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RESEARCH REPORT

In partial fulfillment of the requirements for the Master of Education Degree at the University of the Witswatersrand

TOPIC

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC (V) LEVELS 2-4 CLASSROOMS.

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DECLARATION

I, Duduzile Penelope Zwane, Student number: 690772 declare that this research report is my own, unaided work. It is being submitted in partial fulfillment of the requirements of Master of Education at the Witswatersrand University, Johannesburg. It has not been submitted before for any degree or examination at any University.



Duduzile Penelope Zwane

30 June 2017

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LIST OF ABBREVIATIONS/ACRONYMS

CAPS – Curriculum Assessment Policy Statement

EFAL – English First Additional Language

EM – Ethno Methodology

ENGLISH HL – English Home Language

FET – Further Education and Training

MKO – Most Knowledgeable Other

NC (V) – National Certificate Vocational

SEPPO – Selection Examination for Professional Post

TVET – Technical Vocational Education and Training

VL – Visual Literacy

TRANSCRIPTION CONVENTIONS

T1, T2, T3	Labels used for teachers (Teacher 1, 2, 3)
T1S1	Labels used for students (Teacher 1 Student 1)
S	any utterance that cannot be assigned to a particular student
,	A small pause of a split second
-	A small pause of about 2 seconds
...	A pause of about 5 seconds, usually when the speaker is thinking about his/her next speech OR continued conversations
... ...	A prolonged pause of about 10 seconds, usually when the speaker is thinking about a response
Si-ze	italics indicate emphasis in speaker's voice while the dash indicates a drag in speech
?	Words spoken with rising intonation
<<>>	Any sound recorded that is not part of the speaker's speech
( )	Any action from the speaker
{{ }}	Inaudible
Capital letters, ie, GAME LODGE	emphasis from the speaker in a loud voice
' '	Reading from text
[[ ]]	Name of research site or surrounding area

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ABSTRACT

Visual literacy did not always form part of the English First Additional Language (FAL) curriculum at the Technical Vocational Education and Training (TVET) College. Its introduction as a component of the English FAL curriculum brought on various teaching and learning challenges, mostly because it's being taught by teachers whose own teacher education training did not include visual literacy. Moodley (2013) found that a large number of teachers were ill-equipped to teach visual literacy. As such, there was a high dependency on previous examination question papers for the teaching of visual literacy. Using previous examination question papers to teach visual literacy meant minimized opportunities for critical engagement with texts for learners. This suggests that previous examination question papers could have a washback effect, which, at its most basic, refers to the effect previous question papers have on teaching and learning. The definitions adopted in this study do not pronounce the positivity or negativity of washback, rather, they allow for an exploration of both possibilities.

This study explores the washback effect in the teaching and learning of visual literacy in the National Vocational Certificate English FAL levels 2, 3 and 4 classrooms. To claim the existence of washback, this study highlights those aspects of classroom practice directly influenced by previous examinations. Guided by Hittelman and Simon (2006), I used a qualitative approach in investigating this phenomenon, as it allowed for the construction of realities as they naturally occurred within their environments. The qualitative approach was suitable for this study as there was no set hypotheses against which to examine findings, instead, events had to play themselves out naturally leading to the findings of the study. To collect the data I engaged in a brief analysis of the visual literacy component which was followed by the recording of visual literacy lessons by teacher participants. I then conducted follow-up interviews with the teacher participants for a more meaningful engagement. Throughout the analysis a comparative method was used to find a link between the different sets of data; previous examination papers, lesson recordings and teacher-participant interviews, all the data sets were also compared to the requirements of the curriculum.

The findings of the study suggest that previous examination papers have potential for both positive and negative washback. The teacher-participants indicated that they made use of previous examination question papers mostly for the purposes of emphasising content that had already been taught. They also indicated that using previous question papers before teaching

could have negative washback implication for students. Previous examination question papers could help teachers realise the kinds of everyday texts that could be used to teach visual literacy as well as the type of questions that could help enhance learning opportunities for learners. On the other hand, teachers who face challenges with the teaching of visual literacy might be too dependent on the previous question papers and fail in addressing the curriculum adequately.

Keywords: Washback, Visual literacy

CHAPTER 1: RESEARCH OVERVIEW

1.1 INTRODUCTION

The aim of this research was to investigate washback in the teaching of visual literacy (VL) in the National Certificate Vocational (NC (V)) levels 2, 3 and 4 classrooms at a TVET college in Ekurhuleni. In this Chapter I contextualise my study in the field of VL and washback, provide background information, its significance, what has already been researched on the topics of VL and washback as well as provide a brief description of the methodology and methods to be employed.

1.2 CONTEXT OF THE STUDY

A substantial body of international literature, for example, Ozmen (2012); Saif (2006); Cheng (1997) addresses the issues around washback, however washback is an under researched field in South Africa. Washback has been defined by Saif (2006) as "the effects tests have on course content, teaching, learning and classroom activities" (p. 1). In this regard Ozmen (2011) writes "if tests have an influence on learning then modification in certain aspects may change the approach of test-takers to the learning context and content and this modification may help teachers create positive washback" (p. 28). Taking this into account one can realise the importance of washback and the concept will be dealt with in depth in Chapter 2.

What the study seeks to investigate is the teaching and learning of VL and this will be within the context of washback. VL is an element that was added into the English First Additional Language (EFAL) curriculum in 2006 and as Moodley (2013) notes; it is an element that poses challenges for teachers, consequently posing challenges for learners as those teachers who received education during the apartheid era are ill-equipped to teach VL. Looking at how some experts have defined VL can serve as a basis for understanding what it is and thereby enable me to establish the effect of washback on teaching and learning. Visual literacy can loosely be defined as the ability to view and draw meaning from various images; however, Newfield (2011) interprets VL as "education that enhances understanding of the role and function of images in representation and

communication especially in media" (p. 82). Furthermore, Sims, O'Leary, Jules and Butland (2002) illustrate being visually literate as the ability to "select appropriate images to convey a range of meanings from concrete information to concepts and abstract expressions" (p. 2).

1.3 PROBLEM STATEMENT

As mentioned earlier, VL was only included in the EFAL curriculum in 2006. It proved to be a challenge, both to teachers and learners as teacher education did not include VL (Mbelani, 2008), however VL is not particularly new in South Africa as it was previously part of the English Home Language (HL) curriculum during the apartheid era, a curriculum designed for white learners (Prinsloo and Criticos, 1991), as cited in Mbelani and Murray, 2009). In her study of EFAL, Moodley (2013) found that a large number of teachers were ill-equipped to teach VL in accordance to the curriculum in addition, teachers depend on previous examination papers and textbooks to teach VL, and therefore fail to critically engage learners. Using previous examination papers for teaching, in other words, washback appears to be a common practice; for example, in his Hong Kong study, Cheng (1997) found that previous examination papers were used right from the beginning of the F5 level, which is a level with great implications for futures of students.

1.4 AIM OF STUDY

This study aims to investigate whether the participant teachers use previous examination papers to inform their teaching and learning, and if so, the effect of washback on the teaching and learning.

1.5 RESEARCH QUESTIONS

The main goal of this research is to investigate washback in the teaching and learning of VL in the NC (V) levels 2-4 EFAL classrooms. To achieve this am, the questions the research seek to respond to are the following:

1. Do previous examination papers inform the teaching and learning of VL in the NC (V) EFAL levels 2-4 classrooms?

2. If there is evidence of washback, what is its effect on the teaching and learning? That is, to what extent is the effect positive or negative?

1.6 **RATIONALE**

As with the case of the Curriculum Assessment Policy Statement (CAPS) document at high school level, the TVET College curriculum is outlined in the Subject Guidelines for the three NC (V) levels. The NC (V) Subject Guidelines addresses four modalities of language learning across the levels; Listening and Speaking, Writing and Presenting, Reading and Viewing as well as Language as a tool for communication and learning. VL is situated within the Reading and Viewing skill and the following stipulations are made about VL across the levels:

i. In Level 2 it is stipulated that learners be taught "how to engage with multi-media texts, answer questions based on texts as well as reproduce such texts, these could be display advertisements, social media text, comic strips" just to name a few (DHET: Subject Guidelines EFAL. 2013, p. 77).

ii. In Level 3 it is stated that learners must "be able to navigate the internet searching for multi-media texts, analyse cartoons to establish meaning and effectiveness and be able to reproduce multi-media texts, such texts could be, magazine advertisements, brochures, internet texts" (DHET: Subject Guidelines EFAL. 2014, p. 68).

iii. Level 4 guidelines state that learners must be taught "how to analyse meaning in visual and multi-media texts such as audio and audio-visual texts, cartoons, web page texts" DoE: Subject Guidelines EFAL. 2007, p. 11).

The weighted value at level 2 and 3 is 40% and 35% at level 4.

In spite of the clear outline provided for the teaching and learning of VL in the curriculum documents, as Moodley (2013) points out there are gaps in the teaching and learning of VL. She found that her teacher-participants had limited understanding of the visual texts they had chosen to work with. In addition, they were unable to explore texts critically and formulate questions for promoting higher order thinking skills. As stated earlier, teacher inability to explore texts led to dependence on past year papers and textbooks to teach VL.

Mbelani (2007) makes a humble confession in his study that when VL was introduced as part of the EFAL curriculum he was not competent enough to impart the necessary VL skills his learners needed, it is for this reason that he was motivated to engage in an action research study with the aim of improving his own teaching of VL. In this regard Moodley (2014) highlights discrepancies in the Grade 12 assessment of VL. She found that there was a significant difference in the testing of the VL component of the Grade 12 English HL and other languages. In stating that the examination of VL in languages such as Afrikaans, Zulu, Xhosa and Sotho "showed little evidence of examiner's understanding of authentic assessment of VL" (p. 220), she intimates that teachers of those languages that not have VL incorporated in the curriculum are severely disadvantaged in teaching and assessing VL hence the significance of Mbelani's (2007) recommendation that there is need for more research to be done on how teachers teach VL.

Taking this background into consideration and the dearth in washback and VL literature in South Africa, this study seeks to explore the current situation on the teaching and learning of VL. More specifically, it seeks to investigate whether washback impacts on the teaching and learning of this element of language learning.

1.7 **CONCLUSION**

This Chapter places my study into context; it further gives the background, the problem as well as the rationale of the study. Also highlighted in the Chapter are main research questions the study seeks to respond to. In the next Chapter I provide an overview of the literature and identify a theoretical framework within which the study is located.

CHAPTER 2: REVIEW OF LITERATURE

2.1 INTRODUCTION

As discussed in Chapter 1, the aim of the study was to investigate whether washback informs the teaching and learning of visual literacy (VL) in TVET Colleges. A theoretical framework in which the research on the teaching and learning of VL can be located is provided in this Chapter. This section provides a selection of international and local debates around VL and washback. Here I seek to provide an account of what has been documented as arguments of VL and washback.

2.2 THEORETICAL FRAMEWORK

The study is influenced by a constructivist theory; Vygotsky and Piaget had a great influence in the development of the theory of constructivism. The development of their individual theories i.e. Vygotsky's sociocultural learning (with one of his main principles being the Zone of Proximal Development) and Piaget's stages of development have both been influential in the shaping of the theory of constructivism; they have become the main drivers of the theory.

I chose constructivism as a framework to examine the existence of collaborative learning and the teacher's ability to incorporate learners' prior experiences in order to determine the washback effect in the VL classrooms observed. This section therefore provides a brief outline, taking into account the enormous body of work that exists on the theory; the following discussion is an undersupply of what can be presented on the theory due to spatial constraints. The purpose is to give a concise discussion of the main concepts intended to provide a theoretical framework within which this study can be located.

2.2.1 CONSTRUCTIVISM

Constructivism places a great deal of importance on students' prior knowledge, therefore, it is essential for the teacher to respect and acknowledge students' prior knowledge and possibly use repertoires brought into the classroom by students as a starting point in negotiating his/her intentions in the teaching/learning process. What is suggested by constructivism is that quality

learning experiences would likely be possible if learners are given the opportunity to be active in the learning process, engage and interpret and use prior knowledge to engage in discourses that will lead to understanding and meaningful learning.

In Piaget's view, as cited by Muller, Carpendale and Smith (2009), constructivism views knowledge as operative, "the subject knows what to do under certain circumstances and that requires cognitive structures for instance sensori-motor action scheme already available in infants" (p. 151). Similar to Piaget's view of constructivism, Cobern (1993) defines it as "a practical process" (p. 109) of how learning takes place, how we construct knowledge and make sense of the world around us. Constructivism has changed how education takes place; students are no longer mere receivers of knowledge, passively memorising what is passed on by teachers. It has allowed for negotiation in meaning and an interpretation of ideas through one's experience. This change has not only occurred in the learning process, it is also evident in teaching; constructivism allows teachers to play a different role in the classroom, moving from being dominant transmitters of knowledge to negotiators of knowledge with students. While the teacher allows for interpretation of meaning by students, the teacher, according to Corbern (1993), "has to interpret the students' response and in order to understand his/her intention (the teacher), s/he has to understand the students' point of view" (p.109). This means both the teacher and the learner are active participants in the flow of information, learning from each other and it also means that the teacher is able to facilitate meaningful learning. Carpenter (2003) suggests, "a teacher's understanding of how children learn will determine his/her teaching practice and what students do during lessons" (p. 29). What this implies is that what the teacher adopts as a theory of learning will ultimately influence how the teacher interacts with students and the opportunities given to students in the classroom, either to become active participants and negotiators of meaning or receivers of information as interpreted by the teacher. Furthermore, the Piagetian theory suggests that children have a propensity to express their true feelings during play; for older students in my study this would be during peer interaction.

Constructivism is a theory of how learning takes place; it provides different models that teachers can use to facilitate meaningful learning; collaborative learning, active learning where students are not merely passive receivers of knowledge, student-centred learning where meaning is

negotiated between teacher and students as opposed to meaning being enforced by the teacher. It does not however prescribe what should be taught (Appleton, 1993). In relation to my study, I consider how teachers provide numerous opportunities for learners to negotiate and interpret meaning as suggested by Tobin and Imwold (1993). Constructivism advocates for an emphasis on prior learning, therefore in this study I focus on how teachers build on students' prior knowledge and how they interpret students' responses to guide their lessons. Furthermore, constructivism is about how much opportunity students are given to engage in discourse, which will ultimately lead to meaningful learning; how is it that teachers, according to Carpenter (2003), should make the most of social interactions between students to provide them with opportunities to learn by interacting with each other while teachers avail themselves to provide assistance where students are lacking. The preceding statement empasises the importance of how much opportunity was given for interaction between students as such interactions promote learning. Furthermore, teacher availability to assist students in the process of learning was considered; more specifically, how it assists in facilitating learning.

One of the main focuses of the study was to investigate the effects of washback in teaching and learning in terms of positive and negative washback. Looking at how teachers interact with students and focusing on their general teaching practice, that is, looking to see if they apply constructivism models or not can assist in the interpretation of the effects of washback in teaching and learning as teachers whose lessons display positive effects of washback would have potentially be using constructivism models while those whose lessons display negative effects could have been using traditional models of memorizing previous examinations, drilling and examination-focused teaching. The concept of washback will be discussed in detail later in this Chapter, also highlighting the difference between positive and negative washback.

As suggested by Carpenter (2003), constructivism is not one uniform theory; rather it is "a group of theories about learning that can be used to guide teaching" (p. 29). For the purpose of this study I focused on social as well as cognitive constructivism.

2.2.2 SOCIAL CONSTRUCTIVISM

Social constructivism focuses on how social interaction with others promotes cognitive development/meaningful learning. In addition, it advocates for collaborative learning between students as opposed to individual learning as a means to promote a better understanding of concepts. Palinscar (1998) draws attention to what can be viewed as advantages of social constructivism, pointing out how groups are more likely to be successful than individuals as they draw from multiple repertoires. Furthermore, highlighting one's needs to clearly understand ideas before sharing them with peers will facilitate learning. This notion promotes more group work as opposed to individual learning with the argument that students have more chances of learning from shared ideas/experiences/interpretations than students learning as individuals. In support of this notion one can conclude that children's experiences and context have a direct influence in their learning process. As such, Vygotsky (1978) acknowledges that children's cognitive development is closely linked to how they interact socially. He highlights that by the time the child gets into pre-school the process of learning has started and this has occurred within the immediate environment of the child, through interactive social encounters. In light of the above, it was crucial that I consider how students' experiences and social interaction forms an integral part of lessons observed in this study. I looked at opportunities given to students to interact with one another, sharing experiences and ideas and how the teacher allowed for students' experiences to shape the lessons.

Social constructivism is a theory that can be closely linked with Vygotsky as most of his studies focus on social interaction as a means to promote learning. One of his most significant principles is the Zone of Proximal Development (ZPD). This principle is crucial in my study as it allows me to look at how teachers bridge the gap between what students can achieve on their own in comparison to what they can achieve with the help of The Most Knowledgeable Other (MKO) - which essentially is what ZPD is. Vygotsky illustrates how children can reach levels of mental development with the assistance of the MKO or an adult that they would not have otherwise reached independently;

> The distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance (Vygotsky, 1978, p.86)

In this study I concentrate on how teachers assist students in VL learning to reach an understanding of VL concepts that the student may not have reached independently. I look at how teachers use scaffolding to facilitate learning; that is, how teachers provide assistance in order to facilitate that meaningful learning takes place, a metaphor that was initially used by Wood, Ross and Bruner in their 1976 study (Stone, 1998). Wood, Ross and Bruner (1976) described scaffolding as:

> Assistance that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts' (Wood, Ross and Bruner, 1976, p. 90)

The above definition draws attention to how the teacher in a VL classroom avails him/herself to assist students in the understanding of VL concepts, texts chosen for lessons in order to facilitate development of VL skills among students.

2.2.3 **COGNITIVE CONSTRUCTIVISM**

Cognitive constructivism, if used in conjunction with social constructivism, could bear fruitful results. While social constructivism encourages student inquiry, students are encouraged to ask questions and investigate to make sense of the world around them. More so, cognitive constructivism advocates for more dependence on personal experience to develop cognitively (Powell and Kalina, 2009). Similar to social constructivism, the student is still at the centre of the learning process, however, the teacher must still be available to guide the learning process by directing the attention of the students to some important points. "In cognitive constructivism, ideas are constructed in individuals through personal process, while in social constructivism ideas are constructed through interaction with the teacher and other students" (Powell and Kalina, 2009, p.241). This theory is a focus on the construction of knowledge, students are not mere receivers of knowledge, they construct their knowledge by drawing on their personal experiences and their ways of knowing. According to de Vries (1997) the constructivist teacher needs to take

into account the knowledge and ways of knowing learners bring into the classroom and respect learners' opinions and ideas. That is, give opportunities in the classroom to explore these ideas. The teacher should therefore give opportunities in the classroom to explore these ideas. Furthermore, the teacher should be aware of the kinds of knowledge learners bring into the classroom. In this study I look at the kinds of questions teachers ask during the VL lessons to tap into the students' ways of knowing, how they explore students' ideas and how much opportunity is given to students to construct their own knowledge and promote autonomy in the learning process.

In light of the above, the framework assisted by channeling my focus on which aspects of classroom practice favoured constructivism, both cognitive and social. These, I believe, could be quite useful theories to adopt in a VL classroom as they would give students an opportunity to form their own opinions about texts dealt with in class and also get different perspectives of the same texts from peers in class. Collaborative learning could be used when students engage with different types of texts, analysing them for meaning and negotiating meaning with peers as well as with the teacher. In addition, students may be encouraged to use their own experiences to make sense of the texts and practice autonomy and the formation of their own knowledge. Such a classroom requires that the teacher respects students' experiences brought into the classroom, encourages them to interact with one another and to share ideas and negotiate meanings while the teacher ensures facilitation in order to guide students towards the required level of understanding.

The next section of the Chapter takes a closer look at VL and washback. Washback being an unfamiliar phenomenon propels me to begin with its general definition to assist in understanding its relevance to VL, which is discussed in the section that follows immediately. Although not many researchers have explored the phenomenon in South Africa, there is quite an extensive amount of research abroad. In this study washback will be taken to mean the effect assessment has on teaching and learning/classroom practice in general.

2.3 UNDERSTANDING VISUAL LITERACY

There are a number of contending definitions of VL, but literature shows that arriving at one standard definition has been rather challenging. Arbuckle (2004) notes "there is a lack of unified theory of VL and little strategy on teaching VL (p. 445). The educational problems faced by teachers in the teaching of VL could stem from the quotation above. The inability to define VL implies that teachers may have an adequate understanding of what VL is and the little or lack of strategy to teach it poses a number of challenges for these teachers.

In broad terms, being literate has always been associated with the ability to read and write. In an attempt to get to a working definition, VL can then loosely be defined as the ability to read and interpret visual texts. Some researchers have defined VL as the "ability to find meaning in imagery" (Yanewine, 1997, p. 1). Further, it can be described as the ability to "select appropriate images to convey a range of meanings, from concrete information to abstract concepts" (Sims, O'Leary, Cook, and Butland, 2002, p. 2). Texts like advertisements, cartoons, web pages and blogs are all examples of visual texts. Learners are exposed to this material in their everyday lives and to be able to function in this rapidly growing technological environment they need to be able to engage with such texts, make meaning and possibly redesign to make new meanings.

According to Arbuckle (2004) the term visual literacy was first used by John Debes at a conference in 1969. John Debes presented the following as a definition of VL"

> A group of vision competences a human being can develop by seeing and at the same time having and integrating other sensory experiences. When developed they enable a visually literate person to discriminate and interpret visual actions, objects and symbols, natural and man-made, that he encounters in the environment. (Arbuckle, 2004, p.448).

This definition by John Debes in the 1969 conference was an attempt at the clarification of VL. As seen in the South African English First Additional Language (EFAL) curriculum, VL has been associated with an understanding of different forms of texts, texts from the internet, television texts as well as printed texts (DoE: Subject Guidelines EFAL, 2007). Technology has become such an integral source of VL that it is no longer just limited to print media. The sudden rise of interest in

VL, according to Mbelani (2007), has been escalated by "western societies reaching higher levels of literacy and a demand for new literacies due to technological and economic advancements" (p.16). There is no doubt about the advancements made in technology, this means that learners now are exposed to a variety of texts, presented in a variety of formats and which can be accessed in real time.

The CAPS document stipulates four skills that need to be taught and assessed in an EFAL FET classroom, Listening and Speaking, Reading and Viewing, Writing and presenting as well as Language structures and conventions (DoE, 2011). Since 2006 VL has been listed as one of the critical aspects of the EFAL curriculum, situated within the skill of Reading and Viewing (Mbelani, 2008). The definition suited for this study is that of Yanewine (1997), simply because in this study the manner in which students were expected to deal with VL was not too sophisticated, they had to analyse the texts in terms of what they saw and read, also making reference to some technical aspects of VL.

2.3.1 CHALLENGES IN THE TEACHING OF VL

It is clear that VL forms an integral part of the curriculum, but the reality is that teachers still find it a very complex aspect to address. One of the teachers in Moodley's (2013) study stated "lack of content knowledge, inadequate methodological knowledge and skills" (p. 9) as one of the challenges of dealing with the assessment of VL. Similarly, in his 2007 action research study, Mbelani (2007) recalls how he could not understand questions based on an advertisement, which was part of the 1999 Grade 12 Second Language third paper. It was in that moment that he concluded that he was visually illiterate.

If teachers provide meaningful opportunities for the learning of VL, learners could be empowered, be able to engage critically with visual texts and gain critical language awareness (Mbelani, 2007). Engaging critically means assuming the role of reader-viewer as pointed out by Serafini (2012). In order for students to engage critically with texts they need to be able to move from the point of merely decoding texts to drawing meaning from both written and visual texts. Serafini (2012) advocates for a revised view of a reader to reader-viewer; considering the expansion of literacies

from written to multi-modal texts. In doing so, Serafini (2012) reconceptualises Luke and Freebody's four resource-model to reader-viewer as navigator, interpreter, designer and interrogator; which are the roles that could be assumed by students for critical engagement with the various literacy texts they encounter. The reader-viewer as a navigator must make interpretations of both written and visual text followed by the process of interpretation which is "constructing viable meanings and responses to various texts" (Serafini, 2012. Pg 155) Serafini's (2012) view of a reader as an interpretor shifts away from reading for the purposes of comprehending an already existing meaning, to forming interpretations which could vary from reader to reader depending on one's cultural and linguistic experiences. It emphasises on the construction of meaning as opposed to discovery of already existing meanings imposed onto readers. Serafini (2012) further describes a reader-viewer as a designer, designing texts by means of making decision of the meaning of the text, designing meaning while also taking into consideration the social and cultural aspects within which the text was written and is read and what social and cultural consequences are potentially embedded in a particular text.

One of the difficulties of teaching VL in rural schools as pointed out by Mbelani (2007) was the lack of resources. Learners did not have access to resources like magazines, newspapers and coloured pens. This meant a loss of valuable teaching time as they had to take turns using available resources. The quality of teaching and learning - especially teaching - of such components of VL as seen in the above text is largely affected by the availability or lack of resources. As Alder and Reed (2002) note, educational resources in South Africa are limited, and to add to the problem of limitation, resources are not equally distributed. Further, they note, "in schools with limited infrastructure, there is not only little to draw on for teaching and learning, but conditions actively detract from possibilities of focused attention on teaching and learning" (p. 54). When there are little or no resources, like projectors for instance, it makes the job of the teacher difficult because VL requires that learners engage with different kinds of texts and media.

It cannot be taken for granted that the lack of resources is one of the major problems faced by the education system in a country like South Africa. Teachers find themselves having to provide additional resources in order to expand learning opportunities for learners. Alder and Reed (2002) argue for a broader view of resources, that is, "the teacher's knowledge base as opposed to just

their qualification" (p. 59). The knowledge base of teachers is essential for guiding learners towards critical engagement with texts; more texts of course expand learning opportunities. If teachers and learners could bring in additional resources it would help improve the teaching and learning experience.

Just as a lack of resources poses challenges for the teaching of VL, another major contributing factor as found by Mbelani (2007) was that "teachers did not have the visual language necessary to teach VL" (p. 86). In light of this, a teacher-participant in Moodley's (2013) study was quoted saying that he did not know that one could actually teach VL, he did not know that one should look for certain aspects in the teaching and assessment of VL (such aspects like humour, pun, language, etc) and that instead he would just give learners past year papers and mark their answers. These are teachers whose teacher education did not include VL, as this was an aspect included only in the Home Language (HL) curriculum during the apartheid era.

As with the teaching of any other skill, teachers need specialised vocabulary to be able to convey meaning effectively. This was an aspect lacking in the teachers as mentioned earlier in the review. Teachers' dependence on past papers was high, as they did not know how to deal with the teaching of VL. This is an aspect of washback, however, washback can be used negatively or positively to inform teaching and learning.

