tlogetše... (*Let us look at what information the advertiser has not provided. In my opinion the advertiser has not provided ...*)

Power relations None

**Language use and framing
of questions**

Instruction verbs	What? Quote. Explain. Account for.
Clarity of questions	Questions mostly clear and unambiguous (see Appendix 5A)
Language complexity	Language choice grade appropriate (see Appendix 3A.2 or 5A)
Grammar and punctuation	Accurate (see Appendix 5A)
Scaffolding of questions	Build-up from low-order questions to higher order questions (see Appendix 3A.2 or 5A)

**Teaching to the
curriculum and beyond**

Demonstration of understanding in context	Learners responses demonstrate understanding in context
Differentiation between fact and opinion	None
Explanation of socio-political and cultural background of texts	None

Recognition and explanation of the effect of figurative language and rhetorical devices	None
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Ability to engage critically and pass value judgment	None
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Appendix 4B: Analysis of Teacher B's Lessons

Appendix 4B1: Cartoon

CRITERIA	ASPECT OF VISUAL LITERACY	EVIDENTIAL QUOTATIONS FROM LESSON 1 (CARTOON) OF TEACHER B
Text selection: specific technical and socio-cultural features	Layout	
	Font	
	Body language	
	Colour tone	
	Camera angle	
	Framing	
	Foreground	
	Background	
	Symbolic representation	
	Relevance to candidates	

Inter-textual reading	Relationship between visual image and written text	None
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Critical visual literacy awareness	Diction	Visual, drawings, human behaviour, human character, facial expressions, body language, font, punctuation, setting, gesture
	Denotation and connotation meanings	None
	Figurative language	None
	Emotive language	None
	Symbolic processes	None
	Rhetorical devices	None
	Persuasive techniques	None
	Intended effect on reader	None
	Explicitness, implicitness and what is not provided	None
	Power relations	None

Language use and framing of questions	Instruction verbs	What? How? Why? Give. Explain. Who? Describe. Comment.
	Clarity of questions	Questions mostly clear and unambiguous (see Appendix 5B)
	Language complexity	Language choice grade appropriate (see Appendix 3B.1 or 5B)
	Grammar and punctuation	Accurate (see Appendix 5B)
	Scaffolding of questions	Build-up from low-order questions to middle order questions (see Appendix 3B.1 or 5B)
Teaching to the curriculum and beyond	Demonstration of understanding in context	Learners responses demonstrate understanding in context
	Differentiation between fact and opinion	None
	Explanation of socio-political and cultural background of texts	None
	Recognition and explanation of the effect of figurative language and rhetorical devices	None

Ability to engage critically and pass value judgment None

Appendix 4B2: Advertisement

CRITERIA	ASPECT OF VISUAL LITERACY	EVIDENTIAL QUOTATIONS FROM LESSON 2 (ADVERTISEMENT) OF TEACHER B
Text selection: specific technical and socio-cultural features	Layout	
	Font	
	Body language	
	Colour tone	
	Camera angle	
	Framing	
	Foreground	
	Background	
	Symbolic representation	
	Relevance to candidates	

Inter-textual reading	Relationship between visual image and written text	None
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Critical visual literacy awareness	Diction	Slogan, purchase, free offers, customers, mind-blowing, discount, half-price, landscaping, font
	Denotation and connotation meanings	None
	Figurative language	None
	Emotive language	None
	Symbolic processes	None
	Rhetorical devices	None
	Persuasive techniques	Enjoy free coffee with every purchase
	Intended effect on reader	None
	Explicitness, implicitness and what is not provided	None
	Power relations	None

Language use and framing of questions	Instruction verbs	What? Why? How? Mention. Write down. Comment.
	Clarity of questions	Questions mostly clear and unambiguous (see Appendix 5B)
	Language complexity	Language choice grade appropriate (see Appendix 3B.2 or 5B)
	Grammar and punctuation	Accurate (see Appendix 5B)
	Scaffolding of questions	Build-up from low-order questions to middle order questions (see Appendix 3B.2 or 5B)
Teaching to the curriculum and beyond	Demonstration of understanding in context	Learners responses demonstrate understanding in context
	Differentiation between fact and opinion	None
	Explanation of socio-political and cultural background of texts	None
	Recognition and explanation of the effect of figurative language and rhetorical devices	None

