

**ENGLISH SECOND LANGUAGE LEARNERS' INTERPRETATION AND
APPRECIATION OF LITERARY TEXTS: A SOUTH AFRICAN CASE STUDY OF
MULTILITERACY/MULTIMODALITY**

by

KRISTOFF SCHOEMAN

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Abstract

This dissertation set out to investigate if the use of visually symbolic representations in addition to the more traditional written methods of the key elements (theme, setting, characterisation) of a short story would support South African ESL learners to grow in their interpretation and appreciation of English literary texts. The assertion was that using a multimodal (verbal-visual) transmediated interpretation of the key elements (theme, setting, characterisation) of a short story might afford ESL learners “a deeper reading” (inferential comprehension and appreciation) of a literary text, and that the learners could also be supported to grow in their interpretation and appreciation of English literature. The research findings of the literary analysis project revealed that ESL learners with a “satisfactory” English proficiency can be supported by using transmediation to engage them in rich interpretations of literary genres to realise their interpretations linguistically in written academic essays.

Key Terms:

ESL; code-switching; collaborative learning; mandala; multiliteracy; multimodal; multiliteracies pedagogy; short stories; transmediation; verbal-visual.

Declaration

Student number: 35256796

I declare that **ENGLISH SECOND LANGUAGE LEARNERS' INTERPRETATION AND APPRECIATION OF LITERARY TEXTS: A SOUTH AFRICAN CASE STUDY OF MULTILITERACY/MULTIMODALITY** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

SIGNATURE

DATE

(Mr K Schoeman)

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CHAPTER 1

INTRODUCTION

1 BACKGROUND INFORMATION

Since the first democratic elections in South Africa in 1994 there have been rapidly growing numbers of learners from ethnically, culturally and linguistically diverse backgrounds flowing into the previously mono-cultural South African ESL classrooms (Fieldgate & Henning, 2007:7-8). South Africa is a linguistically, culturally and religiously diverse country, which is reflected in the origins of the various people calling South Africa home. Until 1991, South African law divided the country along racial lines in accordance with Apartheid¹ policies. Although this law has been abolished and independence was achieved in 1994, many South Africans still view themselves and each other according to these categories (US Department of State, 2010:1-2). This contrasts with its progressive constitution and language policy that boasts eleven official languages (Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sepedi, Sesotho, Setswana, siSwati, Tsivenda and Xitsonga). Each of these languages constitutes a specific culture, ethnicity, and/or religion or any combination of cultures, ethnicities and/or religions. The majority of people (80%) in South Africa are of African descent and include, but are not limited to, the following major groupings: the Nguni (Zulu, Xhosa, Ndebele and Swazi); the Sotho-Tswana (comprising the Southern, Northern and Western Sotho (Tswana); the Tsonga; and the Venda (US Department of State, 2010:1-10).

South Africa's white population (9%) derives mostly from the European colonial immigrants that arrived and settled here during the 17th, 18th and 19th centuries. These people include descendents from Dutch, German, French Huguenot and British settlers. They are mostly linguistically divided into Afrikaans and English speaking communities, although a minority still maintain their language of origin, for example, the Dutch and German speaking communities. The label "coloured" is a contentious one, but it is still used to refer to people of mixed racial descent. The majority of such people, labelled as "coloured" (9%), are descended from slaves brought in from East and Central Africa, as well as the predominantly Muslim slaves from South and South-East Asia. Also, some were descended from the Khoisan who lived in the Cape at that time and indigenous Africans and whites. The majority speak Afrikaans. South Africa's Asian population (2%) consists mainly of people of

¹ The National Party had won the 1948 election by promising to introduce a policy of apartheid. Apartheid meant enforcing the total separation of black and white in all spheres of life – politically, economically, socially, culturally and educationally. A series of laws were introduced to put these ideas into practice. A separate and unequal education system was enforced by establishing separate schools for the other "race groups". Mother-tongue education and the teaching of Afrikaans at the upper-primary and secondary levels became compulsory. The school curriculum was especially designed to offer a limited education to the so-called other "race groups" (Mulaudzi, Bottaro & Visser, 2003:63, 66).

Indian origin and descent. These people were mainly brought in from the former British colony in India, as indentured workers to work on the sugar plantations of Natal. The majority of these people speak English, but many still maintain their languages of origin such as the languages from the Indian sub-continent. There is also a significant Chinese population to be found in South Africa, the majority of whom speak English and also maintain their language of origin – Mandarin (Ross, 2000:1-114).

Seeing that South African society is inherently diverse, it comes as no surprise that the use of English in South Africa also reflects such diversity. South Africa contains all three of the circles of English as described by Kachru (1986:122). These circles are: the inner circle (L1 or English first language speakers), the outer circle (L2 or English second language speakers) and the expanding circle (English foreign language speakers). Although there are L1 English speakers in South Africa who fall within the inner circle, the vast majority of English speakers fall within the outer and expanding circles; for example, many Africans and Afrikaners fall within the outer circle, whilst many people from other parts of Africa and the world (most notably migrant labourers) fall within the expanding circle (U.S Department of State, 2010:1-10). The use and presence of English in South Africa in a given circle is a reflection and direct consequence of South Africa's tumultuous history. Yet – in South Africa – none of the three circles, nor the demographic constituency of its speakers are static in any sense – they are permeable and continually evolving. As Kachru (1992:3) states:

The traditional dichotomy between native and non-native is functionally un insightful and linguistically questionable, particularly when discussing the functions of English in multilingual societies. The earlier distinction of English as a native language (ENL), second (ESL) and foreign (EFL) has come under attack

This fact is illustrated by the history of English in South Africa. Originally, English was seen and used as an instrument of British Imperialist expansion in Africa and other parts of the world, with English being used exclusively as the language of administration, education and communication at the expense of native languages (Ross, 2000:1-114). Kachru (1986:128-129) lists the following as motivations for the spread of the English language and the acquisition of power: enlightenment in a religious sense; marker of the civilising process; distancing from native cultures; acquisition of various spheres of knowledge; vehicle of pragmatic success; marker of modernisation; and, the masters' code of control by means of exporting English language and culture and repressing native languages and cultures.

In the more recent history, English in South Africa has come to be seen and used as a language of resistance and unification against the repression of Apartheid policies, especially when viewed against the backdrop of the 1976 Soweto School Uprisings. As a

result of this, English has become the single most used language across South African society representing a vehicle through which people can become politically and morally unified and empower themselves in terms of gaining knowledge and expressing their views, for example. In terms of the international reach and use of the English language, it has become the *de facto* language for use in not only international politics and commerce, but also in local (South African) politics and commerce. The English language is pervasive in every facet of South African culture and society, not only as a language of communication and culture for L1 speakers, but also as the language of communication and culture of L2 speakers as a means of obtaining societal status and prestige and achieving economic emancipation (Ross, 2000:1-114).

Ajayi (2009:286) indicated that to meet the needs of learners of diverse origins, cultures and languages in the ESL classroom a variety of teaching models should be implemented. ESL teachers have to design tangible and successful strategies to support these learners. Their presence creates both educational opportunities and challenges for learners and teachers alike. Derwing, DeCorby, Ichikawa and Jameson (1999:532-547), Gunderson (2007:1-27) and Watt and Roessingh (2001:203-222) conclude that educational institutions need to do more to seize the opportunities and overcome the challenges created by the presence of these learners.

A major challenge is that since it takes considerable time to learn English for academic purposes, learning to use it successfully as a language for learning literature means that ESL learners must simultaneously learn both language and subject matter knowledge in a new socio-cultural context (Cummins, 1981:132-149). According to Early and Marshall (2008:377) literature can play a critical role in immersing learners in their new language. Hence, literature classes, particularly in Grades 10 to 12, present one of the greatest challenges for ESL learners, as the language demands are commonly complex, figurative, and especially demanding of an appropriation of cultural norms. The learners need cognitive/academic language proficiency (CALP) for the study of literature; because they will have to use or reflect on the surface features of language outside of the interpersonal context. This is known as content-reduced communication (Brown, 2000:246).

According to Schoeman (2009:School visits²) whilst on a visit to a secondary school in the East Rand, a small group of ESL teachers shared their concern that their learners struggle to participate in book and poetry discussions, and the classroom activities evolving from those discussions. The views of these teachers are confirmed by Ernst-Slavit, Moore and Maloney (2002:93) who indicated that some of the reasons given by ESL teachers for this difficulty, stemmed from the ESL learners' shortcomings resulting from the issues

² A multi-cultural, previously advantaged school comprising L2 learners were visited to assess student teachers' lesson presentations during their teaching practice period.

surrounding English language and literature teaching and learning; and that more than ever before, learners find themselves in schools that are increasingly heterogeneous, multiracial and multicultural. This has tremendous implications for learners' academic, social and personal lives. The fundamental issue for ESL teachers seems to be how to make pedagogical choices that integrate learners' prior learning experiences, perspectives and identities (McCormick, 2011:579-587). Willis and Harris (2000:72) questioned whether the traditional literacy curriculum adequately addresses the multiple challenges that ESL learners face, namely how to make meaning of the world – using language and literacy. Phelps (1998:1-3) used the concept multiple literacies to explain the “various forms of literacy through which learners inform, define, and transform their lives”.

The current study is conducted in such a context. Therefore, in this study, I will explore how, in an ESL classroom setting that attempted to make connections with the learners' out-of-the-classroom literacy practices, learners could be scaffolded to use multimodal (verbal-visual) transmediation to interpret a short story and construct their own interpretation and appreciation of it (Newfield & Stein, 2000:293).

2 PROBLEM STATEMENT AND RESEARCH QUESTIONS

Contemporary literacy and literary teaching and learning practices rely almost exclusively on language (Schoeman, 2009:School visits). According to Echevarria, Vogt and Short (2008:1-50), this appears to be inadequate given today's challenging demographic, socio-cultural, and technological realities. For example, the majority of learners in South African classrooms speak a language other than English at home. The learners come to school with diverse language abilities, varied cultural identities and multiple perspectives. Given the vast variability in ESL learners' backgrounds, it is not surprising that they would exhibit and require specialised teaching and learning strategies (Schoeman, 2009:School visits).

This complex situation is further exacerbated by the growing influences of multimedia technologies which have produced a shift in what counts as texts and what it means to be literate (Jewitt, 2005:330; Kress & Van Leeuwen, 2001:182-202). For example, literacy is no longer just the ability to read and write; it is now viewed as the ability to construct and understand the different possibilities of meanings made available by differing textual forms associated with diverse domains such as the Internet, visual images, graphics and layouts (Gee, 2003:15; Kress & Van Leeuwen, 2001:182-202). Knobel and Lankshear (2007:199-227), Lankshear and Knobel (2006:7-101), Marsh and Millard (2006:200-220) and Pahl and Roswell (2006:s.n.) have stressed the crucial role of multiliteracy/multimodality in contemporary times. They have suggested that people use different reading skills in diverse fields – from legal documents, textbooks, newspapers, the Internet, and video games to other digital and screen media.

Gee (2003:15) contends that multiliteracy/multimodality is more than just “decoding” skills, as they are activities ingrained in social practices. He argued that “knowing about a social practice always involves recognising various distinctive ways of acting, interacting, valuing, feeling, knowing, and using various objects and technologies that constitute the social practice”. Literacy practices are connected to the social groups that contest how a text should be read, interpreted, negotiated, understood and applied in real-life situations. This implies that in the school setting, the classroom life of teachers and learners, particularly the social interaction – the talk about and around textbooks – that takes texts as its point of departure, becomes important to literacy practices. Similarly, the meaning of text has now expanded beyond textbooks to include spoken or written words and the different textual forms associated with posters, photographs, graphics, visual images, computers, CD-ROMs, video tapes or DVDs, video games and other digital technologies. Gee (2003:15) posited that literacy is context-specific, text-type specific and social practice-specific.

The increasing complexity of the classroom presents ESL teachers with significant challenges around how to prepare learners with wide varieties of abilities to read at grade and phase level, and to access information from different text types with ease (Davies, 2006:217-234). Dyson (2003:330) contends that there is a critical disconnect between the theory of multiliteracy/multimodality and classroom pedagogy because “literacy development seldom includes any substantive consideration of such practices”. Jewitt’s (2005:330) analysis of the school literacy curriculum suggests that it only promotes “a linguistic view of literacy and a linear view of reading”. Davies (2006:216) argues that the literacy curriculum hardly connects adolescents’ literary practices to the contemporary multiliteracy/multimodal character of important text types in their lives.

Against this background, the problem that underlies this dissertation centres on two issues:

- The new conceptualisations of literacy and the literary.
- The implications of the new conceptualisations for ESL teaching and learning.

A discussion of each of the issues follows.

Issue #1: New conceptualisations of literacy and the literary

- **Literacy redefined: identity and multimodality**

According to Gee (2003:15-16), the challenges of multiculturalism and multimodal forms of communication call for a revised definition of the concept of literacy, a definition which goes well beyond the skills of encoding and decoding texts and textual paraphrase as an adequate measure of reading ability, and error-free prose as a measure of writing skills. Literacy redefined must encompass complex interactions among language, cognition, society and culture. Kern (2000:16) defined the concept literacy as “the use of socially-, historically-, and

culturally-situated practices of creating and interpreting meaning through texts”; and added that it

... entails at least a tacit awareness of the relationships between textual conventions and their contexts of use and, ideally, the ability to reflect critically on those relationships. Because it is purpose-sensitive, literacy is dynamic – not static – and variable across and within discourse communities and cultures. It draws on a wide range of cognitive abilities, on knowledge of written and spoken language, on knowledge of genres, and on cultural knowledge.

