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Developing Visual Literacy in the English Home Language Classroom Using a Documentary on Wildlife Conservation



This is submitted in the fulfilment for the degree MEd in Education by

In the:

Department of Education

Faculty of Humanities

University of The Witwatersrand

Submitted by:

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2023

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Abstract

Visual literacy is considered as a set of analytical visual competencies that are developed through the seeing as the same time as experiencing other sensorial exposure (IVLA Conference, 1969). An increasingly visual world (Hill Bulman, 2017) demands for increasingly visual literate individuals. Current technological developments have subsequently led to the fast production of complicated, dynamic verbal, musical and visual texts. Such ensembles penetrate the lives of learners and yet national visual literacy High stakes assessments display a remaining repetitive nature of text-based sources – a preference some have argued to filter through to visual literacy teaching practices as well (Moodley, 2015). Present visual literacy research in education stresses the demand for visual literacy as a critical analytical skill (Matusiak, Heinbach, Harper & Bovee, 2019), however, little research refocuses the consideration of text choice in the teaching thereof.

Documentary film is a text source included by the curriculum in the outcome of reading and viewing. As a text, documentary film arranges meaning-making tools: speech, music, images and more to organize viewer perceptibility. Through an interplay of information, account, feeling and imagination (Bondebjerg, 2014b) filmmakers of this genre create multi-sensorial experiences (van Munster & Sylvest, 2013). Although a form of diegesis, a documentary film remains fundamentally committed to the portrayal of truthfulness (McLane, 2012), however, it remains a *re-representation* of events. Such re-representations are powerful in their display (Bondebjerg, 2014b; Nichols, 2010) and McLane (2012) argues that such exclusive influence is accomplished through employing the following: 1) subjects and ideologies; 2) purpose, viewpoint, and approach; 3) forms; 4) production methods and techniques; 5) the experience they offer. Not only are documentaries the fastest growing genre (Torres, 2022) but they are also uniquely manipulatory – reasoning it as a vital text to include in the teaching of visual literacy.

Through a qualitative content analysis, this study will show how visual literacy can be developed through a documentary on wildlife conservation. Subsequently, it indicates how non-speech sound is incorporated in the overall promotion of the documentary's message and how verbal and visual aspects are used as rhetoric. The work hopes to add to the field of language learning and qualitative content analysis. In addition, it hopes to contribute to the academic study of meaning-making in filmic productions and the expansion of visual literacy text inclusion.

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1. Introduction Chapter

1.1. Introductory remarks

Recent technological advances are facilitating an unmatched growth in the publishing of information as digital images and other non-textual formats (Matusiak, Heinbach, Harper & Bovee, 2019) which in turn has increased the importance of visual literacy (VL) skills in modern education. VL is described as a vital language competency (Dondis, 1973) particularly in what is largely considered '21st century literacy' – a working definition coined at the *21st Century Literacy Summit* in 2005. Being a multidisciplinary field, VL holds many definitions, although this report supports the idea that VL is necessary for the receival, analysis as well as processing of information (Stokes, 2005). Located within the field of language research, the idea of using as well as reading visuals is here considered a form of language which requires specific teaching and learning of universal symbols (Stokes, 2005). Studies on image and visual media in academic settings found that such resources hold multiple benefits including enhanced learner interest, the fostering of culturally authentic experiences (Roell, 2010) as well as the promotion of critical consciousness (Charlebois, 2008) through providing multi-sensory exposure. However, research on the topic of VL development largely cites visual texts in the form of graphic novels (Jaffe & Hurwich, 2019) and fictional films (Parry, 2013; Hill Bulman, 2017) with very little exploration of alternative film genre such as documentary. Although documentary film is proposed in the South African curriculum policy as a non-literary text for the development of VL in the Senior Phase (SP), it is argued that this valuable resource remains overlooked in teaching practice where educators tend to teach-to repetitive genres of literacy (Moodley, 2015). The rationale for the employment of documentaries in the development of VL emphasizes three points. The first being that documentaries are characterised by authenticity which is identified as a necessary text-element for successful VL learning; the second highlights the rapid proliferation of this specific genre in current society and the third recognises the social power of documentary films.

This chapter provides a brief outline of the background in which this study takes place. The section will place the study in context before the rationale and justification is discussed. Thereafter the research aims and questions of my study will be offered before the data and methodology section is presented.

1.2. Background

In previous decades the idea of literacy was limited to the reading and writing of traditional print-based texts. Modern society however recognises the need for a broader sense of literacy and thus embodies various knowledges including technological literacy, cultural literacy as well as visual literacy (Kress, 2003; Pettersson, 1999). Although still considered to be a multi-faceted concept VL largely includes a group of visual competencies developed through experiencing a visual text accompanied by the simultaneous experience, and integration of one's other senses (Avgerinou & Ericson, 1997).

Such skills allow an individual to both interpret and distinguish various symbols, objects as well as actions witnessed within their environments (IVLA Conference, 1969). In a society where the omnipresence of visual mass-media is clear the teaching and refining of VL is becoming an increasingly pertinent task.

Although a language skill, investigations into visual analysis has often fallen outside of the schooling field where many studies are located in visual anthropology (Collier, 2011), media studies (Bell, 2011) and social gender studies, however, the need for intellectual discourse on visual language in language education has long been alluded to by such investigations (Bell, 2011).

The National Curriculum and Assessment Policy Statement (CAPS) describes reading and viewing skills - including VL - as being vital to successful cross-curriculum learning. The document mandates that learners are exposed to a wide range of literary, as well as non-literary texts such as documentaries, film, advertisements, and other sources of graphic media. Such exposure is deemed necessary in creating critical, independent thinkers (National Curriculum Statement, 2011) and once a learner completes the SP, the document outlines that they should be able to 'intensive[ly] read visual texts' (National Curriculum Statement, 2011, p. 30) through applying their knowledge of pictorial elements. Furthermore, learners are expected to demonstrate an understanding of how the integration of such features in combination with written text act as rhetoric and how this amalgamation affects a viewer's emotional response and behavioural reactions.

Although the inclusion of various visual texts is firmly founded within CAPS, Moodley (2014) argues that there is a sharp departure from curriculum guidelines indicated by text selections for the assessment of VL in high-stakes testing across the country. Her research indicates that poor quality papers are characterised by - amongst other things - poor text selection. Such assessment designs are consequently leading to a narrowed down teaching of VL where preference is given to text-based visual sources. In addition to the former, a review of the literature indicates the importance of the element of authenticity within visual texts to fundamentally develop VL skills. Since realism and authenticity are key features of the documentary genre it is a particularly befitting VL resource to incorporate in this study. Documentary films are not only very powerful in their rhetoric (Nichols, 2001; Nichols, 2010; Bondebjerg, 2014a; Plantiga, 1997), but are also currently the fastest growing genre (Torres, 2021). The use of film in the teaching of selected visual literacy skills is not a new concept and past studies have included animation film as well as other fictional genres of fiction film (Stewart, 2006; Chapple & Curtis, 2000), yet studies investigating documentary film as a valuable text source for VL have yet to enjoy academic attention. My study will be guided by a qualitative methodology as I undertake an unobtrusive line of inquiry through a content analysis. The basis of the content analysis is steered by Mayring's (2000) model for a qualitative content analysis where the research employs an interpretivist research philosophy proposing that reality is constructed through individual experience (Levers, 2013).

Appropriately, the study adopts an inter-subjectivist epistemology and a relativist ontology. A content analysis is befitting to my line of inquiry as it has long been associated with investigations pertaining to the social representation of common concerns in mass media (Ledema, 2011).

The study unit is a secondary data source which exists as a recorded social communication article accessible on the public platform GoWay. Through using a framework based on an established visual literacy framework (Moodley, 2015), as well as a framework for cinematographic syntax (Brown, 2012) I explore how a documentary on wildlife conservation can support the development of VL skills in an English home language (EHL) senior phase classroom. The analysis includes specifically investigating how verbal elements and visual features in a documentary contribute to VL as well as how non-speech sounds contribute to the message of a documentary and rhetoric overall. 'The Pastry Chef' is a non-fiction short film following the story of a real person (Peter) as he narrates his journey from being a poacher to a pastry chef. The different segments of the documentary include various visual landscapes as well as audio soundscapes accompanied by verbal narration.

This introduction chapter serves as a brief contextualisation and background for the research whilst the remainder will summarise the research problem, rationale, aims, questions, methodology and limitations of the study.

1.3. Research problem

We live in a world rich in moving image (Hill Bulman, 2017). It therefore becomes crucial that we become as confident in both the use and understanding of moving image, as of the printed word since both are essential aspects of literacy (Hill Bulman, 2017). The recognition of visual literacy (VL) as a multidimensional concept has been evident in research literature since late 2000. Present research on VL in education emphasizes the demand to teach VL in modern schooling (Matusiak, Heinbach, Harper & Bovee, 2019) whilst previous focus on the topic fell under the concept of media literacy (Baran, 2013; Potter & McDougall, 2017) or developing VL through subjects such as the arts (Stafford, 2011).

Research on the use of visual information lies largely outside the field of language education where much work is done by the Health Sciences investigating the benefits of visual information using graphic symbols (Mejía & Chu, 2014). Krampen (1965) discusses the use of graphic symbols with individuals embodying limited literacy in developing countries where Kandula, Siah-Kumi, Makoul, Sager, Zei, Glass, Stephens, and Baker (2009) have researched the benefits of using visual texts in the treatment of diseases such as diabetes. Studies examining the use of digital moving images in an educational context is relatively new and often multidisciplinary (Matusiak et al.). Studies on VL presents a somewhat logical timeline where early research groundbreakingly introduced graphic novels as text sources (Jaffe & Hurwich, 2019) before the emergence of the technological wave encouraged investigating VL development through the incorporation of digital images (Potter & McDougall, 2017). Following the former, the phenomena of globalisation and further technological advances in moving

visuals led to the identification of fictional film as a golden egg of VL development (Parry, 2013; Hill Bulman, 2017).

Documentary film is outlined as a vital visual text in the South African curriculum, although, as a Moodley (2015) argues, there is a preference given to text-based resources when it comes to VL teaching practice. Furthermore, the literature has shown the importance of *authenticity* in visual texts to fundamentally develop VL which happens to be a key feature of the documentary genre (Nichols, 2010).

I hope to expand the discussion around text choices through studying the potential of a modern film media source – a wildlife documentary – in the development of VL. The shortcoming of critical academic studies on such cinematographic productions is very notable (Morgan, 2011) where critical aspects of film are blanketed under narrative studies on themes and messages. Although film analysis is quickly growing in population, there is a need to stress how technical aspects (as investigated through visual literacy) are arranged in images with the purpose of manifesting the comprehension of a given message (Mamula, 2008).

This study, therefore, presents a study of VL development through *documentary film*. The work hopes to contribute to a growing field of research that acknowledges the relationship between popular media and children's literacies as well as the exploration of content analysis through a qualitative methodology.

1.4. Rationale

My research is rooted within my love for language teaching, my recognition of the increasing need for VL, and my passion for wildlife conservation. Based on my experience as a First Additional Language (FAL) educator in the senior phase I have come to realise how little variation of non-literary texts are included within our teaching practices. Often the inclusion of an advertisement, a cartoon or a comic-strip is discussed but very rarely do we deliberate the inclusion of cinematographic media such as a documentary to be included as a VL resource. A possible explanation for this is that most film-like sources could prove to be too difficult for the level of language proficiency at which our senior phase FAL operate. However, when one reviews the VL component of examination papers in other levels and phases, such as the Home Language (HL) level and Further Education and Training (FET) phase, an advertisement or a cartoon overshadows as text-choices as well.

Countless forms of visual communication exist within our world and current society has become progressively dependent on image (Bamford, 2005). The creation of visual media implicates not only how information is obtained but how knowledge is constructed and expressed as well. It is based on the former that Oring (2000) argues for the urgent acquisition of VL skills as it affects all of society on different levels. Almost every sector of humanity employs pictorial media to communicate intended messages. We see this in the increasing visual material major divisions such as the educational, financial, medical, and political publish daily. Despite the diversity of visual text our learners encounter outside school settings, in-

class VL education largely includes the repetitive two-dimensional advertisement or comic-strip (Moodley, 2014). It is important to note that graphic media does not subscribe to a permanent vocabulary and no dictionary of meaning for it exists.

It is for reasons such as this that our learners should be exposed to different versions of non-literary media to equip them with the adequate VL skills necessary to navigate their visual-filled universes (Bamford, 2005). Not only does classroom VL teaching not reflect the multi-text world in which our learners exist, but it also contradicts the literature on the subject of authenticity within texts.

Research indicates that the degree to which a VL skill is developed relies primarily on the relevance of the text. According to researchers (see for example Reynolds-Myers, 1985; Avgerinou et al., 2011; Stafford, 2011) text relate-ableness should be a primary consideration amongst educators as text-selectors. Engagement with authentic non-literary sources allow learners to analyse graphics beyond a superficial level and make connections between the visual and their universal realities. In support of this view, CAPS identifies numerous multimedia texts suitable for the incorporation of the integrated teaching of language skills in the senior phase. Amongst many text examples, documentaries are listed as suitable non-literary text sources which ironically is not only an increasingly popular visual arrangement, but a genre primarily categorized by the element of authenticity.

Incited by the former, I have chosen to include a documentary as visual text in this study for two fundamental reasons. Firstly, authenticity is a key characteristic of this genre and as the literature argues should therefore facilitate effective VL learning. The content of the selected documentary relates to social concerns recognisable to any individual in the continent of study (Africa). Furthermore, the genre of documentary is CAPS compliant and documentaries are becoming increasingly popular in communicating various agendas (Moodley, 2019; Nichols, 2010). I argue for the inclusion of this powerful visual source in VL education as it holds phycological command on non-critical viewers (Bondebjerg, 2014a) and can be employed to communicate powerful messages. The message communicated within the included documentary aims to conscientize learners so that they may become active supporters of wildlife conservation.

I believe my study is primarily rationalised by the existence of the incongruency between curriculum policy and VL education practices regarding text inclusion, and again by the contradiction arising from the literature on the relationship of VL development and text authenticity. This study largely aims to illustrate the suitability of a documentary in developing VL skills in an English HL senior phase classroom. It intends to do so through investigating how verbal-visual images contribute to the development of VL skills, how non-speech sounds underwrite an intended message and how features of a documentary are employed as rhetoric. Subsequently, my research purposes to encourage a broader range of non-literary texts within VL education, and to emphasize the importance of relevance within our visual selections.

1.5. Research aims

This study largely aims to illustrate the suitability of a documentary in developing VL skills in an English HL senior phase classroom. It intends to do so through investigating how verbal elements and visual images contribute to the development of VL skills, how non-speech sounds underwrite an intended message and how features of a documentary are employed as rhetoric. Subsequently, my research purposes to encourage a broader range of non-literary texts within VL education, and to emphasize the importance of relevance within our visual selections. My study's aim is not verification, but rather discovery that leads to new insights (Sherman & Rodman, 2005). In addition, I hope to add to the growing field of qualitative content analysis research using moving images where focus is placed on reading position, recognising structural importance of subject-selection, framing as well as editing (Ledema, 2011) within documentary films.

1.6. Problem statement

Qualitatively observing the content of a wildlife conservation documentary with the intention of investigating how such non-literary texts could support the development of visual literacy in a senior phase, English Home Language classroom. Documentary films are not only moving, but socio-political statements which demand informed reading and replying proficiencies (Nichols, 1981).

1.7. Research questions

1. How do the verbal elements and visual images of a documentary contribute to the development of visual literacy skills in the English home language classroom?
2. How do non-speech sounds contribute to the message of a documentary?
3. How are the verbal and visual features of a documentary used as rhetoric?

1.8. Research objectives

- Qualitatively reviewing the content of a wildlife documentary with the objective of capturing verbal elements such as narration, as well as visual images from each frame and assessing their presence against an established framework for VL.
- Qualitatively evaluating how the use of non-speech sounds such as music in a wildlife documentary promotes the overall message of the film.
- Qualitatively examining the selected use of language elements in the narration as well as curated visual displays and exploring how such constructions are employed as rhetoric in a wildlife documentary film.

1.9. Data and methodology

My study follows a qualitative methodology rooted in the interpretivist philosophical paradigm. Interpretivism is conceptualized as having a relativist ontology with a subjectivist epistemology as aligned with post-modern views (Levers, 2013).

This philosophical perspective acknowledges that interpretivist research is guided by a researcher's set of beliefs and opinions about how the world should be understood (Denzin & Lincoln, 2005). Knowledge in this paradigm is viewed as being relative to aspects such as culture and history and exists in layered forms as representations of truth (Benoliel, 1996). Interpretivists accept multiple meanings and argue that objectivity can never be achieved (Denzin et al., 2005) therefore, ultimately this paradigm focuses on recognizing and capturing the meaning accompanying human experience and action (Fossey, Harvey, McDermott & Davidson, 2002).

Honebein (1996) further describes this approach as one that asserts the individual construction of knowledge based on experiences and reflection. In accordance with a subjectivist epistemological belief, this paradigm declares that meaning is attached to cultural phenomena and that understanding thereof is both value-laden and dependent on phenomena engagement (Denzin et al., 2005). Ontologically my study corresponds with the critical realist paradigm which suggests that any understanding is imperfect and that a critical examination of phenomena is necessary to develop a best practice (Bergen, Wells & Owen, 2010).

The study uses secondary data in the form of a human communication product - a wildlife conservation documentary. It is important to note that this research conceptualises *text* as being verbal, visual, or written and as existing in a clear frame within which the elements of sound and image cohere (Ledema, 2011). The documentary follows a three-act structure and depicts the journey of the narrator from poacher to pastry chef. The content of the film focuses on Peter (the narrator) and the coherence is a logical continuity as is characteristic of the genre (Nichols, 1981). The scenes incorporate soundscapes that add to the mood of the moment as well as landscapes that depict two settings, that of wildlife, and a bakery. The research includes the purposeful analysis of language, visuals, and sound as well as a personal interpretation of the findings which according to Creswell (2002) informs a qualitative approach. This investigation contextualises qualitative research according to Greene's (1971) declaration as a labour to understand the modes of social arrangements as well as the ways in which such arrangements are experienced in order to incite intelligibility and to intersubjectively involve an individual in conscious pursuits of meaning (Greene, 1971, as cited in Sherman et al., 2005, p. 15). In accordance with this assertion, a qualitative approach is especially befitting to my research since it is concerned with both a socially constructed communications object – as well as the pursuit of meaning making in the form of visual literacy.

1.10. Data analysis

I have opted to undertake an unobtrusive line of inquiry through conducting a qualitative content analysis. Unobtrusive research is beneficial as it allows one to study a social artefact without interrupting social behaviour. It is economically advantageous regarding both time as well as finance and this type of investigation is especially befitting to the study of communication and to address the age-old question of communication research 'who said what, why, how and to what effect' (Babbie, 2015, p. 324).

Visual content analysis isolates sequences of representation such as scenes or shots in film (Ledema, 2011). It is therefore coherent that my data analysis begins with the identification of the various movements within the documentary. To differentiate between the movements, I will use an adapted layout-guide (see Table 1-1) identified by Moodley (2019) in a stylistic analysis of the same documentary. Movements is an essential feature of a documentary's layout, and each movement contains various determined audio/visual effects and features which add to the ensemble's message and the viewers experience of the content.

Table 1-1 Sequence and emphasis adapted from Moodley 2019

Paragraphs:	Sentences:	Movements:
1	1 – 4	Peter contextualises himself as a dangerous poacher.
2	5 – 23	Peter provides details of his internal conflict and journey of transformation.
3	24 – 29	Peter presents himself as a person who made an active turn-about from poaching to wildlife conservation as well as a universal resolution focusing on the wellbeing of animals.

The above displays the three distinct movements within the documentary as well as a brief description of their content. The movements each include a one-person narrative, visual landscapes as well as soundscapes. The choice of both audio and visual techniques will be analysed following an outline (see Figure 1-1) based on two established frameworks (Moodley, 2015) and Brown (2012). The framework includes both outcomes for VL as well as cinematographic syntax allowing for a complete analysis of the manifest and latent content.

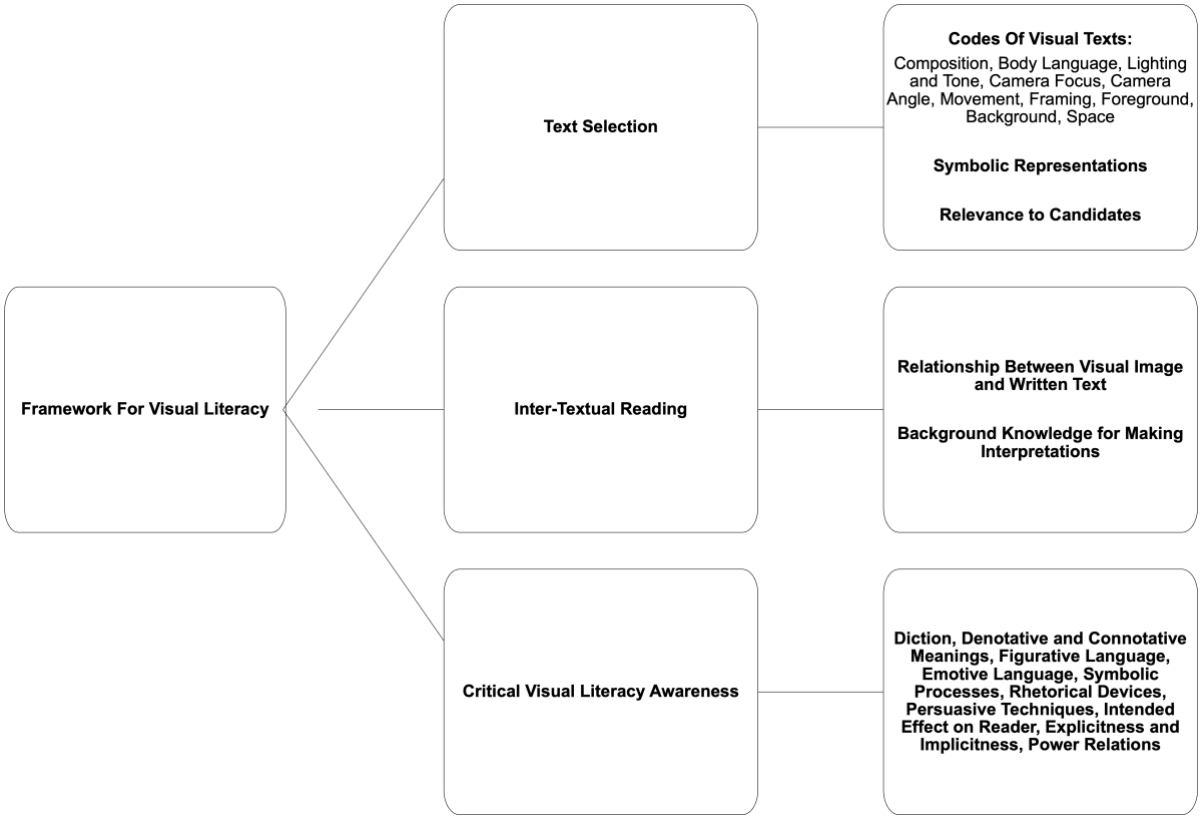


Figure 1-1 Framework for visual literacy

I will be following a qualitative content analysis proposed by Mayring (2000). The content analysis follows the following subsequent steps: A) selecting the material for analysis; B) determining categories with descriptions and definitions of concepts; C) identifying coding units from the material in accordance with categories; D) coding the content and making inferences. Reflection on, and revision of the categories was continually throughout the investigation. The coding of units was completed in three phases namely the *open coding* phase, the *axial coding phase*, and the *selective coding phase*. The research questions guided the selection and identification of coding units and variables.