2.3.2 CHALLENGES IN THE ASSESSMENT OF VL

From the above discussion of the challenges of teaching VL, it follows that the assessment of VL would pose challenges for teachers and examiners. Moodley (2012) notes two significant challenges in the teaching, learning and consequently assessment of VL. Firstly, that indigenous languages lack resources and therefore examiners find themselves having to translate texts from either Afrikaans or English, thereby depriving learners of authentic learning opportunities. Secondly, teachers lack specific pedagogical content knowledge in VL, as they have not been educated on VL pedagogy.

Moodley (2013) points out the kinds of content knowledge crucial for the teaching and learning of VL. These include technical knowledge (layout, font, slogans, and logos) and critical language

awareness (emotive language and figures of speech). In her (2013) study Moodley found that teachers who themselves did not receive education in VL lacked these skills. Importantly, she notes that this lack of pedagogical content knowledge has implications for assessment and consequently, the washback effect.

2.4 WASHBACK IN EDUCATION

High stakes examinations play a major role in the social, psychological academic and professional lives of students. They have been used to determine the progress of students and even their acceptance in tertiary institutions. For example, results achieved by students in the Hong Kong Certificate of Education examination at the end of their fifth year determine whether they proceed to sixth level or drop out and seek employment (Cheng, 1997). Similarly, Ozmen (2011) found that examinations play a pivotal role in the lives of students sampled in her study; the findings were that the Selection Examination for Professional Posts in Public Organisations (SEPPO) was used to select prospective English teachers in Turkey. The literature reviewed here makes an inquiry on the effect assessments have on teaching and learning, a concept referred to as washback. The purpose of this review is to contribute to the investigation of washback in the teaching and learning of VL. Most of the literature reviewed covers international studies as not much work has been done on washback in South Africa.

2.5 UNDERSTANDING WASHBACK

Literature reviewed shows evidence of a number of definitions adopted by various researchers in the field of washback. Each definition is adopted to suit the design of the study. For example, Spratt (2005) who argues that the term washback is used "with various meanings in literature, which reveal difference in scope, actor and intentionally" (p. 8). Definitions focused on in this study revolve around classroom practice. Spratt (2005) further points out that these definitions "allow for both the accidental and the intentional effects of washback and leave the door open whether washback is positive or negative", (p. 8). Such definitions are best suited for this study as the focus was on classroom practice with no intention to predetermine the positivity or negativity of washback, instead, the study was open to any discoveries as they unfolded in

classroom practice. The general definition represented in this study presents washback as the influence assessments have on classroom practice, Cheng (1997) defines it as "possible changes that major public examination might bring about in the teaching and learning", (p. 44), while Bedford (nd) attaches a similar definition to the concept, "the influence tests and examinations have on teaching and learning leading up to assessment" (p. 1). Ozmen (2011) on the other hand, argues that the moment teachers and learners alter their behaviours in line with the nature of the test to be offered during the teaching and learning process then the effects of washback have emerged. Specifically, this study looked at the effects of past year examinations on the teaching and learning of VL, whether past year examinations influenced classroom practice at all.

2.5.1 POSITIVE AND NEGATIVE EFFECTS OF WASHBACK

As noted in the previous section, what the definitions considered in this study do not do is pronounce on the positivity or negativity of washback hence the exploration of both possibilities in this section. Washback has the potential to yield both a positive and negative effect; a good teacher must be able to realise both by maximizing on advantages and identifying disadvantages in order to avoid them. As such, Munoz and Alvarez (2010) note that there should be a clear link between educational goals and assessment. Furthermore, they intimate that an understanding of these goals can have a beneficial washback effect in the classroom. In addition Buck (1988) asserts that "content of classroom instruction should be decided on the basis of clearly understood educational goals, and examinations should try to ascertain whether these goals have been achieved" (p .17). Considering what has been stated by these authors one can argue that when tests and examinations are used to supplement the curriculum the effect of washback is positive. However, when the curriculum is compromised and learners are not taught all the critical aspects of the curriculum for the purposes of responding to the needs of a particular test, we can conclude that the assessment has had a negative effect.

Positive washback means, "assessment reflects skills and content taught in class" (Bedford, nd, p.1). This means that teachers should use washback to emphasise on skills and knowledge they have already taught instead of relying on past assessments to teach skills and content learners need to know in order to be able to cope with examinations. In support of this notion of positive

washback, Saif (2006), found that teachers adjusted their teaching material to respond to the test results of students, certain Chapters in the textbook were not taught and additional material was used to help teach the skills that were not covered in the textbook to respond to the goals of the test. This demonstrates how one of washback's positive influences could be the teacher's focus on content. It is worth noting as well that for positive direction teachers also need to be aware of the curriculum requirements. I believe that adjusting content when it does not speak to the intended curriculum would be in vain and possibly have a negative effect, instead, there has to be a clear link between classroom content and the intended curriculum as suggested by Munoz and Alvarez (2010).

As noted earlier washback can take either direction, positive or negative; when washback is negative it leads to past year paper dependency and failure to address the curriculum effectively. In support of this study in her 2013 study on In-service teacher education Moodley (2013) found that participant-teachers indicated that they depend on past year papers and textbooks to teach VL. This, Moodley (2013) points out, "encourages teaching from question papers instead of addressing the curriculum (p. 9). Furthermore, Moodley (2013) makes a critical observation; she adds that such teaching behaviours can have grave effects as they can lead to classrooms being teacher dominant and consequently lead to failure to elicit responses from passive learners, incidentally depriving the learners of opportunities that encourage critical thinking, and enhance cognitive development. If one considers this observation, one sees the limitations this can have in terms of creating socially and cognitively constructive classrooms as students would not be encouraged to construct their own knowledge or even engage with other students and the teacher to negotiate meaning. As noted earlier in the constructivism section, cognitive development is promoted by social interaction as well as students' ability to draw from their own experiences to make sense of the world around them. This, however, is impossible when the teacher is concerned with getting students exam-ready instead of affording the students opportunities to engage critically with texts. More evidence for negative washback is presented by Ozmen (2011), noting that participant-student teachers in his study found the Selection Examination for Professional Posts in Public Organisations (SEPPO) had a negative washback effect because they were students who were in training to become English Language teachers and yet SEPPO did not test anything relevant to their course programmes. He found that "none of the questions were on English Language

teaching, methodology, linguistics" (p.31). In essence, this test was not a valid one for these students yet it was used to determine their employability in government institutions. The assessment was negative in a sense that course programmes could not help students prepare for it while the test itself could not help students prepare for the course programmes or even teaching practice. Taking this statement into account and connecting it to my study, one can conclude that lack of understanding of visual literacy can then lead to negative washback. This occurs when a teacher fails to ask questions that allow learners to engage critically with visual texts or present lessons that do not offer opportunities for learners to engage with visual literacy techniques and be given an opportunity to have a clear understanding of the phenomenon.

2.5.2 WASHBACK EFFECT ON TEACHING PRACTICE

One of the aspects of education likely to be affected by washback is teaching practice. It has been noted in the literature that past assessments have the potential to affect teaching/teacher behaviour in the classroom. As a result, the introduction of the new examination in Cheng's (1997) study changed the focus of the content taught. However, Cheng (1997) noted that changes were not as evident in teaching; suggesting that while content might have changed, teaching practice remained the same. Teachers still taught role-play (which was the new aspect added to the examination to replace reading aloud) in the same way they did reading aloud, the pedagogies had not been changed. Content and material can also be affected; when content is affected by washback adjustments are made by teachers to cover the aspects of the curriculum that are likely to be tested in examinations. A good teacher will also focus on adjustments that will compensate for the shortcomings of the test, covering content in class that is essential for acquiring the desired skills even if it is not covered by the test. As such, Alderson and Wall (1993) in their Sri Lanka study noted that the examination affected the content of language teaching, they found that the language curriculum in this context was broadened, emphasising those areas most likely to be tested.

Material in the case of this research review refers to textbooks and past examination papers. Spratt (2005) notes that materials range from those that are highly exam oriented to those that attempt to develop relevant language skills "emphasising more the content domain from which the exam is delivered" (p.10). In this light, Cheng (1997) wrote that when Hong Kong was introduced to a

new examination in 1996, "55% of the schools had already changed their textbooks for teaching English targeted at the new examination" (p. 46). This emphasises the teacher's need for creativity when it comes to material used to teach. Teachers do not have to rely solely on prescribed material to deliver content, rather they should make means to look into a variety of material to enhance their lessons and expand opportunities.

According to the research reviewed, washback certainly has an effect on teaching practice. What has also become evident in research is the effect of washback on learning/behaviour of learners in their learning contexts. Studying reactions to a newly introduced learning package for a test, Lamely and Stoneman (2000) demonstrated that students had little concern for the learning strategies suggested in the pack, and disregarded the guides for improving performance, students were mainly concerned with familiarising themselves with the test format and ignored the opportunities for language learning presented in the package. This can be noted as an undesirable effect as learners or classroom focus shifts towards the mastering of examination technique instead of engaging with the content and acquiring language skills, Wiseman (1961).

2.6 **CONCLUSION**

In light of the literature reviewed on washback thus far, it is worth noting that more studies need to be carried out to analyse the nature of washback and how it can be used to generate positive results. Even though there is a substantial amount of international literature on washback, this review has identified a dearth of similar studies in the South African context, which is a gap worth considering. This study particularly seeks to contribute towards the gap in literature with specific reference to the teaching and learning of VL.

CHAPTER 3: RESEARCH METHODOLOGY AND METHODS

3.1 INTRODUCTION

The main purpose of this Chapter is to give an account of the methodology chosen as well as explain the suitability of procedures. I begin by pointing out research goals before proceeding to a discussion of the methodology and methods used to carry out the research.

3.2 METHODOLOGY

The main purpose of this study is to investigate the existence of washback in the teaching and learning of visual literacy (VL) and its effects thereof. I do not begin with a notion of what washback is or how it occurs; in other words, I do not have a hypothesis against which to examine the findings, this according to Hittelman and Simon (2006), refers to "constructing realities based on experiences with the environment" (p. 6). It is therefore for these reasons that a qualitative approach was the most applicable, this approach, according to MacMillan and Schumacher (2010), "emphasises gathering data on naturally occurring phenomena, most of these data are in words and not numbers" (p. 23).

In light of the above, Creswell (2012) notes that "qualitative research is best suited to address a research problem in which you do not know the variables and need to explore" (p. 16). The information might have to be acquired from participants as reviewed literature may not yield sufficient information. This is particularly evident in my study as the literature reveals that not much research on washback and VL has been conducted in the South African context, leading to a heavy dependence on the data collected from participants. Creswell (2012) also notes that in qualitative research one seeks to explore a 'single phenomenon of interest' which in the case of this study is the existence of washback in the teaching and learning of VL and its effects. This single phenomenon of interest is stated in the problem statement and research questions which will be used as a guide towards obtaining information from participants as suggested by Creswell (2004).

One of the advantages of qualitative research, according to Gall, Gall and Borg (2007), is that it "allows one to study the meanings that individuals create and other internal phenomena, making holistic observations of the total context within which social actions occur" (p. 32). In this study I recorded VL lessons, allowing me to better understand how those lessons were delivered by teacher-participants and how the delivery was affected by past year papers (washback). I was able to observe other phenomena that might have possibly come to play as the lessons progressed. The multiple methods of collecting data allowed for a holistic understanding of the context of the teacher-participants, the classroom and the learning process. The holistic understanding was crucial in my study in order for me to understand the construction of washback in the teaching of VL. The phenomena under investigation in my study required a thorough investigation in order to get to the responses to research questions, also, having done coursework, I was able to gain some experience in analysing texts for meaning and for creating new meaning, whereas I have very little experience working with numbers which is what the quantitative approach is embedded in. As such, Creswell (2012) points out the following factors as highly influential in one's choice of either a qualitative or quantitative approach:

"Problems suited for quantitative research are those in which trends or explanations need to be made;"
"For qualitative research, problems need to be explored to obtain a deep understanding;"
"Quantitative approach needs a clear understanding of measurement, statistics and quantitative data collection methods"
"In qualitative research coursework and experience in analysing text is very helpful."

(Creswell, 2012, p.20)

3.2.1 A CLOSER LOOK INTO THE METHODOLOGY

There are different kinds of qualitative research according to Freebody (2004), each kind is concerned with human activity. Social science, or naturalist attitude, is concerned with "understanding and documenting reality as it is naturally" (p. 56). In these studies "researchers participate actively in people's ways of doing things and ways of living"; here the aim is to deal with the people they are studying by "observing people, events and interactions" (ibid). The other

category is critical science and political attitude, unlike social science which aims to understand human activity by observing and participating, critical science is based on a 'post-modernist approach' with the aim of "ongoing attack on grand narratives that have given theoretical and cultural shape to the practice of education" (p. 62). The last category as identified by Freebody (2004) is cultural science, which according to him is "the most widely used form and derives from ethno methodology (EM)" (p. 63). What EM aims to do is to "explore how people coordinate their everyday courses of action in and through the routines of their talk, without pre-empting what the structure of those routines might look like" (p. 65). In this light, my study seeks to investigate the existence of washback in the teaching and learning of VL and its effects without assuming its existence.

Freebody (2004) points out that "the overall aim of the application of EM to educational research arises from the fact that educational practices have particular formal structures and social patterns that people together put in place, these practices are also aimed at producing certain "kinds of consequences" (p. 63). Research reviewed in my study shows that a lack of content and pedagogical knowledge in the teaching of VL leads to a dependency on previous examination papers. Furthermore, it shows that a skilled teacher can find ways of using previous examination papers to generate positive results. In addition, whatever the reason for the use of previous examination papers and whatever the methods adopted by the teachers, there will be consequences, either positive or negative. Taking the above into account, there is no doubt that this study falls within the category of cultural science as I do not come forward with hypotheses, yet I acknowledge that classroom practice, i.e. the use of previous examination papers will have some effect.

3.3 **DESCRIPTION OF CONTEXT**

My field of interest is situated within the National Certificate Vocational (NC (V)) programme and my focus is on the teaching and learning that takes place in the English classrooms. English in this context is offered as a First Additional Language (EFAL) and is a compulsory subject for students. The NC (V) programme is offered within a number of fields; Business Studies, Engineering, Education and Development, to name a few. These courses are all designed to offer

theory and practice in a real, working or simulated, environment. The programmes are offered at levels 2, 3 and 4 of the NQF, which are equivalent to Grades 10, 11 and 12 respectively. The minimum entry requirement is Grade 9 or a NQF level 1 qualification. The NC (V) is a three year full-time programme, at the end of each year students obtain certificates; however, students are encouraged to complete all three levels. In each level of study the students are required to enroll for a total of seven subjects, three fundamental; English, this is also the language of teaching and learning, Mathematics or Mathematical Literacy and Life Orientation. In addition to the fundamental subjects there are an additional four vocational subjects. These subjects vary according to the field of study enrolled for by each student.

The institution is located in the CBD of the city. There are approximately thirty students in each class. Each lesson takes up to forty minutes, most of which are double lessons which means students mostly spend eighty minutes at each lesson. The institution does not have a bell system as in other TVET colleges; both teachers and students are responsible for keeping time, which is why some lessons end abruptly as both teachers and students are sometimes not aware of the time. The day starts at 08:00 and ends at 15:20 two breaks in between lessons, one ten minutes and the other thirty minutes. Most students use public transport, mostly the train, to get to the institution because it is more economical. Most of the students at the college come from underprivileged backgrounds.

3.4 **PARTICIPANTS**

I identified three teachers who taught EFAL at NC (V) levels 2, 3 and 4. All three teacher-participants were second langrage speakers of English with an extensive number of years in the teaching of English as an additional language, however, in the teaching VL T1 has four years of experience, this is as long as the component of VL has been introduced in the NC (V) programme. T2 and T3 have taught for 27 and 9 years respectively. The age range of the participant-teachers was from 40-60. The students became participants by virtue of being in the participant-teachers' classroom. The students in this particular institution were second language speakers, most of whom were unable to complete matric at high school for various reasons, thus, enrolling at a TVET college. This allowed them the opportunity to complete a qualification, which is the equivalent of

matric. The ages of students range from 18-40. I place no distinction between the use of learner and student in this study and have therefore used them interchangeably.

There were two EFAL teachers in each of the NC (V) levels 2, 3, and 4. Each teacher-participant was randomly selected and each teacher had a 50% chance of being selected. Although the research was not for any direct benefit to the participants, I think that the interview questions and the research output should create awareness among the teachers of the effect of positive and negative washback and thus influence their teaching practices. Below I present a Table which illustrates the demographic background of the participants:

TABLE 3.1: PARTICIPANTS' DEMOGRAPHIC BACKGROUND

TEACHERS	AGE	TEACHING EXPERIENCE	NATIVE SPEAKER OF ENGLISH	NUMBER OF YEARS TEACHING VL
T1	54	35	No	4
T2	60	38	No	27
T3	43	18	No	9
STUDENTS	**AGE RANGE**	**NATIVE SPEAKERS OF ENGLISH**	**NUMBER OF STUDENTS IN CLASS**	
T1	18-25	None	30.-35	
T2	18-35	None	30-35	
T3	18-40	None	30-35	

3.5 DATA COLLECTION PROCEDURES

At the outset, the NC (V) EFAL language curriculum was analysed to ascertain the role of VL for teaching and learning at levels 2, 3 and 4; upon analysis, I engaged in the steps presented in the following section in pursuit of collecting the data required for the study.

STEP 1: ANALYSIS OF THE VL COMPONENT IN THE EFAL EXAMINATION PAPERS FOR THE YEARS 2012-2014

I initially engaged in a brief analysis of the VL component of the 2012 - 2014 examination papers to determine the extent to which the question papers were aligned with the curriculum, as this would affect the direction of the washback effect. The question papers are presented as Appendix

A. Drawing on Moodley's (2015) analytical framework for determining washback I focused on the following criteria that are relevant for this section of my study: 1. Text selection: Specific technical and socio-cultural features, 2. Inter-textual reading, 3. Critical Visual Literacy awareness, as well as, 4. Language use and framing of questions (See Table 3.2).

STEP 2: LESSON RECORDING

Each of the teacher-participants was asked to record at least three lessons each on VL, in compliance with the EFAL NC (V) curriculum. This method of data collection was selected as it is less intrusive than video recording and classroom observation. The audio-recordings are critical to this study as they provide the data to achieve the aims of the research. The audio-recordings were subsequently transcribed for a detailed analysis. The lesson recordings for each teacher-participant are presented as Appendix B; selected transcriptions are presented as data that would not have any influence on the study was omitted.

STEP 3: INTERVIEWS

Using information gathered from the analysis of the curriculum document and previous examination papers for VL, lesson recordings and existing literature on VL and washback, questions were developed to conduct semi-structured interviews with the three teacher participants. I chose to conduct follow-up interviews after the recordings to engage more meaningfully with the teacher-participants as some questions would emerge as a result of classroom practice. The interview schedule is presented as Appendix C while selective transcriptions of the interviews are presented as Appendix D. In choosing semi-structured interviews, I was influenced by Bell's (2005) assessment, that such a technique keeps the data collection process systematic while allowing each individual to share his or her own experience, and more significantly that when questions are determined in advance "all respondents answer the same questions thus increasing comparability of responses" (p. 271). I found that using semi-structured interviews helped provide a framework for the interviews thereby ensuring relevance in questioning while leaving room for new questions to be asked following up on teacher-participants' responses during the interview; this type of interview also allowed for an inclusion

of questions that were dependent on each teacher-participant's VL lessons. The questions primarily focused on the teachers' experiences in teaching VL, whether they use previous examination papers, if they do, how they use them and why they use them. Furthermore, teachers were asked to comment on the effectiveness of using previous examination papers in the teaching of VL.

3.6 DATA ANALYSIS PROCEDURES

3.6.1 TRIANGULATION FOR CORRELATION.

Throughout the analysis a comparative method was used to find a link between the different sets of data; previous examination papers, lesson recordings and teacher-participant interviews, all the data sets were also compared to the requirements of the curriculum. The comparative analysis took the form of triangulation; triangulation by definition is "cross validation among data sources, data collection strategies, time periods, and theoretical schemes … researcher compares different sources, situations and methods to see whether the same pattern keeps recurring …" (McMillan and Schumacher, 2010, p. 379). Similarly, Creswell (2012) defines it as "the process of corroborating evidence from different individuals, types of data or methods of data" (p. 259). The use of triangulation is advantageous in that it affords the researcher an opportunity to present "rich, dense data generated from a variety of angles" (Burton, Brundrett and Jones, 2008, p. 170). In my study it helped me find a link between what had been previously assessed in the previous examination papers, what teachers did in VL classrooms and what teachers said they did in VL classrooms and their views on the teaching and learning of VL.

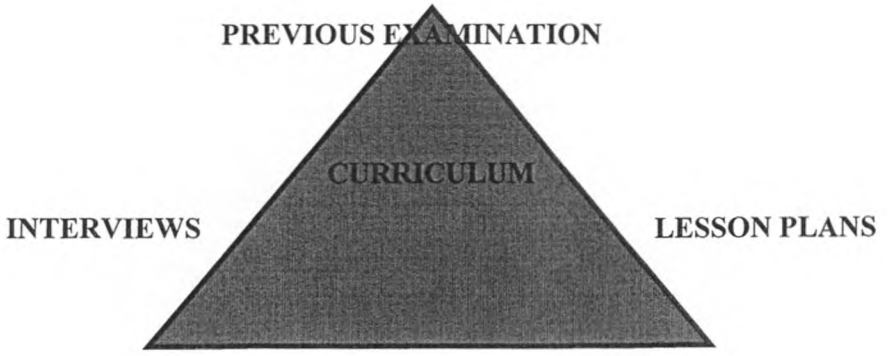


FIGURE 3.1: TRIANGULATION FOR CORRELATION

A comparative analysis between VL skills required in the curriculum and what was being taught was conducted; this was done for the purpose of determining whether there was a correlation between the two aspects. Analysis of lessons recorded was conducted to establish whether a correlation between examination papers of the past three years and teaching exists, in other words, what is it that the teachers are using in their classrooms to teach VL that appears in the previous examination papers. I also observed for correlation between data collected in the classroom and data obtained in the interviews.

3.6.2 ANALYTICAL FRAMEWORK FOR EXAMINATION PAPERS

The purpose of this section is to determine the extent to which the question papers are aligned with the curriculum and subsequently determine the direction of washback. In order to achieve this I adapted Moodley's (2015) analytical framework as mentioned in the previous section and illustrated in Table 2.1. The analysis allowed the discussion of the findings guided by the criteria as outlined in the adapted framework as tabled as Table 2.1. At the outset, the analysis is presented in the Table for ease of reading; a discussion of the Table, making reference to literature, the theoretical framework, furthermore the direction of washback is discussed. This was critical for the assessment of the validity of the test design as it would influence the degree of positive washback. It was also imperative to measure the authenticity of the test design (Moodley, 2015).

TABLE 3.2: ANALYTICAL FRAMEWORK: DETERMINING DIRECTION FOR WASHBACK.

Text Selection: Specific technical and socio-cultural features. 4 Codes of visual texts: Layout, font, body language, colour tone, camera angle, framing, foreground, background 5 Symbolic representation 6 Relevance to candidates	**Inter-textual reading.** iv. Relationship between visual image and written text v. Background knowledge for making interpretations
Critical visual literacy awareness 3. Diction 4. Denotative and connotative meanings 5. Figurative language 6. Emotive language 7. Symbolic processes 8. Rhetoric devices 9. Persuasive techniques 10. Intended effect on reader 11. Explicitness, implicitness and what is not provided 12. Power relations	**Language use and framing of questions** 1. Instruction verbs 2. Clarity of questions 3. Complexity 4. Grammar and punctuation 5. Scaffolding questions

Moodley, V. (2015). Visual literacy in High Stakes Testing: Implications of Washback for language Teachers. 6(4). Pp.2054-2062

3.6.3 ANALYSIS OF LESSONS

For the analysis of the recordings I adapted Moodley's (2015) analytical framework for determining washback as tabled above. the criteria used in this framework was necessary in determining the relevance of text choices by teachers during VL lessons, critical VL awareness, subject-specific knowledge, language use for framing questions and teaching to the curriculum and beyond; this helped me determine the washback effect of the lessons.

TABLE 3.3: ANALYTICAL FRAMEWORK: DETERMINING DIRECTION FOR WASHBACK

Teacher subject-specific knowledge	**Teaching to the curriculum and beyond**
▪ Codes of visual texts ▪ Linguistic jargon and rhetorical devices ▪ Visual structures and linguistic structures ▪ Inter-textual reading ▪ Critical language awareness	1. Interpretation of wide range of texts 2. Demonstration of understanding 3. Differentiation between fact and opinion 4. Explanation of the socio-political and cultural background of texts 5. Recognition and explanation of the effect of figurative language and rhetorical devices 6. Ability to engage critically and pass value judgement
Language use and framing of questions 6. Instruction verbs 7. Clarity of questions 8. Complexity 9. Grammar and punctuation 10. Scaffolding questions	

Moodley, V. (2015). Visual literacy in High Stakes Testing: Implications of Washback for language Teachers. 6(4). Pp.2054-2062

3.6.4 ANALYSIS OF INTERVIEWS

I used key questions to help guide the analysis of the interviews. As Cohen, Manion and Morrison (2011) noted, qualitative data can be analysed in a number of ways, there is no strict manner in which a researcher will be compelled to follow, they refer to a "fit for purpose analysis" (p. 537); what the researcher intends to do with the data should determine the manner of analysis. The data I collected was intended to help me investigate washback in the teaching and learning of VL in the NC (V) levels 2, 3 and 4 classrooms, therefore, the key questions helped me ascertain whether what the participant teachers did in the VL lessons correlates with what they say in the interview as this could affect the direction of washback.

3.6.4.1 Organising data

At the outset I organised data, as, according to McMillan and Schumacher (2010), "organising data separates it into few workable units" (p. 369). The first step, as suggested by Creswell (2012) was to transcribe the data by listening to "audiotaped interviews and converting data into text data" (p. 239), typing as I listened to audiotapes using relevant transcription codes. Although transcribing was extremely time-consuming and costly as I had to double check what had been

typed for accuracy, it is justified by Cohen, Manion and Morrison (2011) as it helps to provide "important detail and accurate verbatim of the recordings" (p. 537) and it was for this reason that I chose to transcribe the recordings instead of analysing them directly. Once transcribed, reading the data helped provide a bird's eye view of what I had collected and have a clear sense of what I was working with, this also served as an analysis of the adequacy of the data.

3.6.4.2 Data Coding and Identification of themes

"This begins with identifying pieces of data that are comprehensible when standing alone, these are data segments and they contain one idea" (McMillan and Schumacher, 2010, p. 370). After segmenting data the next step is to code the data, codes are usually one word or a phrase, one that gives meaning to the segments. These are usually participant perspectives, actions or ideas. These help the researcher identify the most prevalent themes in the data and as noted by Creswell (2012) this helps the researcher make sense of the data, select that which can be used and discard data that does not contribute to the development of the study. Identification of themes then becomes the condensation of codes, grouping similar codes to form one theme for easy analysis and interpretation of findings (MacMillan and Schumacher, 2010); this means eliminating overlapping and unnecessary codes and as Creswell (2012) noted, one can find different types of themes, "ordinary themes, those the researcher expect us to find, unexpected themes that are surprises; hard to classify themes, that overlap with several themes; as well as minor and major themes" (p. 248) and in the presentation of the data I shall categorise themes discovered according to these different types.