According to Kress (2003:299-313), demographic shifts, technological changes and an increasingly global economy have brought about unprecedented levels of intercultural contact. The media bring news, images and entertainment from around the world. The Internet introduces multimodal dimensions that go beyond those of printed texts by introducing a theory of visual display as well as new discourse structures, by opening up authorship to the masses, and by allowing users to form, choose, and maintain interactive learning communities that cross national boundaries. These changes affect the ways language is used as well as the ways languages are learned.

Cope and Kalantzis's (2000:203-234), Gee's (2008:67-90) and Street's (1995:129-158) research in the interdisciplinary area of New Literacy Studies resulted in a move away from an “in the head” cognitive model of literacy, toward one that emphasises social and cultural practices. Because literacy practices vary across discourse communities and through history, researchers increasingly use the plural designation literacies. According to Kress (2003:182-202), literacies are multiple not only in terms of their historical, cultural and linguistic diversity, but also in terms of the demands made by the various media, symbol systems, standards and effects involved in multimodal textual communication. This multiplicity of literacies means that competence cannot be absolute but only relative to specific contexts, communities and practices.

Therefore, literacies are social practices linked to social identities. Zamel (1997:341-352) argued that through literacy, language learners can borrow, adapt and appropriate elements from a range of discourses to develop their own unique voices in the second language. Kramsch and Lam (1999:57-72) showed how important writing and textual identities can be in making sense of one's experiences, language and multiple social roles in new cultural contexts.

- **Literary redefined: new criticism and structuralism, reader response criticism, semiotic criticism and the socio-political in literature**

As is the case with the definition of literacy, the definition of the literary is also undergoing significant change. Globally, university language departments are increasingly evolving from departments dedicated solely to the study of literature to ones that house both literature and cultural studies. In line with the trends toward interdisciplinary and global studies, and in recognition of the importance of diversity issues, language and literature departments are redefining their traditional, canonically based belletristic curricula in order to take into account potential intersections with art, economics, film, history, political science, psychology and sociology. The current interest in feminist and gender studies, new historicism and post colonialist political and economic criticism indicates that the focus of literary criticism has shifted from an almost exclusive privileging of the text as such, which is characteristic of new criticism and structuralism, to highlight the sociological, cultural and historical dimensions of the literary (Jameson, 2006:143-173; Kress, 2003:182-202).

On certain dimensions, the expanded definition of literacy essentially corresponds to the evolving definition of the work of the literary specialist, whose task it is to analyse and interpret texts on multiple dimensions including within their cultural, historical and sociological contexts, and to focus on language as an aesthetic bearer of often multiple connotations. Reading a text critically and writing about it within the revised definition of the literary is tantamount to exercising new forms of literacy (Schultz, 1996:920-932).

Since the publication of Swaffar's (1988:123-149) article entitled "Readers, Texts, and Second Languages: The Interactive Processes", pedagogies of the literary text within the language curriculum have been heavily influenced by reader response criticism. The reader response criticism takes into account the personal and unique experiences of the individual reader as interpreter; and supports approaches to the literary in the language classroom in which learners are encouraged first to interact with a text from a personal perspective before moving to objective analysis. According to Schultz (2002:920-932), it is easier to begin discussion from the personal, and this primacy of the personal in turn conforms to oral proficiency and communicatively-orientated approaches to language teaching. This is a vital aspect with respect to many L2 learners who come from cultures where oral literary has a strong tradition. For these reasons, reader response criticism lends support from a literary perspective to predominant classroom practices targeting oral skills, cognitively-based approaches to the teaching of reading and process-based approaches to writing (Nassaji, 2002:139-181).

According to Bakhtin (1984:110, 259-422) reader response criticism theory is inadequate to meet the challenges of the expanded definitions of both the literacy and the literary along multicultural and multimodal lines. Because reader response criticism theory

essentially originates from within the individual and emphasises personal interaction with texts, it represents a fundamentally solipsistic approach to the literary that eclipses notions of otherness.

Reader response criticism is also inadequate within a multicultural and multimodal context because it does not recognise the essential otherness of texts from different cultures. It sees them essentially as extensions of the analysing self. Rather than coming to terms with difference as distinctly other upon “deep analysis”; from a reader response criticism perspective, difference essentially becomes a superficial quality that dissipates into sameness upon analysis. The sometimes free-wheeling interpretations encouraged by reader response criticism risk subordinating the text itself to subjective interpretation. Learners risk coming to the misguided conclusion that other people and other cultures are in essence no different from themselves and their own cultures, and that writing from a subjective point of view is an acceptable form of the analytical (Canagarajah, 2006:266-289).

Given the importance of helping learners to develop their critical thinking skills through language learning to meet contemporary multicultural and multimodal literacy, literacy needs recognition of difference. The literary can potentially play an important role, because it offers many possibilities for interpretive interaction. Semiotic criticism holds significant promise for linguistic and interpretative work because it focuses directly on the multiple meanings that can be derived from the underlying codes of lexical and syntactic relationships (Gracia, 1995:s.n.). According to Culler (2001:95-111), the literary, because it does not operate under the constraints of other practical signifying situations, provides greater latitude in which signifying processes can operate, and consequently be studied.

By focusing on the connotative and denotative meaning of words, and by analysing how they intertwine in multiple signifying constructs, learners learn not only to account for the pluralistic nature of language in context, but also gain insight into the culture of which the text is a product (Canagarajah, 2006:266-289). According to Kress (2003:299-313), semiotics provides a critical approach to other modalities – the visual and not just language. It holds additional potential for new and multimodal definitions of the literary. The relevance of semiotics for ESL teaching and learning is bolstered by the socio-cultural and political contexts in which texts are situated. In addition to the multimodal, Kress (2003:299-313) also focuses on the cultural, social and political dimensions of literacy, an orientation that intersects with the views of socio-political critics such as Eagleton (1983:15) and Jameson (2006:143-173) in terms of the literary.

Eagleton (1983:15) recognised that what is considered to be literary, and particularly the literary canon, can be viewed as a “construct, fashioned by particular people for particular reasons at a certain time”. He emphasised the social definition of the literary as determined by specific discourse communities. Thus, by helping learners tap into the ideological

foundations of the literary, teachers can also help them to access “those modes of feeling, valuing, perceiving and believing” that define the discourse community represented in, and by the text. Eagleton’s (1983:15) view of the literary is confirmed in Gee’s (2008:viii) work on literacy. Because literacy practices are always interwoven into larger social practices, Gee (1996:viii) urged teachers to look beyond “reading and writing skills” and to explore discourses, defined as “ways of behaving, interacting, valuing, thinking, believing, speaking, and often reading and writing that are accepted as instantiations of particular roles (or ‘types of people’) by specific *groups of people*” [his emphasis].

Jameson’s (2006:143-173) theories of the political unconscious, positioned the literary within the realm of the historical and political. Jameson (2006:143-173) saw texts not only as socially symbolic acts created at a particular moment in history and repositories of chronologically locatable ideologies; but also as artefacts that are embedded within layers of interpretive possibilities and traditions. Critical readings of the literary help to increase understanding of the historical, political and cultural foundations of the particular period during which a given work was produced, but also provides rich and multi-layered material for enriching cultural understanding. For Jameson (2006:143-173), the variety of critical discourses that the literary has generated and continues to generate, provides powerful tools for evaluating multiple interpretive possibilities, and thereby allows one to acknowledge and come to terms with difference.

Wallace’s (2002:67-82) theory on literacy, in which she insisted upon the importance of the interpretation of texts, emphasised the inextricably intertwined relationship between the literary and literacy for cultural understanding. Wallace (2002:82) said that:

Critical reading involves gaining some distance on our own production and reception of texts; we are not just involved ongoingly in these as we process or interpret texts but take the opportunity to reflect on the social circumstances of their production, on why they come to us in the form they do, and on the variable ways their meanings may be received in different cultural contexts.

This evolution in the definitions of literacy and the literary along parallel lines holds significant implications for ESL teaching and learning in South Africa and elsewhere.

Issue #2: Implications of the new conceptualisations of literacy and the literary for ESL teaching and learning

The implications of the new conceptualisations of literacy and the literary for ESL teaching and learning are far-reaching. In terms of teaching, it is clear that the predominant language classroom practices of either a comprehension-check level understanding of literary texts or

of a subjectively imaginative reading that eclipses the text as such, should change. Nor do writing assignments based either on plot summary or experienced responses to texts fulfil new literary needs. Moreover, in terms of teaching writing, limiting instruction primarily to process approaches will likely not foster the development of writing skills to the extent required by the expanded literacy definition. Such practices obviously have their place in the curriculum; ESL teachers use them actively and with good success. However, it must be recognised that these practices do not go far enough toward fostering the development of interpretative abilities to the extent necessary to adequately engage with the dynamics of the differentiated meaning of the literary as repository of the multicultural. Nor do they take into account the need to recognise the conventions of academic and other institutional forms of writing (Kern, 2000:23; Wallace, 2002:67-82).

Language acquisition theory and classroom practices need to evolve in terms of accounting for the literary in the widest sense of the term. According to Kern and Schultz (2002:381-392), semiotics currently shows great potential for increasing knowledge and improving practices, as do political, sociological and cultural criticism. A perspective of literacy as social practice also highlights the importance of cultural differences in pedagogies. Such a literacy perspective can encourage reflection and awareness of how languages and their teaching relate to cultural systems, affording learners new insights into the multi-layered social dimensions of language use. Matsuda, Canagarajah, Harklau, Hyland and Warschauer (2003:155) confirm:

a growing strand of research suggests that learning to write in a second language is not simply the accrual of technical linguistic abilities but rather is intimately related to identity – how one sees oneself and is seen by others as a student, as a writer, and as an ethnolinguistically minority.

If learning a language is, as Halliday (1978:8-36) described it, learning how to mean within a socio-cultural context in which the culture itself is constituted partly by language, partly by other semiotic systems, then the endeavour has to do with much more than language in the sense of structure and lexicon. It involves becoming familiar with new ways of thinking in and about the language in question. These kinds of familiarisations are largely issues of literacy. But learning a language also involves familiarisation with new frames and modes of analysis and interpretation, new cultural schemata, and stories belonging to the language community's cultural heritage, all of which are issues related to the literary (Kern & Schultz, 2005:381-392).

According to Early and Marshall (2008:377-397) and Kern and Schultz (2005:381-392), the term literacy is used because it conveys a broader and more unified scope than the terms reading and writing, highlighting the reciprocal relationships among readers, writers, texts, culture and language learning. Within the context of ESL teaching, reading and writing

have traditionally been viewed as separate skills, with insufficient attention to their interaction. When reading and writing are considered in their social contexts – as complementary dimensions of communication, rather than as discrete skills – it can be more easily seen how they relate to other dimensions of language use, such as the expressive and aesthetic functions. Moreover, inclusion of the literary highlights the importance of interpretation, which Widdowson (1978:8-10) posited as the fundamental underlying process in communication.

Although expressive and aesthetic functions are central to the goals and practices of home language teaching, they have received scant attention in instructed Second Language Acquisition (SLA; Kern & Schultz, 2005:381-392). Multiliteracy/multimodal definitions of the literary therefore require that South African ESL teachers and researchers rethink the pedagogical and reflect on the epistemological and methodological implications of current practices in order to maximise the development of the ESL learners' interpretive abilities and to broaden the SLA research agenda.

The following research questions highlight the need for more research on variability in different types of communication, contexts, communities and cultures of learning and teaching:

1. What are the implications of the new conceptualisations of literacy and the literary for ESL teaching in South Africa?
2. How, in an ESL classroom setting that attempted to make connections with the learners' out-of-classroom practices, could learners be encouraged to use multimodal (verbal-visual) transmediation to interpret the key elements (theme, setting, characterisation) of a short story and construct their own interpretation and appreciation of it?
3. How can ESL teachers be empowered to assist learners, by means of using a multiliteracy/multimodal pedagogy, to interpret and appreciate literary texts?

3 RESEARCH OBJECTIVES (PURPOSE) OF THE STUDY

The research objectives (purpose) of this study are the following:

- To outline and discuss the new conceptualisations of literacy and the literary. Present-day literacy and literary teaching and learning practices in South African ESL classrooms rely almost exclusively on language. The challenges of multiculturalism and multimodal forms of communication call for a revised definition of the concept literacy. Literacy redefined encompasses complex interactions among language, cognition, society and culture. The emphasis is on identity and multimodality. The current focus on interdisciplinary and global studies and diversity

has shifted the focus of literary study from an exclusive privileging of the text as such to the sociological, cultural and historical dimensions of the literary. The above definition of the literary corresponds to the expanded definition of literacy. The emphasis is on analysing and interpreting texts on multiple dimensions, including within their cultural, historical and sociological contexts, and to focus on language as an aesthetic bearer of multiple connotations. Reading a text critically and writing about it within the revised definition of the literary is important for the new forms of literacy. Semiotics holds significant promise for linguistic and interpretative work, because it focuses directly on the multiple meanings that can be derived from the underlying codes of lexical and syntactic relationships. The above changes affect the ways language is used as well as the ways language is learned.

- To indicate and describe the implications of the new conceptualisations of literacy and the literary for ESL teaching and learning in South Africa.