1.11. Data collection

My data will be collected from a carefully selected documentary. This unit of analysis is a social artefact in the form of a recorded human communications product. ‘The Pastry Chef’ is a documentary on wildlife conservation that can be located on the digital platform ‘Goway’ in ‘Globe-trotting’ which is a publicly accessible website and does not require any viewing permissions. The data was selected in accordance with an outline by Moodley (2014) to ensure that it would allow for an authentic assessment of VL (see Table 1-2).

Table 1-2 Framework for authentic visual literacy assessment adapted from Moodley, 2014

A)	Teachers as designers of meaning. This starting point of the framework is the recognition that teachers are designers of meaning (Cope & Kalantiz, 2006). This process encompasses the *designed* (the available meaning making resources); the *designing* (the process of shaping emergent meaning); and the *redesigned* (the creation of new meaning).
B)	Meaningful interaction of pictorial and linguistic structures of visual texts. Crucial to the interpretation of visual texts is that readers should respond meaningfully to both pictorial and linguistic structures. Raney (1999) argues that educators should develop learner's perceptual sensitivity which includes the ability to determine what two-dimensional images depict to see figure and background as interlinked and to distinguish between surface textures or shades of colour. Barnard (2001) argues the value of reading visual form in conjunction with linguistic features as the combination provides a richer indication of the designer's ideas, feelings, and intentions.

According to the description of the four types of documentaries identified by Bondebjerg (2014a); my source strongly relates to the poetic-reflexive model in that it incorporates visually abstract associations and patterns. Further connecting characteristics include displaying reality through aesthetic forms whilst a realistic experience is described through a symbolic montage including moving images, narration as well as sound.

'The Pastry Chef' captures the journey of an African male, Peter, as he is transformed from a fierce poacher in the Tanzanian Serengeti to a pastry chef through the assistance of the South African company, Singita.

This documentary was purposefully selected for my research as it provides a perceptible depiction of current aspects the world is experiencing, and more specifically which our continent is greatly suffering from. Society can relate to conservation in some way or another and thus the text embodies the necessary characteristic of authenticity. Construct validity is supported in using a documentary in the investigation of VL development since it is included in CAPS as an appropriate visual resource. To further ensure the validity of my research I have conceptualized the key variables within my problem statement, namely *visual literacy,* and *documentary* through assigning the following nominal definitions:

Visual literacy: this study contextualizes VL in accordance with the definition provided by the International Visual Literacy Association as a group of visual competencies a human may develop by seeing at the same time as integrating other sensory experiences.

The development of these skills is considered as vital for learning and when developed, they enable a visually literate individual to discriminate and interpret visual symbols within their environments (p. 1).

Documentary: this study contextualizes a documentary based on the summary provided by Nichols (2010) in his book *Introduction to Documentary* as including the following key characteristics: 1) documentaries are based on reality expressed through language, sound, and visuals; 2) documentaries include real people who draw on personal experiences; and 3) stories within this genre are credible.

In summary, the data for my research will be collected from the audio-visual content within each of the movements (Table 1-1) present in the documentary. The aspect of reliability is found within the permanence of my data unit. A benefit of using a recorded form of data is that it supports the option of re-testing if necessary and it will allow me to adapt my variables or operational definitions wherever required.

1.12. Limitations

Central trepidations for any content analysis study largely originate from the data-reduction process by which the content is broken into categorised units (Weber, 1990). Ambiguity regarding definitions spur a popular set of problems concerning the consistency or reliability of categories and classifications (Weber, 1990). Naturally such limitations are easily relieved through the inclusion of multiple coders who work together to achieve reliability through determining agreed meanings of codes and coding rules. However, since this study includes an individual analyst, my coding practices are influenced by my observations alone. To increase the study's semantic validity, I have classified coding units possessing similar connotations together and I have set out clear descriptions and definitions for my observed codes according to the chosen framework.

Although, interpretations of the data remain limited as researcher knowledge, predisposition and experience cannot be separated from observation and conclusions. The informative nature of the study will make it difficult to verify my findings objectively and as the study is based on the belief of individual realities, it will be challenging to replicate.

The methodology is not appropriate for open explorative research (Ehnert, 2008) and coding is not an exact science, but rather an interpretive act (Saldaña, 2016). The former can result in distilling or over-condensing of data and ensuing simplification of meaning (Saldaña, 2016). In contrast, it could lead to over-complicating and analysis of latent observations. However, temperamental the findings, Madden (2010) notes that such analytical work nevertheless adds value to research. In agreement with Taylor (1985), it is the responsibility of the researcher to help attribute richer meaning to interpretations of visual data. Consequently, such meanings may become more common and thus prompt shared interpretation ultimately mitigating the subjective nature of such interpretations.

1.13. Conclusion

Documentaries are a fast-growing genre (Torres, 2021) which embody power rhetoric (Nicols, 2001; Nicols, 2010; Bondebjerg, 2014a; Plantiga, 1997). It is not surprising then that this genre is listed in the CAPS curriculum as a necessary text for the teaching and learning of critical reading and viewing skills. The repetitive text-based preference in the education of VL is evident when one revises high-stakes national assessments and teaching-to-text phenomena identified by Moodley (2015). The rationale for this study is placed between the gap created by curriculum policy disregard in the limited incorporation of documentary in VL teaching as well as the argument for authenticity in visual sources. Since documentary film is cited in CAPS and branded by authenticity, it becomes a logical choice for investigation in the development of reading and viewing skills. A qualitative content analysis is an appropriate choice of methodology as it allows a researcher to analyse and investigate surface level as well as less tangible meaning-symbolising constructions. Although the findings are limited – the research strategy as well as the data are subject to re-testing opportunities. The legitimacy of my analysis is supported in the construction of a coding frame which sets out clear definitions of codes and the determination of key terminology.

The introductory chapter provides a brief foreword for the study whilst chapter two will discuss the relevant literature pertaining to the primary units of the topic. Chapter three will detail the followed research methodology and philosophy of my research where chapter four will indicate how VL aspects are present in a documentary film thus providing rich reading and viewing opportunities. The function of music in this genre is shown to enrich the message of a documentary through reflecting on the functions of meaning-making: representation, orientation, and organization. Chapter four is concluded by indicating how rhetoric of the visual and oral are employed in ta documentary to persuade the mental and emotional framing of the main character, Peter.

2. Review of the literature

2.1. Introduction

We live in a world rich in moving image (Hill Bulman, 2017). It therefore becomes crucial that we become as confident in both the use and understanding of moving image, as of the printed word since both are essential aspects of literacy (Hill Bulman, 2017). The recognition of visual literacy (VL) as a multidimensional concept has been evident in research literature since late 2000. Present research on VL in education emphasizes the demand to teach VL in modern schooling (Matusiak, Heinbach, Harper & Bovee, 2019) whilst previous focus on the topic fell under the concept of media literacy (Baran, 2013; Potter & McDougall, 2017) or developing VL through subjects such as the arts (Stafford, 2011). Film recordings involves an entirely new mode of discourse (Monaco, 2014) yet, research on the use of visual information lies largely outside of the field of schooling where much work is done by the health sciences investigating the benefits of visual information through the use of graphic symbols (Mejía & Chu, 2014; Krampen, 1965) semiotics research (Monaco, 2014; van Leeuwen, 2011) as well as visual anthropology (van Leeuwen, 2011). Studies examining the use of digital moving images in an educational context are relatively new and often multidisciplinary (Matusiak et al.).

Research on VL presents a somewhat logical timeline where early studies groundbreakingly introduced graphic novels as text sources (Jaffe & Hurwich, 2019) before the emergence of the technological wave encouraged investigating VL development through the incorporation of digital images (Potter & McDougall, 2017). Following the former, the phenomena of globalisation and further technological advances in moving visuals led to the identification of fictional film as a golden egg of VL development (Parry, 2013; Hill Bulman, 2017). Thankful for the basis laid, I hope to expand the timeline slightly further through studying the potential of another modern film media source – a wildlife documentary – in the development of VL. The shortcoming of critical academic studies on such cinematographic productions is very notable (Morgan, 2011) where critical aspects of film are blanketed under narrative studies on themes and messages. Although film analysis is quickly growing in population, there is a need to stress how technical aspects (as investigated through visual literacy) are arranged in images with the purpose of manifesting the comprehension of a given message (Mamula, 2008). Halliday (1973) and (1978) furthermore suggests that all meaning-making tools (such as narration, music, visuals and sounds) in both fiction film, as well documentary film perform three overarching functions: 1) representation; 2) orientation; and 3) organization – *metafunctions* which will be discussed later in this chapter.

This study, therefore, presents a study of VL development through *documentary film*. The work hopes to contribute to a growing field of study that acknowledges the relationship between popular media and children's literacies as well as the exploration of content analysis through a qualitative methodology. It is important to make clear that I am not advocating a greater significance for documentary film over other media, however, I do demonstrate in subsequent chapters, the benefits of examining this specific media form in the development of VL.

The chapter will start by contextualising VL as well as documentaries through discussing the emergence and descriptions relating to each. A brief explanation on the recent proliferation of visual communication and its social effects grounds the study before the relationship between VL, documentary film and the curriculum are highlighted. Following this, literature on the development of VL through fiction film is explored and an argument made that documentary film incorporates similar aspects rich for VL development. The departure between mandated VL text exposure and documentaries is argued through twofold reasoning. The first addresses the necessary presence of authenticity within texts used as sources in VL education whilst the second explores the incongruency from curriculum guidelines in reviewing the repetitive nature of visuals in English Home Language (EHL) VL assessments – a factor identified as narrowing VL teaching (Moodley, 2015). The importance of intellectual viewing skills is argued by discussing the social power of the documentary genre before the limitations of subjectivity and reliability is addressed. The conclusion to this chapter will compress the above headings in a closing justification.

2.2. Literature review

Understanding visual literacy and documentary

The notion of the image in composition as a necessary literacy for the modern student was introduced by the International Visual Literacy Association (IVLA) in 1969 (Murray, 2009). The group was the first to stress the importance of teaching learners to be visually literate in order to 'negotiate' the ambush of visual media (Murray, 2009, p. 72). According to the IVLA, the practice of VL competencies both enables an individual to connect creatively, as well as comprehend and appreciate visual communication (Murray, 2009).

A fixed, concrete definition for the concept of VL remains wanting. Rather, VL is recognised as a fluid term (Stafford, 2011) in the sense that it changes depending on its context. If one considers the subject of art, for example, the term becomes a rather complicated task to define, due to the many concepts and technical thoughts to be contemplated (Stafford, 2011). It therefore becomes necessary to modify our understanding when applying the term to Literacy. In order to make my study of VL both relevant and useful to the English curriculum - I have adopted the description introduced by the aforementioned founding group that VL:

> '[r]efers to a group of vision competencies a human being can develop by seeing at the same time s/he has and integrates other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, object, and/or symbols, natural or man-made, that s/he encounters in her/his environment'.
>
> (IVLA Conference, 1969).

This conceptualisation of VL is largely accepted amongst the research (see Giorgis, Johnson, Bonomo, Colbert, Conner, Kauffman, & Kulesza, 1999; Dondis, 1973; Fransecky & Debes, 1972; Stafford, 2011; Murray, 2009; Avgerinou & Pettersson, 2011). Simply summarised, Giorgis et al. (1999) posits that VL is essentially the ability to create meaning from visual media. Although a basic assertion, it acknowledges that being able to derive meaning from images includes the employment of multiple higher order thinking skills. The former alludes to the argued notion that the act of reading is not synonymous with understanding and that, similarly, seeing is not simply a biological process but a learnt one instead (see Wittgenstein, 1976; Mitchell, 1994; Stafford, 2011; Spencer, 2010).

Advancing interest in the visual element of humanity is evident in the last two decades and Spencer (2010) provides two main arguments as to why researchers in the social sciences should focus their attention on visual study. The first recognises the visual realm as central to both human existence as well as expression since visual communication pre-dates logocentric language (Kress, 2010). The second argues that the value of visual communication is often underestimated through demoting its worth as minor in comparison to that of written text. If one considers the earliest documented cave paintings, it becomes clear that visual depictions are as old as human culture itself (Sapir, 1966; Kress, 2010) asserting the topic of VL as paramount.

Images belong to a category of signs where an interpreter of signs attributes meaning through interpretation. Without the process of conceptualizing a sign remains meaningless. Signs perform the instrumental function of serving as tools for human knowledge, learning and development – therefore the semiotic dimension becomes implicit in the philosophy of education (Semetsky, 2013). The education system today still rarely attends to the questions of meaning beyond the written text (Semetsky, 2013). Simply summarised, semiotics includes the studying of signs (Semetsky, 2013), however, a recent theoretical development termed *Edusemiotics* (Semetsky, 2010) emphasizes the non-dichotomy of concept and image (Campbell & Olteanu, 2018). Olteanu (2015) suggests that ‘icons are the signs that afford learning, all signification having an iconic ground’ (p. 76). This emerging field of inquiry addresses educational semiotics as a philosophy for education in which a sign seen as the unit of analysis. This study recognises the importance of edusemiotics as a focused awareness of learning through semiotic engagement and the connections between a mind that processes signs, and a body that responds to signals (Stables & Semetsky, 2015). As an overarching theoretical framework, semiotics illuminates the relationship amongst visual literacy and meaning-investigation as well as facilitates the reanalysis of traditional subject areas and thus aggregates concepts such as VL and other perspectives on sign systems (Suhor & Little, 1988).

One cannot consider the topic of VL without acknowledging the concept of visual text. Non-literary text is best described as sources mediated through advertisements, film, and video (Kervin, Mantei & Herrington, 2009). Although many forms of graphic communication exist, this study will focus on *documentary film* as visual text.

Grounded in the Latin root word *docere*, documentary means to teach (McLane, 2012) although, similarly to VL a clear definition for the genre remains debated. Pioneering documentary theorist Nichols (2010) however posits that a documentary is considerably different from other genres as they address realities of the world and are created with different suppositions regarding purpose. He explains that films from this category are reliant on the successful depiction of authenticity through various qualities beginning with the appearance of movement. The genre came to exist in the 1930's and has since been considered to provide a viewer with the engagement of reality based on the interplay of information, account, feeling and imagination (Bondebjerg, 2014b). The notion of *arrangements of perceptibility* refers to the creative arrangement of sensorial perceptions (such as sounds, music, speech, and visuals) in a documentary film (van Munster & Sylvest, 2013). To record what is factual and authentic serves as a modern meaning of the genre (McLane, 2012). Documentary is one of three rudimental modes in film and are differentiated from fictional forms through the following distinct features: 1) subjects and ideologies; 2) purpose, viewpoint, and approach; 3) forms; 4) production methods and techniques; 5) the experience they offer (McLane, 2012).

As for the first, documentaries for the most part concern factual public matters. Humanity, places, politics and other problems depicted in this genre are actual and largely current. Secondly, documentaries record personal, social, natural, institutional, and political cases with the intention of influencing both interest and understanding as well as behavioural change (McLane, 2012, Nichols, 2010). Nature documentaries with the topic of wildlife conservation is a sub-genre of documentary film optimising on the goal of truthfulness. Wildlife films are powerful vehicles for spreading information about nature as well as animals and such films have the power to influence both the attitudes and actions of those who view them. These documentaries accomplish the former through high-end research, storytelling, and professional filming (Africa Media, 2010). Not only do we learn new facts about nature upon viewing a wildlife documentary, but an onlooker is also given the opportunity to experience an emotional *closeness* to nature through film which transcends physical-logistical proximity. The purpose of documentary filmmakers is to record actuality in order to persuade or influence our perceptions or actions in relation to the content. Therefore, ultimately a wildlife documentary aims to evoke our sense of responsibility in efforts towards conservation.

Form includes the filmmaker's selections regarding visuals, sound, artistic vision as well as the structuring of these elements. Regardless of the arrangement, documentaries are limited to, and derived from *actuality* (McLane, 2012) consequently, films in this genre are bound to extracting only what already exists as opposed to fictional creations. Documentary form is predominantly functional and follows a chronological movement. Similarly, the wildlife documentary selected in this study succeeds in a logical discourse presenting the story of a poacher's journey towards a life of baking. The production techniques of a documentary refer to the manner in which images are captured, sounds recorded and the editing of these elements. One could accurately summarise the chief conditions of documentary as the use of non-actors, location shooting and manipulation of lighting/audio features only for the enhancement of truthful representation (McLane, 2012).

Finally, documentaries seek to achieve a twofold viewer response: an aesthetic experience accompanied by conviction and changed behaviour (McLane, 2012). Jasen (2015) argue that critical writing on documentary film is incomparable to the expository attention given to the minutiae of narrative cinema.

In summary, this study conceptualises VL as the skill to draw meaning from visual stimuli and documentaries as non-fiction films that aim to represent real people, places, and shared worries. The research recognises VL as a primary concern for current education since visual communications products aggressively continue to infiltrate our environments – a topic that will be discussed in the following heading.

The proliferation of visual communication

Much of the literature describes human society as a budding visual culture (Gombrich, 1996; Mirzeoff, 1999; Spencer, 2010; Kress, 2010). One could agree that Atkinson and Silverman (1997) appropriately foregrounded the recent proliferation of visual media in their avowal twenty-five years ago that we are an obsessively visual society, one that even takes on the role of the *voyeur*. A notion further supported by the identification of a late modern 'visual turn' (Spencer, 2010, p. 47) towards an ocular-centric preoccupation (Jay, 1994; Jenks, 1995; Mitchell, 1994) within the literature. Lewis (2007, p. 5) even proposes the existence of a 'mediasphere' in which visual media is used to symbolise the conflux of macro and micro means of communication as well as social engagement (Lewis, 2005; Lewis & Lewis, 2006).

Pictorial media functions at our elementary level of observation (Spencer, 2010). The notion that the visual embodies the potential to both mesmerize as well as influence is echoed in Wittgenstein's (1976) remark that '[a] picture held us captive. And we could not get outside of it, for it lay in our language' (p. 48). Visual communication deeply affects our emotions, identities, and thoughts (Spencer, 2010). Not only are we regarded as visual beings (Spencer, 2010, Bondebjerg, 2014a) we further occupy a visual world in which an array of meaning is expressed and consumed in our daily lives. As far back as thirty years ago, Dondis (1973) acknowledged the development of VL as being 'as vital to our teaching of the modern media as reading and writing was to print' (p. 18). However long ago, this assertion seems to be truer now than ever before (Stafford, 2011). Visual media has progressively and continues to rapidly assert itself in our surroundings. Adults and children alike spend increasing amounts of time viewing films, reading comics or magazines, and accessing a multitude of each on various websites (Peel & Bell, 1994; Stafford, 2011). The welcomed exposure to new forms of visual experiences is indorsed by both the changes in the form and variability as well as the emersion of new media technology (Stafford, 2011).

Spencer (2010) however, argues that our attraction towards the visual is not only based on the ease of access and available formats but more so on the explicitness and immediacy with which a multisensory experience is delivered through such media. Multisensory experiences are profound and affect us before our sense-making processes are ignited (Bondebjerg, 2014a, Spencer, 2010).

Amongst others, Pink (2007) maintains that sensory experiences provoke elusive, pre-reflective reactions and argues for the primacy of such experiences in their inseparable link to human perception, comprehension, and practice. Reflecting on this, it would not be deemed radical that the literature outlines the importance of promoting the reading, understanding, and evaluating the variation of media we are frequently exposed to in order to successfully arrange our world (Dondis, 1973; Makin & Whitehad, 2004; Stafford, 2011). The appraisal of such skills has unsurprisingly transformed our measurement of what it means to be literate as well as what could be identified as literacy in contemporary times – a notion effectively expressed through Makin and Whitehead's declaration '[n]ow when people speak of literacy, they often include listening, talking, reading, writing, viewing and critical thinking' (2004, p. 116).

Some would argue that the proliferation of the documentary genre occurred alongside the evolvement of traditional film (Dirks, N.D.) where Flaherty's *Nanook of the North* (1922) is commonly cited as the first feature-length documentary. Walt Disney Productions subsequently pioneered a fourteen-episode serial release of thirty minute nature documentaries through its production of *A True-Life Adventures* in 1948. Over the years, the documentary genre has undergone major technological changes from single screening to moving image (McLane, 2012). Recently, Fox News reporter K. Torres published an article in 2021 on how documentaries were becoming the fastest-growing streaming genre in modern times. Data received from Parrot Analytics analysed the insights and views from several streaming platforms which indicated a soaring sixty-three percent increase in the documentary genre between January 2018 and March 2021. The same data showed that demand for this genre however reached a skyrocketing hundred and twenty-four percent.

Considering the former, it is unsurprising that curriculum outlines include documentary film as valuable non-literary text resources. However, as the review will later argue, the published inclusion of documentary film in VL teaching does not ensure its incorporation in VL teaching practice. Before this argument is presented, it is important to understand the expected outcomes of VL in the SP, EHL classroom stipulated in curriculum.