3.7 ETHICAL CONSIDERATIONS

According to Cohen, Manion and Morrison (2011) "researchers must take into account the effects of the research on participants, and act in such a way as to preserve their dignity as human beings" (p. 56). This, according to the authors, is considered to be ethical behaviour. Implicit ethical issues exist and as a researcher it is crucial to take these issues into consideration and address them sensitively.

3.7.1 Informed Consent

To be able to proceed with the study permission had to be granted by both primary and secondary participants. According to Denzin and Lincoln (2000) participants must give voluntary consent to participate without any kind of physical or psychological intimidation; that is; I had to grant participants an opportunity to understand what the study was about and then independently decide whether they would participate or not, information sheets and consent for each of the participants are presented as Appendices E and F respectively. Firstly permission was obtained from the college principal as well as the campus manager. A clear explanation of what the study entailed was provided to all parties in writing, therefore explicitly describing the study, the purpose was emphasised and procedures clearly outlined.

As mentioned earlier teachers were my primary participants and students secondary participants by virtue of being in the selected teachers' classrooms and consent was therefore obtained from both parties. I requested individual meetings with the three teachers, where I explained what my study was about and what my intentions were, I explained to the teachers how they could help me to get to the answers of my research questions, I also made it clear to the teachers that they were not obliged to participate and were free to choose not to. Fortunately all three teachers were willing, similar meetings were held with students who would take part in the study, these were students belonging to teacher-participants and not necessarily selected students. These meetings were held in the presence of teachers and each student gave consent, the students' decision to participate was not influenced in any way by either the researcher of the teacher-participants, students had complete freedom of choice. Teacher-participants and students were provided with information sheets clearly outlining the nature of the research, its purpose, procedures to be followed as well as their roles as participants. In the information sheet the rights of the participants were highlighted, for instance, participation was voluntary and participants had the right to withdraw from participation at any moment without facing any penalties. Consent forms, which participants were required to sign should they agree to participate in the research were attached to these information sheets. It is worth noting that, since the study was conducted at an FET college, parental consent was not obligatory as students in this context were between the ages, 18-40.

3.7.2 Anonymity and Confidentiality

It was my responsibility as the researcher to ensure a relationship of trust between the participants and myself. The research made use of two sensitive procedures; interviews, which were only conducted with teacher-participants and audio-recorded, in addition, audio-recordings were made of the VL lessons. The privacy of participants in both procedures was invaded and participants might have shared sensitive information. To address this issue the names and identity of the teachers, as well as the name of college, was not divulged; these were kept completely confidential at all times and in all academic writing of the study; there were instances where names of places near the college were mentioned, those were omitted from all academic writing as, according to Denzin and Lincoln (2000), "codes of ethics insist on safeguards to protect people's identities and those of locations (p. 139). Individual privacy will be maintained in all published and written data resulting from the study. The names of the teachers were not revealed to anyone at anytime. They remained completely anonymous and when making reference to them, labels instead of names were used. The three teachers were referred to as Teacher 1 (T1), Teacher 2 (T2) and Teacher 3 (T3) of levels 2, 3, and 4 respectively. Similarly, the names of students were not revealed to anyone at anytime as they also remained completely anonymous by using labels. Students were referred to as Teacher 1 Student 1 (T1S1, T1S2 etc), Teacher 2 Student 1 (T2S1, T2S2, etc.) and Teacher 3 Student 1 (T3S1, T1S2, etc.) respectively.

3.7.3 Data usage and storage

Firstly, data was analysed and used to draw conclusions about the study and answer my research questions. A research report was completed and submitted to my supervisor, an editor and the appointed examiners. The results of the study might be presented in a paper at a conference and possibly published jointly with my supervisor in an academic journal. Data has been kept in a lockup cupboard to which only I have access and will be destroyed after five years of my report being published.

3.8 CONCLUSION

This Chapter has given a brief description of the methodology and methods, as well as an account of the procedures employed by the researcher and the data analysis methods so as to locate the study within the discipline of research. In the Chapter I discussed methods of data collection and gave an outline of frameworks used in the analysis process, this will help guide the procedures and sequencing in the following Chapter.

CHAPTER 4: PRESENTATION AND DISCUSSION OF DATA

4.1 INTRODUCTION

In this Chapter I will present an analysis of data collected, I begin by evaluating the VL in the EFAL question papers of the years 2012, 2013 and 2014. In analysing the question papers, I use Moodley's (2015) framework as discussed in Chapter 3 (see Table 2.1). Following the analysis of the question papers I analysed the lesson recording using an adapted framework which I presented in detail in the previous Chapter (see Table 2.2). This framework assisted in engaging critically with each lesson separately in an attempt to investigate the washback effect. I then analysed the interviews which were conducted after the lessons were recorded. In analysing the interviews I adopted the fit for purpose analysis, using key questions to guide the analysis. As I was analysing the different sets of data I engaged in a comparative analysis between the different sets of data (triangulation) for the purposes of finding a correlation between the different sets of data thereby validating findings.

4.2 ANALYSIS AND DISCUSSION: EFAL EXAMINATION PAPERS-2012, 2013, 2014

4.2.1 ANALYSIS: VL QUESTIONS

This section provides an analysis of the VL component of the EFAL question papers for the years 2012, 2013 and 2014. As discussed in the previous Chapter the purpose is to determine the extent to which they are aligned with the curriculum and the direction of washback, the question papers are attached as Appendices A. I adapted Moodley's (2015) analytical framework to evaluate the VL component in the examination question papers (the framework was discussed in detail in Chapter 2); the framework was adapted for the purposes of aligning it to the NC (V) curriculum which is different to the CAPS documents investigated in Moodley's (2015) framework, adaptation was necessary to align the framework for the purposes of this study. This analysis was also guided by the definitions of washback adopted in the study and the influence assessments have on classroom practice, hence I focused on the effects the different examination papers could have had for the different VL teachers. As stated in the literature, washback could yield both

positive and negative results, Munoz and Alvarez (2010) signal that there should be a clear link between educational goals and assessment. Furthermore, Alderson and Wall (1993) suggest that this link between the intended curriculum and assessment can enhance opportunities for positive washback.

Prior to analysing and discussing the question papers, according to the criteria as set out in the analytical framework, it is worth noting that the curriculum states the following as one of its subject outcomes listed as subject outcome 2.2 - Read/view and assess visual texts and non-verbal forms of communication. The learning outcome suggests that learners should be able to view visual texts to infer meaning and purpose, focusing attention on features such as format, layout, size and use of colour. The text choices suggested range from comic strips, pamphlets, posters, display advertisements, classified advertisements and social media texts. Technical features should include body language, gestures, signs, layout and symbols. In the next section I present and discuss data for the analysis of examination papers for the years 2012, 2013 and 2014 under guided by the criteria set out in the analytical framework.

TABLE 4.1: ANALYSIS: DIRECTION FOR WASHBACK

		LEVEL 2			LEVEL 3			LEVEL 4		
CRITERIA		**2012**	**2013**	**2014**	**2012**	**2013**	**2014**	**2012**	**2013**	**2014**
1.	**Text Selection: specific technical and socio-cultural feature**	**Appendix A_1:** Q5: Poster Q6: Poster	**Appendix A_2:** Q3: Media article Q4: Movie pricing guide	**Appendix A_3:** Q3: Poster Q4: Book cover	**Appendix A_4:** Q5a: Poster Q5b: Poster	**Appendix A_5:** Q5: Newspaper article	**Appendix A_6:** Q4: Cartoon Q5: Internet text Q6: Advertisement	**Appendix A_7:** Q5: Cartoon	**Appendix A_8:** Q5: Newspaper article	**Appendix A_9:** Q5a: Cartoon Q5b: Cartoon
1.1	Codes of visual text	No evidence	Q 3.3 Q 3.9	Q 3.8	No evidence	No evidence	No evidence	No evidence	No evidence	No evidence
1.2	Symbolic representation	Q 5.2	Q 3.6	No evidence	Q 5.4 Q 5.5	No evidence	No evidence	No evidence	No evidence	Q 5.1.3
13	Relevance to candidates	Q 6.3	Q 3.8	No evidence	Q 5.4 Q 5.5 Q 5.7.2 Q 5.11	No evidence	Q 5.7	No evidence	Q 5.6.2	Q 5.1.5 Q 5.1.7
2.	**Inter-textual reading**									
2.1	Relationship between visual image and written text	Q 5.3 Q 6.4	No evidence	Q 3.8	Q 5.5 Q 5.9 Q 5.10.2	Q 5.7	No evidence	Q 5.8 Q 5.11.1	No evidence	Q 5.1.2 Q 5.1.3 Q 5.2.5
2.2	Background knowledge for making interpretations	Attached addenda	Attached addenda	Attached addenda	Attached addenda	Attached addendum	Attached addenda	Attached addendum	Attached addendum	Attached addenda

TABLE 4.1: ANALYSIS: DIRECTION FOR WASHBACK (Cont...)

		LEVEL 2			LEVEL 3			LEVEL 4		
CRITERIA		**2012**	**2013**	**2014**	**2012**	**2013**	**2014**	**2012**	**2013**	**2014**
3.	**Critical VL awareness**									
3.1	Diction	Accessible to students	Accessible to students	Accessible to students	"mascot" might not form part of an average Level 3 student	Accessible to students	Accessible to student	Accessible to students	Accessible to student	Accessible to student
3.2	Figurative language	No evidence	No evidence	No evidence	Q 5.8	Q 5.1	No evidence	No evidence	No evidence	Q 5.1.4 Q 5.2.6
3.3	Emotive language	No evidence	No evidence	No evidence	No evidence	No evidence	No evidence	No evidence	No evidence	No evidence
3.4	Persuasive technique	None	Text A	No evidence		No evidence	Text C	No evidence		
3.5	Rhetorical devices	Text A:Irony	Text A & B	No evidence	Q 5.8, Q 5.10	Q 5.1 Q 5.4	Q 4.1 Q 4.5 Q 4.6 Q 4.7 Q 5.1	No evidence	No evidence	Q 5.1.4 Q 5.2.6

TABLE 4.1: ANALYSIS: DIRECTION FOR WASHBACK (Cont...)

		LEVEL 2			LEVEL 3			LEVEL 4		
CRITERIA		**2012**	**2013**	**2014**	**2012**	**2013**	**2014**	**2012**	**2013**	**2014**
4.	**Language use and framing of questions**									
4.1	Instruction verbs	What Where Who Why Give reason Explain	Choose Explain What Write down Why Examine To whom Name How much How many From which When Write out	Choose What Who When Does Motivate Write down Consider Supply reason Name	What Explain Name Which How Do you agree Give reason Write down	Explain Is this Give reason What Where Why How Quote	Choose What Why True or false Identify Provide Write out Which Name List Examine Name Explain	What Who Give a reason Say Describe Compare Refer Why Write Explain	Write What Quote Explain Who In which When Refer Give reason Name Choose	Refer How Who Identify Give Which Name Which What Motivate
4.2	Clarity of questions	Clearly stated	Clearly stated	Clearly stated	Clearly stated	Clearly stated	Clearly stated			
4.3	Grammar and punctuation	Correctly used	Correctly used	Correctly used	Correctly used	Correctly used	Correctly used			
4.4	Scaffolding question		Closed questions, open ended questions	Closed questions, open ended questions	Closed questions, open ended questions	No evidence: mostly content-specific questions	Closed then open-ended questions			

4.2.2 LEVEL 2: EFAL 2012, 2013, 214: Text Selection: specific technical and socio-cultural feature

In the years 2012, 2013 and 2014 the papers appear to follow the same pattern, a poster always features in the VL section, followed by one other type of text; in the three years investigated, three types of texts were used, i.e. a poster, movie pricing list and book cover as can be seen in the examples below (Figure 2.1 and Figure 2.2). Even though the curriculum suggests the use of a wide range of texts and the assessment guideline advocates for flexibility, which allows for creativity and resourcefulness and while the texts thus failing to create opportunities for critical engagement. Text choices were limited in range and the repetition was indicative of a lack of creativity and resourcefulness which constrained the curriculum and was a barrier in students' VL knowledge development. Furthermore, this indicates severance between curriculum goals and assessment, a link identified as crucial by Munoz and Alvarez (2010) for possibilities of positive washback.

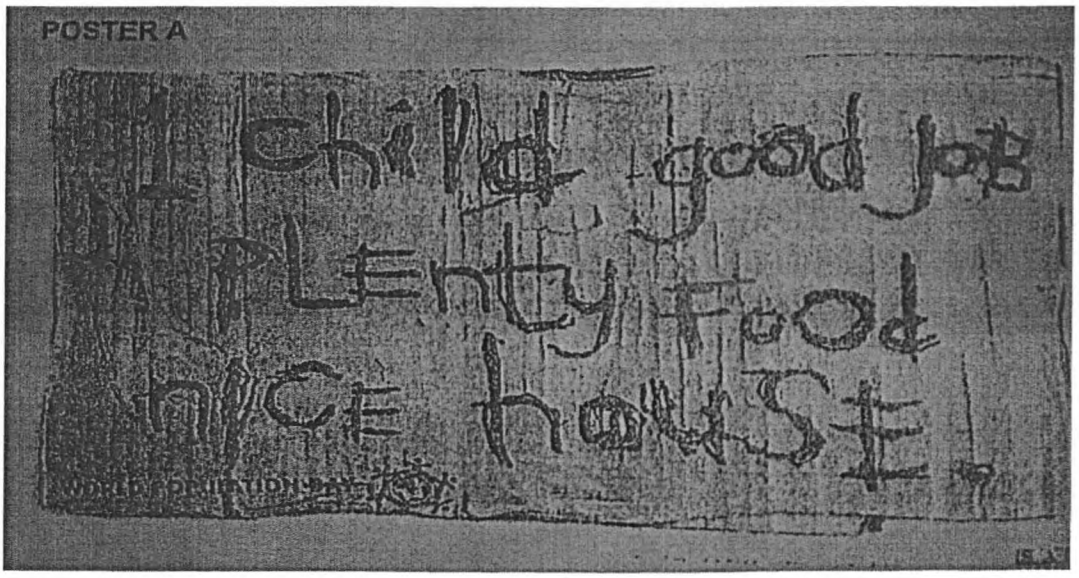
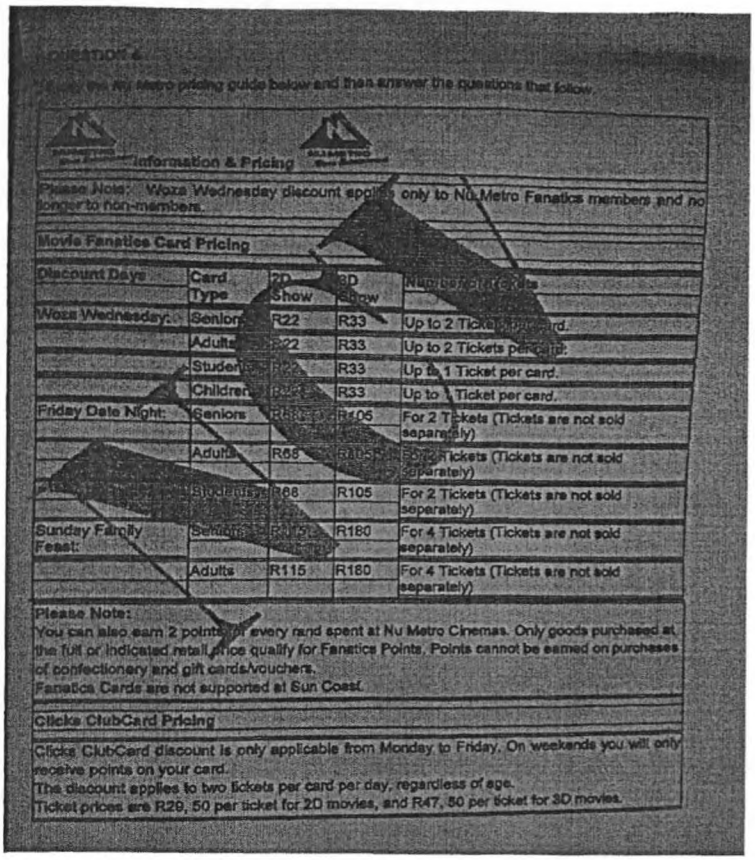


FIGURE 4.1: LEVEL 2 EFAL, 2012



Information & Pricing

Please Note: Woza Wednesday discount applies only to Nu Metro Fanatics members and no longer to non-members.

Movie Fanatics Card Pricing

Discount Days	Card Type	2D Show	3D Show	
Woza Wednesday:	Seniors	R22	R33	Up to 2 Tickets per card.
	Adults	R22	R33	Up to 2 Tickets per card.
	Students	R22	R33	Up to 1 Ticket per card.
	Children	R22	R33	Up to 1 Ticket per card.
Friday Date Night:	Seniors	R68	R105	For 2 Tickets (Tickets are not sold separately)
	Adults	R68	R105	For 2 Tickets (Tickets are not sold separately)
	Students	R68	R105	For 2 Tickets (Tickets are not sold separately)
Sunday Family Feast:	Seniors	R115	R180	For 4 Tickets (Tickets are not sold separately)
	Adults	R115	R180	For 4 Tickets (Tickets are not sold separately)

Please Note:
You can also earn 2 points for every rand spent at Nu Metro Cinemas. Only goods purchased at the full or indicated retail price qualify for Fanatics Points. Points cannot be earned on purchases of confectionery and gift cards/vouchers.
Fanatics Cards are not supported at Sun Coast.

Clicks ClubCard Pricing

Clicks ClubCard discount is only applicable from Monday to Friday. On weekends you will only receive points on your card.
The discount applies to two tickets per card per day, regardless of age.
Ticket prices are R29, 50 per ticket for 2D movies, and R47, 50 per ticket for 3D movies.

FIGURE 4.2: LEVEL 2 EFAL, 2013

The three papers comprised 49 questions in total, while the questioning style gave recognition to students' prior knowledge, meaning and purpose there was a dearth in opportunities to engage with technical features. What emerged from the examination papers is an understanding of students as creators and negotiators of meaning as advocated by constructivism, this is evident as some questions like question 2 and 3 cited below require students to form their own opinions and share their experiences. As mentioned in the review Chapter, students no longer passively memorise what is passed on by teachers, bringing in their own experiences they make independent interpretations, negotiate meanings and thus the role of the teacher also changes, from transmitter to facilitator of meaningful learning. The teacher must therefore allow for such opportunities where students make their own interpretations, respect their viewpoints while keeping to his/her intention of facilitating meaning learning (Corbern, 1993). The following questions are evidence of recognition of students' prior knowledge and granted opportunities for the formulation of ones interpretations:

1. **Q 5.2 Where would one usually see this poster** (Level 2, 2012).
2. **Q 3.8 In your own words explain why it is difficult to fit in** (Level 2, 2013).
3. **Q 5.11 If you were given the chance as a South African to design a poster for the prevention of wild fires, what wild animal would you use as a mascot and why?** (Level 2, 2013).

Mbelani (2007) notes that to improve students' critical language awareness and enable them to engage critically with visual texts' meaning, opportunities for the learning of VL need to be provided; in the first year questions asked did not allow for critical engagement and creativity for students, while there was one question on addressing symbolism the rest of the questions used contextualisation clues and not focusing on codes of visual text, i.e. framing, foreground, background. In the following two years however we saw some improvements as questions on technical features like symbolism, body language and background were included;

4. **Q 3.5 In the main picture the boy is smiling. What does this body language usually imply?"** (Level 2, 2013)
5. **Q 3.8 Consider the synopsis and then identify the objects that appear behind the characters"** (Level 2, 2014)
6. **Q 4.11 Describe the body language of the character on the front cover of the book"** (Level 2, 2014).

The Level 2 2014 EFAL question paper (Appendix A_3) required students to critically engage with the texts to get to the desired answers. The pattern the questions have taken is content-specific:

7. **Q 3.3 Who is the target audience?** (Level 2, 2014)
8. **Q 3.4 When and in which venues is the first showing scheduled?** (Level 2, 2014)

The questions required extensive text-analysis with minimal feature of technical questions, there was also a lot of focus on recall questions, i.e. Who? What? When? and How? (Appendices A_1-A_3) Although the questions were not embedded in socio-political and cultural background of students, the texts were authentic in nature and relevant to the lives of students. The issues covered by texts were centered on everyday lives of students and were easily accessible to an average level

2 student, including issues of population, text choices of books and movies relevant to level 2 students (Appendices A).

4.2.3 LEVEL 3: EFAL 2012, 2013, 2014: Text Selection: specific technical and socio-cultural feature

When one looks at the level 3 papers up to the year 2013, comparing them to the level 2 papers, one immediately recognises the repetitive nature of text choices from level 2 to level 3. Posters seem to be a popular choice of examiners, the text choices are indeed congruent with the curriculum, however, one cannot ignore the level at which these choices do not correlate with the curriculum in terms of range. As noted in the review Chapter, lack of resources is one of the major problems the South African education system is faced with, however, Alder and Reeds (2002) argue for a broader view of resources, "teacher's knowledge bases as opposed to just their qualification" (p.59). If teachers, (the examiners in the case of the reviewed question papers) could use more resources it would expand the learning opportunities for learners. In the 2014 paper a great improvement is evident as the viewing section is not as constrained as the previous two years in terms of variety in text choices. Three text types were used signaling flexibility which allowed students to intensively engage with different texts and creativity from the examiner thereby breaking away from the pattern which was now predictable. In this paper a cartoon, internet texts, as well as flyers were used. The text choices in this paper allowed for high levels of congruency with the curriculum, also enhancing the standard of the paper:

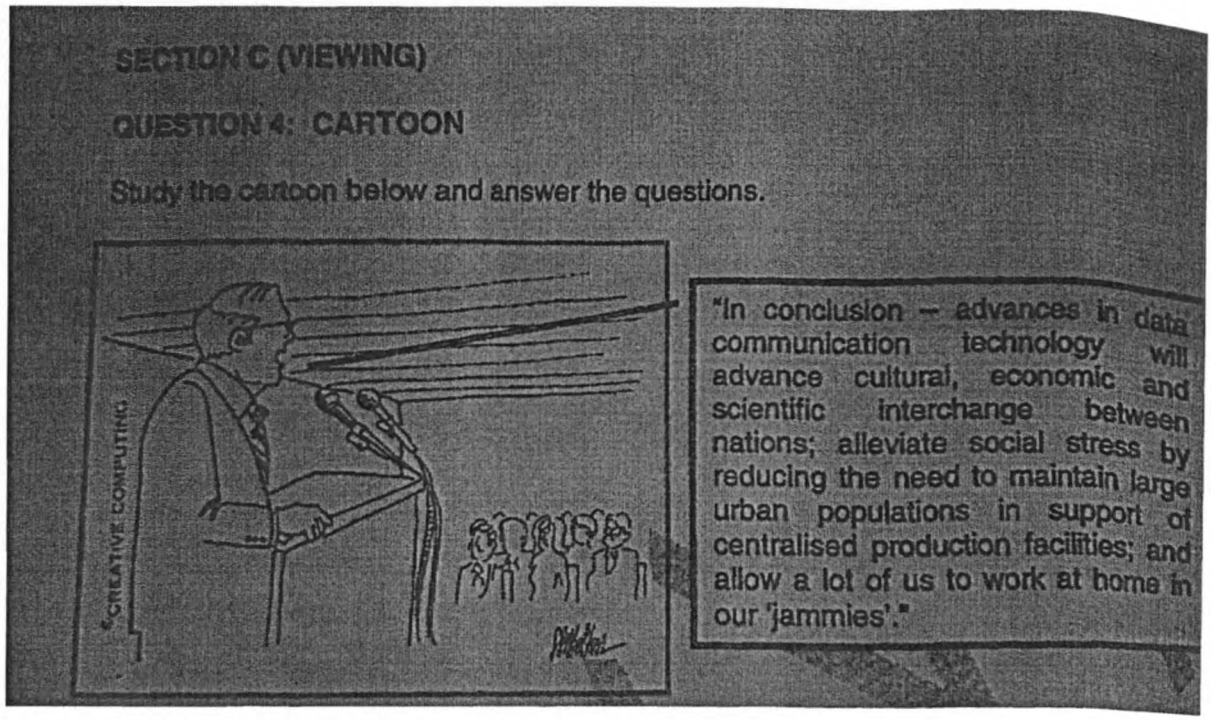


FIGURE 4.3: LEVEL 3 EFAL, 2014

Even though the examiner could be commended for the use of different types of texts, which had not been featured in the past two years, allowing for opportunities of critical engagement with a variety of texts, there was not much of a variation in questions derived from the text. There was no evidence of codes of visual text used in questioning questions centered on technical features like the use of euphemism and symbolism, For example,

9. **Q 5.5 Can South Africans relate to the use of a bear as a symbol?** (Level 3, 2012)
10. **Q 5.1 Explain the euphemism 'plus size' in your own terms** (Level 3, 2013)

A high volume of questions centered on linguistic technicality:

11. **Q 4.5 Identify an antonym in the text for 'rural'.** (Level 3, 2014)
12. **Q 5.1 Write the abbreviation 'Temp' in full** (Level 3, 2014)

A high consideration of students' opinions and ideas is evident in the manner in which questions were asked; this was in line with de Vries' (1997) observation that teachers need to take into account the knowledge and ways of knowing students bring. For example,

13. **Q 5.4 What is your opinion about the use of bears in the posters?** (Level 3, 2012)
14. **Q 5.11 If you were given the chance as a South African to design a poster for the prevention of wild fires, what animal would you use as a mascot and why?** (Level 3, 2012)

All questions required close interaction with the text to get to the desired answers as well as an incorporation of students' prior knowledge and once again much focus was placed on recall questions. The text choices are authentic in that these are everyday texts that can easily be accessed by both teacher and student (Appendices A) and even though the opportunity was not adequately exploited by the examiner in the 2014 question paper, texts allowed for a variety of questions which could have been drawn from all angles of VL allowing for critical engagement with VL skills as well as cognitive stimuli.

4.2.4 LEVEL 4: EFAL 2012, 2013, 2014: Text Selection: specific technical and socio-cultural feature

Analysing level 4 papers I found that a shift was made towards cartoons, which was a text type not exploited enough in levels 2 and 3 (Appendix A). The paper consisted of two text types, a cartoon and a newspaper article. In as much as these were congruent with the curriculum, this was also a drawback in that they lacked variety. In 2013 and 2014, for instance, the examiner made the choice to use a single type of text which was limiting in range and did not correlate with the intended curriculum as it restricted opportunities for students to explore a wide range of texts as suggested in the subject guidelines, (See Chapter 1). As can be seen in Figure 4 and 5 the texts were authentic in that they addressed issues that were relevant to students, issues of technological evolution and how technology impacts on our lives, these are topics that students are exposed to on a daily basis.