The implications of the new conceptualisations of literacy and the literary for ESL teaching and learning in South Africa are far-reaching. The pre-dominant language classroom practices of comprehension-check level understanding of literary texts or a subjectively imaginative reading that eclipses the text will have to change. These practices still have their place in the ESL curriculum, but they do not foster the development of writing skills required by the new definition of literacy, and do not foster the development of interpretative abilities to engage with the differentiated meaning of the literary as repository of the multicultural. Semiotics shows great potential, because learning a language in South Africa today, is how to mean within a socio-cultural context in which the culture itself is constituted partly by language, partly by other semiotic systems. This has to do with more than language in the sense of structure and lexicon.

- To demonstrate how ESL learners' out-of-classroom practices could be used to encourage the learners to use multimodal (verbal-visual) transmediation to interpret the key elements (theme, setting, characterisation) of a literary text to construct their own interpretation and appreciation of it.

It takes considerable time to learn English for academic purposes. Learning to use it successfully as a language for learning content (literature), means that L2 learners must simultaneously learn both language and subject matter in a new socio-cultural context. ESL learners struggle to participate in book and poetry discussions as part of classroom activities. Consequently, ESL teachers should know how to integrate learners' prior learning experience, perspectives and identities to scaffold L2 learners to use transmediation to interpret the key elements of a literary text and to construct

their own interpretation and appreciation of the text. Literature can play a critical role in immersing learners in their new language.

- To recommend multiliteracy/multimodal pedagogy which ESL teachers can implement in their classrooms to assist learners in interpreting and appreciating literary texts.

In terms of teaching, writing assignments based either on plot summary and experienced responses to texts does not fulfil the new literary needs. Classroom practices need to evolve in terms of accounting for the literary in the widest sense of the word. The multiliteracy/multimodal definitions of the literary require South African researchers to rethink the pedagogical and reflect on the epistemological and methodological implications of current practices to assist learners to “a deeper reading” of literary texts.

4 THESIS STATEMENT

With the research questions in mind (see page 26 of this chapter), the following thesis statement was formulated:

A multiliteracy/multimodal pedagogy offers ESL learners “a deeper reading” (interpretation and appreciation) of the key elements (theme, setting, characterisation) of a literary text (short story).

The investigation of the thesis statement centres on the use of a multiliteracy/multimodal pedagogy to integrate language and content (literature) teaching. ESL learners with a limited English proficiency can be supported to engage in rich interpretations of literary texts in English, and to realise their interpretations linguistically in written academic essays. The learners should reach the third and fifth categories of Barrett’s taxonomy of cognitive and affective dimensions of reading comprehension, namely inferential comprehension and appreciation. Multiliteracy/multimodal pedagogy, in combination with scaffolding, collaborative group work and code switching, has the potential to promote ESL learners’ academic success.

5 DELINEATIONS AND LIMITATIONS

Delineations explain exactly what I will be responsible for by detailing what I will not be responsible for, and why this is the case. By explicitly stating what falls inside the thesis statement and what is outside of it, I will try to avoid possible criticism of “Why didn’t you do this or that?” (Hofstee, 2009:87). In this dissertation, I am only going to focus on the following aspects:

- Second Language Acquisition (SLA). English, as a home language or foreign language, falls outside the scope of the study.

- Learners from ethnically, culturally and linguistically diverse backgrounds, i.e. from multi-cultural schools. Learners from mono-cultural schools and/or classrooms are excluded from the study.
- New and innovative ESL pedagogy. The traditional pedagogy of a linguistic view of literacy and a linear view of reading is not part of the study.
- Strategies of ESL learning and teaching which connect classroom activities with learners' out-of-the-classroom literacy practices (either spoken or written such as found on the Internet, visual images, textbooks, newspapers), literacy skills (different reading skills in different fields, such as found in documents, DVDs, video-games, the Internet, digital and screen media), and social practices.
- Literacy as context-specific, text-specific and social-practice specific.
- One literary genre, namely short stories.
- Grade 10 learners from one province of South Africa – the Limpopo Province.
- Descriptive research because it is aimed at giving the specific details of a situation. It is neither exploratory, nor explanatory research.
- A single case study. The time dimension of the research is neither cross-sectional, nor longitudinal.
- Data-recording strategies that fit the setting and the participants' sensitivities, and that these will only be used with the participants' consent.

Whilst delineations limit the scope of the researcher's work, limitations affect how the researcher is able to generalise his or her conclusions (scope), or how confident he or she can be about the conclusions (reliability). Every researcher cannot do everything, nor do it all perfectly. Yet, researchers are expected to name the limitations of their study and to do this explicitly (Hofstee, 2009:87). Some of the limitations of the study are as follows:

- The logistical challenges of the literary research project. They were amongst others to identify a liaison person in Polokwane in the Limpopo Province to assist me to gain access to a multicultural, functional secondary school outside of Polokwane, and to distribute my permission letter to the district office, the school, the SGB, the learners and the parents; arrange transport for myself to and from Polokwane as well as accommodation in Polokwane; provide taxi transport for the learners to the venue and school, and then back to their homes; arrange meals and refreshments for the learners, the English teacher and the member of the SGB; obtain the necessary financial means to facilitate the literary analysis project; and arrange for a venue and a convenient time for all role-players.
- The sample only includes Sepedi, SeSotho and IsiNdebele-speaking participants, from one of the major population groups – Africans. It is neither representative of the

eleven official languages of South Africa, nor their respective cultures and linguistic backgrounds.

- It is a localised study which is neither representative of the whole of South Africa, nor globally.
- Only one literary genre, namely short stories, and only some of the key elements of the genre.
- The financial costs of the study are high. This is especially linked to the comprehensive nature of the data collection process involved in the literary analysis project.
- The multi-sources used for the data collection process make the literary analysis project very time-consuming.
- It is a small scale study; but with the necessary breadth and depth.
- Only three variables are involved namely, the demographic, socio-cultural and technological.
- The study's focus is on multiliteracy/multimodal pedagogy. The cognitive model of literacy is not included.

6 DEFINITIONS OF TERMS AND CONCEPTS

Before proceeding further, it is important to clarify the terms and concepts involved in this study, namely semiotics, second language acquisition (SLA) and learning, second language acquisition (SLA) and literature, multiliteracy/multimodal pedagogy, multimodal texts and learning, and transmediation and transduction. A clarification of each of the concepts follows.

6.1 SEMIOTICS

The concept semiotics is comprehensively described in the literature review chapter of this study (Chapter 2). In addition to the definitions included in Chapter 2, definitions of the following two concepts are added: the study of semiotics and semiotic analysis. Semiotics is a study of the rules underlying the sign system, and helps to understand the use and implications of signs, and in particular, visual and verbal signs in communication (Chandler, 2007:43). According to Danes (2007:1), the study of semiotics concentrates on the meaning and interpretation of a text. The concept text refers to signs that include both verbal and non-verbal signs. For Chandler (2007:138) signs carry meanings, and these meanings include the ways the signs are organised and related to each other within a particular context, and through external references to cultural and social conventions. A semiotic approach to a text, therefore, provides insight in the understanding of signs in their literary as well as social functions.

Semiotics is an analytical tool that provides an insightful understanding of the effective use of visual and verbal signs. It also examines the meaning, structure, ideology and culture as found and represented in texts. Charles Morris (in Chandler, 2007:205) describes semiotic analysis as follows:

Semiotic analysis, whether [based on] visual or verbal texts, treats all messages within a culture as symbol systems that can be read and interpreted. If we think of novels as telling stories about people and their lives, and paintings as offering us accounts of the appearance of things, semiotics can be thought of as offering us stories about the reading or making of messages.

Semiotics interprets and explains latent rules underlying sign production and interpretive responses because it focuses on the study and analysis of signs used in communication (Chandler, 2007:43).

6.2 SECOND LANGUAGE ACQUISITION (SLA) AND LEARNING

According to Ellis (1985:2) and Krashen (1981:1-12), second language acquisition or learning is the process by which learners learn a second language in addition to their first language(s). In the South African context, the term additional language would be preferable because English is not the only second language of the African learners. However, for the purpose of this dissertation, the terms ESL and second language are used. The terms acquisition and learning are often not used as synonyms; but refer to the subconscious and conscious aspects of the process respectively. The term acquisition refers to a subconscious process of which the individual is not aware. This process is similar to the process that children undergo when learning their native language, or home language. Acquisition requires meaningful interactions in the target language, during which the focus is on meaning, rather than form (Krashen, 1989:440-464). Learning a language, on the other hand, is a conscious process, much like what one experiences in school when learning a language. New knowledge or language forms are represented consciously in the learner's mind in the form of language "rules and grammar" (Davies, 2002:1). This process often involves error correction (Krashen, 1989:440-464).

The systematic modelling of SLA is concerned with the question: What are the most important overall factors in language acquisition? (Krashen, 1981:1-12). Models of SLA have played an important role in laying out directions for research, and informing practice in language teaching. Different models of SLA have focussed on divergent aspects of SLA.

- John Schumann's Acculturation Model which views second language acquisition as just one part of adapting to a new culture and emphasises findings related to language socialisation (Schumann, 1978:76). Schumann's (1978:76) model

emphasises the relationship between the language learner and the target language community, providing theory that the more a second language learner becomes part of the target language community, the better he or she will acquire the target language. Many ESL learners, however, may lack the desire or need to acculturate; or they may be socially isolated from the target language community.

- Michael Long's Interaction Hypothesis offers an explanation of one way in which ESOL (ESL, EFL) learners can best succeed at learning a target language. It posits that interaction between a non-native speaker (NNS) and a native speaker (NS), or non-native speaker of a higher level, creates a naturalistic Second Language Acquisition environment where the NNS learns through negotiation of meaning and/or becoming aware of gaps in his or her target language knowledge (Long, 1996:413-468). The focus of this model may often be on form rather than meaning; and, consequently, the learners are inclined to "switch off" during activities. The concepts – and subsequent differences between – native and non-native speakers are not easily defined in a multicultural society such as found in South Africa. The term native speaker, in the South African context, refers to a first language (L1) speaker of a language. It is the language that the learner or speaker has learned from birth, or within the critical period of their mother-tongue language acquisition. It may also refer to the language that a learner speaks the best, and often forms the basis for his or her socio-linguistic identity. The term non-native speaker refers to a second or even third language that a learner speaks other than his or her first language. In South Africa a learner can have two or more native languages, thus being a native bilingual speaker, or indeed multilingual.
- Caleb Gattegno's *The Silent Way* is based on the principle of the education of awareness. In the *Silent Way*, Gattegno develops a number of highly adaptable "tools" (worksheets, charts, games, etc.) that can be used to make learners aware, for example, of the intricacies of a language's grammar or the pitfalls of its pronunciation. These tools provide such clear insights into complicated subjects that no explanation by the teacher is necessary (Gattegno, 1972:8-15). The model results in a minimalist role for teachers; and, eventually a lack of real communication in the classroom. It may also be very difficult for the teachers to maintain the excessive self-restraint. The implementation of the model may also be limited in big classes, as the emphasis in the *Silent Way* is on small group work activities.
- Stephen Krashen's Monitor Model prioritises input and affective factors. The model consists of five main hypotheses:

- The Acquisition and Learning Hypothesis entail two independent systems of second language performance: the acquired system and the learned system. The acquired system or acquisition is the product of a subconscious process similar to the process children undergo when they acquire their first language. It requires meaningful interaction in the target language – natural communication – in which speakers concentrate not on the form of their utterances, but on the communicative act. The learned system or learning is the product of formal instruction and it comprises a conscious process which results in conscious knowledge about the language, for example knowledge of grammar rules (Krashen, 1981:12-18). According to Krashen (1981:12-18) learning is less important than acquisition.
- The Monitor Hypothesis explains the relationship between acquisition and learning, and defines the influence of the latter on the former. The monitoring function is the practical result of the learned grammar.
- The Natural Order Hypothesis suggests that the acquisition of grammatical structures follows a natural order which is predictable.
- The Input Hypothesis explains how the learner acquires a second language. This hypothesis is Krashen's explanation of how second language acquisition takes place. According to this hypothesis, the learner improves and progresses along the natural order when he or she receives second language input that is one step beyond his or her current stage of linguistic competence.
- The Affective Filter Hypothesis embodies Krashen's view that a number of affective variables play a facilitative, but non-casual, role in second language acquisition. These variables include: motivation, self-confidence and anxiety (Krashen, 1981:19-137).

The use of the comprehensible input only, may not necessarily result in the learning, understanding and speaking of English; because learning a second language is a matter of “no pain, no gain”.

According to Alahmady (2010:32) no single model of SLA has gained wide acceptance.

6.3 SECOND LANGUAGE ACQUISITION (SLA) AND LITERATURE TEXTS

Within the context of this study, the acronyms ESL (English Second Language) and L2 (Second Language) are used as follows: ESL refers to the teaching and learning of English as a language in the classroom; and L2 refers to the language acquired as a second language after the mother tongue. In this section, Krashen's (1981:19-137) input hypothesis on language acquisition is briefly summarised to better understand the challenges that may

arise during the language learning process (literature). Krashen's (1982:21) input hypothesis remains a seminal and influential theory of SLA; and suggests that language acquisition occurs when learners receive messages (comprehensible input, for example, literature texts) that they can understand. Krashen also suggests that this comprehensible input should be one step beyond the learners' current language ability, represented as $i + 1$, in order to allow learners to continue to progress with their language development. Krashen (1982:21), explains "... that can be understood with the help of context or extra-linguistic knowledge enables them to acquire the underlying structures". The term comprehensible input implies that input which is too simple (already acquired) or too complex ($i + 2/3/4/ \dots$) will not be useful for SLA. This hypothesis highlights the importance of using the Target Language in the classroom. By providing as much comprehensible input as possible (verbal-visual scaffolding, collaborative learning, code switching, multimodality, etc.), the teacher is able to create a more effective opportunity for language acquisition.