Ability to engage critically and pass value judgment None

APPENDIX 5: Cognitive levels of questions the lessons

Appendix 5A: Teacher A's questions

TEACHER QUESTIONS		CLOSE- ENDED	OPEN- ENDED
LOQ			
A1	Ge pudula e ka tšwela e swana le yeo e lego mo, keya mohuta mang? (What kind of bubble is used in the cartoon?)	√	
A1	Mo ba ngwadile sekolo. Go ra gore barutwana ba ba bolela ba le mokae? (Here they have written the word school, in which setting is the conversation between the two learners taking place?)	√	
A1	Kgetha karabo ya maleba. Rakhathune o leka go hlaloša _____khathuneng ya gagwe. (Choose the correct answer. The cartoonist describes the _____in the cartoon.	√	
A1	Tsopola polelo ya go laetša go hloka maikarabelo go tšwa khathuning ye e filwego ka godimo. (Qoute a sentence used in the catoon above that indicates lack of responsibility.)	√	
A1	Bapetša o be o fapantšhe tirišo ya diponagalo tša ditho tša mmele (polelommele) o lebeletše morutwana waka letsogong la ngele. (Compare and contrast the use of body language, considering the learner on the left in the cartoon.)	√	
A1	Morutwana wa ka letsogong la ngele ke ofe? (Which learner is on the left side?)	√	
A1	Polelommele ya gage mo o bonala a le bjang? (Describe his body language.)	√	
A1	A maketše, a ke re? Why? O makatšwa ke eng? (Surprised, isn't it? Why? What supprises her?)	√	
A1	Na lentšu le mahlatse le phetha mošomo o fe mo khathuning? (What is the significance of the use of the word 'fortunatley' in the cartoon	√	
A1	Mahlatse ke eng? (What does the word 'luck' mean?)	√	
A2	Papatšo ke eng? (What is an advertisement?)	√	
A2	Ke ile ka re font eke eng? (It is not the first time I talk about font, isn't it? What did I say font is?)	√	
A2	Ba ka re go wena tsenang ka mo dilo ke mahala. E a kgonagala? (They may tell you to enter the store because products are given for free inside. Is that possible?)	√	
A2	Nhla e ngwe e re e lebelelago ke gore mmapatši o tlogetše eng? Go na le dilo tšeo e le go gore mmapatši a ka di tlogela. Go swana le eng ya mathomo? (The other point that we look at is what has the advertiser left out? There are things that the advertiser may leave out. Like what?)	√	