Visual literacy and documentary in the South African Curriculum and Assessment Policy Statement (CAPS)

The exact placement of VL under both established curriculum headings as well as subject areas may differ from country-to-country, however, its inclusion in education programmes as a vital skill for any twenty-first century learner is globally undisputable. Despite its exclusion from previously segregated language syllabi during apartheid, the current democratic South African Curriculum and Assessment Policy Statement (CAPS, 2011) lists VL as a critical skill under the topic 'Language Learning' in the EHL subject (p. 27). More precisely, it is recorded under the learning outcome 'Reading and Viewing' (CAPS, 2011, p. 25). Reading and viewing skills are considered as central to successful cross-curriculum learning, and according to this curriculum section, the reading of visual ensembles facilitates the necessary shift from passive in-taker to conscious attendee consequently igniting a learner's awareness of chosen rhetoric to accomplish a pre-determined message (CAPS, 2011).

Incited by the former, the policy outlines precise skills and objectives in the teaching of VL for the SP learner. These include the teaching of: (1) persuasive techniques such as emotive language, persuasion, bias, and manipulative language; (2) how language and visuals reflect as well as shape values and attitudes; (3) the impact and use of fonts, sizes, headings, and captions; and lastly (4) analysing, interpreting, evaluating, and responding to a variety of graphic media (CAPS, 2011, p. 27). The document regards language (visual, verbal and written) as a tool for cognition, thought as well as expression (CAPS, 2011) and VL as imperative for critical thinking. The policy continues to state that leaners are to 'develop proficiency in reading and viewing a wide range of literary and non-literary texts, including visual texts' (CAPS, 2011, p. 25).

Begoray (2001) argues that any English language curricula should acknowledge the multiple forms of literacy the modern youth encounter. In accordance, CAPS lists numerous multimedia texts to be studied by the Home Language (HL) learner. Alongside poetry and drama, you will find newspapers, radio talks, television programs and documentaries as products of literacy mandated by CAPS for the development of reading and viewing in the SP. Curricula expectations further demand that learners practice the application of film study meta-language in their 'intensive reading of multimodal and visual text' and their effect (see **Error! Reference source not found.** CAPS, 2011, p. 30).

Table 2-1 CAPS reading and viewing skills

Identify and discuss the way visual elements are integrated with written text in multimodal texts, e.g. layout, illustrations, graphic information.
Identify and discuss the purpose and message in visual texts for information, e.g. graphs, tables, documentaries, charts, maps.
Identify and discuss the message and effectiveness of visual elements of advertisements and the relationship between the written and the visual elements.
Identify and discuss the purpose and message in visual texts which show relationships, e.g. mind-maps, diagrams, pie charts, maps, plans.
Identify and discuss the purpose, aesthetic qualities and design of visual texts created for aesthetic purposes, e.g., photographs, film, design elements.
Identify and discuss the purpose and message of visual texts created for enjoyment and entertainment, e.g., film, cartoons, music videos, comic strips.
Identify and discuss the message and effectiveness of visual texts which support speaking, e.g., posters, diagrams, data projection.

Identify, understand, analyse, and evaluate the relationship between sound, speech, action and visual elements in film and other audio-visual forms.

Although VL enjoys a solidified place in the existing CAPS document, its implementation in teaching *practice* remains troublesome (Moodley, 2014; Moodley, 2012). Multiple barriers such as economic status, school curricula awareness as well as educator expertise hinder exposure to, meaningful engagement with visual stimuli (Moodley, 2014). Due to the exclusion of critical thinking skills in past segregated language curricula, many current South African educators are faced with teaching a language skill they were never taught (Moodley, 2014). Adding to educator shortcomings is the complex pluralistic layout of South African English HL classrooms wherein each learner embodies varying VL skill sets (Moodley, 2015). Simultaneously, more and more non-native English-speaking learners are selecting to study English on a HL level whilst undertrained teachers are increasingly expected to teach VL in the classroom (Moodley, 2015) resulting in an amalgamation of learning and teaching impediments. Unconfident teachers having to navigate *such* circumstances tend to rely on past assessments as teaching guide, consequently excluding creativity in VL teaching practices (Moodley, 2015). Before 2005, the study of VL was only included in the English HL syllabus, however, since then all eleven official languages are expected to include VL as a teaching and learning objective (Moodley, 2010).

The privileged position English and Afrikaans held resulted in their constant systemization from which rich schemata are continually produced – on the other side, previously marginalized languages are only just starting to produce authentic visual and formal resources (Moodley, 2015). A lack of visual resources in indigenous African home languages often lead to the translation of visual texts from English or Afrikaans, resulting in the distortion of original meanings as well as compromises the authenticity of text-engagement (Moodley, 2014). Although this study focuses on English HL speakers and documentary as text type, I hope to demonstrate how *moving image* accompanied by verbal and non-verbal elements in film can be incorporated to teach VL – a particularly important aspect that overlaps with the increasing production of films in the African languages. As more African language works are produced, it is important to consider how *such* works may be incorporated in the African languages HL classrooms for the development of VL. Perhaps, this thesis may encourage a non-native English-speaking educator to incorporate an available, authentic African film as their next VL text instead of translating existing resources.

Developing visual literacy through documentary film

Films expand our concept of the world by introducing us to new struggles, innovations, and beliefs beyond our daily existence (Parry, 2013). The connection between film and VL is a rich and optimistic one, however, literacy researchers have not thoroughly explored this in recent years (Parry, 2013) – particularly the relationship between VL and documentary film.

Phillips (2012) posits that modern learners are film orientated, arguably an inclination that teachers should utilise rather than ignore.

Kidron (2012) expands on the latter by contending that films are the twentieth century's most influential art form. She argues that films have the potential to cut across physical and linguistic boundaries through their narratives. A story is the narrative or telling of an occurrence (Curran Bernard, 2007). Regardless of the shape, narrative is crucial in life as well as in literacy sources and Hardy (1975) describes narrative as the primary act of thought. Furthermore, (Parry, 2013) states that narrative is universal and takes on the form of written text, verbal language, as well as still or moving images.

Despite its many forms, traditional notions of literacy teaching mostly include print-based resources (Parry, 2013). Thus, although many researchers argue that narrative-engagement is vital in developing children's literacy (see Robinson, 1997; Pappasa, 1993; Hardy, 1975; Parker, 1999) *film* and other narrative media, such as *documentaries* are often disregarded in literacy education (Lambirth, 1994; Parry, 2013). Such discount stands in contrast to the exposure learners receive in out-of-school environments such as at home where their experiences of narrative is largely visual, moving (films) and/or screen-based (Parry, 2013; Morris, 2005; Hill Bulman, 2017). Much literature can be found on the teaching of VL through film (see Hill Bulman, 2017; Riddle, 2009; Miller, 1994, Parry, 2013). Although, the topic mostly includes *educational* as well as *feature* films in their research and argue for the development of VL through analysing visual images, camera techniques, character(s), plot, and the use of verbal elements. Evaluating content and composition, identifying intended messages, and analysing the use of layout, sound and language are outcomes well associated with VL development and *drama film* (Strafford, 2010; Bulman, 2017; Riddle, 2009; Miller, 1994, Parry, 2013) which this study argues could be applied to a *documentary* film. This paper finds its gap in the notable lack of critical academic studies on cinematography (Morgan, 2011). Uncovering themes, messages and values imbedded in all genres of film is a crucial topic which should enjoy attention and aim to equip individual viewers with the necessary skills in uncovering meanings in technical cues (Zaki & Santiago, 2014).

It is appreciated that film (children's film and/or animation film) each have their own motive or audience and incorporate different technical aspects to create the finished feature, however, *reading of film* research defines moving-image media (film, animation, and television) as *film* (Parry, 2013; Hill Bulman, 2017).

Since it is argued that the rules of reading such media are interwoven and combined to determine VL progression, this study accepts and uses the term *film* in its broadest sense (Hill Bulman, 2017). Film is very much like language and an education on the quasi-language of films facilitates greater potential meaning for an observer as there is a strong element of our observation of images that depends on learning (Monaco, 2014). Albeit different in purpose and subject, documentary filmmaker Peedom (2019) argues that the fundamental rules of fiction storytelling apply to productions in the documentary genre as well. She claims that the

element of story, conflict, structure, and character are core to any successful documentary as they are in feature films.

Although the notion of narrative is closely related to fictional films, documentary films still comprise a unique form of storytelling. Narrative in documentary films provide an account of real-life events and to some degree mimic the style of story found in feature films. However, instead of a scripted plot, a documentary film's narrative follows a timeline of connected true happenings. Characters in documentaries are not actors but real people who demonstrate authentic inner/outer conflict, emotion and embody distinctive characteristics. The conflict element of a documentary is not manufactured (Peedom, 2019), but rather presented through genuine social concerns. There are many types of conflict in documentary features, such as societal, political or relationship conflict to name a few. The antagonist to the conflict can be a real person, time as in *The Rescue* (Chin & Chai Vasarhelyi, 2022), or even nature as in *Touching the Void* (Macdonald, 2003). Structure more than often parallels fiction films with the progression of a beginning, middle and end. The three-act- structure is a popular composition in the genre of documentary where the first act foregrounds the premise and introduces the character(s), the second carries the conflict or complications and the third presents the resolution through either success or failure of goals set up in act one (Peedom, 2019).

Rogers (2015) reports on the presence of creative invention in documentary films which consequently opened channels of shared stylistic elements from fiction cinema to non-fiction productions. As seen in drama films, documentary films similarly present a story with carefully selected camera angles and audio/visual background to enhance emotion or to add drama to certain instances with the difference being that true happenings are highlighted by such elements as opposed to scripted occurrences.

Although the framework for VL used in this study (see Figure 2-1) is presented in chapter three, its inclusion is useful at this point to better reflect how documentary can develop VL in the EHL classroom.

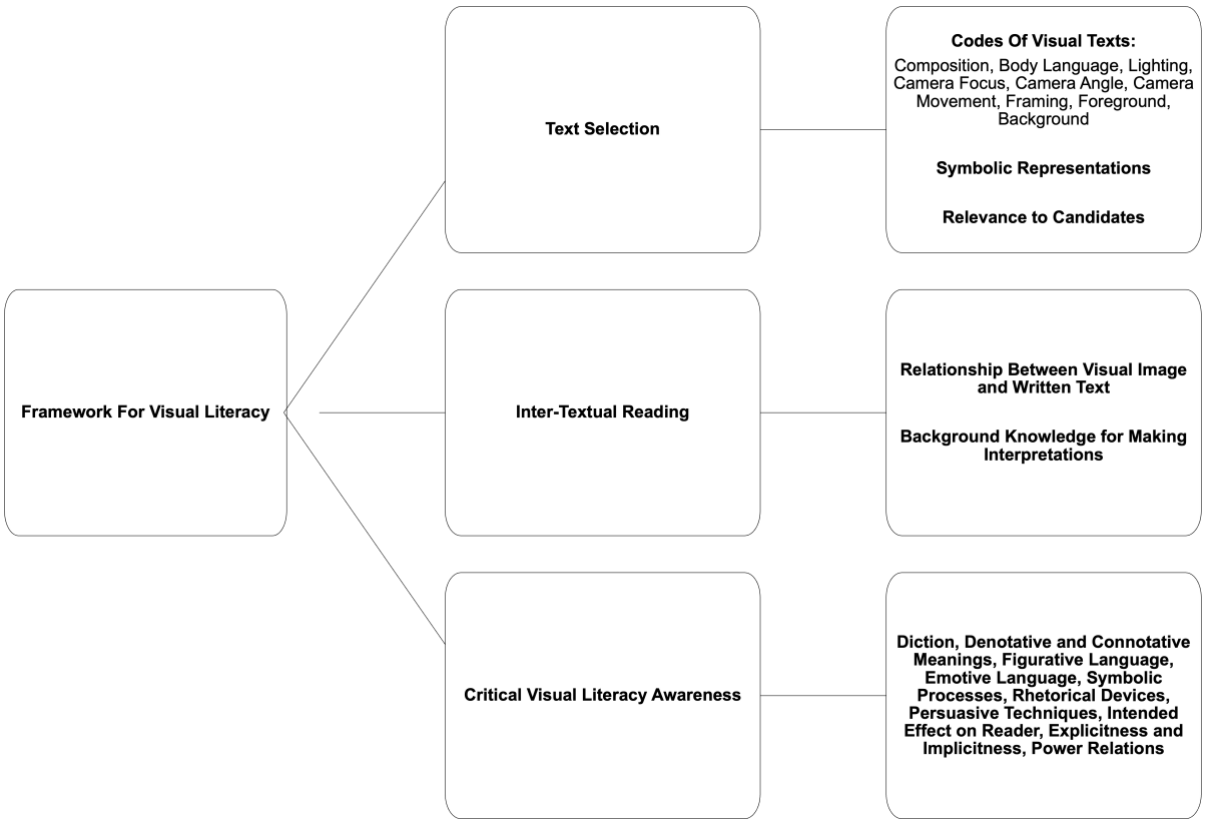


Figure 2-1 Framework for visual literacy

The framework includes VL outcomes outlined by Moodley (2015) as well as cinematographic syntax as suggested by Monaco (2009), Brown (2012), and Metz (1974). To further my argument of how documentary film facilitates VL development, I refer to verbal elements and visual images as contributors to VL and review how non-speech features add to the message of a documentary under the below sub-headings.

How do visual images and verbal elements in documentary contribute to VL development?

Although documentary is underpinned by realism, it remains persuasive, subjective, emotional and narrative (Rogers, 2015). Visual images refer to anything captured on screen (Rogers, 2015; Nichols, 2001). This includes any objects, people, places, movement in the fore/background during filming as well as digital graphs to depict factual data to name a few. The visual depiction presented to the viewer consists of purposeful camera shots, angle and focus (Rogers, 2015, Nichols, 2001; McLane, 2012). Tilting of the camera, zooming in or out, or panning across a landscape are all selections made by the filmmaker(s) in order to deliver a particular meaning. The most successful documentary films incorporate similar styles pertaining to fiction features (Rogers, 2015). Edited, high-end filming non-fiction films such as *Spellbound* (Jeffrey Blitz, 2002) use strong narrative and music to create dramatic climatises, tension and release (Rogers, 2015).

Similarly, wildlife films require costly equipment, preparation, and patience (Gouyon, 2019). Reflecting on an example such as *Wild Karnataka* (Amoghavarsha, & Kalyan, 2019) you will often see a bird's eye view camera angle displaying the landscape of Karnataka. This angle is largely selected to emphasize the vastness of the location and to position the viewer before approaching a closer angle of an animal or scene. Camera angles bolster narrative and provide context. Eye level shots of an animal for example can contribute to a viewer's experience of being a part of the story and gaining close perspective of the experience of the subject (Horak, 2006). In combination with camera angle, focusing and blurring settings can be used to show movement or to bring something to the viewer's attention. For example, a filmmaker may wish to identify a camouflaging animal by placing it in focus whilst blurring the background. In relation to visual aspects, body language of both animals and characters in documentaries lend themselves to interpretation. In the documentary *When Lambs Become Lions* (Jon Kasbe, 2018) a prominent Kenyan ivory poacher is interviewed throughout the film. Whilst being filmed the poacher is positioned in a dark setting, with close-ups of him smoking and in a seated position of notoriety. These are only a few examples present in wildlife films and the specifics thereof will be detailed further in chapter three as part of the data analysis. I now wish to refer to the VL outcomes as stipulated in table one. Considering the former discussion in comparison to the table, it is hardly surprising that codes of visual texts as theoretically outlined is embedded in documentary films. Under the heading of *text selection,* we find that analysing camera angle, framing, body language, colour tone and fore/background are all VL aspects present in documentary film.

Verbal elements in documentary take on various forms including narration, interviews, or character accounts (McLane, 2012, Nichols, 2001). Sound (verbal and non-verbal) is vital in creating an immersive viewer experience in documentary (Rogers, 2015). The verbal features in documentary are complimented by visual images and vice-versa. In combination, the two offer an impactful multi-sensory encounter (Nichols, 2001, McLane, 2012, Rogers, 2015). Narrative delivered through a familiar person exposing a recognisable truth is deeply powerful (Nichols, 2001). When watching a documentary, the onlooker is presented with relatable characters, situations and places which evokes immediate feelings of trustworthiness (Nichols, 2001). A documentary film much like literature and drama uses language for a variety of reasons: to communicate an intended message, to awaken specific emotions and to persuade or effect viewer behaviour (Moodley, 2019). The presence of narration in a documentary creates the feeling of a *godly* presence (McLane, 2012; Nichols, 2001). This feature is very powerful and reaches viewers on a deep psychological level (Nichols, 2001; Nichols, 2010; McLane, 2012).

If we reflect on the framework for VL (see Figure 2-1) then it becomes intelligible that documentaries embody many of these outlined outcomes necessary for the development of reading and viewing. Just considering the heading *codes of visual texts*: body language, camera angles, framing and fore/background are all elements embedded withing a documentary feature. Contemplating the heading *critical visual literacy awareness*, we find that diction, figurative language, emotive language, intended effect on the reader etc. are but a few outcomes exercisable through documentary film.

How do non-speech sounds contribute to the message of a documentary?

Modern digital time has complicated the conceptualisation of *realism* with regards to sound and music (Rogers, 2015). Humans have become highly attuned to pervasive music through daily exposure in shops, television, and mobile media. A phenomenon which has left us increasingly sonically aware (Rogers, 2015). In addition, the engorgement of music in mainstream fiction productions which has shaped viewers into accomplished image consumers with the help of musical intent. Music in film is recognised as an impactful persuader – a main purpose of the documentary genre (Rogers, 2015). In documentary then, music's role is obsolete as a key to emotional and rhythmic persuasion.

Rogers (2015) argues that the relationship between music and a documentary film relies on the notion of aesthetics and knowledge and that music is an important aspect of *aestheticization*. She continues to state that aesthetic designs such as music and sound support the communication of knowledge in documentary features. Filmmakers of the genre use sound or music in combination with image to document reality and audio/visual landscapes have become prominent features of documentary films (Rogers, 2015). The addition of non-speech sounds in documentaries came from a desire to deliver affective impact through sensory engagement (Rogers, 2015). In short, non-speech sounds help to capture or maintain viewer attention whilst enhancing the experience of a complex visually portrayed event (Rogers, 2015).

Music and sound can be used to enhance the pace and rhythm of verbal elements or can promote placement in accompanying visual shots of a landscapes (Rogers, 2015). Music can be used to indicate inner conflict such as in *Man of Aran* (Flaherty, 1934) where music is used to express inner emotion and empathy for the islanders (Rogers, 2015). Documentary soundtracks can also promote audience appeal by including contemporary music. Music plays a significant role in the shaping of both mood and manner in which key events are anticipated through audio/visual portrayal (Rogers, 2015). Reflecting on the close-up shots of a giant basking shark in *Man of Aran* (Flaherty, 1934), the single-notes of a metallic-sounding guitar imitates whale singing which is representative of the 'otherworldliness' (Rogers, 2015, p. 145) of the monstrous yet passive shark. The distortion and reverb of the music is also used to communicate the agony of the fish being murdered (Rogers, 2015). In *La Vie Moderne* (Depardon, 2009) music is used sparingly as the viewer is presented with the visual of a vast landscape. This technique is employed to encourage conscious viewing so that viewers are vicariously positioned (Rogers, 2015). The pausing of music at certain points may place onlookers as voyeurs whilst the intensification thereof would signal approaching turbulence.

Music fulfils a conventional function in supporting narrative development and changes in mood or intensity of action (Rogers, 2015). As in fiction films, music in documentaries exercises referential tasks in terms of viewer interpretation with the difference being that it plays upon the record of truth. Music or sound are active elements in the expansion of both focus and knowledge (Rogers, 2015). As we have honoured reading, why not honour viewing to a similar degree (Parry, 2013).

Documentaries are a meeting place of narrative, music, and image perfectly suiting VL outcomes. The above argues the presence of elements commonly associated with VL development through film which are shown to be present in documentary film as well. As formerly stated, research on the topic of VL popularly includes children's' films or graphic media and neglects the rich VL opportunities documentary film provides. If we reflect to the *metafunctions* of representation, orientation and organization as identified by Halliday (1973) and (1978) it becomes clear that audio/visual features play major functions in the creation of meaning.

Under the heading of representation reference is made to meanings shown through visual, verbal and audio manners. Here a viewer investigates what the shots portray and ask related questions regarding what the music/soundtrack suggests. Sound in a documentary can symbolise or exemplify aspects such as setting where the clattering of keyboards can be included to personify an office, or in the case of wildlife documentaries the sound of insects is included to personify nature. Orientation deals with how meanings position readers and viewers. One must question whether the characters or objects are framed as distant, isolated or static as our associated proximity to what is shown on the screen will influence both our experience of, and identification with the characters or portrayed experiences and thus define our emotional responses (Ladema, 2011). Camera use, angle and focus play a vital role in a viewer's orientation towards the content – all of which are aspects of VL. Camera movement can communicate a sense of dynamism, urgency, immediacy, or dissociation. Adding to the camera work, soundtracks additionally influence orientation when we regard the perceived distance created between the viewer and the sound – is the listener close to the scene and action (is the sound loud and clear) or can they only discern it from a distance? (is the sound barely audible). Lastly, organisation refers to the sequencing and integration of all the audio/visual features in creating dynamic-text meaning (Ledema, 2011). The editing of the text in entirety is also reviewed under this function as it imposes a particular semiotic structure and *rhythm*: beginning, middle and end. Rhythm interweaves speech, movement, images, sound and other macro-textual structuring and ultimately has a significant effect on how we read the filmic text (van Leeuwen, 1985). The ordering of audio/visual content and ultimately the argument of any documentary inevitably relates to the rhetoric. The reason for identifying the contributing rhetorical tools of the metafunctions are to give the viewer a sense of how various elements complement each other and in consummation add to the message of the documentary (Ledema, 2011).

Now that I have addressed how the audio and visual features of a documentary film may develop VL, it is important to continue to discuss the curriculum disregard between VL practice and VL outlines.

Incongruency between visual literacy, documentary film and CAPS

Even though VL has enjoyed a fixed position in CAPS since 2011; it remains a controversial topic in current South Africa. Moodley (2015) argues that multiple factors have added to and continue to aggravate the unstable foundations of language learning in the country. Such instability persistently threatens the acquisition of the crucial skill 'reading and viewing'.