However, Brown (2000:s.n.) emphasises that input is not sufficient in the SLA process; as output is a vital phase in language acquisition, with the active role of learners (collaborative learning) and their production (mandalas, essays) being significant aspects of learner success. Mason (n.d.) points out that output enables the teacher to judge the learner's progress; choose and adapt learning materials appropriately; language activities compels the learner to "reorganise and elaborate upon his knowledge of L2"; and input and output necessarily interact in negotiating meaning and extending the learner's linguistic knowledge.

Finding appropriate literature (comprehensible input) to teach in the ESL literature classroom is a major challenge. Such literature texts should not be too long, linguistically and conceptually complex, distant from the life and world knowledge of the learner; and it should generate learner interest

There are five reasons for using literature as comprehensible input in the ESL classroom, namely:

- Literature helps learners understand and appreciate cultures and beliefs different from their own (Kramsch, 1993:175).
- Literature is genuine or authentic material (Collie & Slater, 1987:5).
- Literary texts serve as an example of certain types of language patterns and structures (Collie & Slater, 1987:5).
- Literature provides personal enjoyment to learners, establishes an emotional and aesthetic connection between readers and the text, and help to contribute to their personal growth (Kramsch, 1993:175).

- Selected literature texts, if interesting to learners, can motivate them to read additional literature, thus increasing their reading proficiency (Krashen, 2004:21-24).

6.4 MULTILITERACY/MULTIMODAL PEDAGOGY

The concept multiliteracy was coined by the New London Group (1996:60-92) to highlight two related aspects of the increasing complexity of texts: (a) the proliferation of multimodal ways of making meaning where the written word is increasingly part of visual, audio and spatial patterns; (b) the increasing salience of cultural and linguistic diversity characterised by local diversity and global connectedness.

The concept multiliteracy refers to two major aspects of language use today.

- The first aspect is the variability of meaning making in different cultural, social or domain-specific contexts. These differences are becoming ever more significant to the communication environment. This means that it is no longer enough for literacy teaching to focus solely on the rules of standard forms of the *lingua franca*.³ Rather, the communication and representation of meaning today increasingly requires that learners are able to figure out differences in patterns of meaning from one context to another. These differences are consequences of a number of factors, such as culture, gender, life experience, subject matter, social or subject domains. Every meaning exchange is cross-cultural to a certain degree.
- The second aspect arises from the characteristics of the new information and communications media. Meaning is made in ways that are increasingly multimodal – in which written linguistic modes of meaning interface with oral, visual, audio, gestural, tactile and spatial patterns of meaning. This means that the range of literacy pedagogy should be extended so that it does not privilege alphabetical representations, but brings into the classroom multimodal representations, particularly those typical of digital media. It should include pedagogy of synaesthesia⁴, or mode switching (Kalantzis & Cope, 2008:1). Due to the above changes, a debate has arisen about the way learners are instructed and learning in school (New London Group, 1996:60-92). English, and all subjects, should evolve to incorporate multimodal ways of communication. The New London Group (1996:60-92) proposed the teaching of all

³ The term *lingua franca* refers to a language that is systematically used to make communication possible between people who are not sharing a mother tongue; in particular when the lingua franca is a third language that is distinct from the speakers' home languages (Merriam Webster, 2012: www.merriam-webster.com/dictionary/lingua%20franca) (Accessed 20 January 2012).

⁴ The term synaesthesia refers to a rhetorical trope involving shifts in imagery. It involves taking one type of sensory input (sight, sound, smell, taste, touch) and combining it with another separate sense in an impossible way. For example, when describing the colour green, it can be described as 'cool green', thus forming a new subjective interpretation of the colour green, by combining two distinct forms of perception and sensory input (colour) and possibly touch (Chirikba, 2008:31).

representations of meaning, including linguistic, visual, audio, special, gestural and multimodal through a balanced classroom multiliteracies pedagogy. Learners need to draw on their own experiences and semiotic literacy practices to represent and communicate meaning.

6.5 MULTIMODAL TEXTS AND LEARNING

Anastopoulou, Baber and Sharples (2001:s.n.) define the concept multimodal as:

... the use of sensory modalities by which humans receive information. These modalities could be tactile, visual, auditory, etc. It also requests the use of at least two response modalities to present information (e.g. verbal, manual activity). So, for example, in a multimodal interaction a user may receive information by vision and sound and respond by voice and touch. Multimodality could be compared with 'unimodality', which would be based on the use of one modality only to receive or present information (e.g. watching a multimedia presentation and responding by pressing keys).

The concept multimodal text therefore refers to a text, with multiple message carriers or semiotic modes. Where texts are constructed of multiple modes, they are termed multimodal texts. It is important to clarify what is meant by text in the term multimodal text. Halliday and Hasan (1976:1-2) view it as "a semantic unit: not of form, but of meaning", and that it is functional, or "language that is doing some job in some context" (Halliday & Hasan, 1985:10). The concept is also viewed in terms of cohesion and the "relations of meanings that exist within the text, and that define it as a text" (Halliday & Hasan, 1976:4). Although Halliday and Hasan (1985:10) are referring primarily to language in its spoken or written forms, they are cognisant of the fact that their view of text as contextualised meaning and function permits the consideration of other modes of meaning-making. Thus, a text "may be either spoken or written, or indeed any other medium of expression that we may like to think of" (Halliday & Hasan, 1985:10).

Multimodal texts are an integral part of today's society (Burniske, 2000:18-20). While acceptable media texts, such as television and print media, are beginning to receive more attention and used as texts within the classroom, there are the kinds of everyday texts that are part of daily life for learners outside the school context. They include cartoons, music video clips and computer games. This privileging of certain types of texts over others means that the literacies learners bring to school with them are being marginalised (Snyder, 1997:s.n.). Shin and Cimasko (2008:377) suggest a multimodal approach of teaching and learning, and define the concept of multimodal approaches to ESL learning as follows:

Multimodal approaches ... provide writers who are having difficulty in using language, including those writers for whom English is a second language

(ESL), with powerful tools for sharing knowledge and for self-expression ...
ESL students need to gain knowledge of how to use non-linguistic modes at the same time that they are developing their English writing abilities.

6.6 TRANSMEDIATION AND TRANSDUCTION

From the notion that multiple representations are present, which is the core of the idea of dual coding (see the next paragraph), the idea was added that they are not being used in parallel but are serially established. That is, writers use an idea in one symbol system (such as images) to cross into the other symbol system (verbal texts), and that the first mediates the second. The process is called transmediation (Semali, 2002:1-22). Semali (2002:1-22), Siegel (1995:455-475) and Suhor (1984:247-257) claim that the act of transmediation generates transformation of knowledge, and that where knowledge can be transmediated (initiated in one symbol system and re-expressed in another), there is an increment in understanding. Sutherland (1995:74) suggests that although individuals may display a preference for thinking with either visual or sentential systems “it is the flexible moving between systems (or re-expressing in the new system) which is important”.

According to Sadoski and Paivio (2001:43), when verbal texts are produced or transduced, even though it appears that only a single code of words is used, there is evidence that, mentally, multiple codes are used and the boundaries of a number of semiotic modes are crossed. Sadoski and Paivio (2001:43), put forward a dual coding theory, in which cognition in writing consist of the activity of two coding systems of mental representation, one system specialised for language and one system specialised for dealing with non-verbal objects and events. Under dual coding, no abstract mechanisms are suggested. All meaning and knowledge is explained through direct interconnections between the modality-specific mental representations in the two systems, so that learners can switch from one form of representation to another, or recode, both within a system (e.g. speech to writing) or between systems (e.g. language to mental images).

Flower and Hayes (1984:122) suggest that all text production is constructed through multiple representations of meaning:

Some of these representations, such as an imagistic one, will be better at expressing certain kinds of meaning that prose would, and some will be more difficult to translate into prose than others. Much of the work of writing is the creation and the translation of these alternative mental representations of meaning.

Inputs to the process include verbal data, and also non-verbal, procedural and imagistic representations: all of these relatively non-verbal representations constitute a rich body of

knowledge that is difficult, but sometimes necessary, to capture in words (Flower & Hayes, 1984:130).

Borasi and Siegel (2000:64) reviewed the transmediation provided by the language symbol system, and conclude: "The assumption underlying this strategy is that by recasting meanings generated in one sign system (language) into another (pictorial), readers may reflect on their interpretations from a different perspective, a move that may produce new insights". Suhor (1984:247-257) claims that when moving from one representational form to another, value and knowledge are added. Siegel (1995:458) argues that making meaning through language is a very different undertaking from making meaning through other sign systems such as drawing: "Each sign system is based on a unique organisational principle and involves elements that have no ready equivalents in the other sign system. Transmediation involves this very question of how to "translate" from one sign system to another".

Kress (1997:29), who calls the process transduction, describes the movement of semiotic material across modes as being natural and necessary. Writing of modes of representation, he maintains that "... each engages the child differently in cognitive and affective action. The move, the transduction across modes, encourages the synaesthetic potentials of the child in their transformative, creative actions". He continues: "While transformation operates on the forms and structures within a mode, transduction accounts for the shift of "semiotical material" – for want of a better word – across modes" (Kress, 2003:36). He then claims: "It is in the realm of synaesthesia, seen as semiotically as transduction and transformation, that much of what we regard as "creativity" happens" (Kress, 2003:36). Creativity, according to Kress, is a function of the movement and integration of semiotic materials across the mode boundaries. He (Kress, 1997:29) discusses the benefits of this, in the process offering a possible pathway of understanding of why transmediation or transduction works to produce knowledge growth:

If the limits of imagination imposed by one mode are reached it seems a decidedly positive situation to be able to move into another mode, which extends these limits in certain ways, or offers a different potential. This offers enormous potential enrichment, cognitively, conceptually, aesthetically and affectively.

Kress (2003:40), specifically, deals with text production, but calls it signmaking. He sees no difference between the semiotic transduction that occurs in reading and that is involved in signmaking. He writes that "learning and signmaking are two sides of the same piece of paper and in this approach to signmaking creativity is normal, ordinary; it is the everyday process of semiotic work as making meaning".

According to Schreiber (1984:455-475), transmediation as a language learning and teaching strategy concentrates on the knowledge building and creativity that occurs through verbal texts. It implicates that there are codings at work other than the verbal one, but stresses the importance of the crossing from one code or symbol system to another, two processes being activated, but with a switching process at work. Supporters of the transmediation language learning and teaching strategy assert that, while non-expert writers of all ages may only be knowledge tellers, even in expressive genres, rarely using drafts to build their ideas, it is possible to help writers use other symbol systems to represent their ideas. The transformation of these ideas from one symbol system to another then mediates a gain in knowledge.

7 UNDERLYING ASSUMPTIONS

Assumptions are aspects that I accepted as true without providing verification. The underlying assumptions of this study are:

- Literacy is context-specific, text-specific and social practice-specific. It encompasses complex interactions among language, cognition, society and culture. To be literate, learners need the use of socially-, historically-, and culturally situated practices of creating and interpreting meaning through texts. Literature can play a critical role in immersing learners in the new language.
- Literature classes, particularly in Grades 10 to 12, present one of the greatest challenges for ESL learners, because of the complex and figurative nature of the language used, as well as the interaction between language and new cultural norms encountered in texts.
- The issues surrounding the teaching and learning of writing, especially pertaining to literature in South African public schools are complex. L2 learners struggle to participate in a meaningful and effective way in book and poetry discussions, and activities evolving from the discussions.
- The rapidly growing numbers of learners from ethnically, culturally and linguistically diverse backgrounds in South African public school classrooms, require a new and innovative ESL pedagogy to overcome the challenges created by the presence of these learners.
- To meet the needs of learners of diverse origins, cultures and languages in the ESL classroom a variety of teaching models are needed.
- Strategies of ESL learning and teaching which connect with the learners' out-of-the-classroom literacy practices, literary skills and social practice are fundamental for ESL teachers to make pedagogical choices that integrate learners' prior teaching experiences, perspectives and identities.

8 SIGNIFICANCE OF THE STUDY

In this section, I will outline the significance of the study explicitly. The fundamental purpose of education is to ensure that all learners benefit from learning in ways that allow them to participate in all facets of life. ESL pedagogy is expected to play an important role in fulfilling this mission. It should create the learning conditions leading to full and equitable social participation. ESL pedagogy has traditionally meant teaching and learning to read and write in page-bound, official, standard forms of the national language (New London Group, 1996:1-2).

In this study, I will attempt to broaden this understanding of ESL pedagogy to include negotiating a multiplicity of interpretation and appreciation. I will seek to highlight two principal aspects of the multiplicity of interpretation and appreciation. Firstly, I want to extend the idea and scope of literary pedagogy to account for the context of a culturally and linguistically diverse South African society, for the numerous cultures that interrelate, and the plurality of the texts that circulate. Secondly, I want to argue that ESL pedagogy must account for the variety of text forms associated with the present-day multitude of information and communications technologies. This includes understanding and competent control, amongst others, of visual images and their relationship to the written word.