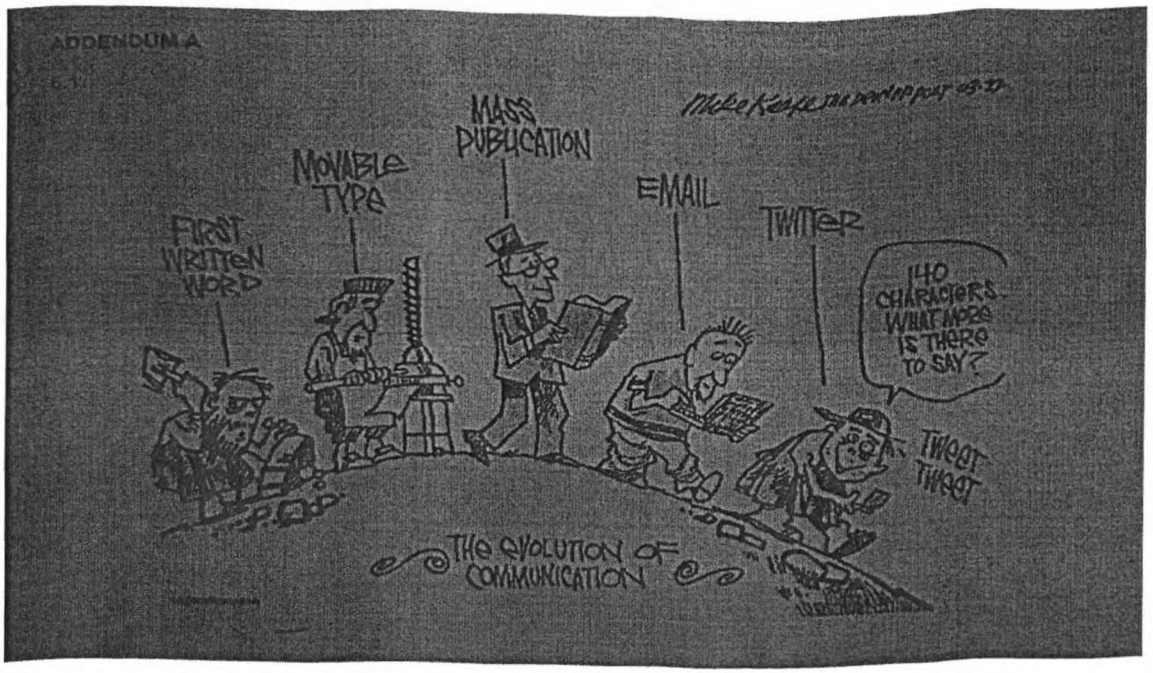


FIGURE 4.4: LEVEL 4 EFAL, 2014

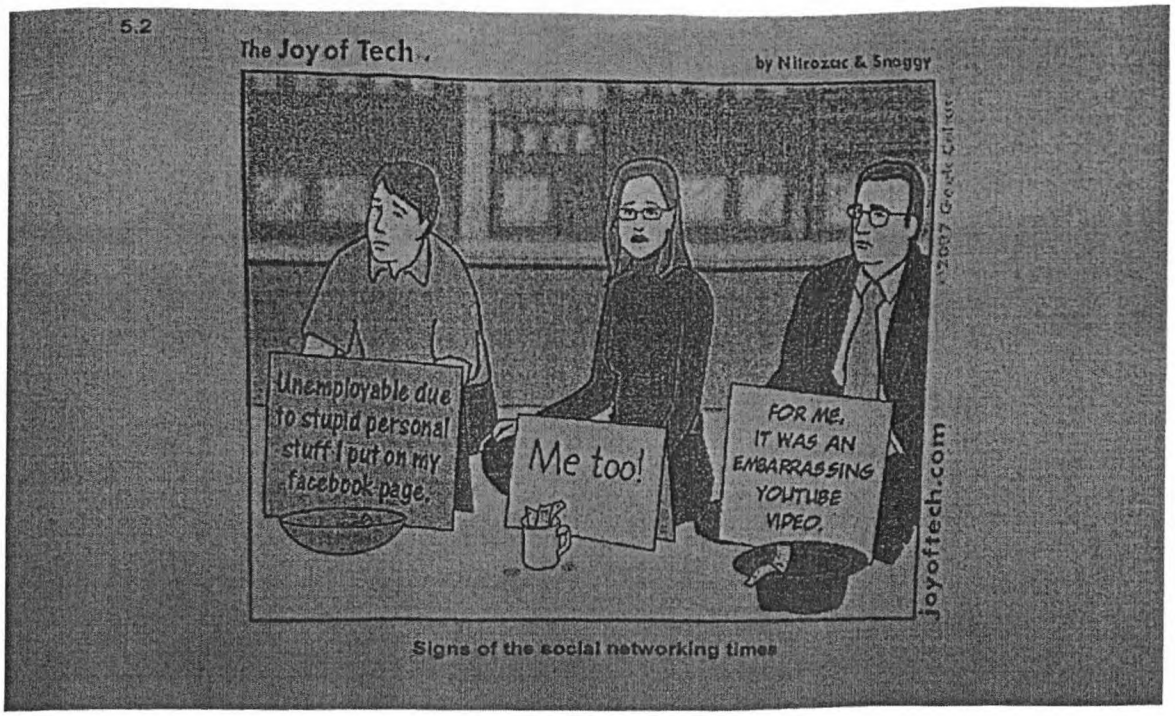


FIGURE 4.5: LEVEL 4 EFAL, 2014

In 2013 the visual and multi-media text featured a newspaper article, this is an example of everyday text, one which should be easily accessible to both teachers and students; one which could also

have positive washback effects as teachers could in future use similar everyday texts in their lessons or even ask students to bring in their own examples of such texts. In the first text (Appendix A_7) students were constantly referred to frames. For example,

15. **Q 5.4 Describe how the situation for each of the characters (A, B and C) has changed from FRAME 1 to FRAME 2** (Level 4, 2012).
16. **Q 5.5 Compare how Character B makes his money in FRAME 2, to how he makes his money in FRAME 3** (Level 4, 2012).

Questions addressing codes of visual texts for the years 2012, 2013 and 2014 were not featured, this could have negative implications as teachers could potentially ignore such questions in their lessons as the examiner does not effectively address them.

4.2.5 LEVEL 2: EFAL 2012, 2013, 214: Critical VL awareness

All three text choices from the 2012, 2013 and 2014 question papers provided background knowledge for making interpretations. The 2012 question paper had an article which students could engage with to get to required answers, while 2013 and 2014 and synopses. A provision of background information for making interpretations allows for questions making use of contextualisation clues;

17. **Q 6.1 Who is the target audience?** (Level 2, 2012).
18. **Q 3.3 What is the setting of the film?** (Level 2, 2013).
19. **Q 3.6 Write down the names of any two cast members** (Level 2, 2014).

There were questions which also allowed for inter-textual reading, which required critical engagement with the texts in search for an underlying meaning or purpose. For example,

20. **Q 5.3 What makes the message in the poster different from the ones usually seen?** (Level 2, 2012).

21. **Q 6.4 Do you think the pictures used in poster b support the message of the poster? Give ONE reason for your answer.** (Level 2, 2012,)
22. **Q 3.8 Consider the synopsis and identify the objects that appear behind the characters** (Level 2, 2014).

The 2012 question paper allowed for opportunities that the examiner did not take advantage of which could have addressed some technical aspects like, irony, style and the use of language and consequently enhance the standard of the paper.

4.2.6 LEVEL 3: EFAL 2012, 2013, 214: Critical VL awareness

The VL section of the reviewed years provided background information which; descriptive text in support of images displayed which allowed students to make interpretations. While there is not much evidence of the relationship between visual image and written text, there was evidence of content specific questions as well as questions using contextualisation clues;

23. **Q 5.7Keeping in mind that this is an internet text, how would you access the application form? Examine the text given for your response."** (Level 3, 2014)
24. **Q 6.1 What product is being advertised above?"** (Level 3, 2014)

4.2.7 LEVEL 4: EFAL 2012, 2013, 214: Critical VL awareness

In as much as the questions did not effectively address codes of visual text, questions provided ample opportunities for students to engage with texts, different types of questions were used that not only required content knowledge but also required specialised knowledge of key visual literacy concepts. For example,

25. **Q 5.7 Why do you think Character B is depicted as overweight?"** (Level 4, 2012).
26. **Q 5.8 Describe the emotion of Character A and Character C in the last/final frame. Why do you think they display this emotion?"** (Level 4, 2012).
27. **Q 5.1.2 How does the illustrator show the evolution of communication?"** (Level 4, 2014).

Students were required to critically analyse texts to get to the underlying meaning; they had to be able to identify technical features and analyse them against content in order to get to the desired response. Students were also given an opportunity to engage with linguistic features and give sound reasoning, which was good for cognitive stimuli.

28. **Q 5.12 Refer to the dialogue taking place between Character A and Character B in FRAME 4, what is implied by this conversation?** (Level 4, 2012).
29. **Q 5.4 Explain the headline in your own words** (Level 4, 2013).
30. **Q 5.1. Briefly explain what you understand by the word evolution** (Level 4, 2014).

In addition, students were required to use visual clues to formulate responses; the questions could be used by both challenged and proficient teachers as a guide to formulate similar questions in analysing and engaging with similar texts in the classroom.

4.2.8 LEVEL 2, 3, 4: EFAL 2012, 2013, 214: Language use and framing of questions

While the diction used in the question papers was accessible to an average level 2, 3 and 4 student, the critical VL awareness feature seems to have not be addressed effectively (Appendix A). Moodley (2013) identifies technical knowledge and critical language awareness as the kinds of content knowledge crucial for the teaching and learning of VL, she also notes that a lack of pedagogical content has implications for assessment and as a result, washback. The question papers use the same type of questioning style, beginning with closed questions then progressing to open-ended questions as a way of scaffolding students' responses. First they have to give short responses which are sometimes implicitly suggested in the text before engaging in longer responses where they are required to make interpretations and negotiate meaning. Starting off with closed questions allows the examiner to draw students into the analysis of texts with the intention of providing them with opportunities in later questions to give descriptive responses. This according to Wood, Bruner and Ross (1976) is "assistance that enables a child or novice to solve a problem, carry out a task or achieve a goal which would go beyond his unassisted efforts" (p. 90). However, there were more recall questions than analytical questions, that is, there were more instances where students had to search for already existing or suggested answers in the texts

as opposed to questions that required student to analyse texts and make interpretations (see summary of instruction verbs in the above Table).

4.2.9 LEVEL 2, 3, 4: EFAL 2012, 2013, 214: IMPLICATIONS FOR WASHBACK

As indicated in Chapter 2, washback is the effect past year examinations have on teaching and learning, this is also the definition adopted in this study. As noted by Cheng (1997) high stakes examination play a pivotal role in the social, academic and professional lives of students and the definitions of washback adopted in this study indicate that these high stakes examinations also have implications on classroom practice. Spratt (2005) points out that these definitions "allow for accidental and intentional effects of washback and leave the door open whether washback is positive or negative" (p. 8). This assertion by Spratt lays the foundation for the study as the study was focused on classroom practice, open to any discoveries they unfolded in the classroom.

The examination papers for level 2, 3 and 4 have potential for both positive and negative washback, however, for the study to make claims of the existence of test washback; positive or negative, one needs to ascertain whether the skills taught by teachers were already taught or perhaps adjustments were made to align skills taught with previous examinations (Wall and Horák, 2007). Keeping the preceding statement in mind, it is evident that the text choices in each of the papers could help the challenged teacher in making him/her aware of the everyday texts that could be used in the classroom for the teaching and learning of VL. Questions in the viewing section emphasised the need to build on and recognise students' prior knowledge as suggested by cognitive constructivism, encouraged students to critically engage with text content to derive underlying messages and form opinions. This type of teacher can also see which type of questions could be used in the classroom to enhance learning opportunities. These could be taught in addition to technical features which some of the questions in the papers lack, i.e level 2, 2012 (Appendix A_1). On the other hand, challenged teachers who could potentially be dependent on previous examinations could ignore these aspects that are lacking in some of the papers even though they are prescribed by the curriculum. In support this statement, Moodley (2013) found that in participants in her study on In-service teacher education were dependent on previous examination papers and textbooks for the teaching of VL which Moodley (2013) indicates "encourages teaching

from the question papers instead of addressing the curriculum" (p. 9). The limited range and predictability of text choices in the reviewed papers could lead to teachers (especially challenged teachers) disregarding what the curriculum prescribed in terms of a wide range of texts to be taught and focus on the commonly featured texts in assessments which would lead to injustice in terms of curriculum delivery. The proficient teacher recognising the shortfalls of the test might reinforce skills tested while addressing those that are lacking which would be reflective of the findings as documented in Saif's (2006) study. Teachers adjusting their teaching practice, using additional material to teach skills that were not covered in the textbook to respond to the goals of the test, in this case teachers would adjust material to teach skills not covered in the test to respond to the goals of the curriculum. Failure to integrate what the question paper lacks onto lessons could lead to a disjuncture between the intended curriculum and the assessment, which consequently implies negative washback.

In analysing the VL component of the examination papers of the years 2012, 2013 and 2014, levels 2, 3 and 4, I found that there appears to be a pattern followed by the examiners in each of the levels investigated; this can lead to negative washback, however, one cannot ignore the great potential the papers have for the teaching of VL and most importantly the type of questions teachers could incorporate into their lessons in order to help enhance the VL skills of the learners.

In the next section I give an outline of the analysis of the lessons recorded by the three participant-teachers. Each teacher recorded a total of three lessons and these were transcribed prior to the analysis using transcription conventions attached as Appendix B and lessons as Appendix C.

TABLE 4.2: SUMMARY: VL LESSONS										
CRITERIA		**TEACHER 1**			**TEACHER 2**			**TEACHER 3**		
1.	**Teacher subject-specific knowledge**	**L1 TOPIC: Cartoons**	**L 2 TOPIC: Leaflets & Brochures**	**L3 TOPIC: Advertising**	**L1 TOPIC: Advertising**	**L2 TOPIC: Advertising**	**L3 TOPIC: Internet text**	**L1 TOPIC: Advertising**	**L2 TOPIC: comic strips/cartoons**	**L3 TOPIC: Advertising**
1.1	Codes of visual text	Colours, background, foreground, angle	Layout, colours	AIDA, layout	No evidence	AIDA	Icons	AIDA	Frames, speech bubbles	* AIDA
1.2	Linguistic jargon and rhetorical devices	VL jargon used in lesson	VL jargon used in lesson	VL jargon used in lesson	No evidence	Some evidence of VL jargon used	VL jargon used in lesson	VL jargon used in lesson	VL jargon used in lesson	VL jargon used in lesson
1.3	Visual and linguistic structures	Figures of speech, shading, facial expressions	No evidence	Explanation of the type of language used	No evidence	Brief discussion on persuasive writing	Explanation of the use of the different icons	Discussion of emotive lang, figures of speech, advertising lang.	Discussion figures of speech and body language	No evidence
1.4	Inter-textual reading	Evident in the analysis of students' text example	No evidence	No evidence	No evidence	No evidence	No evidence	The use of pictures to emphasise message	How body language is used to support written text	How body language is used to support written text
2.	**Teaching to the curriculum and beyond**									
2.1	Interpretation of a wide range of texts	Students brought different examples	Student examples and example in textbook	No evidence	No evidence	Only textbook was used	No evidence	No evidence	No evidence	Only textbook was used

CRITERIA		**TEACHER 1**			**TEACHER 2**			**TEACHER 3**		
2.	**Teacher subject-specific knowledge**	**L1 TOPIC: Cartoons**	**L 2 TOPIC: Leaflets & Brochures**	**L3 TOPIC: Advertising**	**L1 TOPIC: Advertising**	**L2 TOPIC: Advertising**	**L3 TOPIC: Internet text**	**L1 TOPIC: Advertising**	**L2 TOPIC: comic strips/cartoons**	**L3 TOPIC: Advertising**
2.4	Recognition and explanation of the effect of figurative language and rhetorical devices	Explanation of how figures of speech could be used to depict tone	No evidence	No evidence	No evidence	No evidence	No evidence	Identifying figures of speech commonly used for slogans	Identification of figures of speech	Identification of figures of speech
2.5	Ability to engage critically and pass value judgement	Leading discussion of different examples brought by students	Leading discussion	Step by step explanation of the advert	No evidence	No evidence	Explanation of how to use different icons to create email	Leading discussion on features of advertising text	Leading discussion on cartoon features	Leading discussion on the topic

4.3 ANALYSIS AND DISCUSSION OF LESSONS

4.3.1 TEACHER 1 (T1): EFAL LEVEL 3

4.3.1.1 TEACHER SUBJECT-SPECIFIC KNOWLEDGE

T1's lessons covered a wide range of texts; cartoons, brochures, leaflets and advertisements. The lessons centered around what students need to know when analysing different types of texts, lesson one primarily focused on which codes of visual text to pay attention to when analysing a cartoon and how these codes can help one in critical engagement and meaning making. Throughout the lesson T1 displayed evidence of technical knowledge crucial for expanding learning opportunities (See appendices C_1, C_2 and C_3). The second lesson was a discussion of the difference between brochures and pamphlets; which features differentiating the two while the advertising lesson focused on a display advertisement, specifically. This was a revision lesson, making use of a previous examination question paper as the main resource. As seen in the question papers reviewed for level 3, questions were mostly embedded in content-specific knowledge as well as the use of contextualisation clues. However, T1's lesson also included technical features of text analysis, literature ascertains that content is one of the aspects of teaching practice likely to be impacted by washback. While teachers may make adjustments to content to cover aspects likely to be tested, a good teacher also makes adjustments that will compensate the shortcomings of the test, teaching skills in the classroom that are not necessarily covered by test but essential for VL skills development. Alderson and Wall (1993), in their Sri Lanka study, noted that the examination impacted on the content of language teaching, the language curriculum was broadened and emphasis was placed on those aspects likely to be tested.

The teacher began all three of her lessons by covering background knowledge, which would help students analyse texts, make meaning and in some instances redesign texts. The language of teaching and learning was at the level of an average level 3 student with very clear instructions and straightforward questions. For example,

1. **T1: "Alright is this a newsworthy topic?"** (T1, lesson 1. Ll, 47).
2. **T1: "Then it says here if you look at your pamphlet here, 'what is the purpose of a pamphlet – why would we have a pamphlet?' That is the feature, what it looks like –**

the outside, - what is the purpose, why would people have pamphlets? What do they need them for? Who uses pamphlets?" (T1, lesson 2. Ll, 27-30).

The questions, however, could have been more challenging, helping to scaffold the students by engaging them critically. The teacher asked questions that included mainly contextualisation clues during the lessons, students had to look at visuals to be able to get to responses. The teacher also gave opportunities for critical engagement with texts. For example,

3. **T1: "What I would like you to do is to design a brochure of your own choice today. I am not going to choose a topic for you, going to give you paper to design it and draw it – I have equipment – some kokis"** (T1, lesson 2. Ll, 51-53).

After having provided students with background information, students are given opportunities to redesign some of the visual texts, the teacher has facilitated the ability for students to redesign the brochures by laying foundations for them, in essence the teacher has "assisted a novice to carry out a task which would be beyond his unassisted efforts" (Stone, 1998, p.345). The quote above also illustrates the teacher's view of constructivism as identified by Piaget; that knowledge is operative, that "that the subject knows what do under certain circumstances" (Muller, Carpendale and Smith, 2009, p.151) hence T1 states that students can design brochures of their own choice further stating:

4. **T1: I think what we must do – you can have a choice. You don't all have to do brochures – you can choose whether you want to make a pamphlet, a leaflet or a brochure – it is up to you."** (T1, lesson 2. Ll, 110-112)

T1's lessons are mostly teacher dominant as not sufficient opportunities for group work are provided, the Piagetian theory suggests that children have a propensity to express their true feelings during play (Muller, Carpendale and Smith, 2009) for older students as in this study this would be during peer interaction, which is not evident enough, T1 does however invite students to discuss during her second lesson:

5. **T1: right! Students you welcome to discuss."** (T1, lesson 2. Ll, 69-70)

4.3.1.2 TEACHING TO THE CURRICULUM AND BEYOND

The teacher engaged with the texts in her lessons, demonstrating a clear understanding of what is required when dealing with the different texts as per curriculum recommendation

as well as touching on some aspects which had never been featured in previous examinations, i.e. display advertisement (See Appendix A). The cartoon lesson displays a good example of the teacher explaining socio-political background; there is also a clear recognition and explanation of figurative language and its effect.

6. **T1: is it a political cartoon where people are judging somebody because there is usually a lot of judgement taking place in a political cartoon."** (T1, lesson 1. Ll, 24-25)
7. **T1: The tone indicates the attitude – the tone you will pick up in the way they say things – are they being *sarcastic*? What are they saying? The tone is very important in your cartoon because the main aim of cartoons is usually humour – here I've got it for you. Irony and amusement – humour you know means something that is? ... What does the word humour refer to?"** (T1, lesson 1. Ll, 37-41).

T1 displays evidence of being a proficient teacher as during her lesson textbooks are not the only source she uses, she encourages students to bring their own resources and also provides extra notes to help expand learning opportunities for students and make learning more meaningful.

4.3.2 TEACHER 2 (T2): EFAL LEVEL 2

4.3.2.1 TEACHER SUBJECT-SPECIFIC KNOWLEDGE

T2's lessons were on advertisement and the internet. The first lesson seems like a lesson where an advertisement should have been analysed but the lesson goes off track and the discussion is dominated by issues of car servicing and later on in the lesson the discussion is on things to think about in the morning. The lesson had nothing to do with VL and more specifically advertising, questions asked did not help the students engage with texts using the correct codes of visual text. For example,

8. **T2: Suppose now you are taking your car to the major service city and there are some things that you need them to service and they don't do the major service as they said. Can you see all the fine prints that they've written. We will do 1, 2, 3, 4, how are you going to make sure that whatever has been advertised is what you are going to get because it is the service you are going to pay for?"** (T2, lesson 1. Ll, 23-27).

The second lesson is also on advertising; features of an advertisement, as in the first lesson, there is no evidence of teacher subject-knowledge, the teacher fails to demonstrate understanding of context and thereby fails to engage critically and pass value judgment (Appendix C_5). The lessons are heavily dependent on textbooks without provision of extra resources, this observation mirrors the findings of Moodley (2013), one of the participant teachers in her study stated that "lack of content knowledge, inadequate methodological knowledge and skills ..." (p. 9) was one of the challenges of assessing VL. These first two lessons particularly could have grave consequences as students were not provided with meaningful learning opportunities of VL which could consequently have negative washback effect as students would not be able cope with the VL section of their examination as critical engagement was not provided in class. The washback implications in these lessons are similar to Ozmen's (2011) findings, where the course programme could not help the students prepare for the Professional Posts in Public Organisation. Lesson 3, on the other hand, is an improvement from the first two lessons (Appendix C_6). The lesson is based on the internet and the teacher focuses on features on an email. A screenshot of an email is copied and handed out in class; evidence of efforts made by the teacher to expand learning opportunities by bringing in extra resources. Although the text does not allow for inter-textual reading and critical analysis, the teacher uses the correct linguistic jargon and rhetorical devices throughout the lesson (Appendix C_6).

4.3.2.2 TEACHING TO THE CURRICULUM AND BEYOND

The text choices for T2's lessons are congruent with the curriculum; however, T2 did not use a wide range as only two types i.e. advertisements and internet text were used. There was no critical engagement with texts (see Appendices C_4-C_6), which suggests lack of understanding of VL by the teacher which could have negative implications for washback. The lessons had the potential to yield positive results on washback, but the teacher failed to demonstrate the ability to engage critically with the text thereby failing to afford students an opportunity to also engage critically with texts. As noted by Moodley (2013) such teaching behaviours lead to classrooms being teacher dominant as was the case in T2's lessons, this also meant that the classrooms did not provide for opportunities of critical thinking and cognitive development for students.

4.3.3 **TEACHER 3 (T3): EFAL LEVEL 4**

4.3.3.1 TEACHER SUBJECT-SPECIFIC KNOWLEDGE

T3's lessons were advertisements and cartoons. The first lesson was on features of advertising texts; the AIDA principle, advertising language and the target audience. The lesson was mostly an engagement between the teacher and the students. T3 engages students critically although they are not analysing a specific advertisement; which would be more beneficial as students could exercise skills taught, the examples used are relevant and T3 manages to ask questions that engage students critically and draw them into the lesson so that they have a better understanding of the features to look out for when analysing texts. This is a clear indication of the teacher's understanding of students as active participants instead of passive receivers of knowledge as distinguished by Corbern, (1993), in the following questions the teacher allows students to make their own interpretations while he emphasises on the important aspects to keep with his intentions, For example,

9. **T3: Yes the font size, you would variate the size of your fonts. Sometimes using bigger fonts, sometimes small. What else would make your display advertisement... attention-grabbing?** (T3, lesson 1. Ll, 70-72).

10. **T3: Yes. A short, catchy memorable phrase that is used to promote a product. It may come in the form of music sometimes because it is meant to stick to your mind every time you see the product, you sing along, it's catchy, because it's catchy you sing along, because the slogan is here. It's catchy and memorable. Right? Eg – McDonald for instance?"** (T3, lesson 1. Ll, 78-82).

The second lesson is on cartoons, although T3 focuses students on relevant codes of text and uses the correct linguistic jargon and rhetorical devices, there is no opportunity given to students to engage with actual text which could have negative implications for washback as students might have the relevant critical language awareness, but because they have not been given sufficient opportunity to apply the knowledge in class they might find it difficult to do so in examination. The lesson centers around the technical features of the cartoons, at the beginning of the lesson T3 mentioned that it was a revision lesson, if students had been taught these technicalities before, perhaps it would have been more beneficial to look at actual texts so as to give students an opportunity to practice what they had already been taught. There is also a heavy dependence on the textbook, to address this, students could have been asked to bring their own text examples, T3 could also have made these text examples available to

students by providing copies. A dependence on the textbook can usually be associated with a teacher's lack of pedagogical skills even though, in the case of T3, he displayed a good understanding of content. Lesson three is also on advertisements, and engages students with the text at hand. For example,

11. **T3: Yes it's a display advertisement. S1 why do you say it is a display advertisement and not a classified advertisement."** (T3, lesson 3. Ll, 10-11).

12. "**T3: Yes. Right let's turn to page 95. (Flipping of pages). Question 1 – 'give a reason why the picture and heading immediately catch the reader's attention?' S5! Why does the picture grab the reader's attention?"** (T3, lesson 3. Ll, 26-28).

13. **T3: 3rd paragraph. Now 3.1 – 'why is it an effective technique to ask this question?'... ... 'why is it an effective technique to ask this question?' Look at the question asked there in paragraph 3"** (T3, lesson 3. Ll, 4-6).

The questions allow for inter-textual reading, allowing students to use background knowledge in order to make interpretations. There is evidence of critical visual literacy awareness as there are questions addressing emotive language, denotative and connotative meanings and T3 makes a comment on the intended effect on the reader.