She alludes to former educational designs influenced by racist policies resulting in segregated language outlines. Critical thinking terms relating to VL (such as 'observe, see, discriminate') were purposely excluded from certain language programs - such as the African languages' (Moodley, 2015, p. 2055). The reality is that past discriminatory choices as such resulted in the omittance of meaningful VL education for many. An injustice undoubtedly experienced by some who are expected to teach it today. Such political decisions bred the marginalization of African languages - stunting their development of both visual resources as well as VL development (Moodley, 2015). To this day, lack of authentic HL visual media continues to facilitate a deficit mode within learners who hail from historically disadvantaged languages in South Africa (Moodley, 2014; 2015). Built on such inequalities, Moodley (2012) identifies the consequent inability of educators themselves to aptly interact with visual texts in a meaningful manner as a major contributor to curriculum unresponsiveness in VL education.

Not only is content (teacher content knowledge as well as visual resources) a challenging barrier to VL acquisition, but so is assessment. In studying the VL section of Grade twelve EHL summative test papers, Moodley (2014) identifies and highlights the continuous inequality of texts included for the assessment of VL across six different South African languages. Whilst Moodley (2015) points out the potential negative washback effects of language assessment and the resulting teaching-to-test narrowing of the VL curriculum. The teaching-to-test phenomena is accurately summarised by Moodley's statement that educators 'who do not understand visual literacy concepts [] compensate for their deficits and challenges by teaching to exam papers' (2012, p. 220). Predating this, Madaus (1988) argued that '[it] is testing, not the ''official'' stated curriculum, that is increasingly determining what is taught' (p. 83). Incited by the latter and the idea of a watered down VL syllabus guided by past assessments (Moodley, 2015), I establish my study in the dichotomy between stated curriculum policy and text selection in VL education.

In mimicking Moodley (2015), I reviewed the non-literary text choices of the SP (Grade seven and nine) Annual National Assessment (ANA) for EHL. The two papers are from the year 2015 and sourced from the Department of Basic Education. Both papers include an advertisement followed by a poster (Grade seven paper) and a cartoon (Grade nine paper) as visual texts. Upon reviewing the visual sources of the previous year's (2014) Grade nine EHL ANA, an advertisement followed by a cartoon is yet again present. Although such texts are congruent with the curriculum, it is clear that certain genres are both repetitive and expected (similarly found in Grade twelve exam papers by Moodley, 2015). A troubling repercussion of poor text variation in nationally implemented tests is that undiscerning educators may carelessly teach VL using similar variation.

The predictable nature of visual texts within standardised assessments not only have a negative impact on text exposure in VL education but furthermore emphasises the disunity in practice and syllabus by failing to offer learners an opportunity to interpret and evaluate a wide range of graphic texts [the emphasis of this paper].

Considering the profound effect visual media has on society, along with the bombardment of such media in the last thirty years – the matter of text selection in VL development becomes paramount to probe. One might find varying interpretations of what VL development exactly entails, however, a consensus that it is fundamentally dependent on authentic text engagement is existent in the literature (see Reynolds-Myers, 1985; Avgerinou et al., 2011; Stafford, 2011, Riddle, 2009). The recognising of worthy visual texts is a most important consideration as quality texts allow learners to analyse visual resources beyond a superficial level and make connections between the visual and their universal realities (Moodley, 2015).

Limited incorporation of non-literary texts is especially concerning as Reynolds and Meyers (1985) argue that VL development directly relies on a learner's interactivity with a visual resource, and that the maturation of a VL skill is contingent on the relevance of such a source. In an article investigating successful text selection in the United States, Sharma & Christ (2017) contend that educators should recognise the increasing need for socially reactive education, become more aware of their students' personal contexts and create opportunities for critical and individual responses to different forms of graphic sources. VL texts should not prioritise 'correct' answers, but more importantly, afford a learner an opportunity to read the visual text, read 'into' the visual text and be able to notice connections between the source and possible shared ideas (Moodley, 2014, p. 214).

Selecting genuine visual texts is a challenging task exacerbated by our national linguistic and cultural diversity. Many researchers strongly argue against the notion of a *neutral* text (Pierce & Stein, 1995; Shortis & Jewitt, 2005; Moodley, 2012; Stafford, 2011; Spencer, 2010; Kress, 2010) increasing our responsibility as educators to be critical in our text choices. Callow (2008), however, offers the 'affective' factor as a basis of authenticity in both visual text choice and VL assessment (p. 618). This principal allows for personal interpretation requiring viewers to draw on their experiences to engage with texts beyond a linguistic/literal level but also make culturally influenced interpretations. Considering the emphasis placed on personal reflections one can deduct that multi-layered text engagement is best supported by the present element of relatable-ness in a source. If we reflect on modern South Africa and the shared context of our learners many communal and relatable concerns come to mind. The country is characterised by environmental, socio-political, and economical challenges which manifest in both different ways and to varying degrees in our learners' homes and communities. VL texts should reflect similar shared social worries and represent societal interests such as wildlife conservation as opposed to an advert for rat poison (as included in the 2015, Grade seven EHL ANA paper Figure 2-2).

Study the advertisement below and answer questions 20-27.

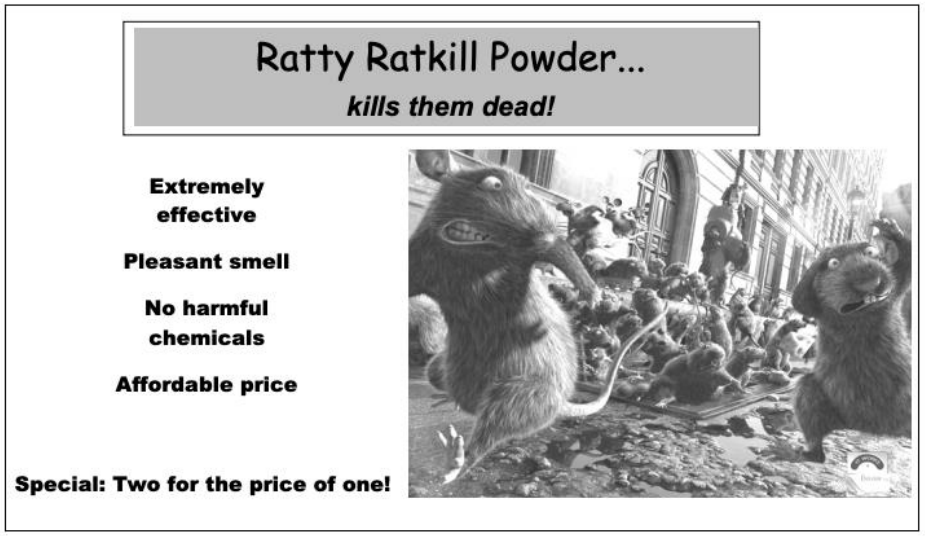


Figure 2-2 2015 Grade 7 EHL annual national assessment advertisement

Kress (2010) argues that 'communication has changed and is changing still' (p. 5) and that such changes have led to the corrosion, dissolution and abandonment of older forms and structures of representation, altering both the dissemination as well as distribution of messages and meaning. The argument extends that the effects of such changes are witnessed in many domains and at differing levels. At the level of media and the circulation of information is the shift 'from the book and page to the screen' (p. 6) thus, Kress (2010) boldly alludes at the inevitable uselessness of writing and grammar as resources of representation. Drawing on the former, it would not be radical to suggest that two-dimensional adverts and cartoons (as repeatedly found in high-stake test papers) then can almost be considered archaic in comparison to the visual resources learners are exposed to in everyday life. In short, failure to recognise that representational/visual and communicational practices are always evolving in line with social changes (Kress, 2010); and excluding such modern resources stands in contrast to accepted and outlined VL educational policy.

In addition, CAPS (2011) states that learners should be taught to recognise how *genre* and register reflect the purpose, audience, and context of texts in order to become independent, critical and creative thinkers. Yet only certain genres such as comics, advertisements and cartoons are magnified when reviewing SP, EHL assessment papers. Stafford (2011) promotes the important consideration of genre as a key part of literacy teaching with regards to visual resources. He continues to argue that an understanding of the concept of genre affords learners an opportunity to develop their analytical reading skills as it is inextricably woven into audience expectation. On the other hand, if authenticity of text is a determining factor for the successful development of VL, hinging on the applicableness of a resource in terms of both type and theme, then it becomes paramount for educators to investigate which texts our learners face on a daily basis. Moreover, if authenticity is the key concern, then why not look to include visual texts from a genre reliantly characterised by it.

Such a genre is not only included in CAPS, but also one students are progressively confronted with – documentary films. Documentaries are spiking in popularity whilst other fiction-films are experiencing a dip in viewership (Torres, 2021). These films give a palpable representation of worldly aspects we play witness to in our lives. They unveil realistic, relatable concerns in a visible and audible way (Nichols, 2001). Not only are documentary films being used by powerful sectors (political, medical, financial) but they also have a deep psychological effect on viewers (Nichols, 2010).

As learners increasingly encounter a range of visual texts outside of school, documentary films being a predominant form, it becomes progressively important that we consider how we can support the efficiency with which such media is read in the modern curriculum.

The importance of intellectual viewing in documentary film

Nichols (2001) speaks about the power documentaries hold by explaining that such films capture the world in three distinct ways. Firstly, documentary films offer a sense of likeness in its depiction of the world which bear a perceptible familiarity. Relatable people, recognizable locations as well as things are captured through film and audio – creating a basis for belief. The narrative presented in a documentary makes a viewer feel as if new, yet known information about reality is being unveiled, achieving almost instant conviction. Secondly, documentaries present shared interests thus, documentary filmmakers often take on the role of activists and public representatives. Social causes such as political power abuse, human rights, medical trails ethnographic studies and environmental concerns are but a few topics of these genre-films. Thirdly, documentaries do not simply discuss communal problems – they present a particular interpretation before us in an attempt to influence opinion and behaviour. This is achieved through the careful curation of multiple film elements such as camera angles, audio-visual compilations, and language. Voice-over commentary, location shooting, and the inclusion of non-actors are, but a few additional tools documentaries use in attempts to persuade. Nichols (2001) maintains that the extent to which the above aspects of representation come into play will vary from film to film, however, the idea of representation itself is central to documentary (p. 26).

Bondebjerg (2014a) highlights the quality of sentiment and record which documentary films embody. He further postulates that we are ‘storytelling animals’ (p. 13) and that narrative and emotion form the basis on which we build our understanding of the world. In essence, our human emotional capacities coupled with effective communicative film strategies facilitate the appeal documentaries have on our reason as well as our sensual dimensions. Building on the latter, one could in a way consider documentary as a rhetorical form as it combines argument, audio-visual creativity, and appeal to imagination in a sum of cognitive-emotional persuasion (Bondebjerg, 2014a). Smaill (2010) stresses a documentary’s ability to stimulate and direct a viewer’s cognitive processes and emotion as well. She, however, expands the argument that this genre has viewer investment which transcends physical and social realms, allowing for the conviction of bias or experience of solidarity through the transformative nature of the emotion it evokes.

Including documentary film in the development of VL becomes almost self-explanatory when one recognises it as a bombarding visual source able to firstly, reach a viewer on a deep psycho-emotional level; and secondly, guide their experience of bias, marginalisation, or unity as well as their reactions to it (Bondebjerg, 2014a).

Subjectivity and reliability in visual literacy and documentary film

In a time where terms such as *fake news* have become almost daily buzz words, the reliability and truthfulness of a source is paramount to investigate. New technological advances have increased the ease with which documents of all sorts are able to be altered and it would be irresponsible for anyone to ignore the arguments made regarding the seductive authenticity of non-feature films. However, prominent visual researchers such as R. Brown reminds that visual media - while embodying the ability to deceive the viewer - simultaneously presents 'truthfulness to the appearance of things' and 'explicitness' (Spencer, 2010, p. 50). Nichols (2001) confidently debates the truth and authenticity on which a documentary depends through emphasising the genre's institutional framework. He argues that the accepted practice of documentary-making supresses much of the complexities between representation and reality and facilitates the achievement of direct and truthful access to reality. Additional guarantee of trustworthiness is assured through institutional management by various production agencies such as the Foundation for Independent Film and Video; the European Documentary Film Institute or the International Documentary Association (Nichols, 2001).

There is much to be found on the ethical considerations of documentary filmmaking as an independent researcher (Spencer, 2010; Nichols, 2001; Nichols 2010). Concerns in utilising personal documentation centre around the bias of the filmmaker as well as the relationship between the real and the visual. In an attempt to curb personal prejudice this study makes use of a prior categorised wildlife documentary as secondary data instead of self-made recordings. To summarise the argument of genuineness in documentary film; Spencer (2010) claims that '[v]ideo may record these authentic, less-rehearsed aspects of social life giving a sense of ''being there'' as events occur' (p. 175). Pre-recognition of nuances in meaning and expression permit a more rounded and coherent sense of people's lived experience. The verbal content strengthens the visual contextual and non-verbal aspects of the exchanges in a documentary film. This amalgamation is taken in before the conscious process of interpretation and theorising kicks in. Thus, apart from music or added soundscapes, an onlooker of documentary is essentially presented with raw video of people telling their real stories (Nichols, 2010).

From the above one could agree that a greater threat to authenticity lies perhaps not in the content of a documentary film but internally within the viewer. How we interpret any visual media will directly depend on our prior established cultural codes and experiences. Kristeva argues that the semantic content of any text presupposes existing cultural discourses and that every text is thus under the jurisdiction of imposing universal discourse (Kristeva, as quoted in Culler, 1981, p. 116).

As viewers of our environment, we read visual texts based on inherent repertoires moulded by our culture, history, and personal encounters. We exist with internal frames of reference which shape our observations hence, authenticity and reliability will inevitably be complicated by individual subjectivity (Spencer, 2010). Such challenges are best addressed through the study's research philosophy which adopts a relativist ontological view that reality is a subjective experience (Denzin & Lincoln, 2005). This ontology loads the researchers with the responsibility of identifying phenomena and developing agreement regarding descriptions and measurement (Bergen, Wells, & Owen, 2010). The study furthermore follows an epistemological belief of *subjectivism*. Subjectivism conceptualises knowledge as infinitely filtered through the lenses of language, gender, race, and other social aspects (Denzin et. al). Such an epistemology and ontology places the study within the research paradigm of Interpretivism which is aligned with post-modern thought. Interpretivists accept multiple ways of thinking and focuses on recognizing and extracting the meaning of human experience and actions (Fossey, Harvey, McDermott, 2002).

2.3. Conclusion

Reflecting on the above one might wonder what the benefits are of including documentary film in the development of VL if authenticity and subjectivity make any visual reading an irregular activity. Although this paper cannot provide all the answers to this question, it can make the following deductions from the literature. First and foremost, official curriculum policies mandate the presence of multiple genres in the teaching of *reading and viewing* where documentaries are listed as one such source (CAPS, 2011). Secondly, the research argues for the relatable aspect of visual resources in both theme and form which is identified as a determining factor for the successful development of VL (Reynolds et al., 1985; Kress, 2010; Avgerinou et al., 2011; Sharma et al., 2017). The third pillar of justification lies on the published evidence of how film has enhanced the teaching of VL in various phases. As formally presented in this chapter, feature and documentary films share similar elements which prior research has shown to be successful in the development of VL skills, however, the literature shows why intellectual viewing is so much more important in a documentary film. The documentary genre is located in our minds as stories and arguments of affairs we encounter in ordinary life (Bondebjerg, 2104). This expectation appeals to our rational and expressive capability – affording such films an established sense of trust and credence.

Furthermore, the communal topics discussed in documentaries along with other non-fictive elements create an immediate sense of relatability which have a deep effect on our cognition and memory (Bondebjerg, 2014; Nichols, 2001; Plantinga, 1997). This genre's assertiveness and omnipresence in recent years adds to the relevance of it as a visual text. Learners should actively be taught how to engage with this psychologically powerful and fast-growing visual source. Lastly, visual texts carry the potential to reach across written and verbal language. It is a powerful form of information sharing in a linguistically scattered country such as South Africa - a communication product that needs far more focused research.

With regards to VL however, since our cultural diversity challenges the identification of appropriate texts, perhaps a topic expressing *shared* concern across all South Africans (as found typically in documentaries) can both enhance text-meaningfulness as well as answer the call for more socially reactive education through addressing topics such as wildlife conservation.

In this chapter I have discussed the two key variables of VL and documentary, how these fit into educational policies as well as how documentary film supports established VL outcomes. The limitations of subjectivity have been recognised as well as the social influence documentaries hold. The importance of intellectual visual engagement with this genre has been considered and the gap between policy and practice identified. In all, the chapter endeavoured to present a logical review of the existent literature before the methodology and research design is presented in chapter three.

3. Research Design and Methodology

3.1. Introduction

My study follows a qualitative methodology rooted in the interpretivist philosophical paradigm. Interpretivism is conceptualized as having a relativist ontology with a subjectivist epistemology as aligned with post-modern views (Levers, 2013). This philosophical perspective acknowledges that interpretivist research is guided by a researcher's set of beliefs and opinions about how the world should be understood (Denzin & Lincoln, 2005). Knowledge in this paradigm is viewed as being relative to aspects such as culture and history and exists in layered forms as representations of truth (Benoliel, 1996). Interpretivists accept multiple meanings and argue that objectivity can never be achieved (Denzin et al., 2005). Ultimately this paradigm focuses on recognizing and capturing the meaning accompanying human experience and action (Fossey, Harvey, McDermott & Davidson, 2002).

Honebein (1996) further describes this approach as one that asserts the individual construction of knowledge based on experiences and reflection. In accordance with a subjectivist epistemological belief, this paradigm declares that meaning is attached to cultural phenomena and that understanding thereof is both value-laden and dependent on phenomena engagement (Denzin et al., 2005). Ontologically, my study corresponds with the critical realist paradigm which suggests that any understanding is imperfect and that a critical examination of phenomena is necessary to develop a best practice (Bergen, Wells & Owen, 2010). The field of *edusemiotics* further underlines my study in that it recognises that all learning takes place through semiotic engagement and that the interpreting mind cannot be separated from signals and responses (Olteanu & Campbell, 2018). Halliday (1973) and (1978) furthermore suggests that all meaning-making tools (such as narration, music, visuals and sounds) in both fiction film, as well documentary film perform three overarching functions: 1) representation; 2) orientation; and 3) organization – *metafunctions* which come into consideration in answering the research questions proposed.

Finally, this study aims to construct knowledge of the observed as opposed to discover new phenomenological information - with this chapter serving as the necessary foundation. The subsequent section of the study is divided into four units. The first includes an introduction and contextualisation of my research. The second section includes a discussion of the seven elements making up my research design, namely: philosophy, type, strategy, time horizon, data collection, data analysis, and ethical solutions. The third section will outline the research limitations experienced and the fourth will review the chapter in a concluding summary.

3.2. Research context

My research takes place in what many, such as Gombrich (1996); Mirzeoff (1999); Spencer, (2010); and Kress (2010) refer to as a visual society. Such a perspective is accompanied by a broader understanding of literacy as well as what it means being literate (Spencer, 2010).

In short, modern day requires various knowledges to navigate current civilization such as technological literacy, cultural literacy, as well as visual literacy (VL) (Kress, 2003; Pettersson, 1999). VL is regarded as a critical skill under the outcome of reading and viewing (CAPS, 2011; Moodley, 2014 & 2015; Stafford, 2011, Spencer, 2010) and has been a contested topic in South Africa since the creation and implementation of racially based curriculums during the Apartheid era (Moodley, 2014). The consequence of VL exclusion in the African languages' programmes lingers still today and can be seen in present high stakes national assessments (Moodley, 2014). In recent years VL has made great strides and enjoys a fixed position in today's national language curriculum, however, a gap continues to exist between VL policy and VL practice in terms of text inclusion (Moodley, 2015).

The South African Curriculum and Assessment Policy Statement (CAPS) mandates various non-literary texts in the teaching of VL; however, Moodley (2014 & 2015) has indicated lack of educator content knowledge and negative washback in language education as threats to expected reading and viewing teaching. These obstacles more than often lead to *teaching-to-test* practice resulting in narrowed visual text exposure and thus ultimately increasing curriculum unresponsiveness regarding text engagement. A brief review of recent senior phase annual national test papers has outlined the repetition of certain visual texts (as similarly found in Moodley, 2015) and an obvious exclusion of other genres. CAPS compliant genres - such as *documentary films* are often overlooked despite the literature indicating how films of all sorts are incredibly useful in the teaching of VL. The literature further highlights the necessary presence of authenticity in visual texts (Reynolds & Meyers, 1985; Sharma & Christ, 2017). Not only are documentaries relevant to learners today and quickly growing in popularity (Torres, 2021), but they are also authentic in their topics and structure (Nichols, 2001). Inclusion of this genre in VL development in the Senior Phase (SP) can address the disconnect between curriculum and practice, as well as the arguments made for the importance of genuine texts in the maturation of VL skills.

As learners increasingly encounter a range of visual texts outside of school, documentary films being a predominant form, it becomes progressively important that we consider how we can support the efficiency with which such media is read in the modern curriculum. Experts warn of the power this increasingly present genre holds (Plantinga, 1997; Bondebjerg, 2014; Nichols, 2001 & 2010; Smaill, 2010) and due to both this manifestation as well as its shared concern as theme, my research explores how a specific visual ensemble from this growing genre can be included as an authentic text to develop VL skills through answering the following research questions:

1. How do the verbal elements and visual images of a documentary contribute to the development of visual literacy skills in the English home language classroom?
2. How do non-speech sounds contribute to the message of a documentary?
3. How are the verbal and visual features of a documentary used as rhetoric?

Ultimately, this study aims to discover how documentary (a text-source which fits the outline of authenticity in every aspect, and which is curriculum-compliant) can be used to teach the much-needed VL skills using an adapted framework.

3.3. Research design

Research philosophy

My study is underlined by an interpretivist research philosophy. The term was coined in marking a research turn towards a re-humanized, contextual, and reflexive approach centralising human meaning-making and knowledge (Dean, 2017; Yanow & Schwartz-Shea, 2014). This philosophy proposes that reality is constructed through individual experience and thus it adopts an inter-subjectivist epistemology and a relativist ontology (Levers, 2013). Interpretivist researchers play a role in observing the world around them and attempt to arrive at conclusions through in-depth examination of phenomena (Kivunja & Kuyini, 2017). Such views imply that reality is unique to each observer and that social sciences should primarily offer accounts in the form of interpretations (Zahle, 2021). My philosophy draws on the arguments presented by Taylor (1985) who contends that interpretivism should purport to make clearer the meaning of visible actions and practices in everyday existence.