The significance of this study will be broken down into two distinct parts: the theoretical and the practical significance. The theoretical significance of my study will be to add to present-day SLA and ESL theory the research findings of a South African case study of ESL learners' interpretation and appreciation of literary texts using multiliteracy/multimodal pedagogy. The practical significance of my study will be to put forward suggestions for teacher education pertaining to multiliteracy/multimodal pedagogy in the ESL literature classroom which would offer learners "a deeper reading" (interpretation and appreciation) of literary texts.

9 BRIEF CHAPTER OVERVIEW

The dissertation will be structured as follows:

- Chapter 2 is the literature review chapter entitled "Modern semiotic theories with special reference to non-verbal forms of communication and multiliteracies pedagogy". The focus is on what has been going on in the field of general semiotic theory, and semioticians' and linguists' analyses of non-linguistic modes of communication. The what-and-how of multiliteracies pedagogy are outlined.
- Chapter 3 outlines the research design of the study, and comprehensively describes the methodology of the empirical study. The focus is on the data collection process. The what-and-how of the empirical study is summarised in a conclusion.

- In Chapter 4, the thesis statement of the study is proved. Evidence is used to support the argument. This is done by using the analysed data and the views of scholars. Non-textual materials are also used to explain and support the arguments.
- Chapter 5 is the conclusion chapter. It rounds off what has been started in Chapter 1. It contains an outline of what was discovered and gives a description as to the significance of it. It also contains a summary of the findings, a conclusion and recommendations for implementation. Suggestions for further research are also put forward.

CHAPTER 2

LITERATURE REVIEW

MODERN SEMIOTIC THEORIES WITH SPECIAL REFERENCE TO NON-LINGUISTIC MODES OF COMMUNICATION AND MULTILITERACIES PEDAGOGY

1 INTRODUCTION

Humans are meaning-makers who make meaning through their creation and interpretation of signs. Signs take the form of words, images, sounds, odours, flavours, acts or objects. However, these phenomena have no intrinsic meaning, and become signs only when humankind invests them with meaning (Chandler, 2009:1). As Peirce (1931-1958:2.172) declares: "Nothing is a sign unless it is interpreted as a sign". Human beings interpret "things" as signs largely unconsciously by relating them to known systems of conventions. It is this meaningful use of signs which is at the heart of semiotics (Chandler, 2009:1).

According to Dormans (2004:1), one of the most outstanding characteristics of the 21st Century is that it is an age of signs. There are orthographic or written, verbal, visual and aural signs. These sign types can occur in isolation, or may be produced in combination. The possibility for a multiplicity and variety of signs in combination with the growth of the Internet, multimedia, and their role in what has been characterised as the information revolution, has raised consciousness of the visual sign as a conveyor of meaning. This resulted in an increasing interest amongst educationists of a need for developing learners' abilities in visual literacy, rather than simply oracy and literacy (Royce, 1999:1).

In Western culture, and most developed cultures, the linguistic, verbal and written forms, are generally viewed as the major mode of communication. The visual sign is generally seen as being subordinate to the written or verbal sign, and even more so is the aural sign (Royce, 1999:2). The dominance of the linguistic, and the written over the verbal as the more "advanced" mode is all-pervasive, and is inculcated across various cultures in and through educational practices (Unsworth, 2006:55). The change that has been brought about by the increasingly computerised and multimedia-based modes of communication in this age of signs, challenges the traditional dominance of the linguistic over the visual age (Royce, 1999:2).

The focus of linguistics as a discipline during the 20th Century has been the study of natural language, either in structural, psycholinguistic or functional terms. During the latter decades of the 20th Century and the beginning of the 21st Century, an increasing interest in

forms of communication other than linguistic, and the ways that they project and organise their meanings, were being observed and formulated. This interest has been the result of not only the continual development and enrichment of semiotic theory, but also the already mentioned changes in the modes of communication as a result of the revolution in information and communications technology. The development in general linguistic theory which could inform the interpretation of other communication modes apart from language were also recognised (Dormans, 2004:1; Royce, 1999:3).

Against the above background, this chapter contains a brief overview of the conception of the sign and meaning in general semiotic theory. It then provides an overview of the work of semioticians and linguists who have analysed non-linguistic modes of communication. Finally, the multiliteracies pedagogy are discussed.

2 THE CONCEPTION OF THE SIGN AND MEANING IN GENERAL SEMIOTIC THEORY

Semiotics has been subdivided into pure, descriptive and applied areas. Depending on the particular tradition and nuances given to the meaning of the notion of semiotics – the study of the sign – there have been a number of definitions of the concept (Nöth, 1995:40). The most common is Saussure's (1916/1966:16) definition from which most others are derived, namely that semiotics is "a science that studies the life of signs within society". Fiske (1982:43) defines semiotics as "the study of signs and the way they work". According to Fiske (1982:43), semiotics focuses on three main areas:

1. The study of the sign itself;
2. The systems into which signs are constructed and organized;
- and 3. The social and cultural contexts within which varieties of signs, of the different ways they have of conveying meaning and of the way they relate to the people who use them

Several theories have been developed for classifying and describing the relationships between signs and their meanings. In the history of semiotics from the mid to late 19th Century and throughout the 20th Century, a number of scholars played major roles in the development of the modern form of the discipline, and its major branches. These scholars and their major contributions include Charles S Peirce (1839-1914), (philosophy, classification of signs); Charles Morris (1901-1979), (the scope of semiotic theory); Ferdinand Saussure (1857-1913), (semiology and linguistics); Louis Hjelmslev (1899-1965), (theory of glossematics) and Roman Jakobson (1896-1982), (poetics and linguistics). From these, both Charles S Peirce, who is the major figure in the philosophical branch, and Ferdinand Saussure, who is commonly referred to as the founder of semiology (semiotics) and the father of modern linguistics, are the important figures in the development of semiotic

theory, and that their differences, *inter alia*, are often characterised largely via their interpretation of the sign (Royce, 1999:36-37).

The fundamental concept of the sign in its broadest sense is defined as “a natural or conventional semiotic entity consisting of a *sign vehicle* connected with *meaning*” (Larsen, 1994:3824). Larsen (1994:3824) explains:

A sign is any object which represents another object. Meaning is the representation of an object in or by another object. The sign or the representing object can have any material manifestation as long as it can fulfill the representational function: a word, a novel, a gesture, a reaction in the brain, a city, etc. On the status of the represented object nothing is made explicit by this definition. It may be material or mental, fictitious or factual, fantasized or real, natural or artificial. From this it follows that something which is a sign in one context may be an object in another and vice versa. Signs do not constitute a class of objects. A sign is a ‘functional’ unit.

The principal functional status of a sign means that its existence is related to its integration in a concrete process of meaning-making. It is a coded process involving the production and comprehension of signs which is commonly defined as semiosis (Danesi, 1994: 280). The process of semiosis means that “one infers something from a phenomenon one thus considers a sign, concerning something else, the object”, and that “through this inference, the relation between sign and object is specified according to a code” (Larsen, 1994:3824).

The views of Saussure and Peirce as to the nature of a sign and the process of semiosis have been discussed and developed to the point that most of the semiotic literature seems to identify itself with having originated from what has been characterised as either semiology or semiotics (Royce, 1999:38). Sebeok (1989:63) argues that these two terms being associated with the “two traditions” of semiotics, which Nöth (1995:63) describes as the “linguistics tradition from de Saussure to Hjelmslev and Barthes usually defined as semiology” and the “general theory of signs in the tradition of Peirce and Morris which was called *semiotics*”. From 1969, the International Association of Semiotic Studies has decided to abandon the terminological distinction and to adopt the term semiotics to include all the research published from both the traditions of semiology and general semiotics (Royce, 1999:38). According to Royce (1999:38), notwithstanding this terminological rapprochement, the semiotic literature can still be interpreted in terms of its association with these two major traditions.

3 SEMIOTICIANS AND LINGUISTS' ANALYSES OF NON-LINGUISTIC MODES OF COMMUNICATION

3.1 FERDINAND SAUSSURE, CHARLES S PEIRCE AND THE PRAGUE AND PARIS SCHOOLS

It is generally recognised that the study of language formed the cornerstone for much work in the field of semiotics, and that the nature of this work derives initially from Saussure's theory of language or semiological programme, Hjelmslev's extension of Saussure's ideas in his glossematics⁵, and the further application of these ideas by various schools of semiotics in their examination of other non-linguistic modes of communication (Royce, 1999:39). In Saussure's (1916/66:67) theory of language or semiological program, the central semiotic notion is the sign, which is defined as a two-fold entity consisting of the signifier and the signified. The signifier is defined as the material vehicle, or the "physical part of the sign, the actual substance of which it is composed (sound waves, alphabet characters, etc.)". The signified is defined as the meaning or mental concept to which the signifier refers.

This Saussurean dichotomy is to be contrasted with the Peircean triadic model of the sign, which comprised of the *representamen* or sign, the object or that to which the *representamen* refers, and the *interpretant* or an individual's comprehension of, and reaction to, the *representamen* or object association. The *representamen* is synonymous with Saussure's signifier, identifying the material or present part of the sign, while the object and *interpretant* are signified by Saussure in two parts. The Peircean model is a "triple connection of sign, thing signified, cognition produced in the mind" (Peirce quoted in Nöth, 1995:42). Both Saussure and Peirce developed their conceptions of the sign at the same time, but independently, and both have been adopted and utilised in subsequent semiotic studies by various semioticians (Royce, 1999:39). Leeds-Hurwitz (1993:23) argues that the two conceptions of the sign should not be viewed as contradictory, but that the Peircean triadic model should be viewed as an elaboration of the Saussurean dyadic conception, which is therefore "the more basic and essential".

⁵ Glossematics is a structuralist linguistic theory that views the glosseme as the most basic unit or component of language. The concept glosseme is defined as the smallest irreducible unit of both the content and expression planes of language; in the expression plane, the glosseme is said to be identical or nearly identical to the phoneme, whereas it is stressed that traditional analyses have not adequately revealed the basic units of the content plane of languages. The concept was coined by Louis Hjelmslev and Hans Jorgen Uldall as a neologism combining the Greek word *glosso* (meaning word) with mathematics to indicate a formalised system of study. The study of glossemes is the same as that of a physicist who studies atoms, to wit a more perfect understanding of the whole through a thorough study of the structure of the constituent parts. Glossematics seeks to take a *tabula rasa* approach, constructing an internally consistent framework of axioms and principles with minimal reliance on external terms. It is an abstracting form of structuralism, concerned with how "functives" describe relationships among "terminals" rather than with words themselves. This system, constructed without recourse to any particular language or constructivist modality, seeks to establish a universal standard defining the necessary and sufficient conditions of language (Seuren, 1998:161; Siertsema, 1965:1).

Saussure (1916/66:65-70) elaborated his model of the sign only to the extent required to explore the nature of the linguistic sign, but as already mentioned, many following the Saussurean semiological tradition transferred his ideas to non-linguistic signs. The most important are the Prague School of the 1920s and 1930s, and the Paris School of the 1960s and 1970s (Royce, 1999:39). The Prague School was characterised by an attempt to design a scientific approach to literature and art through the notions of automatisisation and deautomatisisation (or foregrounding), and the application of aspects of phenomenology. The notion of foregrounding was applied to language (i.e. phonological or syntactic forms were deviated from the expected, standard forms of artistic purposes), as well as to a range of art forms. The Paris School is distinguished by its direct relationship to and development of Saussure's semiological conception of the sign, and the influence of Hjelmslevian linguistic theory on its central figures. The school is often characterised as being derived from linguistic structuralism and are noted for their work in text analysis, and semiotic analyses of a range of non-linguistic modes of communication (Hymes, 1964:398; Larsen, 1994:1586; Nöth, 1995:42; Royce, 1999:40).

3.2 M.A.K HALLIDAY'S GENERAL THEORY OF LANGUAGE AND COMMUNICATION – THE SYSTEMIC FUNCTIONAL LINGUISTICS (SFL) MODEL

Systemic Functional Linguistic Theory, developed by M.A.K. Halliday (1978, 1985, 1994), interprets language as a socially-based semiotic system. According to Halliday (1978:16), the concept social suggests two things simultaneously: firstly, it refers to the social system, which is synonymous with culture as a system of social meanings, and secondly, it refers to the dialectical relationship between communication (language) and social structure. The SFL perspective therefore involves an "attempt to relate language primarily to one particular aspect of human experience, namely that of social structure" (Halliday & Hasan, 1985:4). This relationship between language and social situation implies that language is viewed as a system of choices and options made against a background of other potential options, and against other ways of communication which human beings have developed in various cultural contexts (Hasan, 1993:94).

Halliday (1978:16, 21, 27-29, 109) made four central claims about language: Language is functional in terms of what it can do or what can be done with it (1); language is semantic in that it is used to make meanings (2); language is semiotic in that it is a process of making meanings by selecting "from the total set of options that constitute what can be meant" (3); and, language meanings generated and exchanged are motivated by their social and cultural contexts (4), (Halliday, 1978:53). According to Halliday's (1978:10-109) four central claims about language, language is interpreted as a "complex semiotic system

composed of multiple levels or strata” in which “the central stratum, the inner core of language, is that of grammar” (Halliday, 1994:15). This central stratum is referred to as the lexicogrammar, because it incorporates both grammar and vocabulary. The key concept used to describe the ways that these strata are related in the overall model, is the concept of realisation. The linguistic levels are related to each other in that the level of phonology and graphology realises the level of the lexicogrammar, and this lexicogrammar itself realises the level of semantics or meanings, and this realises the extralinguistic features of the context. Looking at this from an opposite perspective, the extralinguistic features of the context are realised in the choices made in the semantic level, these meanings are realised in choices made in the lexicogrammar, and the lexicogrammar is realised by choices that are made in soundings and graphology (Halliday, 1994:15).