14. **T3: Yes, breathe life in. Yes, we all want to be healthy. The slogan also raises the desire to own the product because we all want to be healthy. So when the slogan says – breathe life in – it creates desire in you to own this and it makes you to act as well, right? Because if I buy this product and use it I will be breathing life in. It makes me act. Right"** (T3, lesson 3. Ll, 23-27).

15. **"T3: In that way our emotions are evoked. We look at the picture, a picture of a mother and a baby and we are affected emotionally because we think of the caring side of a mother. It works on our emotions in that way."** (T3, lesson 3. Ll, 37-39).

4.3.3.2 TEACHING TO THE CURRICULUM AND BEYOND

T3 displayed the ability to demonstrate an understanding of context; he explained the effect of figurative language and rhetorical devices and displayed a great ability to engage critically and pass value judgment; an extra resource which as identified by Alder and Reeds (2002) is the teacher's knowledge bases, essential for guiding students towards critical engagement with texts. Even though the curriculum guideline provides a number of examples, which can be taught in a VL classroom (See Chapter 1), only two of those examples were taught by T3. This

could have negative implications for washback when a variety of texts are not being explored in the classroom as it displays a lack of correlation between classroom goals and those of the curriculum. Furthermore, T3 only gave an opportunity to engage with text and answer questions based on the text once out of the three lessons observed. Even though more opportunities could have been granted, students were not given an opportunity to engage with one another to share ideas and negotiate meaning as suggested by constructivism theory; however the teacher was constantly available to assist learners and facilitate meaningful learning.

4.4 ANALYSIS AND DISCUSSION OF INTERVIEWS

This section provides an analysis and discussion of the interviews conducted with the teacher-participants. Key questions will guide the presentation of this analysis. This presentation is also crucial in assisting to realise the purpose of this investigation. For ease of presentation the analysis was discussed under themes. The interview questions were meant to help ascertain whether what teachers did in class is what they mention in the interviews. A correlation between the two would suggest that teachers are aware of what they do in class and therefore that would lead to lead to a positive effect of washback.

4.4.1 TEACHER-PARTICIPANT VL SELF-EVALUATION

At the outset teachers had to rate their understanding of VL and confidence in teaching this component of the curriculum, this was done with the aid of an evaluation sheet (see appendix G). Both T1 and T2 believe they are in position where they help others with the VL component while they too receive help from others. T3, on the other hand, seemed more confident with the teaching of VL although humbly admits that he is not completely informed and adds that there is still room for improvement. This is contrary to self-evaluation of teachers in the literature review; teachers whose teacher education did not include VL. One was quoted by Moodley (2013) confessing that he did not know that could teach VL and that he would give learners previous examination to practise VL and mark their answers. Mbelani (2007) states that these "teachers did not have the visual language necessary to teach VL" (p. 86), the teachers in my study do feel as challenged as the ones reviewed in literature.

4.4.2 TEACHER-PARTICIPANT EXPERIENCE IN VL TEACHING

When asked to comment about their years of experience teaching VL, T1 mentioned that she had not received any formal training while T3 and T3 state that they received formal training as under-graduate students even though research shows that teachers with their years of experience could not have received any kind of formal VL training. Mbelani (2008) notes that the complexities of teaching VL are brought upon by the fact that teacher education never included this aspect and that it is an aspect only included in the EFAL curriculum in 2006. This statement make me question T2 and T3's understanding of what VL is as in the interviews they mention that they have been teaching VL for 9 and 27 years respectively, this does not match the number of years that VL has been a part of the NC (V) curriculum or even the NCS EFAL. One of the challenges of teaching VL is a lack of resources and this is evident in the responses given by the teachers. Alder and Reeds (2002) noted, educational resources are limited in our country and T1 mentions a lack of resources at the college make the teaching of VL even more difficult as both teachers and students do not have access to resources like the projector for instance, which could greatly improve the quality of VL, she further expresses the following during her interview:

1. **T1: "... uhm it would have been nice if they had ipads so that one can make them open the cartoons and see the colours and everything that you can't do here"** (T1, interview. Ll, 54-56)

When asked about methods and strategies of teaching VL, T1 and T2 had similar responses, they give students the text to go through to make their own interpretations before explaining it and giving notes. T3, on the other hand, uses the textbook, the whiteboard and previous examination papers. Whereas evidence from the lessons observed shows a correlation between T1's response and classroom practice, such is not the case with T2 as the first two lessons recorded were solely textbook driven and no evidence of extra resources or notes while T3 only used the textbook and the whiteboard with no evidence of the use of previous examination questions.

4.4.3 THE USE OF PREVIOUS EXAMINATION PAPERS

It is stated in Chapter 1 that Moodley (2013) conducted a study where some of her findings indicated an inefficacy in the teaching of VL to meet the requirements of the curriculum, this inefficacy as found by Moodley (2013) led to teachers depending heavily on previous examination papers and textbooks to teach VL and thereby reducing opportunities for learners to engage critically with texts. Although there was a heavy reliance on textbooks, especially in the lesson presented by T2 and T3, all three teacher-participants believe in the use of previous examination papers after they have covered all subject content. Of nine lessons recorded, only T1 used previous examination papers in her last lesson recorded, during her interview she stated that:

2. **T1: "I use them very carefully, I would select a question from them, for instance I saw the question paper for this year it has a nice example for a cartoon..."** (T1, interview. Ll, 53-55).

Teachers are of the unanimous opinion that previous examination papers are for revision purposes;

3. **T3: "...normally I would use past question papers basically for revision because this would be on what they already know, what I have already taught them, so basically would be some sort of revision..."** (T3, interview. Ll, 65-67).

T2 particularly mentioned that if students engage with previous examination papers it helps reduce anxiety in students when they write their final examination, as questions are similar to the ones they would have practiced in class. In spite of this positive washback effect the use of previous examination papers could have, T2, in her interview, indicated the possibility of negative implications of washback:

4. **T2: "...the problem is once you give the learners the question paper first they no longer have the creativity in mind because they'll focus on what they see in front of them..."** (T2, interview. Ll, 60-61)

This statement by T2 validates what Lamely and Stoneman (2000) found in their study; students disregarded guides for improving performance and were only interested in familiarising themselves with the test format. This type of reaction by the students yield undesired results as focusing on the question paper only could lead to a compromise of the curriculum and consequently negative implications for the washback effect.

When asked to comment the standard of the papers, T1 and T2 were satisfied with the quality of the papers. T3, on the other hand, criticized their repetitive nature of questions and text choices which is an element I too identified, an element which could have negative implications for washback as already discussed in the preceding section. The previous examination papers for the years 2012, 2013 and 2014, levels 2-4 could be an indicator of a lack of pedagogical content which according to Moodley (2013) has implications on assessment and consequently washback. Whereas the papers could be used as sources for text, both teachers and students need to be actively involved in the generation of text as exposure to different text types expands opportunities for learning and critical engagement. In their interviews, teacher-participants mentioned newspapers and magazines as sources they use to get extra texts to supplement texts they find in examination papers and textbooks. This however was not evident in T2 and T3's recorded lessons; even though they could have used extra sources to enhance the quality of their lessons they depended solely on the textbook for lesson delivery. Teachers need to focus the attention of students on everyday texts as VL texts that could help enhance knowledge and increase critical language awareness; as such, Alder and Reeds (2002) speak of broader view of resources which will in turn expand learning opportunities.

Although teachers take some guidance from previous examination papers, there is no evidence of direct test washback in the teaching of VL in the NC (V) levels 2-4 classrooms. Teachers' lessons also covered text choices which were not examined in the VL component of the 2012, 2013 and 2014 reviewed examination papers, i.e. advertisements, posters and email. The main source of teaching is the textbook; however teachers bring in additional resources. T1, in particular, had additional notes and encouraged students to bring their own texts (see appendix 2a). T1 and T3 seemed to have more content knowledge in comparison to T2, they used more VL jargon in the teaching and displayed evidence of critical language awareness (See Table 4.1). Overall, teachers could improve on their pedagogical skills as these would see more fruitful lessons being delivered and more opportunities for students to engage critically with texts. More everyday texts should be used in lessons, instead of depending on the textbook, this will help students become aware of more VL education around them and not just in textbooks and examination papers. Teachers need to also let students take responsibility for their own learning, like T2 did in her first lesson. T2 and T3 could also have encouraged students to bring their own examples of texts to class for the purposes of analysing them.

As I identified earlier during the analysis of previous examination papers, in level 2 and 3 the text choices were quite limited even though both level 2 and 3 teachers did not seem to notice the shortfall. T3, however, was aware of the limited nature of text choices during the examination and the predictable pattern they usually take. Teachers in this study do not use previous question papers to teach, rather, they use them to test students' understanding of the VL lesson just completed. The question then becomes whether those revision lessons are fruitful or not because as already mentioned in the analysis of previous question papers, the text choices are limited and not enough technical questions are included in the examination of VL. One however, cannot ignore the possible positive washback effect that could be as a result of the manner in which examination papers are used by teachers in this study, because teachers only use previous examination papers for revision purposes and not for initial lesson delivery. This ensures teaching in accordance to the curriculum requirements and not teaching to the papers which could compromise the quality of the lessons.

4.4.4 TEACHER-PARTICIPANT UNDERSTANDING OF THE CURRICULUM

T3 states that what the curriculum requires is for students to understand the text before attempting to answer questions based on it, while T1 and T2 s hare the same sentiments on the limited nature of the VL component in the curriculum, the teachers believe that the technical skills as well as the text examples provided in the curriculum are limited. T1 mentioned during her interview that some of the content she teaches is not necessarily prescribed by the curriculum but she teaches it as it would be good for her students to have such information at their disposal (Curriculum stipulations of the VL component discussed in Chapter 1, section 1.6). As stated in the interviews and Chapter 1 the curriculum advocates for ample opportunities for learners to critically engage with texts and as already mentioned in Chapter 2. Mbelani (2007) noted that learners could be able to engage critically if provided with meaningful opportunities for VL learning. This according to Mbelani (2007) could also develop learners' critical language awareness. In the interviews, all three teacher-participants were of the view that students were given substantial opportunities to engage critically with texts. In this regard more could have been done by teachers, critical engagement was not evident in most of the lessons. Furthermore, lessons were mostly teacher dominant with not much evidence of constructivism. Teachers could have created opportunities for peer engagement in their lessons, as stated in the review Chapter, opportunities for students to

engage in discourse and teachers' attempts to maximise social interaction between students could ultimately lead to meaningful learning (Carpenter, 2003). In light of this Palinscar (1998), also discussed in the review Chapter, points out that groups are more likely to succeed than individuals as they draw from multiple repertoires. Lessons were leaning more towards what to look for when analysing text, when questions were asked by teachers they required individual responses. T1's lessons were focused a lot on technical aspects while T3 made an effort to include critical language awareness. Disregarding critical language awareness might have negative washback implications as those would be the kinds of questions students fail to respond to as not much attention was paid to that aspect in classroom practice. T2's lesson had very little if anything at all to do with VL, which was indicative of T2's lack of content knowledge and had grave implications for the washback effect. If teachers could improve on their methodological knowledge and skills this could help learners engage more critically with texts.

4.5 **CONCLUSION**

In this Chapter the presentation and analysis of data was presented. Some of the data was presented in Tables for ease of reading and discussed to ascertain correlation between the different sets collected and to establish the direction of washback. The Chapter further presented suggestions for further research.

CHAPTER 5: CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

This study was driven by the aim to investigate washback in the teaching and learning of VL in the NC (V) levels 2, 3 and 4 EFAL classrooms, that is, an investigation of how previous question papers influenced the teaching and learning (washback) in VL classrooms. As previously mentioned in Chapter 1, the study sought to respond to the following questions:

1. Do previous question papers inform the teaching and learning of VL in the NC (V) EFAL levels 2-4 classrooms?
2. If there is evidence of washback, what is its effect on teaching and learning? That is, to what extent is the effect positive or negative?

Washback is the influence of previous examination papers on classroom practice. This definition was adopted as the working definition by this study. The study did not have a hypothesis against which to measure findings, instead a qualitative approach was adopted which, according to Hittleman and Simon (2006), allowed for a construction of "realities based on experiences with the environment" (p. 6). A qualitative approach was suitable because as McMillan and Schumacher stated, "it emphasises gathering data on naturally occurring phenomena" (p. 23). This enabled me to explore if washback exists, how it occurs and the extent to which it is positive or negative.

5.2 SUMMARY OF FINDINGS

The findings in the analysis suggest that previous examination papers do have an influence on the teaching and learning of VL. Although all three teacher-participants used more text examples in their lessons than could be found in a single analysed previous question paper, during the teacher-participants' interviews, all three teachers admitted to using previous examination question papers in their VL lessons. The teachers further revealed that they use previous examination papers for revision purposes, to emphasise on content taught. The reason for that strategy, as pointed out by the teachers in their interviews, is that using previous examination papers early on has negative washback implications for students. Students tend to focus solely on the question papers and disregard content taught in class, this was also found by Lamely and Stoneman (2000). One of the positive implications that the use of previous

examination papers yields is the reduction of anxiety levels for students as the final examination question used to practice in class would take the same format as that of the final examination question paper, which suggests that giving students opportunities to familiarise themselves with examination format has positive washback implications. Although classroom teaching is informed by previous examination question papers to a certain extent, there is no clear evidence of direct test washback as teachers also used text examples which were not part of the 2012, 2013 and 2014 examination papers, for instance all three teachers had lessons on advertising even though it was not featured in the reviewed examination question papers.

5.2.1 IMPLICATIONS OF THE FINDINGS

The examination question papers reviewed have potential for both positive and negative washback implications. The previous question papers could raise awareness amongst teachers and learners on everyday texts that may potentially be used for VL lessons. Both teachers and learners would not have to depend on textbooks and previous examination question papers for text examples. Rather, they could seek more creative and current examples form everyday texts. As identified in the review Chapter, teachers find it difficult to locate the kinds of texts to use for the teaching of VL and consequently depend heavily on textbooks and previous question papers. In support of the preceding statement a teacher-participant in Moodley's (2013) study was quoted stating that he did not know one could actually teach VL. Teachers could also see the type of questions that could potentially be used in their lessons to enhance learning opportunities as part of teaching VL appropriately requires asking the correct questions that will help students think and analyse the texts critically.

As mentioned in the discussion section in Chapter 4, the papers reviewed have some shortfalls, text choices are limited and almost predictable and questions tend to be repetitive in nature. There could be negative washback implications as the teachers who struggle with teaching VL may be too dependent on the previous question papers and thus fail to address the inadequacies of the papers and consequently fail to address the curriculum. As such, Alder and Reeds (2002) argue for a broader view of resources, in addition to texts brought into the classroom the teachers' knowledge bases are crucial in guiding students towards expanded learning opportunities. On the other hand, the experienced teacher may recognize these shortfalls, while reinforcing the skills tested, the teacher would make adjustments to his/her lesson in order to

address those skills that are lacking in the papers, thus adequately addressing the curriculum. This was evident in the teacher-participant lessons as they used more texts than the ones used by the examiners in the reviewed previous examination papers across all levels.

5.3 LIMITATIONS OF THE STUDY

With regards to this particular study, the kinds of questions asked could be better explored in a larger scale study. This being a small scale study did not afford me the opportunity to spend more time with the VL teachers for an in-depth analysis of the washback effect. A larger scale study would also enable me to explore the existence of direct test washback as I would be able to record more lessons and do a more detailed investigation over a longer period of time to see what and how teachers teach and how that changes with the influence of previous examination papers.

5.4 SUGGESTIONS FOR FURTHER RESEARCH

Washback is an under-researched phenomenon in South Africa. This was evident in the review of literature as there appear to be many more international studies than studies conducted in South Africa. This is more evident in the case of studies on washback and VL, there is a dearth of literature in this field. More studies need to be carried out in respect of VL and washback as teachers of English language could benefit immensely as such studies could make them aware of the different effects previous examination papers could have on the teaching and learning VL and how they could use them to ensure positive results. More studies investigating the washback effect in the teaching and learning of VL need be conducted, as such. These studies could possibly yield more enlightening results if done over a longer period of time for studies of a larger scale than this one.

5.5 CONCLUSION

This Chapter allowed for a summary of the study, a highlight of the findings as well as suggestions for further research. Limitations of the study were also discussed, this was important as these would be aspects to be considered for future research on related topics.

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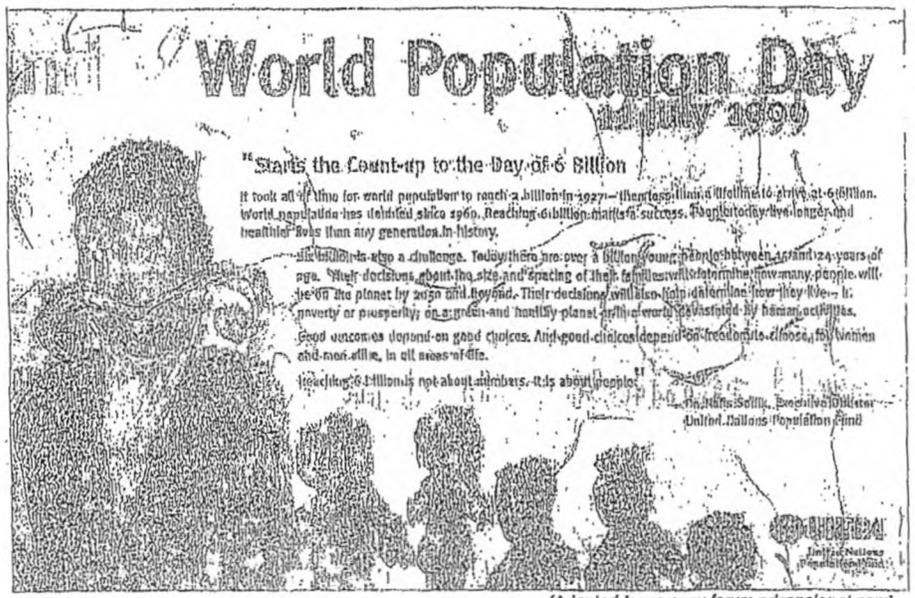
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QUESTION 6

Study the following poster and then answer the questions that follow.

POSTER B



[Adapted from: *www.forum.prisonplanet.com*]

6.1 Who is the target audience for poster B? (1)

6.2 What organisation is responsible for this poster? (1)

6.3 Why are the decisions of the youth so important according to the message on this poster? (2)

6.4 Do you think the pictures used in poster B support the message of the poster? Give ONE reason for your answer. (2)

6.5 Explain in your own words what the following statement means:

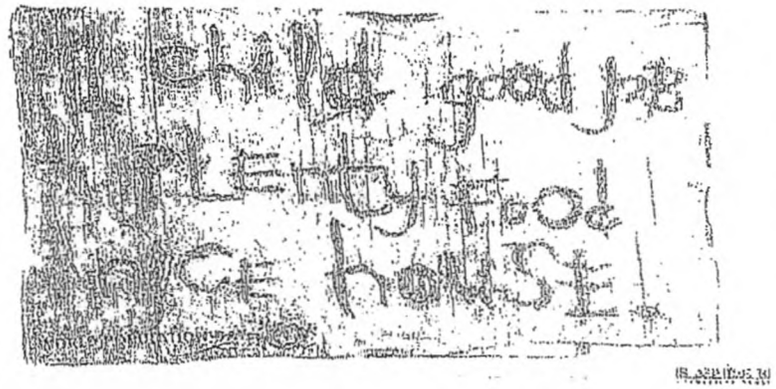
Reaching 6 billion is not about numbers. It is about people. (2)
[8]

SECTION E: VISUAL AND MULTIMEDIA TEXT

QUESTION 5

Study the following poster and then answer the questions that follow.

POSTER A



5.1 What is the message of poster A? (2)

5.2 Where would one usually see this poster? (1)

5.3 What makes the message on this poster different from the ones usually seen? (2)

5.4 What special day is celebrated everywhere to draw attention to the population of the world? (1)
[6]

TOTAL SECTION E: 14
GRAND TOTAL: 100

APPENDIX A$_2$: EFAL NQF LEVEL 2, 2013

SECTION C: VIEWING (POSTER)

QUESTION 3

Study the media article on the film 'Spud', attached as ADDENDUM A, and then answer the questions that follow.

3.1 Choose the correct answer from the options given below. Write only the letter (A–D) next to question number (5.1) in the ANSWER BOOK.

The text is an example of ...

A a short story.
B an advertisement.
C a film review.
D a drama. (1)

3.2 'Spud' is a comedy. Explain in your own words what type of humour is. (2)

3.3 What is the setting of the film? (2)

3.4 Write down the real life names of TWO actors featured in this film. (2)

3.5 In the main picture, the boys are huddled. What does this body language usually imply? (2)

3.6 Why do you think the release of Nelson Mandela is mentioned as one of the two important events that were about to happen? What does it symbolise? (2)

3.7 Why was John Milton so keen to make friends and fit in? (1)

3.8 In your own words, explain why it is important to fit in. (2)

3.9 Examine the picture and say what is in the background. (1) [16]

4.1 To whom does the Woza Wednesday discount apply? (1)

4.2 Explain, in your own words, what you think the following phrase means: *'no longer to non-members'* (2)

4.3 Name any TWO days that are discounted. (2)

4.4 According to the pricing guide, children pay R22 for a 2D movie. What does one ticket *per card* mean? (2)

4.5 According to the pricing guide, seniors will pay R105 on Friday Date Night for a 3D show. What does *'tickets are not sold separately'* imply? (2)

4.6 How much will you pay on a Sunday if you and your family of four out for a 2D movie? (1)

4.7 If you want to go out on a Wednesday for a 3D movie, how many tickets, as an adult can you buy on your Fanatics movie card? (1)

4.8 From which day to which day will you get a Clicks discount? (2)

4.9 When will you receive your ClubCard points? (1)

4.10 Write out in full the following abbreviation:

Ticket prices are R29,50 per ticket (1) [16]

TOTAL SECTION C: 30

QUESTION 4

Study the Nu Metro pricing guide below and then answer the questions that follow.

Information & Pricing

Please Note: Woza Wednesday discount applies only to Nu Metro Fanatics members and no longer to non-members.

Movie Fanatics Card Pricing

Discount Days	Card Type	2D Show	3D Show	Number of tickets
Woza Wednesday:	Seniors	R22	R33	Up to 2 Tickets per card.
	Adults	R22	R33	Up to 2 Tickets per card.
	Students	R22	R33	Up to 1 Ticket per card.
	Children	R22	R33	Up to 1 Ticket per card.
Friday Date Night:	Seniors	R66	R105	For 2 Tickets (Tickets are not sold separately)
	Adults	R66	R105	For 2 Tickets (Tickets are not sold separately)
	Students	R66	R105	For 2 Tickets (Tickets are not sold separately)
Sunday Family Feast:	Seniors	R115	R180	For 4 Tickets (Tickets are not sold separately)
	Adults	R115	R180	For 4 Tickets (Tickets are not sold separately)

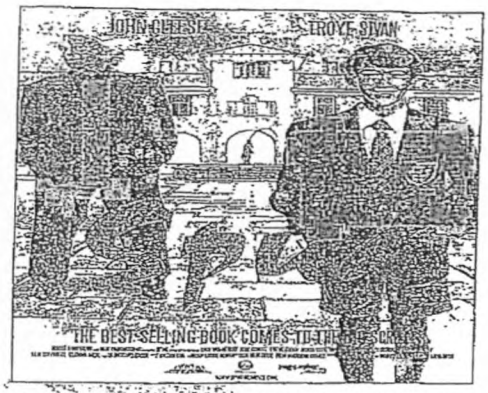
Please Note:
You can also earn 2 points for every rand spent at Nu Metro Cinemas. Only goods purchased at the full or indicated retail price qualify for Fanatics Points. Points cannot be earned on purchases of confectionery and gift cards/vouchers.
Fanatics Cards are not supported at Sun Coast.

Clicks ClubCard Pricing

Clicks ClubCard discount is only applicable from Monday to Friday. On weekends you will only receive points on your card.
The discount applies to two tickets per card per day, regardless of age.
Ticket prices are R29, 50 per ticket for 2D movies, and R47, 50 per ticket for 3D movies.

ADDENDUM A

QUESTION 3



CAST: Troye Sivan, John Cleese, Tanit Phoenix, Wilson Cruchley, Jamie Royal, Black Josh Goddard.

SYNOPSIS:
It's South Africa in 1990. Two major events are about to happen: The release of Nelson Mandela and, more importantly, it's Spud Milton's first year at an elite boys-only private boarding school. John Milton is a boy from an ordinary background who wins a scholarship to a private school in Kwazulu-Natal, South Africa. When John arrives for the first time at the school, he gets nicknamed 'Spud' by the other boys because he was yet to experience puberty. All eight boys in his dormitory get nicknames. They're also called the 'Crazy Eight'. Spud finds it difficult to make friends and fit in.
[Source: www.numetro.co.za]

APPENDIX A3: EFAL NQF LEVEL 2, 2014

SECTION C: VIEWING

QUESTION 3

Carefully read the following and answer the questions that follow.



Genre	Action, Crime, Thriller
Running time	130
Language	English
Age restriction	13 LV
Director	Justin Lin

Cast: Vin Diesel, Paul Walker, Dwayne Johnson and Tyrese Gibson

Synopsis: Since Dom's and Brian's Rio heist left their crew with $100 million, our heroes have scattered across the globe. But, their inability to return home has left their lives incomplete. Meanwhile, Hobbs has been tracking an organization of lethally skilled mercenary drivers across 12 countries, whose mastermind is aided by a ruthless CIC revealed to be the love who Dom thought was dead — Letty. The only way to stop the criminal outfit is to outmatch them at street level.

3.1 Complete the following sentence by choosing the answer from the options given below. Write only the letter (A–D) next to the question number (3.1) in your ANSWER BOOK.

This text is an example of a ...

A short story.
B film poster.
C soap opera.
D novel. (1)

3.2 What is the title of the movie? (1)

3.3 Who is the target audience? (1)

3.4 When and in which venues is the first showing scheduled? (2)

3.5 Does the film have an age restriction? Motivate your answer. (2)

3.6 Write down the names of *any* TWO cast members. (2)

3.7 What is the duration of this movie? (1)

3.8 Consider the synopsis and then identify the objects that appear behind the characters. (1)

3.9 In your opinion, was the poster made during the day or night? Supply a reason for your answer. (2)

3.10 Name any TWO genres that the movie belongs to. (2) [15]

QUESTION 4



This is the front cover art for the book *Long Walk to Freedom* written by Nelson Mandela. The book cover art copyright belongs to the publisher, Macdonald Purnell, or the cover artist, Allan Tannenbaum.
All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic, mechanical, photocopying or recording without the prior permission in writing from the publisher.

Author	Nelson Mandela
Cover artist	Allan Tannenbaum
Country	South Africa
Language	English
Subject	Autobiography
Genre	Non-fiction
Publisher	Macdonald Purnell
Publication date	1995
Media type	Print (hardback and paperback)
Pages	630 pp
ISBN	0-316-87495-5

4.1 What is the title of the book? (1)

4.2 Who is Macdonald Purnell? (1)

4.3 Is this book an example of fiction or non-fiction? Motivate your answer. (2)

4.4 In your own words, provide the meaning of the phrase 'all rights reserved'. (2)

4.5 How many pages does this book consist of? (1)

4.6 Choose the answer to the following question from the options given below. Write only the letter (A–D) next to the question number (4.6) in your ANSWER BOOK.