A2	Ge re lebella mo re bona gore mongwadi o tšwelleditše nthla yela ya go šomiša fonte gobapatša eng? (When we look carefully, we see that the advertiser used font to advertise what?)	√	
A2	Ke eng se se bapatšwago? (What is the product being advertised?)	√	
A2	Tsopola polelo ya go jabetša bareki mo papatšong ye. (Quote an example of persuasive language used in the advertisement.)	√	
MOQ		CLOSE-ENDED	OPEN-ENDED
A1	Morutišigadi wa ka o rometše dipolelo ka pdf, mahlatse batswadi baka ga ba tsebe sebaledi (computer). Go ra go reng? (My teacher has sent the results on pdf, fortunately my parents are not computer literate. What does this mean?)		√
A1	Ge re bapetša barutwana ba go nale phapano magareng ga bona. Morutwana wa letsogong la nngale o bontsha a thabile, morutwana wa letsogong la goja o bontšha a nyamile. O nyamišitšwe ke eng? (In comparing these learners we see the difference between them. The learner on the left side looks happy while the learner on the right side looks sad. What do you think makes her sad?)		√
A1	Laetša ka moo tšhomišo ya polelo e utollago mohuta wo wa morutwana. (Explain what the learner's language choice reveal about him)		√
A1	Na oa dumela gore kopantšhomahlo ya morutwana e tšweletša maikutlo a lethabo? Tsitlela karabo ya gago ka ntlha e tee. (Do you agree that the learner's facial expression shows happiness? Give one reason to substantiate your answer.)		√
A2	A tšwela pele a re, tliša bolao bja kgale re go fe bjo bofsa ka R1500.00 fela! Polelo yeo ya go dira eng? (He further says, when you bring an old bed, we give you a new one at only R1500. What is the effect of this language?)		√
A2	A buša a reng, 'bolao bja mabusebuse go robala ke go kwaela wa lala o lora.' Go ra go reng?. (He also says, 'comfortable bed, you sleep comfortably and have sweet dreams.' What does this mean?)		√
A2	Akaretša seo se hlalošwago ke, poeletšo ya leina la lebenkele le bolao mo papatšong ye. Efa dintlha tše pedi. (Account for the repeated use of the word 'bolao' in the advertisement. Give two points in your answer.)		√
A2	Ke dibetša dife tše pedi tšeo mmapatši a dirišitšego go goketša? (What techniques has the advertiser used to persuade customers?)		√
HOQ		CLOSE-ENDED	OPEN-ENDED
A1	Na ke tshwanelo gore morutwana a fihlele batswadi dipolelo? Fahlela karabo ya gago. (In your opinion, do you think it is right for a learner to hide his/her academic report from their parent? Substantiate your answer.)		√

Appendix 5B: Teacher B's questions

TEACHER QUESTIONS		CLOSE-ENDED	OPEN-ENDED
LOQ			
B1	Can someone tell me learners to remind ourselves, what is a cartoon or what do you understand by the word cartoon?	√	
B1	So let's go back to cartoon, a drawing that tells a story. A story about what?		√
B1	Some of the cartoons help you, how?		√
B1	Why do you like cartoons?		√
B1	What is body language? Or what do you understand by the phrase body language in cartoons?		√
B1	What is font?	√	
B1	Or who can give me an example of use of punctuation, any example of punctuation mark and how it may be used to show/portray importance?	√	√
B1	Who can summarise for us what is happening? Learners what is happening in this cartoon?	√	
B1	Who can tell me setting of this, what is happening here, what is the setting?	√	
B1	Give me evidence that it's a school, to show me your not guessing, your saying it's a school, evidence.	√	
B1	Learners what's happening there in frame 1?		√
B1	Learners bold words are used for what? Is it there for decoration?	√	
B1	How do the font and punctuation show how the words in frame 1 are said?	√	
B1	Next my girl, frame 2, explain it. Frame 2 what's happening there?		√
B1	Four boys, four boys one approaching and she is saying two of them have glasses. Explain further. The other two have? Two in the centre have glasses, what about the other two, what do they have on their heads?	√	
B1	Learners you have seen the blue lights on the roads. Am I right? Raise your hand if you have never seen blue lights. What are the blue lights for?	√	
B1	So the two at the center have sun glasses. What does that show?		√
B1	Blue light playground bullies. Who is talking there?	√	
B1	Last frame. frame 4. Who is talking there? Who is saying, 'quick make a rude gesture?' Who is saying those words?	√	
B1	Learners, what is a gesture?	√	
B1	What is the setting of the incident we have discussed? What is the setting of the incident shown in the cartoon? Find two details in the drawings to support your answers.	√	