According to Taylor (1985), an interpretation of actions includes identifying the visible action, the intended meanings of such an action as well as the language accompanying the action. Moreover, an interpretation indicates the ideas about both the individual as well as their relationship to society and may also pinpoint common meanings. In return, common meanings may prompt and maintain a shared interpretation of a practice as well as highlight the common values that accompany them (Taylor, 1985, p. 40). Due to the common nature of such meanings, Taylor maintains that they are not completely subjective – as argued by critical realism.

Individuals both observe as well as interpret various actions and practices within the ‘complex social matrix in which they find themselves’ (Taylor, 1985, p. 36) and as such, articulate the meaning of their actions, practices, and the accompanying subjective, shared, and intersubjective meanings; however, individual interpretation is often incomplete, partially mistaken and confused (Taylor, 1985, p. 17). The researcher’s interpretations therefore aim to be surer compared to such self-interpretations. In accordance with the former, this study accepts the subjective nature of analysis, however, it aims to provide a truer examination of VL through a qualitative observation categorizing the data following an established framework.

The foundation which qualitative research serves for the development of interpretations is rarely considered (Zahle, 2021); however, in support of Taylor’s (1985) persuasive theory that advancing interpretations requires a researcher to examine an individuals’ self-interpretations; I explore how an interpretivist philosophy guiding a qualitative content analysis can result in a systematic description of meaning found in a social communication product – a documentary promoting wildlife conservation – in respect to the development of VL.

Lastly, this study corresponds with the theory of metafunctions as proposed by Halliday (1973) and (1978) stating that all communication tools (including all audio/visual features) serve three vital functions in meaning-creation: 1) representation; 2) orientation; and 3) organization which will be regarded during the analysis and considered in the discussions section of chapter four.

Research type

The advancement of interpretations is often associated with the use of qualitative methods (Zahle, 2021). Qualitative research is designed to explore human elements with regards to a specific object or topic (Given, 2008). Study in this methodology includes examining how individuals see and experience the world - a central concern of research conducted in the field of education and other social sciences disciplines (Given, 2008). In accordance, I have chosen to implement a qualitative methodology as this approach allowed me to appropriately engage with my data which was non-numerical but rather a mixture of concepts, words, ideas, and perceptions. Through qualitative techniques, I was able to observe, document and interpret my findings as well as gain a deeper understanding of the complexities of meaning and explore perception rather than frequency within my empirical material (Krauss, 2005). My inferential logic is inductive in nature starting with an observation before moving onto analysis and theory formulation. With an inductive approach, codes and categories are drawn directly from the data (Cavanagh, 1997).

My topic falls within the socio-cultural paradigm under which many researchers argue primarily for a qualitative method when studying any such phenomenon (Merriam & Tisdell, 2016). Blumer (1969), for example, argues that words and similar data is more capable of providing a dense, authentic, and comprehensive story when analysing language-based products. Such data is considered appropriate for the study of human and social aspects and concurrent behaviours which cannot be quantified (Jebreen, 2012). According to Miles and Huberman (1994), the strength of qualitative data is its' richness and holistic existence and the strong potential for unveiling complexities nesting within a realistic context.

My data includes narration, audio-sound as well as visual movement found within a social communications product. This study considers the aspect of literacy in accordance with a socio-cultural approach as being a shared practice which is transferred to individual contexts, discourses, and positions (Street, 1996). Such a stance further argues that literacy continuously evolves as we interact with our environment and media within them.

Furthermore, a qualitative methodological approach appears to be commonly accepted as research rigour when reviewing previous studies on VL specifically, the studies from which my research draws primary stimulus – Moodley (2014) and (2015). My choice of methodology is further supported by my prior experience in conducting qualitative research from my Honours degree where the topic also included graphic media and individual interpretation. Lastly, a qualitative research methodology was both financially and timely suited to my study.

Research strategy

The primary qualitative approach of this thesis is a case study in which a content analysis will serve as research strategy. A case study facilitates the in-depth investigation of phenomena within a social unit (Yin, 2009) where documentary analysis (including visual and audio formats) are highly significant techniques of a case study strategy (Priya, 2021). Content analysis is rooted in naturalistic inquiry which includes the identification of themes, patterns, and coding (Cho & Lee, 2014). Krippendorff (2004) describes a content analysis as a research practise for making 'replicable' and effective interpretations from texts or alternative matter to the settings of their use (p. 18). Abrahamson (1983) posits that content analysis is beneficial in the examination of any kind of communication material (as cited in Hsieh & Shannon, 2005) where Kracauer (1952) supports the former by arguing that a qualitative content analysis allows for meanings and insights to be derived in a holistic manner. Coding in a qualitative content analysis attend to both the manifest as well as the latent content meaning of communication (Cho et al., 2014). Through this strategy, a researcher can code the visible and surface content, *manifest content* of a product as well as the underlying meaning, *latent content* (Graneheim & Lundman, 2004). Researchers using an interpretivist content analysis pose descriptive research questions with discovery and theory-formation as aims (Hijmans, 1996). Concepts work to arrange data and in turn sensitizing the data directs observations and analysis.

The basis of this study refers to Mayring's (2000) inductive model of constructing a qualitative content analysis. Consequently, the investigation incorporated the following core steps: A) selecting the material for analysis; B) determining categories with descriptions and definitions of concepts; C) identifying coding units from the material in accordance with categories; D) coding the content and making inferences. Reflection on, and revision of the categories was continually throughout the investigation. The first was a vital initial step based on the variables of VL and documentary as stipulated by the research questions. The documentary as text source was selected in accordance with an outline drawn by Moodley (2014) to ensure that it would allow for an authentic assessment of VL (Table 3-1).

The framework (Figure 3-1) incorporated in this study was generated based on both a framework for VL established by Moodley (2015) and a framework for cinematographic content analysis as suggested by Brown (2012). This framework proposes a 'film-orientated' outline since the study is arguing for the increased inclusion of *documentary film* as VL text. The framework includes outcomes for critical visual literacy awareness as well as codes of visual texts as suggested by Moodley (2015) with the addition of accepted cinematographic syntax such as: camera distance, camera angle, camera shot and camera focus (Malkiewicz & Mullen, 2005; Block, 2007) as well as composition, lightning, and camera movement. Once the two frameworks were compressed, the data was sorted into classifications with similar meaning and connotations based on my research questions.

To clarify the strategy of coding, it is important to take note of the definition as well as the subsequent steps this process follows. *Coding* is the process whereby ideas and concepts are generated from raw data (Given, 2008). It includes identifying features, phrases or observable behaviour and distinguishing them with labels and compressing units into manageable sets.

The *coding process* involved steps taken to identify, arrange and systemize such ideas and concepts found in the data. Following this, a *coding frame* is established which schematises key concepts, their definitions, and criteria for recognition (Given, 2008). *Memoing* occurred throughout the coding process whereby notes on insights, ideas, patterns, and connections were documented (Given, 2008). The coding process was initiated by *open coding* which refers to the labelling of concepts and categories early in the process before refined focus was placed on categories and their properties in the *axial coding* stage (Given, 2008). The coding strategy was concluded by the *selective coding* phase where advancing focus was placed on links and relationships amongst chosen categories.

The concluding stage of analysis involved a review of the coded units in line with an amended framework for VL (Figure 3-1). The presence of the units identified in the data was measured against the amended framework in a modified levelled approach as suggested by Ledema (2011). Such a levelled approach simply allowed for the careful capturing of nuances and included investigation of the following stages within the film: 1) frame; 2) shot; and 3) scene. The findings and discussion chapter will indicate the inferences made as to how coded elements were arranged in the documentary and what their addition to both rhetoric and the overall message was in lieu of Halliday's (1973; 1978) three functions of communication. In this step, the latent and manifest meanings are explored, and conclusions drawn as to how a documentary employs carefully curated visual and audio features to draw the attention of a viewer.

Time horizon

I have adopted a cross sectional time horizon. My data was collected at a single point in time as opposed to over a longer period. A cross sectional time horizon allowed me to spend less time on gathering data and more time to interact with the empirical material. Such a time horizon is also complimentary and beneficial to my time allocation for the completion of the research section of my thesis program.

Data selection

The observed material is a social artefact in the form of a recorded human communications product. *The Pastry Chef* is a documentary on wildlife conservation which was analysed in relation to an established framework for VL (Figure 3-1). The documentary can be accessed on the public digital platform Globe Trotting on the following website:

https://blog.goway.com/globetrotting/the-poacher-who-became-a-pastry-chef/

The film's storytelling approach is *character-driven*. This style relies on the presence of a strong personality to carry the narrative (Bernard, 2007) and the action emerges from the wants and needs of the character(s). Such an approach employs a dramatic storytelling method where the account is conveyed for maximum emotional impact and audience participation (Howard & Edward, 1995; Bernard, 2007).

The Pastry Chef follows a three-act structural model where the narrative typically covers the three archetypal characteristics identified by Toolan (1991): an issue, an inclination for change through conflict and a resolution.

The first act contextualises the story by introducing the individual, Peter Andrew, as well as the inciting information of him as a dangerous poacher. Act two is the longest in the film where the pace of the story increases as complications arises and new information is woven into the greater narrative (Bernard, 2007). In this section, Peter provides more detail of his internal conflict and journey of transformation. The final act brings resolution from the incidents in the previous scenes, and this is where we see the culmination of Peter's journey and his newly established sense of purpose and changed attitude towards protecting wildlife.

The documentary was selected as it not only is a suitable source for a qualitative interpretive research strategy, but it also aligns with an adapted outline (Table 3-1) assessing the authenticity of visual texts in the development of VL as suggested by Moodley (2014).

Table 3-1 Framework for authentic assessment of visual literacy Moodley, 2014

A)	Teachers as designers of meaning. This starting point of the framework is the recognition that teachers are designers of meaning (Cope & Kalantiz, 2006). This process encompasses the *designed* (the available meaning making resources); the *designing* (the process of shaping emergent meaning); and the *redesigned* (the creation of new meaning).
B)	Meaningful interaction of pictorial and linguistic structures of visual texts. Crucial to the interpretation of visual texts is that readers should respond meaningfully to both pictorial and linguistic structures. Raney (1999) argues that educators should develop learner's perceptual sensitivity which includes the ability to determine what two-dimensional images depict to see figure and background as interlinked and to distinguish between surface textures or shades of colour. Barnard (2001) argues the value of reading visual form in conjunction with linguistic features as the combination provides a richer indication of the designer's ideas, feelings, and intentions.

To further ensure the appropriateness of the documentary as text type, I used the following benchmarks for genuine visual sources as outlined by Moodley (2014) in the development of VL.

i) Alignment with CAPS (2001).
ii) Text choice as critical instrument for meaningful engagement of learners' text interpretation.
iii) Content coverage in terms of critical language awareness interrelationships between the visual and written/spoken.

The content of the film captures the journey of an African male as he is transformed from a fierce poacher in the Tanzanian Serengeti to a pastry chef. The film adheres to the characteristics upheld by the documentary genre and my units of data will be the audio-visual aspects as well as written and verbal language experienced within the film. This documentary was specifically chosen as its' theme upholds the socially reactive argument of the study as well as the argument of authenticity in visual texts. The language used in the film is 'everyday English' (Moodley, 2019, p. 151), the visuals are familiar settings, the male is a relatable figure, and his struggle is recognisable to both individuals in the country of study (South Africa), as well as beyond (African continent). The data is a multimodal presentation of filmic landscapes as well as soundscapes and includes a variety of visual/audio techniques to complement the narrative as well as the message of the film. The visual depiction varies in setting between wildlife landscapes and a bakery whilst the music changes in rhythm and tempo to match the significance of the section. From this scant sensory description, one can already reason that the documentary holds valuable reading and viewing developmental opportunities whilst being in congruence with the CAPS (2011) outline.

Data analysis

This study adopts an idiographic approach whereby it seeks to describe a single artifact and draw nongeneralizable conclusions (Neuendorf, 2017). Similarly stated by Krippendorff (2004), my research is *re-search* – meaning a repeated search for configurations of perceived images and sound. A content analysis is recognised as the methodical, independent analysis of message characteristics (Neuendorf, 2017). Although the approach can include computer-aided text analysis, my study employs human-coded summarizing and investigation of mediated communication. Coding is amongst numerous technical components of a content analysis (Krippendorff, 2004). A primary objective of this form of analysis is to ascribe terms of data-language to the transient, unstructured yet meaningful phenomena drawn from my data through the recording of observations, perceptions as well as a close reading of text.

A fundamental task in any content analysis is to determine what is to be observed as well as how observations are to be recorded and thereafter considered as data (Krippendorff, 2004). Such efforts require the researcher to draw appropriate distinctions within an area of observation, and Krippendorff (2004) suggests that it is advisable to capture the smallest viable information-bearing particles to completely capture the nuances of such data during analysis - words, for example, being the smallest meaningful units of written and spoken text.

In line with the former, I have broken up my content into three acts/movements as identified by Moodley (2019) in a stylistic analysis of the same documentary film (Table 3-2). Not only does such a partition ease the management of content, but movement is an essential feature of a documentary's layout (Nichols, 2010; Moodley, 2019).

It is therefore a necessary step to first identify these movements within the data as each segment contains various determined visual/audio effects and features which add to the ensemble's message and the viewers' experience of the content. Table 3-2 (adapted from Moodley, 2019) indicates the three distinct movements identified in the documentary as well as a brief description of each.

Table 3-2 Sequence and emphasis adapted from Moodley 2019

Paragraphs:	Sentences:	Movements:
1	1 – 4	Peter contextualises himself as a dangerous poacher.
2	5 – 23	Peter provides details of his internal conflict and journey of transformation.
3	24 – 29	Peter presents himself as a person who made an active turn-about from poaching to wildlife conservation as well as a universal resolution focusing on the wellbeing of animals.

Based on a previous social semiotics study of a health care documentary by Ledema (2011), I have employed a modified *levelled approach* in my analysis. The movements as indicated above were thus analysed in accordance with my framework for VL on the following levels of my text: 1) frame; 2) shots; and 3) scenes. Frames and shots are the elementary units of film through which cinematography techniques can be demonstrated to generate meanings (Bordwell, 2003). To best capture the smallest segments of meaning, I have broken down each movement into the aforementioned levels during analysis. Investigating the various stages allows me to capture technical codes such as *camera work* as well as the interpretation of multi-sensory codes where sound and imagery is experienced simultaneously. Before the discussion of analysis can continue, a necessary clarification of key terminology is provided to rationalise the process of investigation. In the analysis of the content, this study adopted and followed the descriptions of the following terms as outlined by Bernard (2007) and Ledema (2011):

A) Frame: a frame is the smallest unit of a film's visual plane. It consists of a single meaning-bearing picture ad acts as a salient representation of a shot.

B) Shot: a shot is a sequence of frames. It can include camera movement, or the shot can be static. It may be a close-up, wide shot, pan etc. Individual shots potentially convey a great deal of information such as point of view, mood, emotion, time of day and so forth.
C) Scene: a scene is made up of multiple shots within a single location and time. A scene contains a beginning, middle as well as an end and often lead up to a climax that encourages a shift in action.
D) Sequence: a sequence is a collection of shots and scenes that tell a somewhat continuous story. Sequences can include different locations and is used to advance the overall story of the film in a logical manner.

Coding the audio, visual and linguistic elements of each movement proceeded through repetitive interpretive qualitative observation. My research questions as well as my framework for VL (Figure 3-1) guided the focus of the coding phase of analysis.

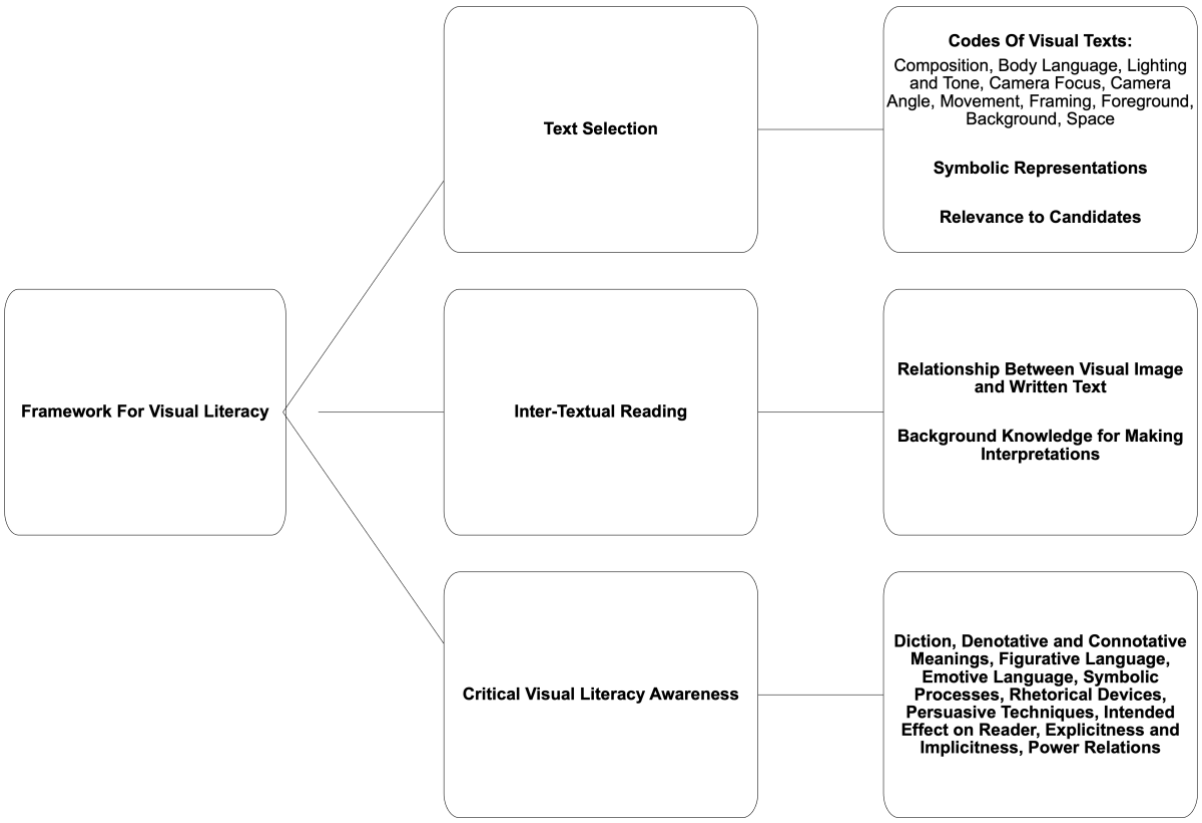


Figure 3-1 Framework for visual literacy

This study accepts the definition of *coding units* provided by Krippendorff (2004) as being components that are distinguished for individual explanation, transcription, recording, or coding. It recognises units as separate *'thing[s]'* that are the subject of study (Neuendorf, 2017, p. 43). In lieu of both the framework for VL as well as the aforementioned logic, I have identified the following units for observation during the *open coding phase* (Table 3-3).

This stage refers to the labelling of concepts and categories early in the process and is often described as capturing the content's *manifest meaning* (Gray & Densen, 1998; Neuendorf, 2017). The Table indicates both my surface-level observable units as well as my initial descriptions for my categories. Before continuing with the advancing refinement of codes, it was important to determine base-line explanations as provided in the open coding table below to serve as the foundation from which expanding explanations could emerge.

Table 3-3 Open coding units

Variables of representation	Description	Observable units
Verbal Elements	**Diegetic sound:** speech, noise or music created by an identifiable source in the scene (Beaver, 1994).	- Diction - Narration - Denotative meanings
Visual Features	**All on-screen visual text:** layout, body language, colour tone, camera angle, framing, foreground/background (Moodley, 2015). **Conceptual tools of cinematography:** frame, light and colour, movement, composition, focus, angle (Browns, 2012; Metz, 1974; Monaco, 2009).	- Shot - Framing
Non-Speech Sounds	A film's auditory sources of information (Manfred, 2021, p. 6). **Diegetic sound:** speech, noise or music created by an identifiable source in the scene (Beaver, 1994). Nondiegetic **sound:** noise, speech or music which does not come from a source located in the current scene (Beaver, 1994).	- Music - Noise

Latent content is described as unobserved concepts that cannot be measured directly but are represented (Gray & Densten, 1998; Neuendorf, 2017). Numerous researchers have often equated manifest content to denotative meanings and latent content to connotative meanings (Ahuvia, 2001; Berelson, 1952; Eco, 1976). It is during the *axial coding phase* that I have placed greater focus on the identified units and refined their properties (Given, 2008) as indicated in Table 3-4.

Table 3-4 Axial coding units

Verbal variables of representation	Visual variables of representation	Non-Speech variables of representation
Diction	Composition	Diegetic sound
Denotative and connotative meanings	Body language	Nondiegetic sound
Emotive language	Lighting	
Rhetorical devices	Camera angle	
Figurative language	Camera focus	
Explicitness, implicitness and what is not provided	Camera movement	
	Framing	
	Foreground	
	Background	
	Rhetorical devices	

Data analysis through coding was concluded by the *selective coding* phase where advancing attention was placed on links and relationships amongst chosen categories. Coding ultimately involves the compressing of content into manageable sets (Neuendorf, 2017); therefore, this phase involves the condensing of identified units into appropriate groupings for ease of analysis (see Table 3-5).

Table 3-5 Selective coding units

Verbal variables of representation	Visual variables of representation	Non-speech variables of representation
Diction - Narration - Grammar - Denotative and connotative meaning	**Composition** - Visual rhythm - Shots: long, medium, close-up, extreme close-up, and full shot - Explicitness, implicitness and what is not provided	**Diegetic sound** - Noise - Music
Persuasive Techniques - Emotive language - Figurative language	**Body language** - Facial expression - Body gestures	**Nondiegetic sound** - Noise - Music
Rhetorical devices - Pathos, logos, ethos	**Camera angle** - Straight-on angle, - high angle, low angle, oblique angle **Framing** - Surface divisions - Denotative and connotative meanings: lighting, background/foreground **Camera Focus** - Plane and depth **Movement** - Object movement - Pan, tracking, push in/push out, dolly shot, crane shot, handheld camera, steadicam **Rhetorical devices** - Intended effect on reader **Space** - Deep, flat, ambiguous	

As my analysis of the various VL components will be drawn from an investigation of frames, shots, and sequences, I have compressed them into appropriate groupings under unit headings which best summarise them. I have merged the unit *explicitness, implicitness and what is not provided* with the heading of composition. Composition refers to the specific arrangement of audio/visual elements on screen to communicate information to the viewer (Monaco, 2009). These compositions are used to provide explicit or implicit information. In addition, I have placed the headings *foreground* and *background* under the unit label framing. Framing refers to the way elements are placed (Bernard, 2007) thus creating the fore-and-background of an occurrence. Adding to this, I have placed *lighting* under this unit label as the colour in a shot is used to express the tone or mood of the moment (Degerickx, Roets, Rutten & Van Gorp, 2017). Framing refers to many elements such as angle, movement, colour, and many more which in turn reflects a film's connotative and denotative meanings (Monaco, 2009). The next condensation is the grouping of *emotive language* and *figurative language* under *persuasive techniques* as ordinarily speaking, these two elements fall under the techniques of persuasion.