What type of media does this book signify?

A Printed
B Audio
C Visual
D Electronic (1)

4.7 This book contains a copyright warning. In your opinion, what may be possible penalties for reproducing any aspect thereof without prior permission from the publisher? (2)

4.8 In which language is the book available? (1)

4.9 Where was this book published first? (1)

4.10 Explain the importance of having the publication date on every book. (2)

4.11 Describe the body language of the character on the front cover of the book. (1) [16]

TOTAL SECTION C: 30

APPENDIX A4: EFAL NQF LEVEL 3, 2012

QUESTION 5

Study the posters attached as ADDENDUM A and then answer the questions.

5.1 What is the message communicated by the posters? Quote from both texts in order to motivate your answer. (3)

5.2 Explain, in your own words, the meaning of the word 'pledge'. (2)

5.3 Name TWO instances where one would normally make a pledge. (2)

5.4 What is your opinion about the use of a bear in these posters? (2)

5.5 Can South Africans identify with the image of a bear as a symbol in the appeal to prevent forest fires? Explain. (2)

5.6 Which TWO of the following options best communicate the purpose of these posters? Give a reason for your choice.

A To inform
B To persuade
C To advertise
D To educate (4)

5.7 The posters aim to ensure that all Americans, young and old, become involved in conservation and the prevention of forest fires.

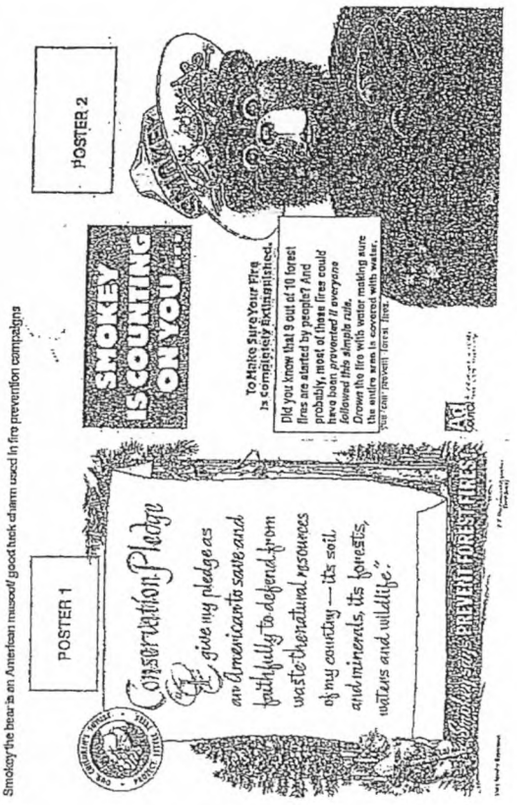
5.7.1 How do the posters ensure that young children will become involved? (1)

5.7.2 How do the posters ensure that older people will become involved? (1)

Copyright reserved Please turn over

(4101113) ADDENDUM A NC1170(E)(N7)V

Smokey the bear is an American mascot/ good luck charm used in fire prevention campaigns



5.8 What does to 'stir it with a shovel' mean? (2)

5.9 Do you agree that these posters are both factual and fictional? Give a reason for your answer. (2)

5.10 Smokey directly addresses us in poster 2.

5.10.1 Write down a sentence or a clause that has been used in POSTER 2 which 'speaks' directly to the reader. (1)

5.10.2 How does Smokey manage to stress his appeal to us, as the readers, non-verbally? (1)

5.11 If you were given the chance as a South African to design a poster for the prevention of wild fires, what wild animal would you use as a mascot and why? (2)
[25]

TOTAL SECTION E: 25
GRAND TOTAL: 120

SECTION E: VISUAL AND MULTI-MEDIA TEXT

QUESTION 5

Study the following newspaper article and then answer the questions that follow.



Smart clothes for bigger women

GONE are the days when only being slender was beautiful and sexy. These days the fashion industry is opening its doors and welcoming plus-size clothing and modelling.

Gugulethu Gule is one of a few people who saw a gap in the market and decided to fill it. In April 2005 Gule, who has a PhD in Demography, left a good job as Deputy Director-General: Population Statistics at Statistics South Africa and started GG Boutique for plus-size ladies at the Brooklyn Mall in Pretoria.

While working at Statistics South Africa she had to project a certain image as a senior government official, but found it almost impossible to find stylish clothes to flatter her fuller figure. 'While on a trip to New York I met a clothing retailer who inspired me to open an exclusive boutique for fuller-figured women like myself in South Africa. This was the fulfilment of my dream and passion to empower fuller-figured women to look and feel great,' Gule says.

After the success of her first store she opened another in the Gautrain Hotel in Sandton, Johannesburg. Gule says her main reason for opening the store was to change the perception that plus-size women cannot look as sexy or contemporary as their thinner counterparts.

'A woman's style should never be defined by her looks, but rather the other way around, which is why we created a business that offers plus-size women plenty to choose from,' she says. 'We offer an exclusive collection of corporate and special occasion wear for women in sizes 38 to 50. We also have a stunning collection of designer shoes up to size 10, handbags and costume jewellery to accentuate the looks of fuller-figured professional women,' Gule says.

She says their services also include image consulting, wardrobe planning, alterations and personal shopping by appointment; her high-profile clients include first ladies, ministers, government officials, business executives, entrepreneurs and women in the diplomatic community.

Adapted from: *The Sowetan Live, 03 August 2011*

5.1 Explain the euphemism (a term used to soften an expression which may give offence) 'plus-size' in your own words. (2)

5.2 Is this text an example of an imaginary tale or a true-life story? Give a reason for your answer. (2)

5.3 What do you think is the purpose of the text? Give a reason for your answer. (3)

5.4 What is meant by an 'exclusive collection'? (2)

5.5 Where did Gugulethu work before she opened her business? (2)

5.6 Why is her business called GG boutique? (2)

5.7 5.7.1 How do you think the photo of Gugulethu helps to carry over the message to the reader? (2)

5.7.2 Quote a phrase from the passage to support your answer. (1)

5.8 Gugulethu has a PhD degree. What title would one use to address her? (1)

5.9 How would you interpret this statement:

'A woman's style should never be defined by her looks ...' (3)

TOTAL SECTION E: 20
GRAND TOTAL: 120

APPENDIX A6: EFAL NQF LEVEL 3, 2014

SECTION C (VIEWING)

QUESTION 4: CARTOON

Study the cartoon below and answer the questions.



"In conclusion – advances in data communication technology will advance cultural, economic and scientific interchange between nations; alleviate social stress by reducing the need to maintain large urban populations in support of centralised production facilities; and allow a lot of us to work at home in our jammies'."

4.1 Various options are given as a possible answer to the following question. Choose the answer and write only the letter (A–D) next to the question number (4.1) in the ANSWER BOOK.

The part of the speech indicated above, is filled with:

A Verbs
B Difficult words that make the speech hard to follow
C Colloquialism
D Slang (1)

4.2 What are 'jammies'? (1)

4.3 Why is this word out of place in this speech? (2)

4.4 Indicate whether the following statement is TRUE or FALSE. Choose the answer and write only 'true' or 'false' next to the question number (4.4.1) in the ANSWER BOOK.

4.4.1 The speaker is ending his speech. (1)

4.4.2 Give a reason for your answer in QUESTION 4.4.1. (2)

4.5 Identify an antonym in the text for 'rural'. (1)

4.6 Provide a synonym of your own for the word 'reducing' in line 6. (1)

4.7 Identify one word from the text for "groups of people living in an area". (1)
[10]

QUESTION 5: INTERNET TEXT

The following advertisement was written for the internet. Study it and answer the questions.

Temp Receptionist
Employee Solutions - Cradock, Eastern Cape

Our client is looking for a receptionist to join their team from January, initially for a couple of months. In their newly renovated reception area they require an experienced, energetic and well-groomed receptionist to:

- Provide administrative support to the company managers and staff
- Answer switchboard, screening calls and referring to appropriate personnel
- Represent the company professionally

This challenging position would suit a self-motivated candidate with excellent communication skills (both verbal and written English & Afrikaans) who is well organised with a professional approach and willingness to learn. Intermediate skills in Microsoft Outlook, Word and Excel are essential as well as a reasonable level of skills in administration. You will need to be a "people's person" on both the phone and in person, an effective communicator who is patient and diplomatic.
If you feel this suits your skillset please contact Employee Solutions Recruitment and send your CV.

• Apply Now Click Here

Please review all application instructions before applying.

5.1 Write the abbreviation "Temp" in full. (1)

5.2 In which province is this position available? (1)

5.3 5.3.1 Is this a display or a classified advertisement? (1)

5.3.2 Give ONE reason for your answer in QUESTION 5.3.1. (2)

5.4 Name ONE quality or credential that is needed by this candidate. (1)

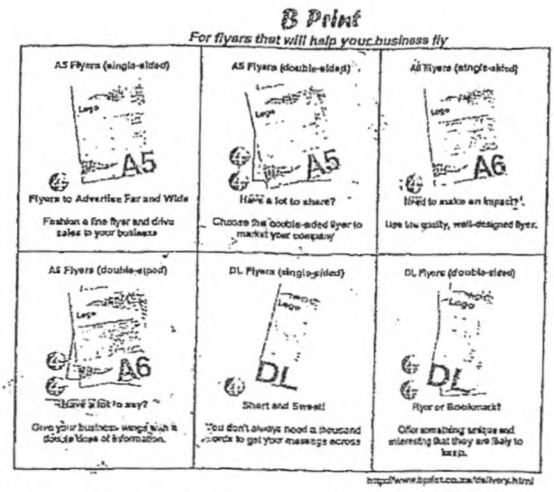
5.5 List TWO characteristics of a 'people's person'. (2)

5.6 What is the name of the company that will be conducting the interview? (1)

5.7 Keeping in mind that this is an internet text, how would you access the application form? Examine the text given for your response. (1)
[10]

QUESTION 6: FLYERS AND ADVERTISEMENT

Examine the advertisement below and answer the questions.



http://www.bprint.co.za/delivery.html

6.1 What is the product being advertised above? (1)

6.2 Name ONE of the sizes that these are available in. (1)

6.3 Colour could be an important element in the design of this product.

If you had to design this product, name TWO of the other key elements you would keep in mind. (2)

6.4 Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (6.4.1–6.4.2) in the ANSWER BOOK as well as providing a reason for each of your answers for the second mark.

6.4.1 There are extremely limited options for your flyers. (2)

6.4.2 These flyers do not make provision for clients who wish to provide much information. (2)

6.5 The caption states, 'For flyers that will help make your business fly'.

Briefly explain what is meant by this. (2)
[10]

TOTAL SECTION C: 30

APPENDIX A$_7$: EFAL NQF LEVEL 4, 2012

QUESTION 5

Read the newspaper article and then answer the questions that follow.

CONFLICT REIGNS IN THE WORKPLACE

by Barrie Terblanche

1. The South African workplace has become an increasingly fraught and antagonistic environment over the past five years, considering the increase in the number of cases taken to the Commission for Conciliation, Mediation and Arbitration (CCMA).

2. Figures in the latest annual *Dispute Resolution Digest* report indicate that worker complaints to the commission increased by a staggering 30 000 – from 123 472 annually five years ago to more than 150 000 a year for the past two years.

3. Tanya Venter, Tokiso chief executive and co-editor of the report, said it was clear that the Labour Relations Act had failed in one of its main intentions - to create a co-operative approach in the workplace. Workplace relations were 'really bad in the 1980s', she said. 'The sadness is I don't think it's got better. I think there was an improvement in the mid- to late-1990s when the Labour Relations Act came into force, but I think it's got steadily worse during the 2000s.'

4. Venter said, instead of developing the CCMA as an 'informal, efficient and quick' dispute-resolution system that it was intended to be, both union officials and managers preferred to approach it as a mechanistic administrative procedure. Instead of strategising about better working conditions, productivity and co-operation, union officials and human resource managers 'are sitting in hearings, which is by its nature adversarial and contributing to bad relationships', she said.

5. Andrew Levy said the commission was one of the best-known institutions in South Africa, also among those who do not belong to unions, and was widely used by employees who felt genuinely aggrieved, chancers trying to milk the system for extra cash and those who wanted to get back at their former employers. It does not help that the commission's system is extremely accessible. South Africans can litigate over an employment issue 'at the drop of a hat, with no risk of costs, and a large number of those referrals are vexatious'.

6. The research contains startling figures about the extent to which South African employers seem to have turned their back on the system: 'One in three of all CCMA hearings end in default awards; in other words, the employer simply did not pitch.

7. In no fewer than 11 848 cases last year, employers failed to comply with a monetary CCMA award. The report said this was an 'overwhelming number' and the 'primary challenge to our dispute resolution system'.

8. Under the rules, it is easy for a recalcitrant employer to push a dismissed employee to give up in despair. A complainant has to obtain a certificate of noncompliance from the commission, a writ of execution from the Labour Court and must pay the sheriff to attach the goods of the employer, if he can be found.

9. 'It is a messy and protracted process that only the most persistent person can endure,' states the report. It called for the institution of an 'employment clearance certificate' similar to the tax clearance certificate system to force employers to comply.

The CCMA declined to comment before studying the report.

Source: *Mail & Guardian*, 24 February 2012

5.1 Write the abbreviation CCMA in full (1)

5.2 What is the purpose of the CCMA? (2)

5.3 Quote the headline of the article. (2)

5.4 Explain the headline in your own words. (3)

5.5 5.5.1 Who is the writer? (1)

5.5.2 In which newspaper was this article published? (1)

5.5.3 When was the article published? (1)

5.6 Refer to the following sentence and answer the questions that follow.

The CCMA declined to comment before studying the report.

5.6.1 Explain the sentence in your own words. (2)

5.6.2 Do you agree with the CCMA's decision? Answer YES or NO and give a reason for your answer. (3)

5.7 Quote TWO figurative phrases in paragraph 5. (4)

5.8 Who is Tanya Venter? (2)

5.9 Give the name of the person who said that '*the commission was one of the best-known institutions in South Africa*'. (1)

5.10 Why is the opening sentence in paragraph 9 in quotation marks? (2)

5.11 In the context of paragraph 6, explain in your own words what is meant by the following:

the employer simply did not pitch. (2)

5.12 Choose the correct answer from the options given in brackets. Write only the number of the question and the option you have chosen.

5.12.1 Chancers (paragraph 5) means (someone who tries their luck/to give someone a chance) (1)

5.12.2 Startling (paragraph 6) means (shocking/beginning) (1)

5.12.3 Overwhelming (paragraph 7) means (manywell thought out) (1)

5.13 Who is the target audience of this article? Give a reason for your answer. (3)

5.14 Quote an emotive phrase from paragraph 3. (2)

TOTAL SECTION E: 35
GRAND TOTAL: 150

APPENDIX A8: EFAL NQF LEVEL 4, 2013

ADDENDUM



[Adapted from source: *www.theoatmeal.com*]

SECTION E: VISUAL AND MULTI-MEDIA TEXT

QUESTION 5

Refer to the cartoon attached as ADDENDUM A and then answer the questions that follow

5.1 What message is conveyed in the cartoon? (2)

5.2 5.2.1 Who is the target audience of this cartoon? (1)

5.2.2 Give a reason for your answer in QUESTION 5.2.1 (2)

5.3 5.3.1 Say who Character A, Character B and Character C represent respectively. (3)

5.3.2 From the cartoon give ONE reason for each character to support your answer in QUESTION 5.3.1. (3)

5.4 Describe how the situation for each of the characters (A, B and C) has changed from FRAME 1 to FRAME 2 (3)

5.5 Compare how Character B makes his money in FRAME 2, to how he makes his money in FRAME 3. (2)

5.6 Refer to the whole cartoon in order to answer this question

In FRAME 2, Character C earns 25 cents per CD, as compared to FRAME 4 where he earns 35 per CD. Why do you think he is earning more? (2)

5.7 Why do you think Character B is depicted as overweight? (2)

5.8 Describe the emotion of Character A and Character C in the last final frame. Why do you think they display this emotion? (3)

5.9 Read the sentence given in italics. To complete it, choose the correct answer from the options given below. Write only the question number (5.9) and the letter (A–D) of the option you have chosen

In Frame 4, Character B is filled with ...

A regret.

B joy.

C satisfaction.

D anger. (1)

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5.10 Explain why you think Character B feels as he does as described in your answer to QUESTION 5.9. (2)

5.11 5.11.1 Refer to the ADDENDUM A cartoon and the passage in QUESTION 1 to answer the following questions:
Who is Character A and Character C interacting with in Frame 3?
Identify each of them by their company name (3)

5.11.2 What THREE services are they offering to Characters A and C? (3)

5.12 Refer to the dialogue taking place between Character A and Character C in Frame 4.

What is implied by this conversation? (3)
[35]

TOTAL SECTION E: 35

GRAND TOTAL: 150

APPENDIX A9: EFAL NQF LEVEL 4, 2014

QUESTION 5

5.1 Refer to the cartoon attached as ADDENDUM A and then answer the questions that follow.

5.1.1 Briefly explain what you understand by the word *evolution*. (2)

5.1.2 How does the illustrator of the cartoon show the evolution of communication? (2)

5.1.3 Who does the man under the caption FIRST WRITTEN WORD represent? (2)

5.1.4 Refer to the heading MASS PUBLICATION and then answer the questions that follow.

(a) Identify the stereotype the character represents. (1)
(b) Give TWO examples of mass publication. (2)

5.1.5 Which form of communication is represented by the cartoonist as being the most evolved? Explain your answer. (4)

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ADDENDUM A

5.1



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5.1.6 Name TWO groups that this cartoon could be aimed at. Give ONE reason for each answer. (4)

5.1.7 Which group in the cartoon is targeted by Twitter? Choose the answer from the options given below and give ONE reason for your answer

A The younger generation
B The older generation (3)

5.2 Refer to the cartoon attached as ADDENDUM B which is related to social networking and then answer the questions that follow.

5.2.1 What do the three characters in the above cartoon have in common? (2)

5.2.2 What does the word *unemployable* mean? (2)

5.2.3 What warning does this cartoon send to all those who use social networks? (2)

5.2.4 Who is the cartoon aimed at? (2)

5.2.5 Identify the two characters who have made exactly the same 'mistake'. Briefly explain their 'mistake'. (4)

5.2.6 This cartoon is a satire of a common social problem. Identify the problem you think the cartoon satirises. Motivate your answer. (3)
[35]

TOTAL SECTION E: 35
GRAND TOTAL: 150

ADDENDUM B

5.2



Signs of the social networking times

APPENDICES B: LESSON RECORDINGS – T1, T2, T3
APPENDIX B_1

T1: 2015-03-12 (LESSON 1)

TOPIC: CARTOONS

LEVEL: 3

T1: Good morning everybody.

T1SU: Good morning

T1: As we've discussed previously we are going to discuss cartoons today under the topic visual literacy. Thank you so much for being here and being willing to do it with us today and I'm very pleased that you brought your resources, thank you for that as well. As you know we are a bit limited here we don't really have powerpoint presentations which would be ideal if we could have a look at the different examples given on the internet and so forth but we have to make use of our newspaper and magazine clippings that you have, our textbooks today, some worksheets that I've prepared for you as well as some flashcards that I will place on the board.

Now when you look at cartoons there are certain aspects you have to keep in mind. And I've made a list for us – we are going to discuss each aspect separately today. You can have a look at your cartoon pictures that you have there while we do it but for now it's just background knowledge because this is a first of a series of lessons that we will have, presentations, on cartoons.

What to look for in cartoons. The first thing you can look for is colour – now I know some of you have only black and white examples, we'll get to that as well. First of all if you look at black, black has a meaning in a cartoon. It either indicates formality or unhappiness or sophistication – there are different meanings for the black, it's a strong, very powerful colour…

<<whistling in the background coming from outside>>

…Then the focus – what is the focus that you have in the cartoon? The focus is on a main issue – are they complaining about water – is it a political cartoon where people are judging somebody because there is usually a lot of judgement taking place in a political cartoon. What is in the foreground that you can see first and what is in the background? A cartoon is so complicated and these people actually know a lot of what is going on in the news. So if you don't know what's going on currently in the news you might not always understand the cartoons so it's newsworthy as well. So what is happening in that background?

Then you will also notice angle. All this is just your theory, your background knowledge. Angle or sloping, sometimes the lines will go up, it will slope up, there will be a hill and it goes up like that, things happening there at the top, something happening here. Or you might even have movement – lines in front or lines behind, say a motor vehicle. And if the lines are

here it's moving forward and if the lines are there, it means it's going fast that way or moving this way. It can be movement in both ways so it's on the road it's carrying on, it's moving.

The tone indicates the attitude – the tone you will pick up in the way they say things – are they being *sarcastic*. What are they saying? The tone is very important in your cartoon because the main aim of cartoons is usually humour – here I've got it for you. Irony and amusement – humour you know means something that is?... What does the word humour refer to?

... ...

(Hands out examples)

If you have a quick look at this cartoon, I'll give you a minute or so just to look at the characters and the background.

...

Alright is this a newsworthy topic?

T1S2: Yes. It is

T1: Why do you say so?

T1S2: It's all over the newspapers and televisions.

T1: Yes, it's been in the media as indicated, it's been on television and it's been in the newspaper. What is it about? Do you know what happened here?

T1S2: Here they .... {{ }}

T1: What happened, why do they have this cartoon?

T1S2: In the news they said that the girlfriend stabbed the boyfriend

T1: Yes but who is this person that was stabbed?

T1S2: Flabba

T1: Flabba Yes, is he well known?

He is a well-known character, it's true when anybody is hurt in such a way it is serious but they won't use you and me and people like that for that cartoon. They used him and if you look at the cartoon picture look at the wife standing behind the counter – do you see her, she is in the background a little bit. Who is in the foreground?

T1SU:The husband

T1: The husband. What is he doing?

T1SU: Reading the newspaper

T1: Reading the newspaper and you can see the symbols and the writing in the newspaper and that is significant because it tells you the background and if you had this in colour which

unfortunately I couldn't print for you, his chair is in purple, remember we spoke about the colour purple, the colour purple indicates a bit of wealth and that is important.

Let me just speak to this student …

So this family that we have here they've got everything there, a nice kitchen he's sitting watching his flat screen tv, it's not an old tv, it indicates something about their background and how they are living and then you see something that is hidden there in the background. What does it say? What's the label?

T1S3: Bin

T1: And what's inside the bin?

T1SU: Knives

T1: All those knives and now the wife in the background very dark the shading… and you can see he's *a bit bubbled,* he has shaved his hair and she wants to prepare the food (giggle) and what does she ask him, what is the conversation in the speech bubble?

T1S: {{ }}

T1: Yes, there's nothing wrong in the house. Why do you think he did it – see it on tv reading the newspaper article, he's thinking I'd better make a plan before my wife gets angry. So it's also funny you all laughing about it can you see? Now, Isn't that excellent how the cartoonist does this for us a whole story in one illustration with only 2 speech bubbles, some symbols, some background. It is actually an excellent way of summarising the whole situation.

Now if you have your own cartoons as well but before you have it look at this cartoon that I have. This is an example of a very simple cartoon. Two characters in this cartoon – (giggle) also a husband and a wife unfortunately like yours there – two characters there and there are no speech bubbles but the speech appears at the bottom and you have to assume or you have to think who is saying this. But it is very easy to figure it out because they are sitting at the table as you can see… and who is doing the talking if you look at the pictures?

T1SU: The wife.

T1: The woman is doing the talking can you see her mouth is open there. Her husband is listening, look at his facial expression although it is so simple, you can see he is stunned, he can't believe what he is hearing, and they having coffee together look at how dark the chairs are and what is she saying (giggle), it's written in a quote there in inverted commas?

"I am your wife AND your best friend. Since I am two people MY opinion counts twice as much as yours."

<<laughter>>

A very clever saying and the husband is speechless that's why he's saying nothing. And there is a bit of a pun in this one as well so cartoons now you can see there is a copy, I made copies for all of you. The cartoonist is Randy of lassburger.com and here he has also written his name in large letters there in a type of handwriting. If you look at the cartoonist's signature at the bottom you

will also see that they are all different. They all have their own signature. Zapiro and all those that you find. Can you see that? Can you see what your cartoonist's name is?

...let's have a look...

T1S5: Sizwe

T1: Yes Sizwe, he is a well-known cartoonist for this newspaper...and yours?

T1S6: Jabula

{{END OF LESSON}}

APPENDIX B_2

T1: 2015-05-06 (LESSON 2)

TOPIC: BROCHURES AND LEAFLETS

LEVEL: 2

T1: Good morning students.

T1SU: Morning

T1: Please take out your textbooks because we are going to make some notes and I have some notes for you. Today we are going to module 4 again remember last time we spoke about cartoons there and I said we would come back to the leaflets. Have you got examples of your brochures and leaflets here?

{{ }}

T1: Not today? Did you forget them? It doesn't matter we are going to look at the theory today. Page 62 in your textbooks, have you all got it there?..... Let's have look at the pamphlets we had examples the other day with the other group, very nice examplesof the pamphlets. What I want to talk about today is to unpack these different visual texts that we are going to look at and you will see with a pamphlet, and I am going to let you highlight it as well – there are some similarities and some differences between the different texts.

... ...

Let's have a look there. 'What are the features of a pamphlet?' If you look at the picture there, of that pamphlet what do you see? What do you think a pamphlet is like? Is it only one page, is it like a little booklet, what is it like?

T1S1: A booklet

A booklet yes! It's like an unbound booklet just sometimes folded, no binding, no hard cover. And sometimes they even have a pamphlet that is only one page – let's write it there at the side – you can do side notes with your pencil. Like a booklet, a single page.

{{lots of noise from outside the classroom}}

Have you made notes there?

Then it says here if you look at your pamphlet here, 'what is the purpose of a pamphlet – why would we have a pamphlet?' That is the feature, what it looks like

– the outside, - what is the purpose, why would people have pamphlets? What do they need them for? Who uses pamphlets?

T1S2: Businesses

T1: Businesses! Very good, why do they use pamphhlets? What do they want to do with a pamphlet, what is the aim?

T1S: {{ }}

T1: Well to advertise, very good. They want to advertise, educate us, persuade us. Do you remember the pamphlets that you got when we had the AIDS day here at college? They want to educate us or they want to persuade us to buy some products or to change our behaviour – there are different purposes there.

... ... (Hands out paper)

Just some extra notes because the information on the textbook is very limited although it gives you the basics which you will get in exams... Let's quickly look at the notes and just summarise – you can highlight on these notes – they yours. I can ask you to compare for instance fliers, leaflets, brochures and pamphlets in columns – you can get a question like that – they haven't asked it before, but there are different ways of doing it – right, they give you here a flier, a brochure – leaflets are discussed here and pamphlets everything I said, and this just gives you extra information to keep and read. On the last page they talk about books and newsletters – you don't have to concentrate on that right now. I just included it because it is interesting information for those that want to read it.