Halliday’s (1976:26) Systemic Functional Linguistics (SFL) described language as a system with meaning potential. He defined language as “a set of options in a stated environment” that is shaped by how people use it to make meaning (Halliday, 1976:26). Halliday (1976:26) identified a tri-functional framework of meaning: ideational, interpersonal, and textual.

- The ideational meaning relates to what is going on in the world, that is, how people use language to articulate their experiences. It relates to how words are used to express actions, objects, places, events, people, things, qualities and ideas, and how people represent their experiences through the types of processes and participants they use.
- The interpersonal meaning is concerned with the ways language is used to position people, the kind of speaker-listener interaction and how it is negotiated. It deals with how people express their attitudes and judgement, and the way they use language to influence others.
- The textual meaning deals with the role of language in creating texts (or situations). It is concerned with how to organise the text into a coherent message that is relevant to the context of the situation.

According to Halliday (1976:26), the “context of culture” defines the meaning potential of language, while the “context of situation” (or environment) determines how the potential afforded is realised through the choices people make and their actions.

According to the SFL view of language, a reader of any literary genre would interpret it as a text realising a specific context of situation and simultaneously encode all three of the metafunctions at the level of semantics. In ideational terms, the reader would understand the literary genre’s processes, the participants and the circumstances being represented. He or she would also have to understand the logical relationships between one process and

another or one participant and another who share the same position in the text. In interpersonal terms, a reader would recognise and respond to the encoded speech function, whether the text is providing a statement, asking questions or issuing commands, as well as appreciate the attitudes and judgement embodied in the text. In textual terms, the reader would appreciate the value and topicality of the message reported, or its relevance to the context in which it occurs, as well as the coherence between one part of the literary genre and every other part. All the elements, in combination with the texture provided by the componential and organic cohesive devices, operate to convey to the reader that the literary genre he or she is reading is coherent, relevant and organised so that it effectively addresses the reader in some recognisable, socially appropriate way (Halliday & Hasan, 1985:45).

3.3 THE HALLIDAYAN INTERPRETATIONS OF NON-LINGUIST MODES OF COMMUNICATION WITH SPECIAL REFERENCE TO EDUCATIONAL CONTEXTS

Applications of the SFL model to non-linguistic forms of communication have gained prominence through research pertaining to the visual semiotics of displayed art forms such as sculpture, architecture and painting by O'Toole (1994, 1995); and the proposal of a grammar of visual design in images in general, and in educational contexts in particular, by Kress and van Leeuwen (1990, 1996, 2006). The research on a Hallidayan interpretation of meaning-making in visual semiotic modes is concerned with two areas: various types of images (photographs, drawings and diagrams), and displayed art in paintings, sculptures and architecture; and visual grammar and multimodal texts. As displayed art falls outside the scope of this study, a description of O'Toole's functional interpretation of visual communication will not be presented. Since this dissertation takes a Hallidayan view of communication in an attempt to test the assumption that different semiotic systems can and do work together semantically in page-based multimodal texts in ESL classrooms, a review of the work of scholars on visual grammar and multimodal texts would be germane.

3.3.1 GUNTHER KRESS AND ROBERT HODGE'S *LANGUAGE AS IDEOLOGY* (1979) AND *SOCIAL SEMIOTICS* (1988)

Kress and Hodge's publication, entitled *Language as Ideology* (1979), was a discussion of the possible ways that language can be linked in ideological terms not only to its social uses as a tool for communication, but also to its role as a means of political control (Kress & Hodge, 1979:6). This publication only focused on the linguistic mode; however, it attempted to illuminate verbal language as a social phenomenon, and to provide analytical tools for various disciplines to use in their explorations of how social and political forces and

processes act on, and through, discourse. Hodge and Kress (1988:vii) indicated that their perceptions of the limitations inherent in their approach in *Language as Ideology* provided the impetus for a second publication, namely *Social Semiotics* (1988). The aim of this publication was to produce a “useable linguistics”, or a “critical linguistics” (Hodge & Kress, 1988:vii). The new approach was based on two premises: the first is “the primacy of the social dimension in understanding language structures and processes”; and the second is that “no single code can be successfully studied or fully understood in isolation” (Hodge & Kress, 1988:vii). It recognises that meaning is not restricted only to the linguistic code, but “resides so strongly and pervasively in other systems of meaning, in a multiplicity of visual, aural, behavioural and other codes, that a concentration on words alone is not enough.” (Hodge & Kress, 1988:vii). *Social Semiotics* (1988) was an attempt to consider the ways that meanings are projected via a range of modes, such as through language, images, comics and television. Hodge and Kress in *Social Semiotics* (1988) analysed some linguistic and non-linguistic modes in an attempt to develop and explain the application of these principles. It provides information pertaining to the ways that these visual and verbal modes complement each other to project meaning multimodally (Royce, 1999:48-49).

3.3.2 GUNTHER KRESS AND THEO VAN LEEUWEN’S *READING IMAGES* (1990) AND *READING IMAGES: THE GRAMMAR OF VISUAL DESIGN* (1996, 2006)⁶

The interest shown in the visual mode by Hodge and Kress in *Social Semiotics* (1988) was extended in Kress and van Leeuwen’s publications, *Reading Images* (1990) and *Reading Images: The Grammar of Visual Design* (1996, 2006). Both of these publications made the same assumptions as *Social Semiotics* (1988) about the nature of communication, and utilised similar approaches in interpreting visual and verbal meanings in multimodal texts. The aim of both these publications was to design a grammar of images. The first publication explored this aim in an analysis and discussion of images in children’s educational literature; and the second publication continuing and extending this exploration to more generalised images drawn from public media sources such as an advertisement, magazine articles, maps, art images and various kinds of diagrams (Royce, 1999:48). In one of Kress’s earlier texts, published in 1995, entitled *Writing the Future: English and Making a Culture of Innovation* he contends that simple texts can reveal as much of culture, power, society and identity as many other seemingly more “elevated” texts (Kress, 1995:55).

Kress and van Leeuwen (1996:1, 5) in *Reading Images: The Grammar of Visual Design* stated that their aim in producing a “grammar of visual design” was to present a

⁶ This section focuses on Kress and van Leeuwen’s theory of a grammar of visual design. Given the scope of this dissertation, it only contains their views.

socially-based theory of visual representation. In doing so, they drew an analogy with language, noting that researchers working in visual semiotics before them have tended to concentrate on what could be described as the lexis rather than the grammar of images, in that they have concentrated on the meaning projected by the individuals, scenes and objects portrayed within images rather than the connected meanings (Kress & van Leeuwen, 1996:1). The use of the term grammar therefore implied that they would attempt to examine the ways in which what was depicted in images was combined into a coherent, meaningful whole, in much the same way that discourse analysts examined how words were combined into clauses, sentences and whole texts. This was a kind of visual discourse approach which aimed to link form with meaning, and where linguistic and visual “grammatical forms [are seen] as resources for encoding interpretations of experience and forms of social (inter)action” (Kress & van Leeuwen, 1996:1; Royce, 1999:49).

In both publications, Kress and van Leeuwen (1990:3; 1996:16) attempted to describe the structures that visuals use to realise a variety of different kind of meanings, and they linked their analyses with discussions of visual literacy and the implications for education. They did this because of their perception of the overwhelming importance of visual communication in the present world, the dominance of the verbal over the visual in educational systems, and their view that there is a "staggering inability on all our parts to talk and think in any serious way about what is actually communicated by means of images and visual design". According to Royce (1999:53), in their interpretations of the ways that images project their meanings, Kress and van Leeuwen drew heavily on selected publications from researchers in areas such as communication and media studies (Dondis, 1973; Dyer, 1982; Fiske, 1982), psychology of visual perception (Arnheim, 1969, 1974, 1982; Gombrich, 1960), information design (Tufte, 1983) and visual semiotics (Barthes, 1967, 1977; Eco, 1976; Saint-Martin, 1987). What is new in Kress and van Leeuwen’s approach to the interpretation of visual meaning, however, is the application and adaptation of linguistic insights from the socially-based SFL model in an attempt to link the visual meanings in an image to the producers of that image and their particular social contexts (Royce, 1999:53).

Kress and van Leeuwen (1996:17; 2006:18) moved away from Barthes' (1977) view of the meaning of the image, and did not accept his notion of dependency between image and verbal text, where he suggests that the meaning of images (as well as other codes such as food and dress) are related to and mostly dependent on language for “fixing” their meanings (Royce, 1999:53). Kress and van Leeuwen (1996:17; 2006:18-19), argued that while Barthes' essay on image-text relations explains the communicative relationship between the two codes, it fails to recognise that "the visual component of a text is an independently organised and structured message — connected with verbal text, but in no way dependent on it. And similarly the other way round." (Kress & van Leeuwen, 1996:17).

Their aim was to utilise underlying principles in the grammar of the verbal to explicate the grammar of the visual, taking the point of view that "language and visual communication both realise the same more fundamental and far-reaching systems of meaning that constitute our culture, each by its own forms, and independently" (Kress & van Leeuwen, 1996:17). Both verbal and visual codes are seen to express the same kinds of meanings, but by different methods from different semiotic systems. In any particular cultural context, there may be a considerable degree of congruence between the two codes. There may also be areas of difference, areas where the verbal can express itself and the visual cannot, and *vice versa*. The two semiotic systems and their potential meanings are therefore neither fully conflated, nor are they wholly opposed in their respective codes (Kress & van Leeuwen, 1996:17-18; 2006:19). Both these modes are realisations of social semiotic systems, wherein the meanings which all communicators (whatever the code) choose to express are seen to be social in nature, and arise out of the culture in which they are situated.

As already mentioned, Kress and van Leeuwen (1996:40; 2006:41-44) utilised Halliday's (1978, 1985) SFL theory to provide an analogy for the development of a visual grammar and to outline the kind of categories which they regard as essential to the analysis of the visual semiotic. By applying Halliday's concept of metafunctions to other modes beside the linguistic, Kress and van Leeuwen (1990:19) are clearly assuming that the visual mode draws upon the same semantic system as language; and that "everything [which can be] said about the semiotic code of language can be said, in terms specific to it, about the semiotic code of pictures". The visual differs in terms of the choices from the cultural semantic system that they can realise, and in the ways in which these choices are realised, still "the semiotic code of language and the semiotic code of pictures each have their own quite particular means of realising what in the end are perhaps quite similar semantic relations" (Kress & van Leeuwen, 1996:44). The interactive and represented participants, and the coherent structures of a visual were correlated with Halliday's three metafunctions:

- Ideational: a range of ways of semantically relating represented participants.
- Interpersonal: a range of ways of semantically relating interactive participants.
- Textual: a range of ways of semantically relating the aspects on a page to each other.

The metafunctional terminology posited by Halliday to describe meanings at the semantic level in his SFL model have been changed from ideational to representational meanings, from interpersonal to interactive meanings, and from textual to composition(al) meanings (Royce, 1999:55).

According to Kress and van Leeuwen (1996:265), the analysis and interpretation of visual forms of communication involve examining them from different points of view, and that

in focusing on one point of view in particular, for example representational meaning and its sub-systems, it is easy to lose sight of the fact that a visual is the result of “the convergence of many different signifying systems” (Kress & van Leeuwen, 1996:265). The visual systems of representational (ideational), interactive (interpersonal) and compositional (textual) meanings occur and project their meanings simultaneously, and they are multidimensional structures. As with sentences, which can be simple (only one clause or process), or complex (several clauses, each with their own process, and hypotactically and paratactically related to each other), visuals can also be simple or complex (Kress & van Leeuwen, 1996:112).

With the above information as theoretical framework, in the remaining sections of this chapter, the multiliteracies pedagogy, as designed by the New London Group (1996), is put forward as a roadmap for what the school can do.

4 MULTILITERACIES PEDAGOGY: WHAT TEACHERS IN SCHOOLS CAN DO

According to Mills (2009:104), more than a decade ago, a group of ten educators met in New London. They discussed a new approach to literacy pedagogy in response to the changes in the globalised communication environment. They also proposed a pedagogy of multiliteracies to broaden the approaches to literacy that were centred exclusively on linguistics, to include multimodal textual practices – combining the linguistic, visual, audio, gestural and spation modes – and literacies that were culturally inclusive. An outline of the group’s proposals follows.

4.1 THE CONCEPT OF PEDAGOGY OF MULTILITERACIES

The concept multiliteracies describe two arguments regarding the emerging cultural, institutional and global order: the multiplicity of communication channels and media (Argument 1), and the increasing saliency of cultural and linguistic diversity (Argument 2). The notion of multiliteracies complements traditional literacy pedagogy by addressing these two related aspects of textual multiplicity (Cope & Kalantzis, 2000:9). Cope and Kalantzis (2000:5) argue that the term “mere literacy” remains centered on language only, and usually on a singular national form of language at that, which is conceived as a stable system based on rules such as mastering sound-letter correspondence. This is based on the assumption that the correct usage can be discerned and described. Such a view of language will characteristically translate into an authoritarian kind of pedagogy.

A pedagogy of multiliteracies, by contrast, focuses on modes of representation much broader than language alone. These differ according to culture and context, and have specific cognitive, cultural and social effects. In some cultural contexts – in a native or traditional community or in a multimedia environment, for instance – the visual mode of representation may be much more powerful and closely related to language than “mere

literacy". Multiliteracies also creates a different kind of pedagogy, one in which language and other modes of meaning are dynamic representational resources, constantly being remade by the teachers and learners as they work to achieve their various cultural purposes (Cope & Kalantzis, 2000:5).