Finally, to ensure agreement among different interpreters, it is necessary to provide clear descriptions of recorded variables. Since my research questions specifically mention *visual images*, *verbal elements*, and *non-speech sounds*, there will be no need to code and describe units beyond such specifications (Krippendorff, 2004). Coding descriptions taken from relevant literature were used to ensure that codes are not overlapped or recorded incorrectly. These descriptions are shown in the coding frame below (Table 3-6). In order to address the question of how all the audio/visual meaning-making tools are employed to enhance rhetoric; I look to the three metafunctions of meaning-making as identified by Halliday (1973) and (1978). As discussed in chapter two, representation, orientation, and organization can be considered the result of all audio/visual meaning-making features within fiction or documentary film (Ledema, 2011; Halliday, 1973; 1978) and ultimately the foundation of a text's rhetoric.

The former is a logical conclusion as representation refers to meaning represented verbally, visually, and musically – whilst reviewing the documentary for this study one might consider the way Peter is represented. Representation through camera shots, movement, narration, and music plays a major role in our perception of a character. The function of orientation regards the positioning of a viewer in line with the character, object or action being portrayed. Here a reflection of especially camera angle and sound is necessary to dissect the intended experience of emotions such as distance or closeness (Ledema, 2011). Camera angles and sound can achieve a direct relate ableness to someone or the opposite – which will affect viewer response. In reviewing *The Pastry Chef,* a viewer is encouraged to analyse the distance created in the start of the documentary when Peter is introduced as a poacher versus the close shots towards the end as his story unravels. Lastly, organisation concerns the sequencing of audio/visual aspects in a text (Ledema, 2011). The integration of speech, images, movement, and sound is achieved through *rhythm* which has a significant influence on the overall reading of a text (van Leeuwen, 1985). The above serves as a limited exploration of how representation, orientation and organization may serve rhetoric whilst a completer discussion is presented in chapter four.

Table 3-6 Coding frame

Verbal variables of representation and values	Description
Diction - Narration: on-screen, off-screen, voice-over - Denotative and connotative meanings - Grammar: concord, verbs, tenses, representative nouns, pronouns	**Narration:** off-screen and voice-over narration includes an unseen narrator's voice telling a story whilst on-screen narration is a person present on screen addressing the audience and producing their narrative discourse. Narrators are either homodiegetic (first person narrative) which includes stories about personal experiences, or they are heterodiegetic (third-person narrative) when the story is about other people (Jahn, 2021). **Denotative and connotative meanings:** the denotation of a word as used in this study refers to an abbreviated denotative meaning, the dictionary verbal definition of a word. The connotative meanings are operationalized by the semantic differential (Snider & Osgood, 1969; Osgood, Suci & Tannenbaum, 1957).
Persuasive techniques - Emotive language - Figurative language	**Emotive language:** refers to the choice of words aimed at evoking emotional responses. Typically, this includes the use alliteration, adjectives, abstract nouns, verbs and emotive adverbs in written or oral formats. **Figurative language:** refers to a usage of word motivated by a metamorphic or metonymic relationship to some other usage – a usage that might be labelled as *literal* (Dancygier & Sweetster, 2014).
Rhetorical devices - Logos, pathos, ethos - Speaker, cannons, speech, audience	**Rhetorical devices:** core ideas of classic rhetoric include three persuasive applications namely logos (rational appeal), pathos (emotional appeal), and ethos (appeal of character). Such appeals are employed to persuade a reader (Buchanan, 1985). Rhetoric includes five cannons in the construction of an argument: 1) invention, 2) arrangement, 3) style, 4) memory and 5) delivery (Buchanan, 1985). Van der Waarde (2010) has extended the rhetorical toolkit to include situation (context, need and audience), speaker, (background and intentions), and speech (five cannons – inventio, dispotio, elucutio, memoria and action). For the oral information – focus will

	be placed on the five classis cannons of rhetoric and the three persuasive appeals (logos, pathos and ethos) as these aspects are used in the creation of speech (Mauricio & Chu, 2014)
Visual variables of representation and values	**Description**
Composition - Visual rhythm - Camera shots: long (LS), medium (MS), close-up (CU), extreme close-up (ECU), and full shot (FS) - Explicitness, implicitness and what is not provided	**Composition: r**efers to the placement of objects in a frame. All visuals contain rhythm through alternation, repetition and tempo created through symmetrical and asymmetrical placement. Symmetrical placement creates a steady and slower tempo where asymmetrical placement creates greater visual intensity (Block, 2008). Elements included in the composition of a shot include the camera's distance from the object and the shot focal point i.e., close-up, medium shot, full shot, and long shot are considered as the four central categories. **LS:** a view from a distance, of a large object or a collection of objects – often used to establish a setting. **MS:** a view of the upper half of a person's body. **CU:** full view of typically a person's face. **FS:** a full view of a person (Jahn, 2021).
Space - Flat, deep, limited, ambiguous	**Space:** deep space includes the portrayal of height, width and depth using depth cues such as vanishing points, tonal differences, size variations, textural diffusion, shape change, tonal and colour separation. Flat, limited, and ambiguous space uses similar depth cues to varying degrees (Block, 2008).
Body language - Facial expression - Observable body movements	**Body language:** observable actions and expression of eyes and mouth. Gazing, actively moving, expressing joy, neutral concentrated expression are all examples (Degerickx, Roets, Rutten & Van Gorp, 2017).
Camera angle - Straight-on angle, high angle, low angle, oblique angle	**Camera angles:** are a result of a camera's tilt: upwards, downwards, or sideways to varying degrees. The camera's tilt translates into the following principal angles. **Straight-on angle:** the camera is positioned at the same height as the object shooting straight and level. **High angle:** the object is seen from above with the camera looking down. **Low angle:**

	the object is seen from a low-level position with the camera looking up. **Oblique angle:** the camera is tilted sideways displaying a slanted view of the object (Jahn, 2021).
Camera focus - Plane and depth: choice of outside or inside view, presence, or absence of characters in the scene, the focalizer's point of view and object of perception - Inside views: POV shot, over-the-shoulder shot, view-from-behind shot, reverse POV shot - Outside views - Proximate inside view	**Camera focus:** the central concept of focalization is focus. Focalization refers to the ways and means of presenting information from the perspective and perception of focalizers. There are three typical selections for presenting visual data: **1) outside views:** which show settings, characters, and action from an external point of view, and **2) inside views:** which show a story-internal reflector's interpretation of things and actions. **POV shot:** the viewer assumes the point of view of the reflector. **Over-the-shoulder shot:** the viewer sees what the reflector sees from over their shoulder**. View-from-behind shot:** the viewer moves back to show the reflector in full figure and simultaneously show what they see. **Reverse POV shot:** the reflector is shown from the front and the object of perception is in close-up, and **3) proximate inside views:** this includes over-the-shoulder, reaction, eye-line match correlating with a reflector's perception (Jahn, 2021).
Movement - Object movement: direction, quality, scale, and speed - Camera movement: Pan, tracking, push in/push out, dolly shot, crane shot, handheld camera, steadicam	**Movement:** anything that moves in relation to the frame is considered a moving object. Moving objects generate actual or virtual tracks. Moving objects are categorized according to direction, quality, scale, and speed**. Direction:** horizontal, vertical, circular, and diagonal**. Quality:** straight, curved. **Scale:** refers to the distance covered. **Speed:** fast, medium or slow (Block, 2008). **Pan:** the camera surveys a scene by turning its vertical or horizontal axis. **Tracking shot:** the camera follows an object in motion. **Push in/out:** the camera moves in on, or away from a stationary object. **Dolly shot:** a shot taken from a camera mounted on a wheeled platform. **Crane shot:** camera moves up or down on a crane structure. **Handheld camera:** allows free movement in all directions. **Steadicam:** a freely moveable camera that absorbs shakes and vibrations (Jahn, 2021).
Framing - Surface divisions	**Framing:** a frame or a cell depicting a single picture of a film's visual plane. A frame places an object in a purposeful area and incorporates focused lightning to create or add to a moment of significance. Surface divisions are used in framing to illustrate similarities and differences

- Denotative and connotative meanings: lighting, background/foreground	between objects. Many items in a frame can act as a surface division and additionally helps guide a viewer's attention to optical emphasis (Block, 2008). Framing also refers to the framing of ideas in the communication of a determined message (Degerickx, Roets, Rutten & Van Gorp, 2017) which signify denotative and connotative meanings through choice of metonymy and synecdoche (connotations) and easily understood sound and imagery (denotations) (Monaco, 2009). Connotation is considered as the second layer of meaning represented by the object included in a frame where denotation refers to the already identified meaning (van Leeuwen & Jewitt, 2011).
Rhetorical devices - Visual rhetoric	**Rhetorical devices:** rhetorical devices of the visual include a combination of stylistic and substantive characteristics such as character inclusion, light/dark contrast, horizontal versus vertical lines, and expression (Degerickx, Roets, Rutten & Van Gorp, 2017).
Non-Speech variables of representation and values	**Description**
Diegetic sound - Noise - Music	**Diegetic sound (indigenous sound):** noise or music coming from an identifiable source in t current scene (Beaver, 1994). **Off screen** diegetic sound refers to sound coming from a source located in the scene, but not currently shown and **ambient sounds** refer to a diegetic background sounds such as the clatter of typewriters in an office (Jahn, 2021).
Nondiegetic sound - Noise - Music	**Nondiegetic sound (supplied sound):** noise or music resonating from a source not identifiable in the scene. **Bleed-over sound** refers to sound anticipated from the next scene or sound remaining behind from a previous scene (Beaver, 1994, Jahn, 2021)

The aimed outcome of my research was to analyse the meaning of qualitative material formatted as categories against a framework for VL to answer how a wildlife documentary could support the development of VL. This study upholds the belief that a code in qualitative data is a researcher-generated idea that represents data and therefore proposes inferred meaning (Vogt, Vogt, Gardner, & Haeffele, 2014). My research questions were answered through coding the audio/visual content in terms of VL aspects, as well as reviewing the three metafunctions (Halliday, 1973; 1978) present in meaning-making.

3.4. Ethical solutions

I have received an ethical waiver certificate for this study as it does not include any participants or subjects apart from myself. As discussed previously in the chapter, this study was conducted based on the ontological belief that reality is subjective, and that the researcher's personal emotions inevitably contribute to the findings. However, visual skills can be developed into a useful learning strategy through proper training (Raney, 1999; Fetherston, 2008) it is therefore still vital that researchers study a most accepted, pragmatic outline for visual interpretation.

No standardised measuring techniques for qualitative content analysis have been designed, yet overall qualitative research criteria can be applied (Cho et al., 2014). Credibility, transferability, and dependability have been used to evaluate the trustworthiness of the study. The credibility of findings is reinforced through clear representative quotations, observations, and document reviews. The subjective nature of the data is an important topic to explore in relation to ethical concern, although this is buffered by the acceptance and pre-fortitude of partiality. Construct validity is facilitated in analysing a documentary against a framework for VL as it is both included in VL curriculum as well as incorporates audio-visual and written symbols in an integrated manner (aspects learners in the SP are expected to evaluate during the reading and viewing section of the policy). The key variables of my study are conceptualised through the following nominal definitions:

A) Visual literacy: the study adopts the definition of VL provided by the International Visual Literacy Association as a group of visual competencies one develops by seeing at the same time as integrating other sensory experiences.
B) Documentary: the study adopts the definition of a documentary as summarised by Nichols (2010) as including the following key characteristics. 1) documentaries are based on reality expressed through language, sound, and image; 2) documentaries include real people who draw on personal experiences; and 3) stories within this genre are credible.

To secure ethical measurement, I have followed an existing analytical framework for VL with the minor amendment of adding accepted cinematographic terms to best suit the analysis of film media. My inquiry engaged my research questions as a guide to identifying the values of the coded data and I have identified clear descriptions for the various codes as laid out in the coding scheme which facilitates moral interpretation of the data.

3.5. Methodological limitations

Central trepidations for any content analysis study largely originate from the data-reduction process by which the content is broken into categorised units (Weber, 1990). Ambiguity regarding definitions spur a popular set of problems concerning the consistency or reliability of categories and classifications (Weber, 1990). Naturally such limitations are easily relieved through the inclusion of multiple coders who work together to achieve reliability through determining agreed meanings of codes and coding rules. However, since this study includes only one analyst, my coding practices are influenced by my observations alone. To increase the study's semantic validity, I have classified coding units possessing similar connotations together. Furthermore, I have set out clear descriptions and definitions for my observed codes, and the codes have been identified in accordance with an established theoretical framework for VL and film (Figure 3-1). Yet, interpretations of the data remain limited as researcher knowledge, predisposition and experience cannot be separated from observation and conclusions. The informative nature of the study will make it difficult to verify my findings objectively and as the study is based on the belief of individual realities, it will be challenging to replicate.

The methodology is not appropriate for open explorative research (Ehnert, 2008) and coding is not an exact science, but rather an interpretive act (Saldaña, 2016). The former can result in distilling or over-condensing of data and ensuing simplification of meaning (Saldaña, 2016). In contrast, it could lead to over-complicating and analysis of latent observations. However, temperamental the findings, Madden (2010) notes that such analytical work nevertheless adds value to research. In agreement with Taylor (1985), it is the responsibility of the researcher to help attribute richer meaning to interpretations of visual data. Consequently, such meanings may become more common and thus prompt shared interpretation ultimately mitigating the subjective nature of such interpretations.

3.6. Concluding summary

My study follows a qualitative approach as such a methodology is beneficial to studying a less tangible aspect of education such as VL. VL cannot be coded according to numbers; but rather is explored through contextual features within a given visual ensemble and in alignment with the purpose of qualitative research, my study's aim is not verification but rather exploration that leads to new insights (Sherman & Webb, 2005). My research includes the purposeful analysis of text and visuals as well as personal interpretations of the findings – which according to Creswell (2002) informs a qualitative approach. This investigation contextualises qualitative research according to Greene's (1971) declaration as a labour to understand the modes of social arrangements as well as the ways in which such arrangements are experienced to incite intelligibility and to intersubjectively involve an individual in conscious pursuits of meaning (Greene, 1971, as cited in Sherman et al., 2005, p. 15). In accordance with this assertion, a qualitative approach is especially befitting to my research since it is concerned with both a socially constructed communications object – a documentary; as well as the pursuit of meaning making in the form of visual literacy.

A content analysis is beneficial to the analysis of human communication (Saldaña, 2016) and the data in the research can be stored for a long period of time to facilitate retesting. A content analysis yields unobtrusive measures, hence there is little danger that the act of evaluating itself would alter the confounds of the data.

Lastly it is important to note that my study is located within the socio-cultural approach which considers literacy as a shared practice that is implanted within individual contexts, discourses, and positions (Street, 1996). Such an approach embraces the belief that individuals acquire an initial literacy through social interaction and continually acquire other forms of literacy as they interact with their environments. This chapter served as a contour to contextualise the research and argue the chosen methodology, strategy as well as philosophy followed. Towards the end of this section, I had recorded the coding phases and postulated the ultimate coding frame which was used in the investigation of the material as well introduced the hypothesis of metafunctions and how they enable rhetoric. Ultimately, this chapter reasoned and described the outline which the data analysis followed, and the concluding chapter will include the findings and discussion of the data analysis.

4. Findings and discussion

4.1. Introduction

Despite the characteristic of authenticity associated with documentary, as well as its inclusion in curriculum policy, much visual literacy (VL) teaching still excludes this rich text. Preference for traditional and repetitive two-dimensional texts in the teaching of reading and viewing (Parry, 2013) not only illustrates a sharp curriculum departure but a blatant disregard for the argument made regarding *relevance* in text choices as a fundamental prerequisite for mastering VL skills (Sharma & Christ 2017). Although documentary films are considered recounts of truth, they remain *re-representations* and only include that which is considered logically and aesthetically necessary (Nichols, 1981). Known as *diegesis* (Nichols, 1981; Metz, 1974) this phenomenon refers to the difference between what the film implies happened in real time, and what the film itself shows (Ledema, 2011). For an individual to be a knowledgeable viewer of film, we must be able to dissect this influential source to recognise the diegesis as well as the arrangements of perceptibility achieved through carefully used audio/visual components.

My analysis ultimately included the analytical reading of a powerful audio/visual ensemble whilst focusing on the identification of visual literacy codes. In what follows, I will indicate how I have used a levelled approach to ensure the capturing of the gradations of my audio/visual content whilst employing a content analysis with pre-determined variables based on visual literacy. I hope to show how visual, linguistic, and sound features of documentary film can be analysed and what such analysis can reveal in the promotion of VL. The investigation took place on the following layers of my text: 1) frame; 2) shot; and 3) scene. A levelled investigation safeguards the capturing of finer nuances and allowed for the examination of surface-level observations (as seen in a frame) as well as multi-sensory combinations (as experienced in shots and scenes). The findings in this chapter are indisputably partial to my social-political circumstances, previous experiences, and my coding orientation (Bernstein, 1990). I make no exact assertions for the results of my analysis, but I do state to be able to support my assertions with systematic evidence. A content analysis of a documentary film enables us to question the ways in which tele-cinematic text presents ‘social reality’ and should provide us with a means to ‘talk back’ (Nichols, 1981, p. 95) rather than be overwhelmed by a very complex and powerful medium (Ledema, 2011).

The chapter is laid out according to my research questions. Under the first question I will use key meaning-bearing frames to argue how the content of the documentary can promote VL skills in terms of verbal elements and visual images. The documentary included forty-one frames which have been coded in accordance with my coding scheme as well as my framework for VL, however, only key frames will be included in this chapter. In addressing the second research question, I will discuss how non-speech sounds aided the promotion of the overall message of the documentary through analysing the music in accordance with the functions of meaning-making: representation, orientation, and organization.

Lastly, I attempt to answer the question of how verbal and visual features in the documentary are used as rhetoric by analysing the presence of rhetorical aspects in the speech and visuals of the text.

4.2. Findings and discussion

1. **How do the verbal elements and visual images of a documentary contribute to the development of visual literacy skills in the English home language classroom?**

As discussed in chapter two, verbal elements and visual images serve as powerful content in film. To address this research question, it is helpful to reiterate what this study considers as VL. The idea of VL here is accepted as defined by the International Visual Literacy Association (1969) as being a collection of vision competencies developed through seeing at the same time as perceiving other sensory experiences. In this question, the dual sensory experience then includes seeing (visual images) at the same time as hearing (verbal elements). It is important to reiterate that analysis was done with the aim of identifying the presence of VL variables as presented in the coding frame (see Table 3-6) in chapter three. For ease of reading, the findings of verbal elements and those of visual images will be separated under the sub-headings of *verbal elements*, and *visual images*. Verbal and visual features from the documentary in its entirety were coded and can be reviewed in Appendix D, although, this discussion will only include key sentences frames, and shots in support of my findings.

Verbal elements

The verbal elements of the text are experienced through varying styles of narration. Throughout the scenes, Peter (the only character in the film) is heard through either voice-over narration, off-screen narration, and first-person narration. As pointed out by Moodley (2019), the narration in the documentary holds a component of 'typicality' (p. 148), affording it a relatable quality. A full transcript of the documentary can be viewed in Appendix A whilst I will only include a few key quotes in this chapter. For ease of reference, 'S' is used to denote 'sentence'. Furthermore, the narration follows a trajectory of conflict and resolution. From S1 until S4 Peter is contextualised through voice-over narration as a poacher. This is followed by details of his internal conflict from S5 to S23 before changing action and resolution is achieved in S24 to S29 where he now aspires for his children '*to be a teacher of stopping people and telling people how bad it is when you killing animal*' (S27) – all of which creates a cohesiveness in the story.

Since the variable of style encompasses the codes of rhetoric, diction, as well as denotative and connotative meanings through word choice, I will place significant focus on it during this discussion. A notable characteristic of the storytelling is Peter's use of commonplace English. The narrative is devoid of literary language or diction but remains a planned discourse with the viewer – a characteristic of rhetoric (Moodley, 2019). The exclusion of generally accepted rhetorical tropes further lends the narrative authenticity as it coincides with his claim to be learning English as an additional language as stated in S18.

Similarly found by Moodley (2019), from the 29 sentences, 19 contain a single or multiple grammatical divergences which are presented in table below.

Table 4-1 Grammatical divergences taken from Moodley, 2019

Verb/ tense examples	Representative pronouns	Concord	Combination of errors
I start poaching (S1)	My life it was going so hard (S5)	like someone who are professional (S9)	my grandma, she was crying and she sayed (S13)
I kill a lot (S3) [missed the past tense verb]	His job it was to poach (S8)	he want you to stop poaching (S11)	and then I came in Singita (S15)
I get one answer (S6)	My problem it was English (S18)	he need to give you a job (S11)	I started like a staff cook for one year (S16)
I wasn't having a job to do (S7)	My children, it wasn't going to be a poacher (S27)	I want them to be a teacher (S28)	picked me to the main kitchen (S17)
what it is my grandpa doing (S7)			I have no much education (S24)
there is some person calling Brian (S10)			to be end of story (S26
when I got there I start learning (S17)			teacher of stopping people (S28)
how bad it is when you killing animal (S28)			

From the table it is evident that the majority of grammatical incorrections belong to the category of both *tense usage* (of which there are 12) and *representative pronoun* (of which there are 7). In agreement with Moodley (2019), I concur that such mistakes firstly, reflect Peter's sociolinguistic competencies as a non-home language speaker of English; secondly, that it engages the audience in a way that they can identify with the narrator and thirdly, that it serves as a subtle but effective persuasive technique towards the fundamental goal for attitudinal and behavioural change. The errors additionally add to the realism and authenticity of the recount and adds to the viewer's overall perception of the character. Other key verbal features enhancing believability and serving as persuasive techniques include the use of personal pronouns, direct speech, proper pronouns, amplification, and repetition which are summarised in the table below.