Now I want refer back to your textbooks! to the page where they have the brochure – page 65. What I would like you to do is to design a brochure of your own choice today. I am not going to choose a topic for you, going to give you paper to design it and draw it – I have equipment – some kokis, - have you completed your posters yet?

T1SU: No

T1: Not yet.

Then maybe we will have to finish the posters first and then move onto the brochures. Then rather take out the posters. Let me give you ideas for those that work fast. What do you need to do with the brochure? You have to fold the paper so that you can have different sizes for a different booklet.

T1SU: Yes

The most important information is in the front and on the last page you have the contact details and all that and the information that people might need you have on the first 2 pages. Let's see your posters – who hasn't done it yet? Have you all done it? Please take them out.

I am going to give you the paper for the brochures as well – do you need colouring pencils?

T1SU: Yes

T1: right! Students you welcome to discuss..are there any questions – I see some lovely posters.

Where is your poster?

{{ }}

T1: Do you think you would want to read this poster?

T1S3: Yes

T1: Why? Why would you want to read it?

T1S3: It's simple

T1: Yes! It's simple in a positive way. There's got to be simplicity…why is it simple?

T1S3: Lot's of white space…

T1: Yes! Lots of white space, it's Easy to read – and then there's different kinds of font you can see the most important heading is in a larger font, and bold and here the main points circled – you can immediately see it's for a woman looking at the type of illustrations, lovely, well done.

Let's have a look at some of the others….

Let's see yours. Also nice borders, lots of colours here – she did hers with bullets – remember we discussed bullets it makes it easy for people to read it, a lot of information here at the bottom and the info as well – very nicely done as well.

Let's have a look at yours… what's your poster about? This is for Workers' Day – easy to read; nice catchy quote here. What does she say here?

S: {{ }}…

T1: 'Having fun with other workers!' Is'nt that lovely?!...just remember you don't need an apostrophe there, it's just more than one it's not belonging hey…. '1st May' – how they can enjoy their work, if they are not happy, come 10 o'clock – and how she did her bullets like a little diamond – this is excellent, well done.

Let me see yours – 'Afro jazz' – this is an event not a product or a service, an event again!, date nice and big – but I think you have to use more colours…you not finished yet hey? – got to attract.

Let's see yours…ok, he's got aA car wash, what is this? what is he advertising here?

T1S: A service

T1: A service, well done and he wants to persuade people to make use of his service – here he has some specials, and a discount to entice them, if you are interested to wash your car, it's got the prices for people, because money talks, where he can be found. Only criticism I *might* have is that writing is a little small but I know space is very limited – very nice.

Yours?

{{ }}

I can tell that you enjoyed the cartoons far more than these visual text hey? You are very quiet today but you enjoy doing them, creating the brochure. I can bring you paper and you can start your brochures.

... ...

I think what we must do – you can have a choice. You don't all have to do brochures – you can choose whether you want to make a pamphlet, a leaflet or a brochure – it is up to you.

I'm not using card because it will be just too expensive although brochures can be on card. When we discuss it write on the reverse side – that will tell me this is a pamphlet and why is it a pamphlet. All the features must be there of your particular choice.

Any questions here?All alright?

You don't have to complete the brochures or pamphlets at home, we'll continue here.

Keep your notes handy when you design your leaflet or your pamphlet if that will help you.

When you're done with your poster you can bring it to me.

Remember language does count – if you want to advertise your business you have to make sure that everything is correct on your pamphlet, poster leaflet or brochure - no spelling errors.

...

Just remember, features of a brochure – several pages.

Just to inform you as from not the next period but the one after I am going to start ... for the assessment so please be in class so we can practice before we do the assessment which is functional writing knowledge. Have you all signed the register? Fine.

Are you managing there? You can underscore if you want to.

<<The teacher moves around the class to see their posters and brochures. One or two words can be picked up as she talks with the students but nothing that is intelligible>>

{{END OF LESSON}}

APPENDIX B_3

T1: 2015-08-19 (LESSON 3)

TOPIC: ADVERTISING

LEVEL: 3

T1: Morning

T1T1SU: Morninng

T1:I want to thank you for yesterday. Definitely the best group with the orals so far. The way you encourage each other, the way you behave, the way you prepared for the orals, I was very impressed. Thank you for that such a nice pleasant group to teach adults. You behave well, this is the education. I want you to take out those questions papers that I gave you. Do you have them here? There was that other one – the one with a vote of thanks…November 2012. Please take them out.

Students you are very late and we want to do a presentation for Miss Zwane. Take out your question papers for 2012, have you got them here?

…

Are there any questions you want to ask about this? Now if you look at the mark allocation – you'll see 30 marks for content, the lecturer must find 30 important things to mark in your content that you are mentioning about, the vacant position, the requirements the characteristics, the closing date, where they must send their CV and so forth. If they don't give an e-mail address for Moses children's home,– but here they do on page 3 with your background knowledge in your question paper. I also want you to bring me cut outs – you did last time – of job advertisements. And have a look at the wording of the different job advertisements from different newspapers because they all look differently. It is nice if you cut them out and paste them in to your workbooks. So just make note of this 'because that's your homework for this week and we will talk about this again. Grammar – 3 marks, ofcourse in the advertisement your spelling must be correct. The other day I saw one for a wine – it wasn't a job advert but it was the one for Tall Horse and then the person said 'we are not *suppose* to be relaxing today but we will have a glass of wine' – And then I wrote to him and said 'I *suppose* it should be *supposed*'- they made a mistake in their advert on the internet - that's fine it's not a huge thing but we have to be careful that we don't make mistakes in advertisements.

{{END OF LESSON}}

APPENDIX B_4

T2: 2015-05-04 (LESSON 1)

TOPIC: ADVERTISEMENTS

LEVEL: 2

T2S1: (Reading) All and selected categories…

{{continues reading, struggles a lot }}

T2: Can someone please help...'Forfeit!'

T2S1: (continues reading) Ohh! Foerfeit…Subject to availability. Picture display is a representation; groupon terms and conditions apply.

T2: How many people can say I've come across the advertisement that doesn't have the terms and conditions apply?

T2S2: They always appear but they write it in fine print.

T2: They write it in fine print so that you don't even see it when you look at the advertisement. What did we say about the T & C; the terms and conditions of the advertisement? (Calls out student by name) do you still remember?... Can someone help, (Calls out another student by name) please help – the terms and conditions please.

T2S3: Ma'm did you mention that we were talking about the trips?

T2: Yes

T2S3: Ohhh! They don't reveal all the information!

T2: Yes, they want some of the other information. Let's say now you see the advertisement eg you buy a tv and then there will be a terms and conditions, maybe you use it for 3 months, it breaks and you bring it to the shop. They say you are going to pay. When we buy furniture you have a guarantee and a warranty. Now they say terms and conditions apply. (Stops to repremand a student) – Suppose now you are taking your car to the major service city and there are some things that you need them to service and they don't do the major service as they said. Can you see all the fine prints that they've written. We will do 1, 2, 3, 4, how are you going to make sure that whatever has been advertised is what you are going to get because it is the service you are going to pay for?

(Calls out S4)…

T2S4: Ma'am would'nt you check that…{{ }}…

T2: Are you a machanic do you understand how it works?

T2S4: No but check in a way of uhm…{{ }}…

…

T2: Is the period over? No ways. 5 tips for a healthy relationship. Can someone read that for us and we wrap up and then we go.

{{ }}

<<Teacher requests that students sign in on the register what follows after are conversations which are not part of the lesson>>

{{END OF LESSON}

APPENDIX B5

T2: 2015-07-29 (LESSON 2)

TOPIC: ADVERTISEMENTS

LEVEL: 2

T2: Good day ladies

T2SU: Good day ma'am

T2: How are you?

T2SU: Fine thanks

<<Teacher chats to students about something that is not part of the lesson>>

T2: I want us to focus on advertising.

T2S: Page?

I gave you the page… page 82.

T2S: It closed.

T2: It closed? Jah it is 82. On my textbook it's 110. You'll share that one. What do you understand by advertising text? What is your understanding if someone says I am going to advertise my business? Remember you did a task about advertising your business. What do you understand by advertising? S1?

T2S1: Aaah

T2? S1?

T2S1: Yes ma'am

T2: What do you understand about advertising?

T2S1: (spells out) A-I-D-A

T2: What is that?

T2S1: Attention, interests, design and action

T2: What does advertising have to do with this AIDA?

T2S1: Draws your attention to it, you have to be colourful to draw attention.

T2: Colourful...and then?

T2S1: The design of it...

T2: The design of the advertisment... and the other thing?

T2S1: People have to be interested

T2: People have to be interested, But if you advertise something that you know people don't understand or they don't like, how do you make them to be interested in your advertisement.

T2S1: You make it specials

T2: How? How do you make it special?

T2S1: Low prices. Like if I were to advertise my salon I would say there are specials on this and this day, free blowdries

T2: Freebies, oeople like specials and freebies. And what else? What do you think can make people to come to your business when you do advertising because some of the advertisement they still advertise and we are not even interested – how many pamphlets do we get from the street?...

Too many. And how many times do you read those adverts? Do you normally read every pamphlet that you get at the street corner?

T2SU: No.

...

T2: Okay ladies and gentlemen – oh no gentlemen today. Where is S14?– absent. S15? Any questions, clarity? Did you really understood what advertisement is and the powerful what impact advertising is doing on us and our customers? And sometimes you go there, what do you want there, they give you double like this as if it's the size of kiddies' steer burger.

<<still more comments from students.>>

{{END OF LESSON

APPENDIX B6

T2: 2015-09-08 (LESSON 3)

TOPIC: INTERNET

LEVEL: 2

T2: Do you know what the internet is? Come again S3?

T2S3: Where you can get information, you can google something.

T2: You get information, you can google. How is it working, I don't have an idea, I was born before new technology, so I don't even understand that I want you to tell me what is it all about? S1?

T2S1: I don't know how to explain it.

T2: I don't know how to explain?! Suppose I'm your daughter and this is my homework, I need you to help me, will you tell me you don't know how to explain it?...and S4? How can you explain to the next person what the internet?

T2S4: It's the world wide web.

T2: That's the website - wawawa –

T2S4: Jah but it's…you can contact anyone in the world through internet.

T2: You can contact anyone in the world through internet. How do you contact that person? Can I contact anyone through my laptop?

T2S4: No you have to connect.

T2: How do I connect?

T2S5: You get a stickie.

T2: What's that?

T2S4: A modem

T2: Ok! What are the things you need to do first before you send an email? Can you send e-mail without email address?

T2SU: No

T2: Why?

T2SU: Because {{ }}

T2: One person at a time…

T2S8: Ma'am if you don't have an email then who are you sending it to?

T2: Let's say I don't have an e-mail address and I need to send you a message.

T2S8: I'd rather not send an e-mail because you don't have an e-mail.

T2: I don't have their e-mail address but I want to send you a message, can I send you a message?

T2S: No you need to create your own email address

TE: You need to create your own e-mail address so that you can be able to connect to the world. You need to know how these things operate. You need to know how do I get into the e-mail and then how do I connect to the people. How do you let people know that you have the e-mail address – do you write it on the billboard in town and say – I have an e-mail address, please call me on my email address? What do you do S9?... …You just smile. [giggles] What do you do to make sure that other people also have your e-mail address and then you are in a position to contact each other? Let's say now you are going abroad and you have a scholarship maybe to go to the GQ as a hair stylist and somewhere along the line you don't have a network, using vodacom or MTN for example and then you can't connect on whatsapp but you can connect some data in whatever cruise that you are travelling with and then you can get internet. How will you make sure that you send other people message that I'm still sorted– I am still fine – how will you do that? How will you get their email address?

T2S4: Before you leave.

T2: Before you leave. You need to have an e-mail address before you leave, you need a e-mail address or you will be stuck in an island and you won't have anyone's e-mail address but nowadays some have whatsapp but sometimes when you cross the ocean it doesn't work, you need to do the roaming. I want us to look at this example of e-mail and check how do you connect to the internet if you want to send a message. Can we pass these pages S11? Take one and share if they are not enough...

<<papers being passed around the classroom>>

Alright! Is it enough? Okay… Now you've got an e-mail. I want you to take out your smartphone open the e-mail and compare it to the one that is on the hard copy and see if they are totally different – can you please open that. Open the window there on your e-mail – and check if the details are the same.

<<sound of phones being pressed>>

T2S: Where is the email?

<<giggles>>

T2: Yho! If you don't have it, it means you did not create it at all

T2S5: I did create it but [giggles] I didn't update mine.

T2: You must switch on your data first so that you can access. Can you see that it is important to have data – there is no way you can go into the internet without data.

T2S5: I didn't update mine [giggles]. It's not here because I didn't update.

T2: S1 where is yours? Is it open? Let's look at that window there – check the scree on your phone and also check the hard copy. Is there anyone who is winning?

T2S: S12

T2: S12 are you winning? S13 has opened hers... ...I like this – for S13 it is even well-updated – S14 what about your story, you don't have data. S12? You can't start creating the e-mail today

T2S12: Ma'am eteng (Ma'am it's here)

T2: No nono you are creating the email today because we are talking about internet connection. Did you win S1? You're not winning...It's fine we will use the example we are having so that we can save time. If you look at S13, S13 please share with this one...come in the front and share with S12. Please turn around and check there because there is something that I need to check. If you look at the hard copy. On the hard copy is new messages and then on the right hand side there is a little window of which if you click on that window on your computer it will say minimise and the big window is maximise and the cross there is when you want to close. – if you want to exit obviously you'll click there – Now if you want to google,

T2S4: Like this

T2: Yes.

T2S4: This is the only way mine works

T2: Oh this the only way it works...

T2S4: Jah because mine is microsoft

T2: Ok...alright...

Now if you look at the hard copy, there is unfortunately it's black and white. On the screen of the computer it will be on colour – can you see the icon underneath the cross?

T2SU: Mhm

T2: Under that icon? It's normally colourful – it's blue, yellow, orange or green maybe on your smartphone it will be a circle – when you click on it, it turns around, it turns around, like S1 was just saying, it takes a long time to open. You see that the circle doesn't even connect to each other. It started turning around, turning around but it doesn't go around fully and now there is find, ther is edit, there is view, there is insert, format message and help. When I looked at her phone she had- Can you see the the icon of To, CC, and on her phone you might find that its To, separately and CC/ BC – remember what I said about CC/BC – what did I say S16? Do you still remember? What does CC mean?

T2S16: I think it's when you want to send it someone else.

T2: Yes! When you want to send to someone else but what is the meaning of CC? You said carbon copy and the other one also the subject and fromyour phone I saw B as well. Have you seen that icon as well S13? On your phone the is other icon B of which we don't have it – can you see that that one is updated? If you want to send other people and you can also send it to yourself so that you can have it in your inbox. Like any message when you send the message – where can you give the message that you have sent to

T2S4: In the outbox

T2: Outbox or sent items – if you type a message and leave it there? Where will you find it?

T2S: Under drafts

T3: Under drafts neh? Good! And now which icon do you understand best on the copy? Which one can you say – I've got the knowledge of this one, if I see it I know it. S17? Look at all those icons, there are so many, each and every one is going to explain one item - it's better if you make it snappy so that they don't finish whatever you're supposed to say…

T2S17: I understand format

T2: Yes…what is the format all about?

T2S17: after when you wrote your message and you want to format it…

T2: For what? Please explain so that we all understand. How do you format it?

T2S17: When you send a message {{ }} so that it can be clear…{{ }}

T2: In which manner? Yes you need it to be clear but in which manner?

T2S17: We said that when you send it to someone, so that they can read your spelling…

T2: OK, In terms of reading the spelling when you format it, it will be the font and the type of - bear in mind when you go onto the computer it will be so many format where you will have to choose how do you type the message, do you want to type it in bold, italics or romans or whatever – there are so many. Next?

T2S:Contacts –

T2: I can't see that one, where is it?

T2S: It's the little head here, a small head, from A,B,C

T2: The heads – which one is that?

T2S: It's the contact ma'am, where, I don't know – something like that.

<<giggles>>

T2: So you are just assuming? If we click on that one what do you think you get?

T2S: You get something new that you have seen

T2: I don't think so.

<<giggles>>

T2S5: The contact is you press on it and it gives you the e-mail addresses that you have.

T2: You are also falling in the wrong ditch.

T2S5: No, you get the e-mail address that you have on your e-mail.

T2: This one is the clipart/

T2S: Clipart>

T2: Yes the images and everything. And then next?

T2S4:Bottom, top?

T2S: Everything

T2S4: Everything, you choose anyone?

T2: Yes!

T2S4: I am choosing the paper clip.

T2: Oh, And then?

T2S4: Attachment

T2: Yes! Attachment very important – can you explain that…

T2S4: If you click on that then it will take you to you're my computer and then you can put a pdf file or a picture or something.

T2: Whatever message that you have wrote from any programme, any message that you want to send to someone else as an attachment, you click on that and you attach the

message and you send it, when they see this they will know there is a message under that paper clip ok?. Next –

T2S: Edit?

T2: What will you do with edit?

T2S: When you write a message and then you didn't write it right and you want to add some words,

T2: Why do you have to add some words? S1?

T2S: Maybe you forgot to write it and then you read your message you see ok I forgot to write then you add.

T2: It's called proofreading. Yes after writing each and every article you need to go back and do proofread and after that that's when you edit, you see that oh I made a mistake or spelling error and then you go back and edit. Thank you so much, Next?

T2S: Send

T2: Send…S3?

T2S3: you can start writing your message and then send.

<<giggles>>

T2: You click on that, that is an obvious case {{ }} [giggles] Can you see that it's easy. When you are on the internet each and everything communicates with you. you don't know what to do you click there and you say go and drink water – no it won't do that but if you click on that it will tell you what to do – it serves as your guide. And then S18?

T2S18: View

T2: Spruitview or view.

T2S18: No, view, I think when you want to write an e-mail but you can't see clearly…

<<giggles>>

T2: When you view other progress then it will come back and put an attachment on this one ok? And then? Can you see that you can even take 2 – you are still going to go to the second round. Yes S19?

T2S19: Message lock

T2: Oh the message with the key. And then

T2S19: If you don't want anyone to read your messages you can put passwords and stuff.

Yes like you are doing now on your cellphones. From the screen you put a block on it. That's wonderful. There is no need for you to put a password. In case of emergency they are free to access your cell to find your next of kin. But on your computer because people can hack into your system and people can go through all the internet and you find that you are in trouble. They steal the company information through your line. Then you can also create that. You know that sensitive documents you send it to this one and then they are locked and they are safe, in case you die no-one will access it.

T2S: {{ }}

T2: No, there is always a backup…and then?

T2S:The scissor

T2: The scissor

T2S: is for cutting.

<<giggles>>

T2: What are you cutting?

T2S: You can go to the internet and cut the picture and paste it there…

T2: And if there is something that you have typed there and you don't want it you just highlight and take the scissor and cut it for good. Can you see it is so easy? Highlight put the scissor and cut and it's out and then? Other things – S12?

T2S12: File – sending important documents.

Even if you want to save us you click file and you click save as S12 – you know that document that I sent to mam so and so I have saved under the name S12 the other one I have saved under S10 it makes your life to be organised... Just like now you do find in your POAs – if you don't find according to the table of contents will I find your file in order?

T2SU: No

T2: Obviously the table of contents is going to guide you same as in the computer to say – this is where I filed my file. Let's see your file S12 because you are having it in front – is it well organised?

You look alphabetically – it says a, b, c, d, e, f and you know where to find which documents. If it is 1 up to 10 you know under 1 it's my personal documents, 2 introduction, 3 just like that. okay? Next?

T2S: The arrow…

T2: Which one?

T2S: {{ }}

T2: Oh, the arrow that as if it's going back? Facing to the left?

T2S: Yes

T2: What is that arrow called?

T2S: I think when you want to go back to the file that you were opening

T2: Can somebody help?

T2S5: It's undo

T2: It's undo, something that you want to remove and then you don't want it on the screen as well. Let's say you have typed mother and you find that the mother is not right you just click that one and you undo

T2S5: Or if you want it to come back on the screen then you retrieve it…Between the scissor and the arrow it's copy and paste

T2: Between the scissor and the arrow it's copy and paste – you highlight the document after highlighting it you place it somewhere, you copy and you paste it.

T2S5: You copy a number and you paste it and send it to someone and then you don't have to write it down.

T2: Can you take out your textbooks, check at the table of contents and you look at the hardcopy that I have given you and compare it to the one that you get inside the textbook. Did you find it?

T2SU: Yes.

T2: Yes. E-mail is short for electronic mail and, has become the?

T2S: {{ }} electrical communication

T2: Okay. Let us look at the advantages – remember that I said something very important – if you are in the internet and they are selling, let's say now you want to google. Google makes it easier for you to access each and every web page. I am writing my e-mail address here. This is my e-mail address – [ ]@hotmail.com. Let's say if someone gives you my e-mail address to send me a document, you are not in a position to come and write examination and you decide to drop me the e-mail and somebody gives you the e-mail address as this one - ..... (written on the board) – what will be the difficulties there?

T2S5: It's not your e-mail.

T2: The 2nd one doesn't exist. If you send the message to that one of [ ]@hotmail.com… Even if you remove the dot and put the coma – when you send the e-mail you need to be accurate with the e-mail address – if you put the coma instead of the dot it's going to /

T2S4: Isn't the e-mail address without capitals.

T2: But sometimes it automatically takes you to small caps. But if you look at this what is missing in the 2nd e-mail address

T2SU: The g –

T2: The recipient is no longer going to receive the message. Without this g – from here to there is right – but the g is missing – even if you spell the surname wrong. Let's look at S5 - is this how you write your surname (written on the board) and somebody writes it (written on the board) can you see that it is going to be totally out?

T2SU: Yes

T2: Can you see – the name is right but the surname is wrong – so you need to start the surname with [ ] what I say S5 put here – S5 used the k instead of c. And then after you have sent the e-mail what are the things that you need to check – do you call the person and say – have you received my e-mails? If you send 20 e-mails are you supposed to call all of them? What are you supposed to do?

TS5: Check if it went through.

<<phone rings – lesson destructed>>

T2: Do you call everyone and check?

T2S5: Normally if you go into your e-mails it will show if the receiver has received your e-mail.

T2: How do you check that the receiver has received the email?

T2S5: You get an email that it has been sent

T2: You don't get an e-mail what are you supposed to get?

T2S: If it didn't send it will be in your drafts, if it did it will be in sent messages.

...

T2S: I'm very stupid at technology so I learned a lot.

<<more comments from students>>

{{END OF LESSON}}

APPENDIX B7

T3: 2015-08-19 (LESSON 1)

TOPIC: ADVERTISEMENTS

LEVEL: 4

T3: Good morning class

T3SU: Good morning sir.

T3: Right! This is a way of revision neh. We've done advertising. Can you turn to page 84. Remember in our discussion of advertisement we identified two types of adverts. One being a classified one, the second one? Can I repeat myself? I have said in our discussion of advertisements we identified two types of advertisement – one being a classified one, secondly?... A? Display advertisement. Do you still remember that?

T3SU: Yes

We said a classified advertisement is the one you would find in your daily newspaper neh...

T3SU: Yes

T3: This is the cheaper form of advertising because, there! you don't use many words – in other words you economise on words that you use to advertise whatever commodity you want to advertise in the classified advertisement. What you mention in the classified advertisement... is what would be crucial to what you are advertising. For instance, if you are selling an item of furniture, say a fridge, what is it that you are going to include in your classified advertisement?

T3SU: Price

T3: Price of the fridge, what else?

T3S1: The model

T3: The model.

T3SU: The guarantee.

T3: Yes perhaps you can include the guarantee as well.

T3SU: Size

T3: Yes the size of the fridge, of importance/

T3S2: Contact details

T3: Yes! Contact details, do you get that. With classified advertisement we only mention what would be of importance in the commodity that we advertise. For instance the price, contact details, perhaps a little bit of information about that which we are advertising. This is unlike the display advertisements. Display advertisements – these are, expensive advertisements. Expensive advertisements because they are big as compared to classified advertisements. They also have much information about the product that is being advertised. They are expensive also because they make use of colours, pictures, unlike classified advertisements where you only mention what is important about the product. Because with classified advertisements you pay for each and every word – do you still remember that?

T3SU: Yes

T3: You pay the newspaper for every word that you put in advertising the product that is why you keep it short even using abbreviations as well. But this is not the case with the display advertisements there you've got to go into detail about what you are advertising. Understood?

T3SU: Yes

T3: Right! Let's go into detail about advertising as a whole. Right! Introduction, can someone read – introduction

T3S3: (Reading) Can you imagine paging through a newspaper or magazine that has no advertisement in itor watching your favouritetvprogramme with no ad breaks. Probably you cannot imagine what it must look like but until tv started in South Africa in 1974 there were no advertisements in tv, in this module we are going to look at the basics of effective advertising. Our focus will be classified and display advertisements – the futures of advertising text, use the AIDA principles – advertising, language and target audience.

T3: Yep. This is what we are going to look at, we are going to look at the features of advertising text, the AIDA principle, advertising language and the target audience. Right. First let us look at the features of advertising text. Go on S3.

T3S3: (Reading) You must know and understand the features of advertising text because you have to draw up your own adverts. Although we focus on classified and display adverts we'll also look at posters as they all have similar features. In module 6 we discuss posters in details.

T3: Right! One feature – the AIDA principle. Yes S3… Oh! (laughs) The AIDA principle is used mostly on display advertisements… … You cannot use the AIDA principle on a classified advertisement because they'll end up paying more for that advert. If you stick to the AIDA principle – it is used mostly when we design display advertisements. We know for instance that the first A stands for?

T3SU: Attention

T3: (Writes on the board). Attention. What would you do for you to grab the attention of the would-be buyer of your product? Drawing a display advertisement – one?

T3SU: Colour

T3: Yes you would make it colourful using different colours. Whhat else?

SU: Font

T3: Yes the font size, you would variate the size of your fonts. Sometimes using bigger fonts, sometimes small. What else would make your display advertisement... attention-grabbing?

T3S4: Pictures

...

T3: Right. Let's look at slogans. Adverts also use slogans – what are slogans? S3?

T3S3: (Readig) A slogan is a short, catchy memorably phrase that is used to promote a product or service. Look at examples of some well-known slogans.

T3: Yes. A short, catchy memorable phrase that is used to promote a product. It may come in the form of music sometimes because it is meant to stick to your mind every time you see the product, you sing along, it's catchy, because it's catchy you sing along, because the slogan is here. It's catchy and memorable. Right?Eg – McDonald for instance?

T3SU: I'm loving it?

T3: Yes – you see that big yellow M. You sing 'I'm loving it'. You see an ABSA advert what comes to mind regarding the slogan?...S9?

T3S9: Today, tomorrow, together

T3: Today, Tomorrow, Together. It's catchy, it's memorable – that is why S9 can remember it. And it also uses logos – what are logos?

T3S3: (Reading) A logo is a symbol or design to identify an organisation. One of the best known logos is the Nike tick.