B1	Describe the little girls feeling in frame 1.	√	
B1	Learners, who else usually wears dark glasses? Besides these dangerous people?	√	
B2	Learners what is a nursery? What is a nursery?	√	
B2	Then it says our service your garden. What is that learners? Is it a logo, is it a slogan?	√	
B2	What does that mean? Our service your garden. Meaning?	√	
B2	Then it says telephone number 031 767 4168, fax number 086 346 8778, email: kingfisher@mweb.co.za . Learners why does an advert...? Why should it have contact details, we call that contact details, am I right?	√	
B2	Then it says there at side, if you look to your right hand side there: enjoy a free coffee with every purchase. What is the other word for purchase?	√	
B2	What types of flowers are on sale? Give me one.	√	
B2	How much is it Kunene?	√	
B2	The second type of flower Thabo that is on sale?	√	
B2	Do you see that it is a fifty percent discount there?	√	
B2	The third type of flower my girl is?	√	
B2	Learners, what is landscaping?	√	
B2	So it says talk to us about our free quotations to landscape your garden. What is a quotation?	√	
B2	Learners can we look at the font. Who can tell me what is font?	√	
B2	What information do you think should be in the blank block at the bottom? What information usually learners is at the bottom of the advertisement?	√	
B2	Mention 4 types of plants that are sold at the nursery.	√	
B2	What is the meaning of special offers? Does it mean reduced prices? Does it mean special plants or C the prices will never be repeated. D customers should not waste time.	√	
B2	The antonym for the words is dash	√	
B2	Write down the email address of the advertiser.	√	
MOQ		CLOSE-ENDED	OPEN-ENDED
B1	Is punctuation important when we are doing cartoons? Why?		√
B1	Can someone comment about the body and the girl in frame 2.		√
B1	Thank you my girl look at the head. I want someone to comment about the head.		√

B1	Learners let's go to frame 3. Blue light playground bullies. Say something about frame 3. Comment frame 3, Jessie.		√
B1	Then she says to the boy, 'quick' why is she saying 'quick'?		√
B1	Why do the children have lights on their heads? The blue lights.		√
B1	How do the dark glasses affect your understanding of who the two children in the middle are meant to be? Learners usually we...Who do we usually associate dark glasses with?		√
B2	I am sure you have seen that some shops when they sell they will offer you something on top. Why do they have these free offers?		√
B2	Can you comment about font? Just look at any words that you want and tell me about font.		√
HOQ		CLOSE-ENDED	OPEN-ENDED

APPENDIX 6: Documentation for Ethical Compliance

Appendix 6.1: Letter to the school principal

DATE: 27 July 2018

Dear Principal

My name is Reuben Mametja. I am a postgraduate student in the School of Education at the University of the Witwatersrand.

I am doing a comparative study on opportunities teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills in home language classrooms.

My research involves audio recording of 2 visual literacy lessons of 2 EHL and 2 SHL teachers over a period of two weeks in order to obtain information for the study. The audio-recording will take place during the teaching and learning time. I have chosen to audio-record the lessons because it will provide me with an opportunity to replay the audio-recordings after the lessons. This will help me to describe the data accurately and enhance the quality of the research report. After the lessons, the teacher participants will be asked to provide the researcher with copies of each lesson plan and texts used in the lessons. They will also be asked to fill in a questionnaire as part of data collection.

The reason I have chosen your school is because it is situated in Ekurhuleni North district and could have similar experiences as other participating schools in the district.

The research participants will not be advantaged or disadvantaged in any way. They will be reassured that they can withdraw their permission at any time during this project without any penalty. There are no foreseeable risks in participating in this study. The participants will not be paid for this study.

The names of the research participants and identity of the school will be kept confidential at all times and in all academic writing about the study. Individual privacy will be maintained in all published and written data resulting from the study. All research data will be destroyed within 3-5 years after completion of the project.

It will be of great help if permission to conduct the study is granted as the investigation could have an influence on classroom practice.

Please let me know if you require any further information.

I look forward to your response as soon as is convenient.

Yours sincerely,

SIGNATURE:

NAME : Reuben Mametja

ADDRESS : 6145 Etwatwa West Ext 3, Daveyton, 1520

EMAIL : rubenmametja@gmail.com

TELEPHONE NUMBERS : 076 842 6249

Appendix 6.2: Teacher information sheet

DATE: 27 July 2018

Dear Teacher

My name is Reuben Mametja and I am a postgraduate student in the School of Education at the University of the Witwatersrand.

I am doing a comparative study on opportunities teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills in home language classrooms.

My research involves audio recording of 2 visual literacy lessons of 2 EHL and 2 SHL teachers over a period of two weeks in order to obtain information for the study. The audio-recording will take place during the teaching and learning time. I have chosen to audio-record the lessons because it will provide me with an opportunity to replay the audio-recordings after the lessons. This will help me to describe the data accurately and enhance the quality of the research report.