The term multiliteracies is also used to focus on the reality of increasing local diversity and global connectedness. Dealing with linguistic and cultural differences has now become central to the pragmatics of human beings' working, civic and private lives. Effective citizenship and productive work now require that human beings interact effectively using multiple languages, Englishes and communication patterns that cross cultural, communal, and national boundaries. Sub-cultural diversity also extends to the ever broadening range of specialist registers and situational variations in language (technical, sporting, or related to groupings of interest and affiliation). When the proximity of cultural and linguistic diversity is one of the key facts of the present, the very nature of language learning has changed. The fundamental question is: "What do these changes mean for literacy pedagogy?" In relation to the new environment of literacy pedagogy, two fundamental questions need to be reopened: the "what" of literacy pedagogy (what it is that learners need to learn); and the "how" of literacy pedagogy (the range of appropriate learning relationships), (New London Group, 1996:64). An elaboration of the two questions follows.

4.2 THE "WHAT" OF A PEDAGOGY OF MULTILITERACIES

In addressing the question of the "what" of literacy pedagogy, the New London Group (1996:17) proposed a metalanguage of multiliteracies based on the concept of design. Design has become central to present-day school reforms, and teachers are viewed as designers of learning processes and contexts. The "what" of the multiliteracies pedagogy comprises three notions, namely, the designs of meaning, the dimensions of meaning and the design elements.

4.2.1 DESIGNS OF MEANING

The term design describes the forms of meaning; and is free of the negative associations for teachers of terms such as grammar. It is a sufficiently rich concept upon which to ground a language curriculum and pedagogy. The term design also contains an ambiguity: it can identify either the organisational structure (or morphology) of products, or the process of designing. Any semiotic activity, including using language to produce or consume texts, should be treated as a matter of design involving three notions: available designs, designing and the redesigned. Together these three notions emphasize the fact that meaning-making is an active and dynamic process, and not something governed by fixed rules (Cope & Kalantzis, 2000:20; New London Group, 1996:73-74).

The above framework is based on Fairclough's (1992b:193-217) theory of discourse, as set out in his publication, entitled *Discourse and Text: Linguistic and Intertextual Analysis within Discourse Analysis*. According to this theory, semiotic activity is seen as a creative application and combination of conventions (resources or available designs) that, in the process of design, transforms as it reproduces these conventions. That which determines (available designs) and the active process of determining (designing which creates the redesigned) are constantly in tension. This theory fits in well with the view of social life and social subjects in fast-changing and culturally diverse societies. An outline of the three notions of design follows.

4.2.1.1 Available designs

Available designs (the resources for design) include the grammars of various semiotic systems: the grammars of languages, and the grammars of other semiotic systems such as film, photography or gesture. Available designs include orders of discourse. An order of discourse is the structured set of conventions associated with semiotic activity (including the use of language) in a given social space – a society, or a particular institution such as a school. An order of discourse is a socially produced array of discourses, intermeshing and dynamically interacting; and can be seen as a particular configuration of such aspects. It may include a mixture of different semiotic systems – visual and aural semiotic systems in combination with language constitute the order of discourse. An order of discourse is intended to capture the way in which different discourses relate to (speak to) each other. Schools are particularly crucial sites in which a set or order of discourses relate to each other, such as disciplinary discourses, discourses of being a teacher (teacher culture), discourses of being a learner, community discourses, ethnical discourses, class discourses. Each discourse involves producing and reproducing and transforming different kind of people (New London Group, 1996:74).

Within orders of discourse, there are particular design conventions (available designs) that take the form of, amongst others, discourses, styles and genres:

- Discourses are configurations of knowledge, and its habitual forms of expressions which represents a particular set of interests.
- Styles are the configuration of all the semiotic features in a text in which, for example, language may relate to layout and visual images.
- Genres are forms of text or textual organisation that arise out of particular social configurations, or the particular relationships of the participants in an interaction. They reflect the purposes of the participants in a specific interaction.

The overarching concept of orders of discourse is needed to emphasise that in designing texts and interactions, people always draw on systems of socio-linguistic practice

as well as grammatical systems. Available designs also include another element, namely the intertextual context. This is the linguistic and discursive experience of those involved in designing, in which one moment of designing is a continuation of particular histories. This is the intertextual context, which links the text being designed to one or more series (“chains”) of past texts (New London Group, 1996:75).

4.2.1.2 Designing

The process of shaping emergent meaning involves representation and recontextualisation. This is not a repetition of available designs. Every moment of meaning involves the transformation of the available resources of meaning. Reading, seeing and listening are all instances of designing (New London Group, 1996:75).

According to Halliday (1978:10-109), a deep organising principle in the grammars of human languages is the distinction among macrofunctions of language, namely the different functions of available designs: ideational, interpersonal and textual functions. These functions produce distinctive expressions of meaning. The ideational function handles the “knowledge”, and the interpersonal function handles the “social relations”. As for orders of discourse, the generative interrelation of discourses in a social context and their constituent genres, can be partly characterised in terms of the particular social relations and the subject positions they articulate; whilst discourses are knowledges (constructions of the world) articulated with particular subject positions (New London Group, 1996:75).

Any semiotic activity (designing) simultaneously works on and with these facets of available designs. Designing can normatively reproduce, or radically transform, given knowledges, social relations and identities, depending on the social conditions under which designing occurs. It will never simply reproduce available designs. Designing transforms knowledge in producing new constructions and representations of reality. Through their co-engagement in designing, people transform their relations with each other, and so transform themselves. These are not interdependent processes. Configurations of subjects, social relations and knowledges are worked on, and transformed (becoming the redesigned) in the process of designing. Existing and new configurations are always provisional, though they may achieve a high degree of permanence. Transformation is always a new use of old materials, a rearticulation and recombination of the given resources of available designs.

The notion of design recognises the iterative nature of meaning-making, drawing on available designs to create patterns of meaning that are relatively predictable in their context. This is why the redesigned has a ring of familiarity to it. Yet, there is something ineluctably unique to every utterance. Listening as well as speaking, and reading as well as writing, are forms of designing. Listeners and readers encounter texts as available designs; as a resource for making new meanings from the texts they encounter. Their listening and

reading is itself a production (a designing) of texts (through texts-for-themselves, not texts-for-others) based on their own interests and life experiences. And their listening and reading in turn transforms the resources they have received in the form of available designs into the redesigned (New London Group, 1996:76).

4.2.1.3 Redesigned

The outcome of designing is a new meaning, something through which meaning-makers remake themselves. It is never a reinstatement of one available design or even a simple recombination of available designs. The redesigned may be variously creative or reproductive in relation to the resources for meaning-making available in available designs. It is neither a simple reproduction, nor is it simply creative. As the play of cultural resources and uniquely positioned subjectivity, the redesigned is founded on historically and culturally received patterns of meaning. Simultaneously, it is the unique product of human agency: a transformed meaning. In turn, the redesigned becomes a new available design, a new meaning-making resource. Through these processes of design, meaning-makers remake themselves. They reconstruct and renegotiate their identities. Not only has the redesigned been actively made, but it is also evidence of the ways in which the active intervention in the designing world has transformed the designer (New London Group, 1996:76).

4.2.2 DIMENSIONS OF MEANING: METALANGUAGE

Teachers and learners need a language to describe the forms of meaning that are represented in available designs and the redesigned. They need a metalanguage – a language for talking about language, images, texts and meaning-making. The New London Group (1996:77) developed an educationally accessible functional grammar; that is, a metalanguage that describes meaning in various realms. These include the textual and the visual, as well as the multimodal relations between the different meaning-making processes that are so critical in media texts and the text of electronically multimedia.

4.2.2.1 Criteria of a metalanguage in the school curriculum

Any metalanguage to be used in a school curriculum has to comply with certain criteria:

- A metalanguage must be capable of supporting sophisticated critical analysis of language and other semiotic systems, without making unrealistic demands on teacher and learner knowledge, and not immediately conjuring up teachers' accumulated, and often justified, antipathies towards formalism. The latter is crucial, because teachers must be motivated to work on and with metalanguage.
- A metalanguage needs to be quite flexible and open-ended. It should be seen as a tool kit for working on semiotic activities, not a formalism to be applied to them. The primary purpose of the metalanguage should be to identify and explain differences

between texts, and relate these to the contexts of culture and context in which they seem to work.

- The metalanguage is not to impose rules, to set standards of correctness, or to privilege certain discourses in order to “empower” learners (New London Group, 1996:77).

4.2.2.2 Key terms for analysing design of meaning

The metalanguage suggested by the New London Group (1996:77) for analysing the design of meaning with respect to orders of discourse, includes the key terms, genres and discourses, and a number of related concepts such as voices and styles (Fairclough, 1992a; Kress, 1990; van Leeuwen, 1993). In the classroom context, teachers and learners should ask of any design: What is the game? and What is the angle? These two concepts are defined below.

a) The game of design of meaning

The game points the teachers and the learners in the direction of purpose, and the notion of genre. Sometimes the game can be specified in terms of a clearly defined and socially labeled genre; and often there is not a specific generic category. Semiotic activity and the text it generates regularly mix genres. In trying to characterise game and genre, teachers should begin from the social context, the institutional location, the social relations of texts, and the social practices within which they are embedded. Genre is an intertextual aspect of a text. It shows how the text links to other texts in the intertextual context, and how it might be similar in some respects to other texts used in comparable social contexts, and its connections with text types in the order(s) of discourse. However, genre is just one of a number of intertextual aspects of a text, and it needs to be used in conjunction with others, especially discourses.

b) The angle of design of meaning

A discourse is a construction of some aspect of reality from a point of view; an angle, in terms of particular interests. As an abstract noun, discourse draws attention to use of language as a facet of social practice that is shaped by – and shapes – the orders of discourse of the culture, as well as language systems (grammars). As a count noun, it draws attention to the diversity of constructions (representations) of various domains of life and experience associated with different voices, positions and interests (subjectivities).

c) Intertextual characterisations

Intertextual characterisations of texts in terms of genres and discourses are best regarded as provisional approximations, because they are cultural interpretations of texts that depend

on the analyst's everyday but operationally adequate feel for the culture as well as for specialist knowledges (New London Group, 1996:78).

4.2.3 DESIGN ELEMENTS

One of the key ideas informing the notion of multiliteracies is the increasing complexity and inter-relationship of different modes of meaning. Six major areas of functional grammars (metalanguages) were identified by the New London Group (1996:78) to describe and explain patterns of meaning, namely, linguistic design, visual design, audio design, gestural design, spatial design and multimodal design. Multimodal design is of a different order to the other five modes of meaning as it represents the patterns of interconnection among the other modes (Cope & Kalantzis, 2000:25). An elaboration of the areas follows.

4.2.3.1 Linguistic design

The metalanguage used to describe linguistic design focuses on the representational resources (New London Group, 1996:78). The notion of design emphasizes the productive and innovative potential of language as a meaning-making system. This is a generative description of language as a means of representation. The aspects of linguistic design describe the representational resources that are available, the various meanings these resources will have drawn upon in a specific context, and the innovative potential for reshaping these resources in relation to social intentions or aims. Grammar needs to be seen as a range of choices one makes in designing communication for specific ends, including greater recruitment of nonverbal features. These choices, however, are not just a matter of individual style or intention, but inherently connected to different discourses with their wider interests and relationships of power. The metalanguage used for analysing the designs of language is built on a highly selective checklist of features of texts. Table 1 (see next page) contains a list of selected key terms that might be included in a metalanguage of linguistic design.

Table 1: Some aspects of linguistic design

Delivery	Features of intonation, stress, rhythm, accent, etc.
Modality	Nature of the producer's commitment to the message in a clause.
Transitivity	Types of process and participants in the clause.
Vocabulary and metaphor	Vocabulary and metaphor, word choice, positioning and meaning.
Nominalisation of processes	Turning actions, qualities, assessment or logical connection into nouns or states of being (e.g. "assess" becomes "assessment"; "can" becomes "ability").
Information structures	How information is presented in clauses and sentences.
Local coherence relations	Cohesion between clauses and logical relations between clauses (e.g. embedding, subordination).
Global coherence relations	Overall organisational properties of texts (e.g. genres).

(Cope & Kalantzis, 2000:27)

4.2.3.2 Designs of other modes of meaning

Increasingly important are modes of meaning other than the linguistic, namely visual meanings (images, page layouts, screen formats); audio meanings (music, sound effects); gestural meanings (body language, sensuality); spatial meanings (the meanings of environmental spaces, architectural spaces); and multimodal meanings. The multimodal is the most significant, as it relates to all the other modes. All meaning-making is multimodal. All written text is also visually designed. A school project can and should properly be evaluated on the basis of visual as well as linguistic design, and their multimodal relationships. Spoken language is a matter of audio design as much as it is a matter of linguistic design understood as grammatical relationships.