Table 4-2 Additional grammatical features taken from Moodley, 2019

Examples of direct speech	Examples of proper nouns	Examples of personal pronouns
Intchoka Village	I	From there I say 'Oh, which kind of job I am going to do?' (S12)
Brian	my	My grandma, she was crying and she sayed 'You have to stop this' (S13)
Singita	me	'For you my grandpa, my grandma, I will stop and I will go work for that white man' (S14)

The use of the proper noun 'Singita' is significant as this is both the place that offers Peter a job and the place where Peter makes a life-change. *Singita* is convincing as it is an actual game reserve in Kenya where the significance of the noun becomes even greater as it is both the Shangaan word for 'place of miracles' as well as the physical place where they conserve and protect the land of which they are custodians. The inclusion is furthermore ironic as the physical site which now teaches Peter to conserve, once served as Peter's hunting ground.

Verbs carry a lot of power (Strunk & White, 1979) and have rhetorical significance (Fahnestock, 2011). The story is recounted in the past tense for much of the film's duration. This denotes an aperture between his past life as a poacher and the present time on screen. The extensive use of the past tense is a technique to distance Peter from his conflicting past. Peter starts to use the present tense from S24 to S27 which captures the vibrancy of his present-day life in which he is *'proud of myself'* (S25). In S28 we hear Peter use the infinitive *'to be'* indicating that he aspires for animals to be conserved and *'alive'* for future generations to come.

Semantic cohesion includes connotative and denotative meanings – an identified aspect of VL. For this variable, it is worth discussing how key characteristics of Peter are repeated (even antithetically) in the narration. In S2 to S4 such qualities are expressed in his self-assessment: *'I was a good runner, no-one catch-ed me'; 'I kill a lot of animals'; 'I was so dangerous'.* A sense of pride in terms of his prowess, fast-learning and stature is evident during the first movement and once again in the second where he describes his ability to learn the art of pastry (S18) *'I was so quick to understand'; 'I have no much education but I am working like a profession'* (S24).

Peter's physical and mental agility is consistently shown which enables his transformation. Such consistency acts as persuasion in that the viewer is shown how personal resources can be utilised to rectify behaviour.

Amplification affords prominence to key elements in the discourse and thus the minds of the readers. The former is achieved through key words, images, or the line of argument. A vital component if amplification is the foregrounding of positive aspects and the quieting of the negative (Moodley, 2019). The title of the documentary, *The Pastry Chef*, in this instance is an appropriate example of amplification as it presents the better part of Peter in his transformed state. Only the first 4 lines of the narrative is dedicated to his poaching past – a short instance immediately followed by an appeal to understand his actions '*My life it was going so hard'* (S5); '*I wasn't having job to do'* (S7); '[what] *job I am going to do? because I am not educated'* (S12). A greater example of amplification however is seen from S26 to S29 where Peter now cherishes the living of animals and even hopes his children will serve to teach others about the atrocities of poaching. The amplification evident in the narrative is used to persuade one to discount the age-old notion that *a leopard does not change its spots* and rather believe that people can learn from others' experiences and that people can truly change their ways.

Visual images

Basic filmic visual components include space, line, shape, tone, colour, movement, and rhythm (Block, 2008). These factors can be seen in all moving, or still pictures portrayed on the screen. Visuals can communicate mood, emotion, ideas and generally give visual structure (Block, 2008) to the content. Viewers of film react emotionally to the dual experience of seeing and hearing – whether this is towards the character, the narrative, sound, or the visual components. With regards to VL, this study followed a framework (see Figure 3-1) which includes both filmic visual syntax as well as VL components to assess the visual images of *The Pastry Chef*. The identification of VL components in the documentary was captured through a content analysis and can be seen in Appendix D.

This section of the findings and discussion chapter will focus on key frames and shots to indicate the presence of the codes of visual texts as outlined by the followed framework: space, composition, body language, lighting and tone, camera focus, camera angle, movement, framing, foreground, and background. The occurrence of these components will be shown, and their inclusion discussed in what follows.

Under this heading of *space*, one analyses the use of deep, flat, limited, and ambiguous space. *The Pastry chef* largely consists of flat space where the camera reveals the subject in appropriate ratios in relation to his location and distance from the camera. In addition, objects and characters remain the same size and movement occurs parallel to the frontal plane. Incorporating flat space creates an atmosphere of recognizability and simplicity (Block, 2008) which adds to the overall experience of truthfulness. To illustrate leading examples of flat space I have included two frames below.

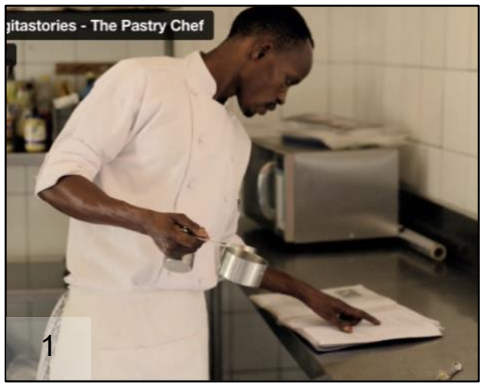




Figure 4-1 Examples of flat space

In accordance with flat space depiction, the filmmaker used minimal tonal and textural variation to create a softer and calmer visual structure. Although some shots include the horizon in the background, it remains flat due to minimal tonal and textural differences, parallel movement of objects and lack of longitudinal lines. The element of *realness* created through flat spaces serves both a documentary's commitment to authentic depiction as well as its persuasive goals in that it enhances the unquestioned acceptance of what is being portrayed.

Surface division is a key component of *framing*. It is achieved through multiple ways, however, in the chosen text it is largely achieved by the horizon cutting the surface in half as shown in the frame below. When a surface division is added, it demands the audience to compare, measure and contrast that which is being portrayed. A surface division can be used for many reasons such as to indicate an emotional separation or help direct a viewer's attention (directional emphasis) to key optics (Block, 2008). The division in image 3 immediately directs the viewer's eye to Peter who looks out of place when considering the image as a whole. He is the only vertical line in a horizontally dominating frame, adding to his weight. Peter starkly stands out in the image which coincides with his narration of being a dangerous poacher. The visual adds to his previous emotional distance from nature.



Figure 4-2 Example of surface division

Lighting and tone refer to the brightness of objects illustrated with a grayscale. The tonal colour of an image can direct attention and effect the interpretation of mood and emotion.

True to the genre's creed, a documentary only employs lighting to assist in the enhancement of truthful recordings of happenings, people, and settings. In accordance, the lighting in the text does not employ cinematic lighting through filters and coloured lenses, but rather enhances the natural light. The documentary uses exposure control through adjusting a lens or camera as this type of lighting is less selective than other forms of light manipulation and cannot selectively highlight a single item on the screen. An example of where lighting is employed in an authentic manner is displayed in images 4 and 5 below.



Figure 4-3 Examples of lighting

The images above show two shots in which the natural lighting of the setting can be seen. Peter still stands out, but not due to light manipulation. Rather, he is emphasized through his realistic uniform. The white chef uniform reliably differentiates Peter from the background as opposed to filmic light manipulation and control. One can also refer to image 3 when considering lighting in the documentary. The lighting in frames 1 to 4 (see Appendix D, movement 1) are dramatically different - albeit natural lighting - than in images 4 and 5 above. The depiction of Peter in movement 1 (image 3) is gloomy and much darker than how he is shown in image 4 although both are images of him in a similar setting. This is due to cleverly incorporated beats in the argument. The opening representation (image 3) is accompanied by the narrative of Peter as a dangerous poacher – a sentiment appropriately captured by the doleful tone of the shot. Whereas images 4 and 5 show a more colourful and serene tone as this is the version of Peter after his transformation from poacher to chef. the different light in which a viewer sees Peter adds to the rhetoric in that it pushes the idea of change.

Movement in the text is quite linear, simple, and over short distances. Objects that move include Peter and wild animals – all of which move in actual tracks and over short distances. Animals are shown to move at slow speed in the beginning of the documentary, however, towards the end they are shown to be more active. This change is accompanied by an increased pace and volume of music, yet Peter's movement remains steady from start to finish. A feature that adds to his sureness and calm nature. The straight cuts between Peter and lively animals also add to the depiction that Peter in his transformed state is more associated with animals that are *alive* as opposed to animals that are *dead* as he once was. This new association is rhetorical in its persuasion that Peter is a protector of wildlife rather than a killer thereof.

To compare the movement pace from the start of the documentary to that of the end, I have included two images below. Image 6 perfectly encapsulates the level of activity coupled with the animals in the beginning of the film which can typically be described as calm and slow, and image 7 embodies the pace associated with the animals towards the end of the film as the narration reaches the build-up and dramatical climax.



Figure 4-4 Examples of object movement

Camera movement in the text largely includes a stationary camera displaying moving objects, a few short tracking shots and one panning shot. The camera movement throughout captures realistic movement which enhances the overall depiction of recognisability and relatability. The below images indicate an example of a panning shot from the film.

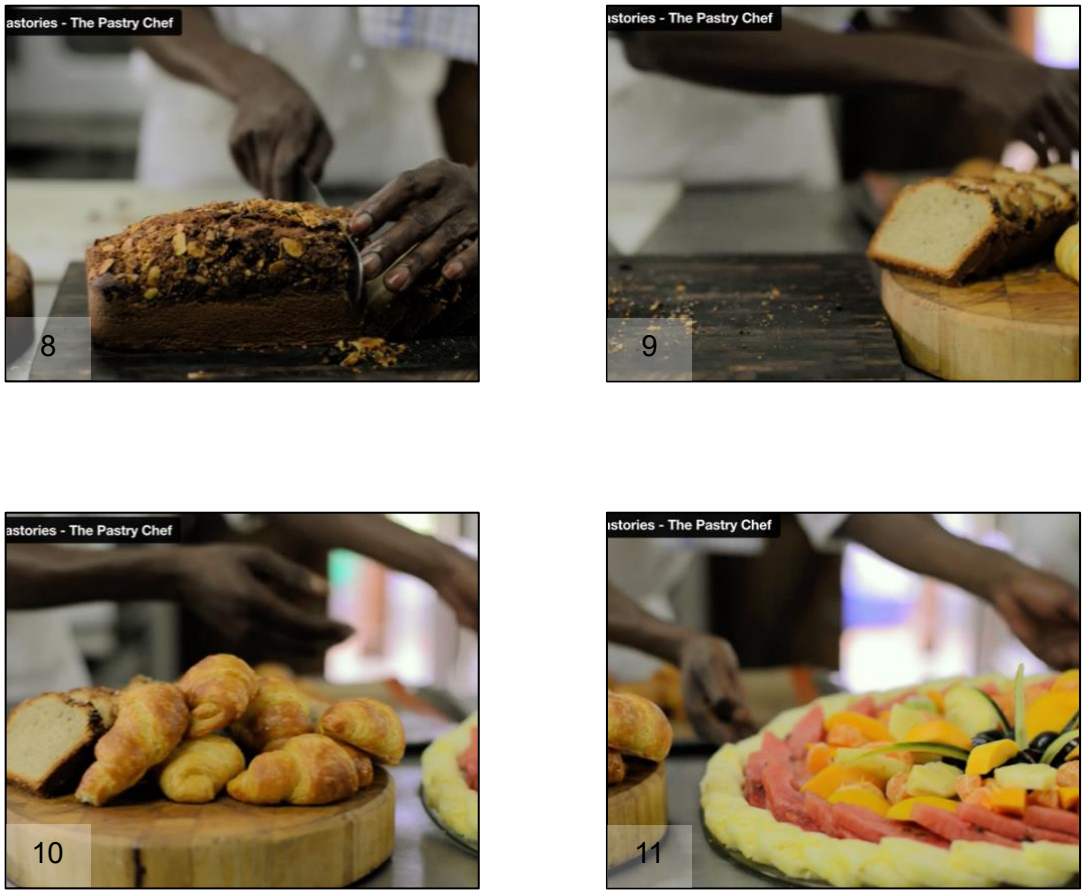


Figure 4-5 Camera movement (panning shot)

Composition includes the placement of objects in a frame to create visual rhythm (the visual story). When a frame is divided into unequal parts, the visual intensity is increased as opposed to when a frame is divided into equal parts. Tempo is facilitated through visual rhythm – this allows a viewer to scan a given moment and make instantaneous measurements (the visual story). Centring an object towards the middle of a frame creates a slower and more regular rhythm – this is often employed in movements 2 and 3 from the documentary. Examples of symmetrical composition are provided in the images below.



Figure 4-6 Composition

When an object is placed in the frame, it generates alternation and repetition which subsequently creates rhythm. If one considers image 13, the placement of Peter has divided the frame up into equal third parts. The centre third is an accented part and the rest are unaccented as they do not contain any objects. Just as how sound alternates between sound and silence, these unaccented sections alternate with the accented area.

Empty frames act as white noise (the visual story) and do not contain any visual rhythm – they can therefore be considered as instances of silence. If visual rhythm is dependent on the consistency of images, then a sudden break in the chain creates a dramatic break in the beats. This is seen in movement 1 where the shots of Peter are suddenly intersected by black frames (see below).

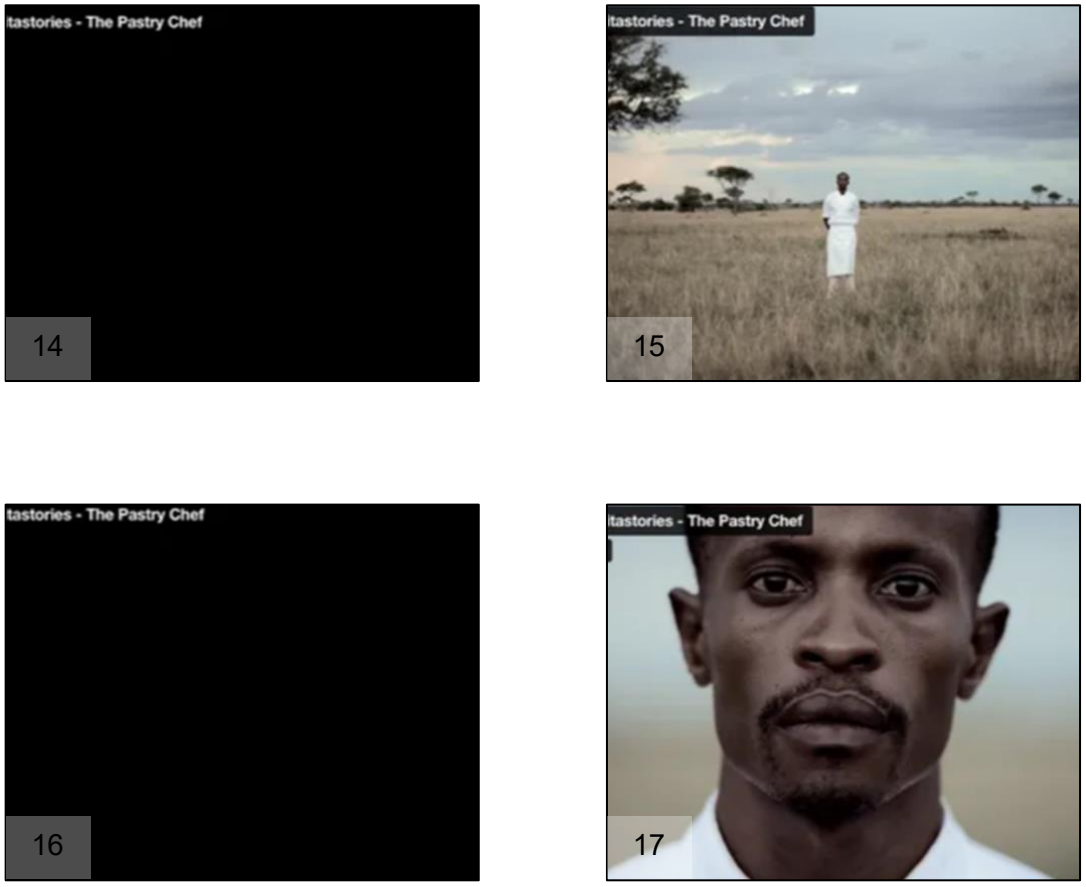


Figure 4-7 Visual rhythm

The sudden break in cadence creates a fragmented and obscure tempo. A fitting representation as the narration at this point describes a dangerous poacher whilst the transitions take place on the ominous bet of the music. The intense visual contrast between images 14 and 16 to that of images 15 and 17 creates an irregular, fast beat which aids the rhetoric in that it amplifies the viewer's experience of menace.

Body language is a vital basis for the formation of perception in the mind of a reader. The film starts by showing Peter as standing in the field with both a neutral stance and expression. His neutrality, however, is accompanied by tales of a dangerous, competent killer which sways the viewer into experiencing his expression as foreboding. I would like to refer to image 17 to illustrate my point. There is nothing indicative in Peter's expression which should ignite the notion of threat, yet because it is accompanied by both the irregular visual rhythm, music and especially the narration – his expression is transformed to that of fear-provoking. Although, the expression from this extreme close-up (ECU) shot is vastly different than those of a later ECU captured in the film as Peter is shown after his transformation (see images 18 and 19 below).

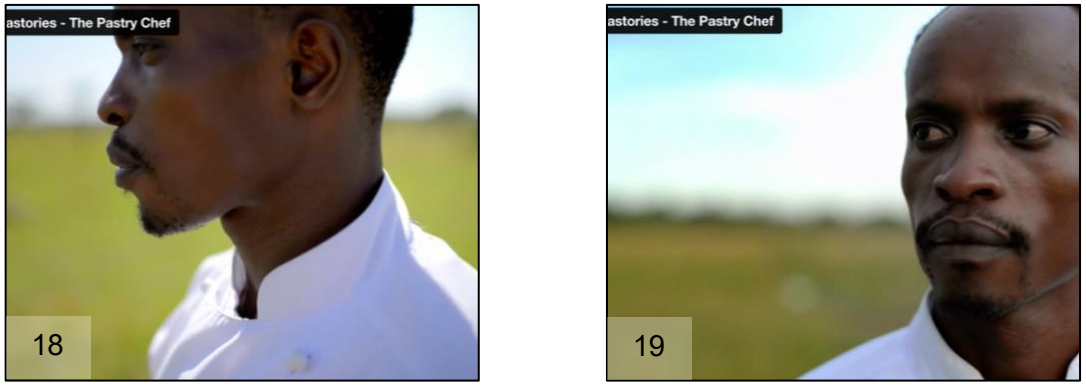


Figure 4-8 Body language

After image 17, Peter is not shown directly staring into the camera in an ECU again, rather, he is shown in a softer stance from the side. This coincides with his conversion from brutal killer to innocent pastry chef. The contrasting facial expression aids the rhetoric once more as it convincingly shows the two different versions of Peter – the first version characterised by a direct, aggressive stare whilst the second version averts their gaze from the camera. Relating to observable actions, much focus is placed on Peter's use of his hands for the purpose of creating – this is a contrasting depiction of hands that were once used for killing. The images below are examples of instances where the viewer sees Peter engaging in delicate handiwork.



Figure 4-9 Body language by extension

This focus is a strong persuasive technique in encouraging the viewer to focus on Peter's current actions of creating and backgrounding what his hands used to do. Whilst on the topic of directed focus*, camera focus* is cleverly employed throughout the film.

Through the use of sharpening and blurring, the camera directs a viewer's attention and emphasises the notoriety of an object or subdues it. Images 22 and 23 are a key example of how camera focus draws the reader's attention from nature to Peter in a single shot. Image 22 is displayed while Peter speaks about his grandmother's plea for him to stop poaching. This is a significant moment in the film as it is where Peter reaches his 'boiling point' and decides to stop killing animals.

The first image asks the viewer to focus on the nature and presents Peter in a blurred manner – followed by the vice versa in image 23. This quick change in focus puts Peter as almost synonymous with nature as he starts his transformation journey.

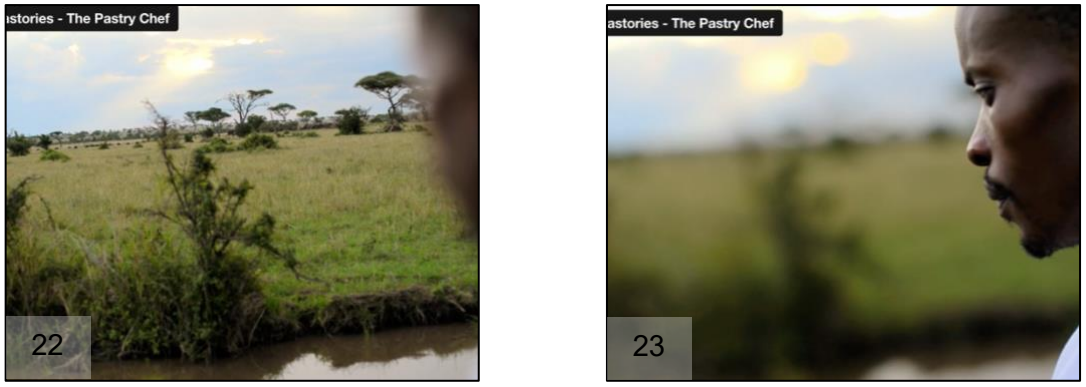


Figure 4-10 Camera focus

Lastly, the *camera angles* in the text are predominantly straight-on which relates back to the creation of flat spaces. Through straight-on angles the viewer is shown a more proportionate ratio of objects and characters and portrays easily recognizable images. It is important to note that even through Peter is the main, and only character in the film – he is not filmed from angles which would give him greater significance than his surroundings. In fact, he is filmed with the same angles of animals and nature – a persuading tool as it allows the viewer to see him as *blending in* with the natural landscapes. The image below is one such instance where Peter could have easily been filmed from a low angle, yet the filmmaker has chosen to keep Peter in line with the rest of the objects in the film.

The above shows how various VL components are present in the content of a documentary. their inclusion is also discussed in terms of their intentional meaning and addition to rhetoric. The framework used is Curriculum compliant and therefore shows how the development of VL through a documentary film is possible. I hope to have shown various opportunities in which similar documentaries can be incorporated in the teaching of reading and viewing by following the framework as suggested in chapter three.