The reason I have chosen your school is because it is situated in Ekurhuleni North district and could have similar experiences as other participating schools in the district.

I request for your permission and assistance with the audio-recording of 2 of your visual literacy lessons. After you have presented the lessons, I kindly request for copies of each lesson plan and texts used in the lessons. I further ask that you fill in the questionnaire that forms part of data for my study.

Your name, identity and the name of your school will be kept confidential at all times and in all academic writing about the study. Your individual privacy will be maintained in all published and written data resulting from the study.

All research data will be destroyed within 3-5 years after completion of the project.

You will not be advantaged or disadvantaged in any way. Your participation is voluntary, so you can withdraw your permission at any time during this project without any penalty. There are no foreseeable risks in participating and you will not be paid for this study.

Please let me know if you require any further information.

Thank you very much for your help.

Yours sincerely,

SIGNATURE:

NAME : Reuben Mametja

ADDRESS : 6145 Etwatwa West Ext 3, Daveyton, 1520

EMAIL : rubenmametja@gmail.com

TELEPHONE NUMBERS :076 842 6249

Appendix 6.3: Teacher's Consent Form (Audiotaping of lessons)

Please fill and return the reply slip below and indicate your willingness to have your lessons audiotaped for my research project called: An exploration of visual literacy in the English Home Language and Sepedi Home Language classroom: a comparative study.

Permission to be audio recorded

My name: _____

I give/do not give (please delete as appropriate) my consent to have the lesson recorded.

- ☐ I know that I may withdraw from the study at any time and will not be advantaged or disadvantaged in any way.
- ☐ I know that I can stop the audio recording at any time without repercussions.
- ☐ I know that the audiotapes will be used for this project only.
- ☐ I know that by agreeing to participate in this study I will be expected to provide the researcher with copies of the lesson plan of the audio-recorded lesson and the texts used in the lesson.
- ☐ I am know that the researcher will keep all information confidential in all academic writing.
- ☐ I know that the audio records will be destroyed within 3-5 years after completion of the project and will be kept safe until then.

Teacher's Signature: _____ Date: _____

Contact person:

NAME: Reuben Mametja

ADDRESS: 6145 Etwatwa West Ext 3, Daveyton, 1520

EMAIL: rubenmametja@gmail.com

TEL NUMBER: 076 842 6249

Appendix 6.4: Teacher's Consent Form (Questionnaire)

Please fill and return the reply slip below and indicate your willingness to fill in the questionnaire for my research project called: An exploration of visual literacy in the English Home Language and Sepedi Home Language classroom: a comparative study.

Permission for questionnaire

My name: _____

I agree/do not agree (please delete as appropriate) to fill in the question and answer sheet for this study.

- ☐ I know that information provided in the questionnaire will be used for this project only.
- ☐ I know that I don't have to answer all the questions and that I may withdraw from the study at any time and that I will not be advantaged or disadvantaged in any way.
- ☐ I am aware that the researcher will keep all information confidential in all academic writing.
- ☐ I know that the questionnaire will be destroyed within 3-5 years after completion of the project and will be kept safe until then.

Teacher's Signature: _____ Date: _____

Contact person:

NAME: Reuben Mametja

ADDRESS: 6145 Etwatwa West Ext 3, Daveyton, 1520

EMAIL: rubenmametja@gmail.com

TEL NUMBER: 076 842 6249

Appendix 6.5: Learner information sheet

DATE: 27 July 2018

Dear Learner

My name is Reuben Mametja and I am a student in the School of Education at the University of the Witwatersrand.

I am doing a comparative study on opportunities teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills in home language classrooms.

My research involves audio recording of 2 visual literacy lessons of 2 EHL and 2 SHL teachers over a period of two weeks in order to obtain information for the study. The audio-recording will take place during the teaching and learning time. I have chosen to audio-record the lessons because it will provide me with an opportunity to replay the audio-recordings after the lessons. This will help me to describe the data accurately and enhance the quality of the research report

I was wondering whether you would mind if I could use information recorded during the lesson, in which you are the participant. I need your help with this research which I hope will give us information that could lead to improved teaching and learner performance.