T3: Yes. The Nike tick – you see that one, you know it's Nike. So it makes use of slogans and logos as well. With slogans, remember we discussed figures of speech – eg? Advertisements use figures of speech in their slogans sometimes or mostly they use figures of speech – alliteration for instance. The repetition of the consonant sounds neh? Yes? Today, tomorrow, together. What consonant has been used there?

T3SU: T

T3: The 'T' has been used to create alliteration. The taste that stood the test of time – alliteration – so adverts would use in their slogans, some adverts would use figures of

speech – like pun. We said a pun is a clever play with words – do you still remember? A pun.Clever play with words.Right? I remember we made an example about a pun – we said a pun, remember – you play cleverly with words especially with words that sound the same but have a different meaning – homonyms and homophones – a clever playing with words. Look at this – it's meet and meat – you see – same sound, sometimes different spelling and also different words… … So adverts would also make use of pun. Figures of speech. Adverts would use that as well. Now let's look at the target audience. Target audience.Page 90. What do we mean by target audience?

T3S3: (Reading) A target audience is the group of receivers that the advertisement is aimed at. It is important to think of audience when you design an advert because you want to influence them. You use different words when you advertise toys for children than when you advertise an insurance policy for old people.

T3: It is important to have a target market for your advertisement. Because that would help you also to use the relevant language, a language relevant to that group. If for instance the product that you are advertising is targeting young people, the language that you use should be the language understood by the young people for the advert to be effective. In the same way, if it is targeting a group of older people in the society, the language you would use should be relevant to such a group. Are we together?

T3SU: Yes

T3: That is what we mean by the target audience. It depends on the product that you are advertising. It must go along with the relevant language. Clear? Right, continue.

T3S3: (Reading) an advertisement aimed at young people should use young people's language for example slang like 'my mate'

T3: That's slang – do you get it? a young person would be tempted by that language and would buy that burger because she is impressed by the language used there.

T3S3: (Continues reading) casual joined up words like aren't or won't/

T3: Yep! Contractions – do you still remember contractions – short form of – do not – what is the contraction?

T3SU: Don't

T3: Did not?

SU: Didn't

T3: Shall not?

T3SU: Shan't

T3: Good. Go on

T3S3: (Reading) Half sentences like 'you'd better believe it' abbreviations like BFF – best friends forever – using numbers to serve for words. Who do you want 2 invite to set 2night

T3: Language that young people like. But to use such language for something for older people – do you think they would be interested.

T3SU: No

T3: No they won't understand what this product is about. It is important to use relevant language for relevant target group. Are we together there?

T3SU: Yes

T3: Right we shall stop there.

{{END OF LESSON}}

APPENDIX B8

T3: 2015-08-20 (LESSON 2)

TOPIC: COMIC STRIPS AND CARTOONS

LEVEL: 4

T3: **Morning students**

T3SU: Morning sir.

T3: Right today we are looking at comic strips and cartoons. This should be revision to you because we did cartoons before. Now I am saying there are two types of cartoons that we can find – 1 – the cartoons that you watch on tv, 2 – the cartoons you find in newspapers, magazines etc. Now I want to know the difference between the two cartoons we have mentioned. S1?

T3S1: The difference sir is – on the magazine or newspaper you read it and on the tv you listen

T3: Right – that makes a difference for the fact that with that in the newspapers it is purely visual. Do you get that?

T3SU: Yes

T3: Yes, it is visual in the newspapers but with the one we watch on tv it is?...huh?

T3S: Audio

T3: Audio visual – do you get the difference there?

T3SU: Yes

T3: With cartoons we find in the newspapers and magazines it becomes visual, but with those cartoons that we find on tv they are audio visual. The second difference? S2!

T3S2: The second difference you can see the actions on tv when you are watching.

T3: Good, with those cartoons that we watch on tv there is action because we can see the characters engaged in some sort of an action whereas with those that we find in the magazine in the newspapers there is no action isn't it.

T3SU: Yes

T3: Do we still have another difference?

T3S: Yes. On the tv you can be able to see when they express their emotions

T3: Ok, S1, you can still find emotions in the magazines/

T3S1: {{ }} you have to determine the emotions but in the tv you can see that now he is sad…

T3: With those that we find in newspapers and magazines how do we determine the emotions of the characters?

T3S: Through body language.

T3: Still remember body language.

T3SU: Yes

…

Right. Tomorrow we will be looking at advertisements.

{{END OF LESSON}}

APPENDIX B9

T3: 2015-08-24 (LESSON 3)

TOPIC: ADVERTISING

LEVEL: 3

T3: Good morning

T3SU: Morning sir

T3: Are you done reading that advert?

SU: Yes

T3: Right what type of an advert is that one? Remember in our discussion of advert we said there are two types of adverts – what type of advert is the one that you are seeing? Hands up… … S1?

T3S1: Display

T3: Yes it's a display advertisement. S1 why do you say it is a display advertisement and not a classified advertisement.

T3S1: The picture is big

Good it has a big picture neh, it has a big picture there. What else would this advert be classified as display advertisement. S2?

T3S2: It's colourful

T3: Good it's colourful. What else? S3? What else makes this advert a display advert?

T3S3: The slogan

T3: Good – it has got a slogan. So we now know, Oh! More? S2?

T3S2: The letters are written in bold.

S2: Yes different font sizes. Do you see that? Lastly maybe?

T3S4: Logo

T3: Yes there is a logo. Look at the information, it has a lot of information about the product being advertised there and so it's an example of a display advert... … Have you studied the advert?

T3SU: Yes

T3: Yes. Right let's turn to page 95. (Flipping of pages). Question 1 – 'give a reason why the picture and heading immediately catch the reader's attention?' S5! Why does the picture grab the reader's attention?

T3S5: It's big and colourful.

T3: Yes, it's big and colourful. Do you see that?

T3SU: Yes.

T3: 2. 'In the first 2 paragraphs the advertiser claims what every mother knows – quote from the text what mothers knows'. First paragraph in the information given S6?

T3S6: First and second sir?

T3: The question is 'quote from the text what mothers knows' according to/

T3S6: A mother knows how miserable night times are when the child is suffering.

T3: Yes, 'How miserable the night can be when the child is suffering from cold'. Right! 3 – But! Did you know is the opening sentence of the 3rd paragraph, do you see that one? The third paragraph begins with the words 'But did you know' right up to the last word – 'simtalk'. In fact this is a question do you see that?

T3SU: Yes

T3: 3rd paragraph. Now 3.1 – 'why is it an effective technique to ask this question?'... ... 'why is it an effective technique to ask this question?' Look at the question asked there in paragraph 3... ...

T3S: Because {{ }}

T3: What is it that makes this question to be effective? What is in the question that makes it to be effective?

T3S: {{ }}

T3: Good, because it talks about the product being tried and tested. It becomes an effective technique of advertising because people will buy it simply because it has been tried and tested – that makes it effective – this technique of asking questions is effective in this case because it speaks of a product being tried and tested. Clear?

T3SU: Yes

...

T3: Right from the advert, which statement or which/

T3S: The slogan

T3: The what?

T3SU: The slogan

T3: What does the slogan say?

T3S13: Breathe life in.

T3: Yes, breathe life in. Yes, we all want to be healthy. The slogan also raises the desire to own the product because we all want to be healthy. So when the slogan says – breathe life in – it creates desire in you to own this and it makes you to act as well, right? Because if I buy this product and use it I will be breathing life in. It makes me act. Right

<<Flips pages>>

7 – 'a mother's touch is mentioned 3 times in the advert. In what way does this evoke a positive feel?'... There is repetition of 'a mother's touch'... How does this work with your emotions? remember this is an example of emotive language. The advertiser here has used this 3 times so how does it touch your emotions?

T3S11: The way the mother feels about a child.

T3: Yes it touches our emotions in the sense that it shows the caring side of a mother. Do you get that?

T3SU: Yes

T3: In that way our emotions are evoked. We look at the picture, a picture of a mother and a baby and we are affected emotionally because we think of the caring side of a mother. It works on our emotions in that way.

T3S4: So if there was a man there

T3S11: Still it would evoke an emotion.

T3: Yes still it would evoke an emotion

T3S4: Ahh we would know that it's just an act

T3: No there are caring fathers.

...

{{END OF LESSON}}

APPENDIX C: INTERVIEWS SCHEDULE

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

INTERVIEW SCHEDULE

11. I have listened to your lesson recordings and for the purposes of my study would to as you a few questions as a follow-up to the recordings.
12. Please look at the valuation tree I gave you, in terms of teaching visual literacy, where would you place yourself and why?
13. Have you received any formal training in visual literacy teaching?
14. How many years have you been teaching visual literacy at NC (V) level?
15. Do you have any other experience?
16. In your teaching of visual literacy what are your strengths and what would you say are your weaknesses?
17. What methods and strategies do you usually use and why?
18. What is your understanding of what is stated in the curriculum in terms of VL?
19. The curriculum states that learners must be given an opportunity to engage critically with texts. Do you think your lessons gave such an opportunity? Please make reference to instances from your lesson.
20. Do you ever use previous question papers? How do you use them?
21. For your own classes how do you choose your texts? Do you use previous question papers? Extra sources?
22. When examining texts from previous question papers do the questions ?
23. How do previous question papers guide you for the kinds of skills you teach in the classroom?
24. Which questions do you find most useful for teaching?

25. What do you find lacking in the previous question papers that does not address the curriculum? How do you address this in your classroom?

26. When designing your own visual literacy lessons were you in any way influenced by previous question papers? If so how?

27. When you teach or ask questions are you guided by previous question papers? How?

28. What skills do you focus on more? Why?

29. Is the anything you would like to add in terms of what we have just discussed?

APPENDIX D: SELECTIVE TRANSCRIPTIONS: TEACHER INTERVIEWS

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

I: In terms of teaching visual literacy, where would you place yourself and why?

T1: ...help by others and also helping others to understand it better because it's still new in the curriculum..

T2: I think I'll be the person holding someone's hand to come closer to me, the reason for this is that I'm looking at the tree that still has other people still on top of me, and as an educator you are a life-long learner so I've climbed three branches and still helping others to come of which I'll refer to these people as my learners, and the people on top of me I'll refer to them as those I'm studying with and those who are far ahead of me and who are still going to help me as well...

T3: I would say I'm almost there at there at the top... I find it easy to teach but then when it comes to learners interpreting body language of the characters in the cartoon I still find that they have some difficulties in interpreting such, and also when it comes to figurative language used by characters in the cartoon they find it difficult hence I'm saying I'm almost there...

I: Have you received any formal training in visual literacy teaching?

T1: None whatsoever, what I know I've taught myself

T2: Yes... it was while I was still studying at college

T3: I got it at undergraduate when I was still studying for my degree, when we did English III we used to do a lot of visual literacy...

I: What is your understanding of the curriculum requirements in terms of teaching visual literacy?

T1: It is very limited, very limited…main character, little bit of non-verbal communication.. uhm, they have to see the non-verbal queues…

T2: … the curriculum ha limited he some of the things because it talks about cartoons, comic strips and the likes, I think when focusing on the curriculum you need to focus on more than just body language, the pitch, the tone because you cannot just focus on one thing…

T3: It needs that learners should be able to study first, whatever they see and understand it before they could attempt to answer questions based on that visual text…

I: The curriculum states that learners must be given an opportunity to engage critically with texts. Do you think your lesson gave such an opportunity? Please make references to instances from your lesson.

T1: …I think there was one particular one where I gave them a chance to come and we had some examples.

T2: Yes I did because I did not bring one cartoon, I brought a multiple number of cartoons that have got different meanings in terms of explaining the economy to check if the students can really have the understanding of visual literacy…

T3: Yes I think I do because after explaining I would refer them to the textbooks and then I would tell them to work as groups because working as groups they would get different opinions regarding the interpretation of these texts

I: What methods and strategies do you usually use and why?

T1: I've used the cartoon as a basis and they've got to look at it and analyse it and also find their own, interpret it… and then I've just used the white board just to give them all the notes… but uhm, it would have been nice if they had ipads so that one can make them open the cartoons and see the colours ad everything tht you can't do here.

T2: I give the learners the cartoon and I let them analyse in their own way and then to interpret according to their day to day living before I can go to my objectives to explain what is the meaning of the cartoon and how can we relate to it as people.

T3: I would for instance use the textbook method, in fact I would combine different methods, being the textbook method, writing notes on the white board and the use of question papers…

I: Do you ever use previous question papers? How do you use them?

T1: I do use previous question papers… but… I use them very carefully, I would select a question from them, for instance I saw a question paper for this year now, it has a nice example of a cartoon, so when I discuss cartoons and I've done all the work from the textbook, I would probably jus give them the question paper to keep because we will do the questions as we go along, but in the end of the year I would probably also just give them one or two paper to do, and to mark it and then give them feedback from that.

T2: I first teach them and then explain what is visual literacy so that they can have the understanding, the problem is that once you give the learners the question paper first they can no longer have the creativity in mind, because they'll focus on what they see in front of them, what I do first I give them a lesson, let's say for instance 2 days we do that then on Wednesday that's when they'll be exposed to the paper, they will relate to what they have been taught in the past two days.

T3: What I would normally do I would previous question papers basically for revision because this would be on what they already know, what I have already taught them, so basically the lesson would be some sort of revision to remind them of what we have already done in the lesson.

I: For your own classes how do you choose your texts? Do you use previous question papers? Extra sources?

T1: I use past papers but with cartoons I like to use more recent ones from the newspapers, so that they know this is what's happening now and they understand the meaning of the cartoon

T2: … for me I use the textbook, question papers and also the newspapers, because it's so important, each and every day when we read the newspaper it tells us about the current situation

T3: I have a variety of texts that I use for instance I would make a cut out from the newspapers, cartoons from magazines… other than those that are in the textbook.

I: What do you find lacking in the previous question papers that does not address the curriculum? How do you address this in your classroom?

T1: These level 3 ones are actually set very well I thought, the ones that I've seen… uhm…

T2: Nothing I think the paper s well balanced…

T3: The repetition of questions, the style of questions that would be repeated from time to time, you'd find that a question would be testing an aspect of language and that question would be asked the same all the time

APPENDICES E: LETTERS OF REQUEST

APPENDIX E_1: LETTER OF REQUEST TO THE COLLEGE PRINICIPAL

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

LETTER TO THE PRINCIPAL

29 January 2015

Dear (Name)

My name is Duduzile Zwane; I am a second year Masters student in the School of Education at the University of the Witwatersrand. I would like to seek your permission to conduct research towards the completion of my Masters degree.

My research is **An investigation of washback in the teaching and learning of visual literacy in the NC (V) levels 2-4 classrooms.**

My research involves investigating whether the participant teachers use past year examination papers to inform their teaching and learning, and if so, the effect that past year examination papers have on their teaching and learning. The study will be conducted in three classrooms within the National Certificate Vocational, levels 2-4, at the College. The participants are three teachers, each of NC (V) levels 2,3 and 4 and their respective students. The number of students per class is approximately 30.

A qualitative method is employed, data will be collected by means of: (i) Analysis of English First Additional Language (EFAL) in each of the levels; (ii) Analysis of EFAL question papers of the past three years, 2012, 2013 and 2014; and (iii) Audio recording of three lessons on visual literacy of each of the teachers and (iv) using information gathered from steps 1, 2 and 3 questions will be developed to conduct semi-structured interviews with the three teachers. The interviews will be audio recorded. Data collection should take approximately 6 - 8 weeks, depending on the lesson schedule of the teacher participant.

Data will be analysed and used to draw conclusions about the study and answer my research questions. A research report will be completed and submitted to my supervisor, an editor supervisor and the appointed examiners. The results of the study might be presented in a paper at a conference and possibly published jointly with my supervisor in an academic journal.

The reason why I have chosen the college is because I am an employee at the college; therefore it will be convenient for my data collection. It is also worth noting that the findings of the

study can help improve the pedagogical skills of the EFAL teachers, as the research report will be made available to the lecturers for their perusal.

I am inviting the college to participate in this research and assisting in reaching my findings and responding to my research questions.

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. Your individual privacy will be maintained in all published and written data resulting from the study.
All research data will be destroyed between 3-5 years after completion of the project.
Please let me know if you require any further information. I look forward to your response.

Yours sincerely

D.P Zwane

APPENDIX E_2: LETTER OF REQUEST TO THE CAMPUS MANAGER

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

LETTER TO THE CAMPUS MANAGER

29 January 2015

Dear (Name)

My name is Duduzile Zwane; I am a second year Masters student in the School of Education at the University of the Witwatersrand. I have requested permission from the principal to conduct my study at the college. I have been granted permission to use the college to conduct my study and would be grateful if you would allow me to use this campus for the purpose of conducting my research study.

My research is **An investigation of washback in the teaching and learning of visual literacy in the NC (V) levels 2-4 classrooms.**

My research involves investigating whether the participant teachers use past year examination papers to inform their teaching and learning, and if so, the effect past year examination papers have on their teaching and learning. The study will be conducted in three classrooms within the NC (V), levels 2-4, at the campus. The participants are three teachers, each of levels 2,3 and 4 and their respective students. The number of students per class is approximately 30.

A qualitative method is employed, data will be collected by means of: (i) Analysis of English First Additional Language (EFAL) in each of the levels; (ii) Analysis of EFAL question papers of the past three years, 2012, 2013 and 2014; (iii) Audio recording of three lessons on visual literacy of each of the teachers and (iv) using information gathered from steps 1, 2 and 3 questions will be developed to conduct semi-structured interviews with the three teachers. The interviews will be audio recorded. Data collection should take approximately 6 - 8 weeks, depending on the lesson schedule of the teacher participant.

Data will be analysed and used to draw conclusions about the study and answer my research questions. A research report will be completed and submitted to my supervisor, an editor supervisor and the appointed examiners. The results of the study might be presented in a paper at a conference and possibly published jointly with my supervisor in an academic journal.

The reason why I have chosen your campus is because I am an employee at the college; in your campus therefore it will be convenient for data collection. It is also worth noting that the findings of the study have potential to help improve the pedagogical skills of the English FAL teachers, as the research report will be made available to the lecturers for their perusal.

I am inviting the campus to participate in this research and assisting in reaching my findings and responding to my research questions.

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 campus 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 between 3-5 years after completion of the project.

Please let me know if you require any further information. I look forward to your response.

Yours sincerely

D.P Zwane

APPENDICES F: INFORMATION SHEETS

APPENDIX F_1: TEACHER INFORMATION SHEET

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

TEACHER'S INFORMATION SHEET

29 January 2015

Dear (Teacher's name)

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

My research is **An investigation of washback in the teaching and learning of visual literacy in the National Certificate Vocational levels 2-4 classrooms.**

My research involves investigating whether the participant teachers use past year papers to inform their teaching and learning, and if so, the effect of washback on their teaching and learning. Data will be collected by means of: (i) Analysis of English First Additional Language (FAL) in each of the levels; (ii) Analysis of English FAL question papers of the past three years, 2012, 2013 and 2014; (iii) Audio recording of three lessons on visual literacy of each of the selected teachers and (iv) using information gathered from steps 1, 2 and 3 questions will be developed to conduct semi-structured interviews with the three teachers. The interviews will be audio recorded.

The reason why I have chosen this campus is because I am an employee at the college; therefore it will be convenient for data collection. It is also worth noting that the findings of the study have potential to help improve the pedagogical skills of the English First Additional Language teachers, as the research report will be made available for their perusal.

I was wondering whether you would be willing to assist, firstly, by allowing me to audio record three of your visual literacy lessons. Secondly, I would like you to participate in an audio-recorded semi-structured interview where you will be asked to answer questions based on the audio-recorded lessons.

Your name and identity will be kept confidential in all academic writing resulting from the interviews. Your individual privacy will be maintained in all published and written data resulting from the study. No one else except my supervisor and me will have access to the data collected during the interview. All data collected for the study will be kept in a lock-up cupboard to which only I have access.

Data will be analysed and used to draw conclusions about the study and answer my research questions. A research report will be completed and submitted to my supervisor, an editor supervisor and the appointed examiners. The results of the study might be presented in a paper at a conference and possibly published jointly with my supervisor in an academic journal.

Your name and identity 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 between 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

D.P Zwane

APPENDIX F_2: STUDENT INFORMATION SHEET

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

STUDENT INFORMATION SHEET

29 January 2015

Dear Student

My name is Ms Zwane and I am a student in the School of Education at the University of the Witwatersrand. I have been granted permission to conduct research at the college towards the completion of my Masters degree. I would therefore like to seek permission to work with you in the project as my secondary participant.

My research project is **An investigation of washback in the teaching and learning of visual literacy in the National Certificate Vocational levels 2-4 classrooms.**

My research involves investigating whether the participant teachers use past year papers to inform their teaching and learning. Data will be collected by means of audio-recording 3 visual literacy lessons in your classroom. I would be most grateful if you could assist by granting permission to have lessons audio-recorded. My main focus is on your teacher and the teaching methods employed in this lesson. This means that you are a participant by virtue of being the selected teacher's student and therefore will not be expected to do anything out of the ordinary.

Data will be analysed and used to draw conclusions about the study and answer my research questions. A research report will be completed and submitted to my supervisor, an editor supervisor and the appointed examiners. The results of the study might be presented in a paper at a conference and possibly published jointly with my supervisor in an academic journal.

Remember, this is not a test- it is not for marks. Your participation is voluntary, which means that you don't have to do it. Also, if you decide halfway through that you prefer not to participate in the recorded lessons, I will omit whatever input from the transcriptions and the study itself. 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 use labels so no one can identify you, for example students will be referred to as Student 1. 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 between 3-5 years after I have completed my project.

I look forward to working with you!

Please feel free to contact me if you have any questions, my contact details appear on the letterhead.

Thank you

D.P ZWANE

APPENDICES G: CONSENT FORMS

APPENDIX G_1: PRINICIPAL CONSENT FORM

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

PRINCIPAL CONSENT FORM

Please fill in and return the reply slip below indicating your willingness to grant permission for the use of the college to conduct my research study called: **An investigation of washback in the teaching and learning of visual literacy in the NC (V) levels 2-4 classrooms.**

I, _____ give my consent for the following:

Permission to conduct research study at the college	**Circle one**
I agree that you can use the college to conduct your research.	YES/NO

Informed Consent

I understand that:

5 My name and information will be kept confidential and safe and that the name of the college will not be revealed.

6 The names of teachers will not be revealed to anyone at anytime. They will remain completely anonymous; when making reference to them, labels instead of names will be used. The three teachers will be referred to as Teacher 1, Teacher 2 and Teacher 3 of levels 2,3 and 4 respectively.

- The names of students will also remain anonymous. Where references is made to a student I shall use the labels as follows: Teacher 1 Student 1 (T1S1), Teacher 2 Student 1 (T2S1).and Teacher 3 Student 1 (T3S1) respectively.
- Three of the selected teachers' lessons as well as their interviews will be audio recorded.
- Teachers can ask not to be audio recorded.
- All the data collected during this study will be destroyed within 3-5 years after completion of my project.

Sign_____ Date_____

APPENDIX G_2: CAMPUS MANAGER CONSENT FORM

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

CAMPUS MANAGER CONSENT FORM

Please fill in and return the reply slip below indicating your willingness to grant permission for the use of the campus to conduct my research study called: **An investigation of washback in the teaching and learning of visual literacy in the NC (V) levels 2-4 classrooms.**

I, _____ give my consent for the following:

Permission to conduct research study at the campus	**Circle one**
I agree that you can use the college to conduct your research.	YES/NO

Informed Consent

I understand that:

- My name and information will be kept confidential and safe and that the name of the college will not be revealed.
- The names of teachers will not be revealed to anyone at anytime. They will remain completely anonymous; when making reference to them, labels instead of names will be used. The three teachers will be referred to as Teacher 1, Teacher 2 and Teacher 3 of levels 2,3 and 4 respectively.
- The names of students will also remain anonymous. Where references is made to a student I shall use the labels as follows: Teacher 1 Student 1 (T1S1), Teacher 2 Student 1 (T2S1).and Teacher 3 Student 1 (T3S1) respectively.
- Three of the selected teachers' lessons as well as their interviews will be audio recorded.
- Teachers can ask not to be audio recorded.
- All the data collected during this study will be destroyed within 3-5 years after completion of my project.

Sign_____ Date_____

APPENDIX G3: TEACHER CONSENT FORM

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

TEACHER'S CONSENT FORM

Please fill in and return the reply slip below indicating your willingness to be a participant in my voluntary research project called: **An investigation of washback in the teaching and learning of visual literacy in the National Certificate Vocational levels 2-4 classrooms.**

I, _____ give my consent for the following:

Permission to be audiotaped

I agree to be audiotaped during the interview and three visual literacy lessons
YES/NO
I know that the audiotapes will be used for this project only
YES/NO

Permission to be interviewed

I would like to be interviewed for this study.
YES/NO
I know that I can stop the interview at any time and don't have to answer all the questions asked.
YES/NO

Informed Consent

I understand that:

- My name and information will be kept confidential and safe and that the name of the college will not be revealed.
- My name will not be revealed to anyone at anytime. I will remain completely anonymous; when making reference to me, a label will be used. I will be referred to as Teacher 1, Teacher 2 or Teacher 3.
- The names of students will also remain anonymous. Where references is made to a student I shall use the labels as follows: Teacher 1 Student 1 (T1S1), Teacher 2 Student 1 (T2S1).and Teacher 3 Student 1 (T3S1) respectively.
- I do not have to answer every question and can withdraw from the study at any time.
- I can ask not to be audiotaped.
- All the data collected during this study will be destroyed within 3-5 years after completion of my project.

Sign_____ Date_____

APPENDIX G4: STUDENT CONSENT FORM

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
University of the Witwatersrand
Johannesburg, South Africa
Contact: zille.zwane@gmail.com, +27 81 042 2565

STUDENT CONSENT FORM

Please fill in the reply slip below if you agree to participate in my study called: **An investigation of washback in the teaching and learning of visual literacy in the National Certificate Vocational levels 2-4 classrooms.**

My name is: _____

Permission to be audiotaped

I agree to be audiotaped during the lesson	YES/NO
I know that the audiotapes will be used for this project only	YES/NO

Informed Consent

I understand that:

- My name and information will be kept confidential and safe and that the name of the college will not be revealed.
- My name will not be revealed to anyone at anytime. I will remain completely anonymous; when making reference to me, a label will be used. I will be referred to as Teacher 1 Student 1 (T1S1), Teacher 2 Student 1 (T2S1) or Teacher 3 Student 1 (T3S1).
- I do not have to answer every question and can withdraw from the study at any time.
- The lessons will be audiotaped but that I can ask for any recordings of my voice be omitted from the transcriptions and that my input not be used in the study.
- All the data collected during this study will be destroyed within 3-5 years after completion of my project.

Sign_____ Date_____

APPENDIX H: EVALUATION SHEET

AN INVESTIGATION OF WASHBACK IN THE TEACHING AND LEARNING OF VISUAL LITERACY IN THE NC(V) LEVELS 2-4 CLASSROOMS.

Researcher: Duduzile Zwane
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Johannesburg, South Africa
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