2. How do non-speech sounds contribute to the message of a documentary?

The non-speech sounds in the selected text included variations of nondiegetic sound in the form of music. Music in film helps form emotional responses, comments on actions, and enhances the rhythm of sequences. To help argue how music promotes the message of a documentary, I will reflect on the overarching functions of meaning making as identified by Halliday, (1973) and (1978): representation, orientation, and organization. Considering the function of representation, it is worth noting that Peter is represented by two versions of music. The first is spans from frames 1 to 4 where he is visually and verbally being described as a dangerous poacher. The music in this instance is staccato and accompanies the dramatic scene changes on the beat subsequently adding to the description of him as an ominous and threatening character.

The second manner of musical representation, however, includes up-beat and light music which accompany verbal and visual depictions of his transformation. Throughout the documentary, the tone and the mood work together to evoke emotions of carefulness (movement 1), sympathy (movement 2) as well as support (movement 3).

Orientation through music includes the viewer's placement of themselves in line with what is being depicted on the screen (Ledema, 2011). Music in the documentary is audible and faded at certain points. In some frames the music remains audible as the scenes transition, at other times it is subdued to allow the narration to become more perceptible. Towards the end of movement 2, the music is amplified to accompany the dramatic climax. A viewer is able to experience a sense of *closeness* to the happenings on the screen as the music is within 'ear shot' – almost as though you were the one recording Peter. This perceptible nearness to both Peter and his doings instigates intimacy and makes it easy to relate to him and his struggle. It foregrounds his current state and encourages the viewer to overlook his darker past. Organisation includes the rhythm of the text as a whole. Rhythm integrates music, sound, and speech to promote the overall message of the text. For this section of the discussion, it is useful to incorporate the layout of the rhythmic cadences and to illustrate the amalgamation of the visual, verbal, and sound aspects as shown in Table 4-3.

Table 4-3 Rhythmic cadences

Step in the argument	Scene	Visuals	Sound
Movement 1 **A1** 00:00:03:17 - 00:00:17:20	Introduction of Peter as poacher.	Peter is shown in various frames standing in the same position in his chef uniform in nature as the camera moves closer to him. The shots straight cut between blacked-out frames and him in a closer shot every time.	The rhythmic music is created by mostly string instruments. It becomes more audible and faster paced as the shots get closer to Peter. The short stocky string music creates an atmosphere of danger. The narration includes a voice-over narration as the viewer does not yet know that it is Peter's voice.
Movement 2 **B1** 00:00:29.23 - 00:01:38.18	Peter is portrayed as the protagonist of the documentary. He speaks about the circumstances that resulted in a career in poaching.	Visuals include scenes of the bakery, nature landscapes as well as animals in their natural settings. The shots straight cut from one to the next.	The music starts off as calm, slower paced and is predominantly string instrumental music. Although a shift can be heard from frame ten where the music changes to softer background music. The narration alternates between Peter as a first-person narrator and him in the form of an off-screen narrator.
B2 00:01:39.22 - 00:02:45.12	The start of Peter's transformation from poacher to chef is displayed to the viewer as he is seen for the first time in the bakery.	The viewer sees Peter in the bakery for the first time. In frame twenty-one onwards he is shown baking and creating whilst some straight cut shots of wildlife and Peter in nature interject the sequence.	The soundscape includes narration and more upbeat, positive music. From frame thirty-five vocalised music can be heard in a humming-style. The narration alternates between Peter as a first-person narrator and him in the form of an off-screen narrator.
Movement 3 **C1** 00:02:53.14 -	Peter reflects on future aspirations for his children and concludes that animals should be cherished, not poached.	Visuals include shots of animals displaying more active behaviour. Shots of Peter walking and standing in nature interject these.	Loud, dramatic vocal music is heard in combination with Peter's off-screen narration.

00:03:18.22			

Capturing the effects of music in a written format is an ambitious undertaking. Music is an integral part of dynamic texts which helps the viewer better comprehend the tone and mood of the instance. in the selected text, it is used to emphasise the main character firstly as a precarious individual and then helps the reader make the shift of perception to consider Peter as a respectable person. The viewer is able to establish a close orientation to Peter through the music. The music intently enhances his actions and speech where the tone and melody are clearly audible to the viewer thus placing them in emotional and physical close immediacy with Peter. The rhythmic integration of all the aspects (speech, visuals, and music) aids the intake of the message in its entirety and succours the seemingly natural and logic premiss of the argument. Ultimately, the music in the text cues the emotional responses from the viewer – when it is short and fast such as in movement 1, the viewer accordingly frames Peter as a dangerous man. When the music turns to a positive and up-beat pace, the viewer now suitably holds Peter in a new light. Music helps to carry the progression of the story whilst complementing cohesion to the mixture of speech and imagery.

3. How are the verbal and visual features of a documentary used as rhetoric?

Although I have already mentioned some ways in which verbal and visual features are used as rhetoric earlier in this chapter, it warrants a more concise summary. Rhetoric is a complicated term to capture, although simply stated it serves the function of persuasion through spoken, written, or visual language (Mejía & Chu, 2014). In written language, classic rhetoric includes logos, pathos, and ethos as well as the cannons of *situation* (context, need and audience), *speaker*, (background and intentions), and *speech* (five cannons – inventio, dispotio, elucutio, memoria and pronuntiatio) as posited by Van der Waarde (2010).

The inclusion of Peter as the *speaker* is the first point of entry when reflecting on the rhetoric included in this film. Peter is by all accounts an ordinary person now occupying an ordinary job (pastry chef). The conventionality of his persona immediately creates a hook for the viewer and an opportunity of identifying with him. Although he is firstly portrayed as a poacher – the amount of time dedicated to his darker past in relation to the amount of time where he is shown in his transformed state is significantly less. This contrast successfully foregrounds Peter's everyday status as a chef and diminishes his less conventional occupation as a poacher. A time stamp of the transcript showing this discrepancy can be seen in Appendix C. not only is very little time dedicated to Peter's less desirable past, but Peter's situation leading to a life of poaching immediately follows his declaration of being a killer of animals. This is a persuasive arrangement of the argument as his actions are almost reasoned away through this sequence before the reader can fully comprehend that he was responsible for horrible things. As discussed in question one, the style (elucitio) with which Peter speaks can be considered as colloquial. Both his style as well as his arrangement of sentences reflects his claim of being a non-home language speaker of English.

As laid out in Table 4-1, Peter's speech includes multiple grammatical and syntactical errors which in addition to his style makes him more believable and adds authenticity to his character. Relating back to him as a speaker, his journey and claims become more dependable because his speech is not scripted and corrected.

Whilst the above reflects on verbal additions to rhetoric, visual features of rhetoric include a combination stylistic and substantive characteristic. Character inclusion, light and dark contrast, horizontal versus vertical lines and expression are considered as key components (Degerickx, Roets, Rutten & Van Gorp, 2017). As previously argued, Peter is a relatable *character* portrayed in his chef uniform. This uniform serves a twofold purpose in the argument for persuasion. The first is that is locates Peter in the mind of the reader as an honourable and recognisable individual. The second relates to the colour of the uniform – white, which is typically associated with sentiments of purity and or honesty. the uniform thus persuades the reader to regard Peter as an individual occupying a commonplace job, as well as having a character of goodness reinforced by the colour of his workwear. To illustrate how *light and dark* is used as rhetorical tools, I refer to images 17 and 18 which both include an ECU shot of Peter's face. Image 17 is much darker than image 18 yet it shows the same face, in the same setting, during the same time span. The contrast shows almost two different people – a convincing way to disconnect Peter as a poacher in movement 1 from Peter as a pastry chef in movement 2. These two images also illustrate the difference in *facial expression*. Image 17 shows a direct glare into the camera which is typically linked to aggressiveness and directness (Block, 2008). Although, frame 18 shows a side angle ECU shot affording the image a softer less-direct tone. Once again, separation is achieved through facial expression severing the poaching version of Peter to that of chef Peter which subsequently motivates the reader to favour the later version of him and acknowledge his transformation.

4.3. Conclusion

As learners increasingly encounter a range of visual texts outside of school, documentary films being a predominant form, it becomes progressively important that we consider how we can support the efficiency with which such media is read in the modern curriculum. Experts warn of the power this increasingly present genre holds (Plantinga, 1997; Bondebjerg, 2014; Nichols, 2001 & 2010; Smaill, 2010) and due to both this manifestation as well as its shared concern as theme, my research aimed to showcase how VL aspects are both present in the text of a documentary film, but also how it acts as persuasion.

This chapter aimed to answer how verbal and visual aspects of a documentary can develop VL, how non-speech sounds contribute to the message of a documentary and how visual and verbal aspects are used as rhetoric. Through my content analysis I have identified the presence of multiple VL components, interpreted their inclusion and discussed how music carries the message of a documentary through the three metafunctions of meaning. Lastly, the use of verbal and visual components as rhetoric in the documentary was analysed. The dissecting of verbal, visual and audio features in a dynamic text is an ambitious task, however, it does reason the use of a documentary as text source in the teaching of VL.

As shown, it is a text that allows for VL development as well as promoting rhetorical knowledge. Such skills are becoming increasingly important to the everyday navigation of our increasingly visual world.

5. Conclusion

Modern day has brought about an increase in moving image (Hill Bulman, 2017). Technological advancements enable the creation and publication of complex visual sources at unmet speeds. Due to these current all-pervading media texts, it becomes crucial that we become as confident in both the use and understanding of moving image, as of the printed word since both are essential aspects of literacy (Hill Bulman, 2017). The recognition of visual literacy (VL) as a critical skill is not a new notion, however, the inclusion of text to teach it, warrants refocusing.

Documentary film is outlined as a fundamental visual text in the South African curriculum, however, Moodley (2015) posits that there is a clear preference given to text-based resources when it comes to VL evaluation – subsequently causing such preference to prevail in VL teaching practices as well. The texts our learners face in out-of-school settings are much more advanced than the advert and cartoon we as educators are so happy to teach to. In fact, documentaries are one such text type. Many warn of this genre's socio-political influence and immediate resonance with viewers (Bondebjerg, 2014b; van Munster & Sylvest, 2013). Not only is this genre very convincing (Nichols, 2010), but it is also characterised by authenticity – a key feature the literature identifies for the fundamental development of VL (Reynolds & Meyers, 1985; Sharma & Christ, 2017). The argument for documentary as text in my study is consequently based on three spines, the first being that it is a CAPS compliant text source; secondly, it is an increasingly present production and a very authoritative one at that; thirdly, documentaries are characterised by authenticity and address universal issues with which almost everyone can relate or knows of – increasing its relevance to our learners.

I hope to refocus the discussion around text choices through studying the potential of a modern film media source – a wildlife documentary – in the development of VL. The shortcoming of critical academic studies on such cinematographic productions is very notable (Morgan, 2011) where critical aspects of film are blanketed under narrative studies on themes and messages. Although film analysis is quickly growing in population, there is a need to stress how technical aspects (as investigated through visual literacy) are arranged in images with the purpose of manifesting the comprehension of a given message (Mamula, 2008).

This study, therefore, presents an investigation of VL development through *documentary film* by means of a content analysis. This work hopes to contribute to a growing field of study that acknowledges the relationship between popular media and children's literacies as well as the exploration of content analysis through a qualitative methodology. It is worth noting that this research considers edusemiotics and to some extent, social semiotics as overarching theoretical fields in their most basic sense. Agreeing with semiotic concerns such as the general failure of education to attend to questions of meaning beyond written texts (Semetsky, 2013) this investigation hopes to emphasise how meaning is in fact rich through non textual elements. Furthermore, this report recognises the thinking that concept and image is inseparable (Campbell & Olteanu, 2018) as well as the suggestion that images are what affords learning (Olteanu, 2015).

This study recognises the importance of edusemiotics as a focused awareness of learning through semiotic engagement and the connections formed between the sign-processing mind and a responding body (Stables & Semetsky, 2015).

The research philosophy incorporated was that of interpretivism. This philosophy emphasizes human meaning-making and knowledge (Dean, 2017; Yanow & Schwartz-Shea, 2014). In accordance with such a viewpoint, this study acknowledges the individual perception of reality and adopted an inter-subjectivist epistemology and a relativist ontology (Levers, 2013). As interpretivist researchers, the observation of phenomena in everyday life as objective is befitting to this report. This study includes the qualitative observation of a man-made communications product consisting of audio and visual text. Although the reading of such a text would differ in outcome from person to person (as per the belief of individual reality) this study also incorporates Taylor's (1985) belief that an interpretivist researcher should stive to provide surer interpretations and structure best practice. Complimentary to interpretivism, a qualitative methodology content analysis was employed as it allowed for the systematic description of meaning found in a social communication product. A qualitative approach is described by many as the most befitting to research the mixture of words, ideas, visuals, and perceptions (Given, 2008).

Following Mayring's (2000) coding agenda, I engaged my data through three coding phases: open coding, axial coding, and selective coding. Once the codes and variables were established, a coding frame provided the descriptions that would demarcate the coding of my data to ensure clear understanding and prevent overlapping of codes. the content analysis was conducted to examine the purpose of music in the carrying of an intended message whilst the coded data was used to identify the presence of verbal and visual VL components, and their addition to rhetoric within a documentary as text. The findings yielded that a documentary holds many opportunities for the development of VL and that music acts as a message promoting tool when regarding the three metafunctions of meaning-making. The use of verbal and visual components as rhetoric was analysed and discussed with regards to classic rhetorical cannons and visual rhetorical aspects.

Central trepidations for any content analysis study largely originate from the data-reduction process by which the content is broken into categorised units (Weber, 1990). Ambiguity regarding definitions spur a set of problems concerning the consistency or reliability of categories and classifications (Weber, 1990). Naturally such limitations are easily relieved through the inclusion of multiple coders who work together to achieve reliability through determining agreed meanings of codes and coding rules. However, since this study includes only one analyst, my coding practices are influenced by my observations alone. To increase the study's semantic validity, I have classified coding units possessing similar connotations together. Furthermore, I have set out clear descriptions and definitions for my observed codes, and the codes have been identified in accordance with an established theoretical framework for VL and film. Yet, interpretations of the data remain limited as researcher knowledge, predisposition and experience cannot be separated from observation and conclusions.

The informative nature of the study will make it difficult to verify my findings objectively and as the study is based on the belief of individual realities, it will be challenging to replicate.

The methodology is not appropriate for open explorative research (Ehnert, 2008) and coding is not an exact science, but rather an interpretive act (Saldaña, 2016). The former can result in distilling or over-condensing of data and ensuing simplification of meaning (Saldaña, 2016). In contrast, it could lead to over-complicating and analysis of latent observations. However, temperamental the findings, Madden (2010) notes that such analytical work nevertheless adds value to research. In agreement with Taylor (1985), it is the responsibility of the researcher to help attribute richer meaning to interpretations of visual data. Consequently, such meanings may become more common and thus prompt shared interpretation ultimately mitigating the subjective nature of such interpretations.

I would suggest that future content analysis of this documentary be conducted by more than one interpreter and that other documentaries using more than one character are used to better study the fine assembling of the rhythmic organisation of verbal, visual and non-speech sounds in the sequencing of the argument. I found the aspect of framing and surface divisions a very interesting field of visual study and would suggest that VL be applied more in depth in such a topic.

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Appendix A) Transcript of documentary ‘The Pastry Chef’

I was fifteen when I start poaching. [1] I was a good runner, no-one catch-ed me. [2] I kill a lot of animals. [3] I was so dangerous. [4] My life it was going so hard. [5] I get one answer. [6] I wasn't having job to do rather than to learn what it is my grandpa doing. [7] His job it was to poach. [8] I was so quick and I was poaching like someone who are professional. [9] One day I was sitting in my home and the chairman of the village of Intchoka Village he was coming to me and asking me about there is some person calling Brian from Singita. [10] He want you to stop poaching and he need to give you a job. [11] From there I say, "Oh, which kind of job am I going to do?" because I am not educated I would just… [slight pause] just like I don't want to go there. [12] My grandma, she was crying and she sayed, "You have to stop this." [13] And then I said, "For you my grandpa, my grandma, I will stop and I will go work for that white man." [14] And then I came in Singita. [15] I started like a staff cook for one year. [16] After that they picked me to the main kitchen and then when I go there I start learning but I was interested to be a pastry chef. [17] I start training in pastry I took like three months to make this nice rye bread and then I was so quick to understand and then I saw my problem it was English. [18] You have to know that English. [19] Everything in pastry, every book is written in English. [20] I was like, I must learn to speak this language. [21] I wasn't shy. [22] I tried hard and I was to speak even if I speak broken but that was how I was learning in English. [23] I have no much education but I'm working like a profession. [24] I'm proud of myself. [25] I don't want this story to be the end of story. [26] My children it wasn't going to be a poacher like me. [27] I want them to be a teacher of stopping people and telling people how bad it is when you killing animal. [28] It's better the animal to be alive than be dead. [29]

[http://beautifulnews.news24.com/Beautiful-News/the-journey-from-brutal-poacher-to-delicate-pastry-chef20170112]

Appendix B) Transcript of individual movements

Movement 1

I was fifteen when I start poaching. [1] I was a good runner, no-one catch-ed me. [2] I kill a lot of animal. [3] I was so dangerous. [4]

Movement 2

My life it was going so hard. [5] I get one answer. [6] I wasn't having job to do rather than to learn what it is my grandpa doing. [7] His job it was to poach. [8] I was so quick and I was poaching like someone who are professional. [9] One day I was sitting in my home and the chairman of the village of Intchoka Village he was coming to me and asking me about there is some person calling Brian from Singita. [10] He want you to stop poaching and he need to give you a job. [11] From there I say, "Oh, which kind of job am I going to do?" because I am not educated I would just… [slight pause] just like I don't want to go there. [12] My grandma, she was crying and she sayed, "You have to stop this." [13] And then I said, "For you my grandpa, my grandma, I will stop and I will go work for that white man." [14] And then I came in Singita. [15] I started like a staff cook for one year. [16] After that they picked me to the main kitchen and then when I go there I start learning but I was interested to be a pastry chef. [17] I start training in pastry I took like three months to make this nice rye bread and then I was so quick to understand and then I saw my problem it was English. [18] You have to know that English. [19] Everything in pastry, every book is written in English. [20] I was like, I must learn to speak this language. [21] I wasn't shy. [22] I tried hard and I was to speak even if I speak broken but that was how I was learning in English. [23]

Movement 3

I have no much education but I'm working like a profession. [24] I'm proud of myself. [25] I don't want this story to be the end of story. [26] My children it wasn't going to be a poacher like me. [27] I want them to be a teacher of stopping people and telling people how bad it is when you killing animal. [28] It's better the animal to be alive than be dead. [29]

Appendix C) Transcript of documentary with time stamps

[00:00:03.17]

I was 15 when I start poaching.

[00:00:08.09]

I was a good runner.

[00:00:09.18]

[00:00:09.18]

No one catched me.

[00:00:11.07]

[00:00:13.13]

I kill a lot of animal.

[00:00:15.02]

[00:00:17.20]

I was so dangerous

[00:00:19.11]

my life,

[00:00:29.23]

[00:00:29.23]

it was going so hard

[00:00:31.12]

[00:00:35.03]

I get one answer.

[00:00:37.01]

[00:00:37.02]

I wasn't have any job to do it rather than to learn.

[00:00:40.16]

[00:00:40.16]

What is my grandpa doing. His job

[00:00:44.05]

[00:00:44.06]

It was to poach.

[00:00:45.12]

[00:00:47.02]

I was so quick and I was watching like someone who are

[00:00:51.17]

[00:00:51.17]

professional.

[00:00:52.13]

[00:00:58.02]

One day I was sitting in my home and the chairman of the village of

[00:01:02.01]

[00:01:02.01]

Nishioka Village.

[00:01:03.19]

[00:01:03.02]

He was coming to me and asking me about there is

[00:01:08.12]

[00:01:08.12]

some person calling Ryan from Singita.

[00:01:12.10]

[00:01:12.10]

He wants you stop poaching and he need to give you a job

[00:01:17.05]

[00:01:17.05]

from there I say,

[00:01:17.21]

[00:01:17.21]

Oh,

[00:01:18.04]

[00:01:18.05]

which kind of job I'm going to do because I'm not educated.

[00:01:21.10]

[00:01:21.10]

I was just, just like I don't want to go there.

[00:01:26.04]

[00:01:26.04]

My grandma and she was crying and she said,

[00:01:30.05]

[00:01:30.05]

You have to stop this And then I say for you,

[00:01:32.22]

[00:01:32.22]

my grandpa,

[00:01:34.00]

[00:01:34.03]

my grandma I will stop and we go for that white man.

[00:01:38.18]

[00:01:39.22]

And then I came in Singita

[00:01:43.02]

[00:01:46.16]

I started like a staff cook for one year after that they

[00:01:51.13]

[00:01:51.13]

picked me to the main kitchen and then when I go there,

[00:01:55.08]

[00:01:55.08]

I start learning.

[00:01:56.07]

[00:01:56.07]

But I was interested to be a pastry chef.

[00:01:59.01]

[00:02:00.11]

I start training in pastry.

[00:02:02.00]

[00:02:02.15]

I took like three months to make the snacks for game drive and then I was so

[00:02:07.14]

[00:02:07.14]

quick to understand.

[00:02:08.23]

[00:02:12.01]

And then so my problem.

[00:02:13.17]

[00:02:13.17]

It was English.

[00:02:15.13]

[00:02:15.13]

We got to know that English everything in Firstly,

[00:02:19.02]

[00:02:19.00]

every book is written in English.

[00:02:21.18]

[00:02:21.18]

I was like I must speak this language.

[00:02:24.19]

[00:02:26.21]

I wasn't shy.

[00:02:28.06]

[00:02:28.06]

I tried hard and I was speak even if I speak broken.

[00:02:32.02]

[00:02:32.02]

But that's how I was training in English.

[00:02:35.22]

[00:02:39.15]

I've no much education,

[00:02:41.16]

[00:02:41.16]

but I'm working like a profession.

[00:02:44.12]

[00:02:45.12]

I'm proud of myself.

[00:02:47.10]

[00:02:53.14]

I don't want this story to be the end of Story,

[00:02:57.07]

[00:02:57.01]

my Children.

[00:02:58.00]

[00:02:58.05]

It wasn't going to be a poacher like me.

[00:03:01.03]

[00:03:01.03]

I want them to be a teacher,

[00:03:03.10]

[00:03:03.10]

of stopping people and telling people how bad it is when you're

[00:03:07.23]

[00:03:07.24]

killing,

[00:03:08.14]

[00:03:08.14]

Animal

[00:03:09.06]

[00:03:15.00]

is better the animal to be alive than they died

[00:03:18.22]