Remember, this is not a test, it is not for marks and it is voluntary, which means that you do not have to do it. Also, if you decide halfway through that you prefer to stop, this is completely your choice and will not affect you negatively in any way.

I will not be using your own name but I will make one up so no one can identify you. All information about you will be kept confidential in all my writing about the study. Also, all collected information will be stored safely and destroyed within 3-5 years after I have completed my study.

If you are under 18 your parents have also been given an information sheet and consent form.

I look forward to working with you!

Please feel free to contact me if you have any questions.

Thank you

SIGNATURE

NAME : ReubenMametja
ADDRESS : 6145 Etwatwa West Ext 3, Daveyton, 1520
EMAIL : rubenmametja@gmail.com
TELEPHONE NUMBERS : 071 355 7012

Appendix 6.6: Learner's Consent Form (audio-recording)

Please fill and return the reply slip below and indicate your willingness to have your lessons audiotaped for my research project called: An exploration of visual literacy in the English Home Language and Sepedi Home Language classroom: a comparative study.

Permission to be audio recorded

I, _____ give/do not give* my consent to be audio recorded.

[] I know that I don't have to answer all the questions and that I may withdraw from the study at any time and that I will not be advantaged or disadvantaged in any way.

[] I am aware that the researcher will keep all information confidential in all academic writing.

[] I am aware that the audio recordings will be destroyed within 3—5 years after completion of the project.

Learner's Signature: _____ Date: _____

Contact person:

NAME: Reuben Mametja
ADDRESS: 6145 Etwatwa West Ext 3, Daveyton, 1520
TEL NUMBER: 071 355 7012

* please delete as appropriate

Appendix 6.7: Parent/guardian information sheet

DATE: 27 July 2018

Dear Parent/Guardian

My name is Reuben Mametja and I am a postgraduate student in the School of Education at the University of the Witwatersrand.

Your child forms part of the class affected by the research that I am doing on opportunities teachers of English Home Language (EHL) and Sepedi Home Language (SHL) create to enhance visual literacy skills in home language classrooms.

My research involves audio recording the reading and viewing lessons of the teacher participant. I have chosen to audio-record the lessons because it will provide me with an opportunity to replay the audio-recordings after the lessons. This will help me to describe the data accurately and enhance the quality of the research report.

The reason I have chosen your child's class is because it is taught by the teacher who is the participant in the study. I was wondering whether you would mind if you allowed your child to participate in this study over a period of two weeks.

Your child will not be advantaged or disadvantaged in any way and will be reassured that s/he can withdraw her/his permission at any time during this project without any penalty. There are no foreseeable risks in participating and your child will not be paid for this study.

Your child's name and identity will be kept confidential at all times and in all academic writing about the study. His/her individual privacy will be maintained in all published and written data resulting from the study.

All research data will be destroyed within 3-5 years after completion of the project.

Please let me know if you require any further information.

Yours sincerely,

SIGNATURE

NAME : ReubenMametja
ADDRESS : 6145 Etwatwa West Ext 3, Daveyton, 1520
EMAIL : rubenmametja@gmail.com
TELEPHONE NUMBERS : 071 355 7012

Appendix 6.8: Parent's Consent Form: Audiotaping

Please complete and return the reply slip below and indicate your willingness to have your child audiotaped for my research project called: An exploration of visual literacy in the English Home Language and Sepedi Home Language classroom: a comparative study.

Permission to have my child's audiotaped

I, _____ the parent of _____

give/do not give* my consent to have the interview recorded.

[] I know that my child may withdraw from the study at any time and that he/she will not be advantaged or disadvantaged in any way.

[] I know that the tapes will be destroyed within 3-5 years after completion of the project and kept safe until then.

Parent's Signature: _____ Date: _____

Contact person:

NAME: Reuben Mametja

ADDRESS: 6145 Etwatwa West Ext 3, Daveyton, 1520

TEL NUMBER: 071 355 7012

* please delete as appropriate