Texts are designed using the range of historically available choices among different modes of meaning. The concept of design emphasises the relationships between received

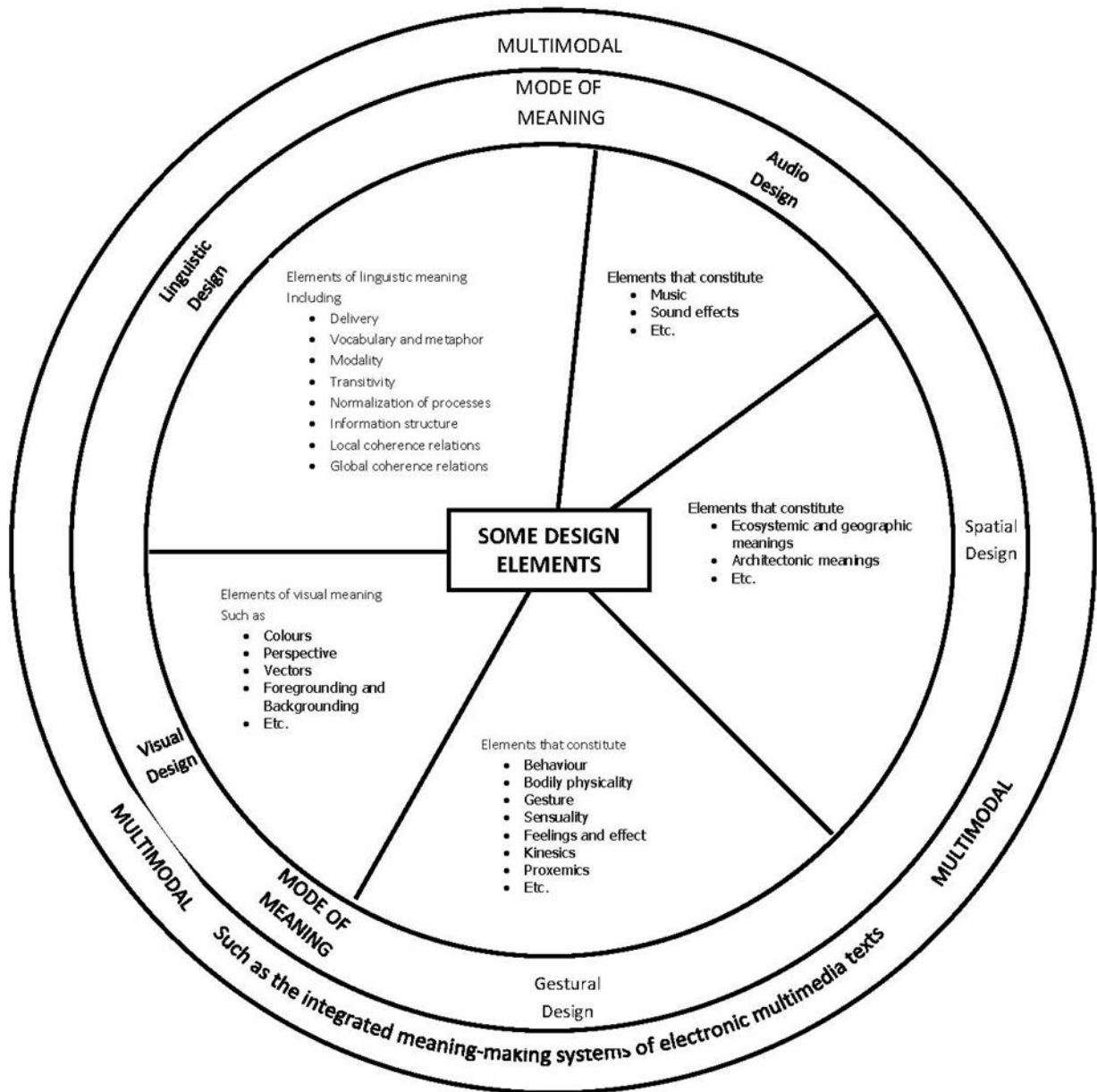
modes of meaning (available designs), the transformation of these modes of meaning in their hybrid and intertextual use (designing), and their subsequent to-be-received status (the redesigned). The metalanguage of meaning-making applies to all aspects of this process: how people are positioned by the aspects of available modes of meaning (available designs); yet, how the authors of meanings in some important senses bear the responsibility of being consciously in control of their transformation of meanings (designing); and how the effects of meaning, the sedimentation of meaning, become a part of the social process (the redesigned).

Two key terms describe multimodal meanings and their relationships of different designs of meaning, namely hybridity and intertextuality.

- The term hybridity highlights the mechanisms of creativity and of culture-as-process. People create and innovate by hybridising, that is, articulating in new ways, established practices and conventions within and between different modes of meaning (discourses and genres), and multifarious combinations of modes of meaning cutting across boundaries of convention and creating new conventions.
- The term intertextuality refers to the potentially complex ways in which meanings (such as linguistic meanings) are constituted through relationships to other texts (real or imaginary), text types (discourse or genres), narratives and other modes of meaning (such as visual design, architectonic or geographical positioning). Any text can be viewed historically in terms of the intertextual chains (historical series of texts) it draws upon, and in terms of transformations it works upon them (New London Group, 1996:80-82).

Figure 1 (see next page) contains a schematic representation and explanation of the “what” of a pedagogy of multiliteracies.

FIGURE 1. MULTILITERACIES: METALANGUAGES TO DESCRIBE AND INTERPRET THE DESIGN ELEMENT OF DIFFERENT MODES OF MEANING



(New London Group, 1996:8)

4.3 THE “HOW” OF A PEDAGOGY OF MULTILITERACIES

4.3.1 THE THEORETICAL FRAMEWORK: A THEORY OF PEDAGOGY

4.3.1.1 Four aspects of the pedagogy of multiliteracies schema

Any theory of pedagogy must be based on views about how the human mind works in society and classrooms, and the nature of teaching and learning (Cope & Kalantzis, 2000:30). According to Cope and Kalantzis (2000:30-32), society and learning is based on the assumption that the human mind is embodied, situated and social. Human knowledge is initially developed not as “general and abstract,” but as embedded in social, cultural and material contexts. Human knowledge is initially developed as part and parcel of collaborative interactions with others of diverse skills, backgrounds and perspectives joined together in a particular epistemic community; that is, a community of learners engaged in practices centered on a specific (historically and socially constituted) domain of knowledge. The overt theories come out of this initial ground and must always be returned to it, or to a recontextualised version of it. This view of mind, society and learning, leads to the conclusion that pedagogy is a complex integration of four factors: situated practice based on the world of learners’ designed and designing experiences; overt instruction through which learners shape for themselves an explicit metalanguage of design; critical framing which relates meanings to their social contexts and purposes; and transformed practice in which learners transfer and recreate designs of meaning from one context to another. Consequently, these four aspects are included in the pedagogy of multiliteracies schema. These are not intended to be a fixed learning sequence (Cope & Kalantzis, 2000:39). The four aspects represent the following:

a) Situated practice

The term situated practice refers to the immersion in experience, and the utilisation of available designs of meaning. Designs of meaning are drawn from the learners own lifeworlds and from simulations of real-world relationships to be found in the existential domain of designs, such as workplaces and public spaces. Immersion in designs of meaning is those that make intuitive sense, common-sense, or at least something more than half-sense to the learners. In a learning context, this might include either or both the designs in the learners' lives, and their own lifeworld experience; or throwing the learners in “at the deep end” with designs that are different in some respects as well as similar in other respects to those of their lifeworld experience. These designs will make only half-sense to the learners at first, but with many contextual clues provided such as cultural scaffolds or bridges to other worlds of meaning, the learners will eventually make sense of the designs (Cope & Kalantzis, 2000:42-43).

b) Overt Instruction

The term overt instruction refers to systematic, analytic and conscious understanding. This required the introduction of explicit metalanguages, which describe and interpret the design aspects of different modes of meaning. In the learning context greater depth to the meanings in a particular situation might be obtained by asking the following kind of questions:

- Representational questions: What do the meanings refer to?
- Social questions: How do the meanings connect the persons they involved?
- Organisational questions, namely:
 - How do the meanings link? This refers to design as morphology. It may also entail the development of a language to describe the processes of how learners make meaning using the patterns in available designs of meaning as the resources to find and to make meaning.
 - How to design?
 - How meaning becomes redesigned?
 - How much does a new text express personal voice, experience? And so on. This refers to design as agency (Cope & Kalantzis, 2000:33-34).

c) Critical framing

The term critical framing refers to the notion of interpreting the social and cultural context of designs of meaning. This involves the learners “standing away” from what they are studying and viewing it critically in relation to its context. In the learning context, this may provide greater breadth of perspective to the meanings in a particular situation by asking the following questions:

- Contextual questions: How do the meanings fit into the larger world of meaning?
- Ideological questions:
 - Whose interests are the meanings skewed to serve? This may entail asking how design fits in with local and more global meanings.
 - What is the immediate function of the design? (what is it doing – to whom? for whom? by whom? why?).
 - What is the structure and immediate context of the design? (situation, connections, systems, relationships, effects).
 - What is the larger social and cultural context of the design? (culture, history, society, politics, values), (Cope & Kalantzis, 2000:33-34).

d) Transformed practice

The term transformed practice refers to the making of transferred meanings and putting these to work in other contexts or culture sites. In a learning context, the learners might apply the design in a different context, or making a new design. It is transferred by taking a meaning to another, real-world context and implements it in one of the following ways:

- Voice to address one's own particular interests, adding something of myself or ourselves.
- Intertextuality and hybridity to make connections, recognise influences and cross-references of history, culture and experience; include different degrees and types of transformation of meaning – from close reproduction to significantly creative change.
- Meaning-making through designing that change the designer. This means learning as transformation with the learner becoming a new person by being able to do new things (Cope & Kalantzis, 2000:35).

4.3.1.2 An historical and methodological perspective to the four aspects of the multiliteracies pedagogy

An historical and methodological perspective to the four aspects of the multiliteracies pedagogy, reveals that there is nothing radically new in any of these four aspects. Each represents a tradition in pedagogy in general, and literacy teaching in particular. Situated practice sits firmly in the tradition of many of the various educational progressivisms, from Dewey to whole-language and process writing. Overt instruction is grounded in the tradition of the many teacher-centered transmission pedagogies, from traditional grammar to direct instruction. Critical framing is a development of the more recent tradition of critical literacy. The antecedents of transformed practice can be seen in the various strategies for literacies of learning from one context to another; turning theory into practice.

Hence, the four aspects of the pedagogy relate directly to the main traditions in literacy teaching. They are not intended to displace existing practices of literacy teaching, or to imply that what teachers have already been doing is wrong or ill-conceived. Rather, they provide ideas and angles with which to supplement what teachers do. One of the guiding principles in the multiliteracies pedagogy is to find ways to extend existing traditions and practices of literacy pedagogy, rather than to pretend to be introducing yet another grand new literacy schema (New London Group, 1996:82-88).

4.3.1.3 An epistemological perspective to the four aspects of multiliteracies pedagogy

There is also an epistemological perspective to the four aspects of multiliteracies pedagogy. In the context of learning, knowledge is made through immersion in hands-on experience (situated practice); coupled with explicit concepts and theories which explain underlying processes (overt instruction); through locating knowledge in its context and reflection on its purposes (critical framing); and through transferring knowledge gained in one context to another context, which would be inevitably similar and different in certain respects (transformed practice). The four aspects represent epistemological orientations that will provide learners with multifaceted ways of reading the world (New London Group, 1996:82-88)

4.3.1.4 A cultural perspective to the four aspects of multiliteracies pedagogy

The four aspects of the multiliteracies pedagogy can also be viewed through a cultural perspective. All learning and knowing needs to be firmly grounded in everyday experience, be that the known experiences of learners' lifeworlds or immersion in less familiar practical experience which are nevertheless intelligible because they relate sufficiently to the learners' every day cultural experience or acquired knowledge. Education is a process of transformation. Overt instruction and critical framing represent two kinds of journeys away from the experience of the lifeworld, a process of expanding learners' cultural horizons. Overt instruction examines the underlying system and structure, namely how meaning is organised, and how meaning works. It also involves processes of concept formation, generalisation and theory-making quite unlike the meaning-making processes of pragmatic, everyday life. As a consequence, the learner sees everyday life in a new light. The meanings have a new depth. Critical framing interrogates contexts and purposes, adding breadth to the learner's perspective on the lifeworld. Transformed practice is the result of having taken the kind of cultural journeys away from the lifeworld represented by overt instruction and critical framing. It is just as situated or grounded in real-life experience as situated practice, but represents one of two possible journeys: transfer of acquired knowledge and experience to an unfamiliar cultural context (the lifeworld of another local or ethnic-community, for instance); or return to the lifeworld of the learner's original experience with fresh perspectives and newly relevant knowledge of underlying processes (the depth perspectives of overt instruction) or other worlds (the breadth perspectives of critical framing), (New London Group, 1996:82-88).

4.3.1.5 A growing body of multiliteracies research

a) Relevance of popular and mass media texts

Examples of research which deals with the current emphasis on popular multimedia texts in multiliteracies research and classroom practice are the following: Newman (2005:399-436) cited the multiliteracies argument to frame a textual analysis of hip-hop ciphers, applying Halliday's functional linguistics; Walsh (2006:49-57) reported on the incorporation of visual literacies in a language programme, highlighting the hypermedia design skills evident in the portfolio websites of adolescent learners; and Callow (2006:7-23) examined the visual metalanguage used in the classroom when analysing the images in political advertising.

b) Meta-language for multiliteracies

The metalanguage for multiliteracies has not been without criticism at various points in its development. For example, Prain (1997:453-467) criticises the New London Group for claiming that static rules do not govern meaning-making, while in practice providing elaborate codes and checklists of stable multimodal and linguistic elements based on Halliday's functional grammar. This, Prain suggests, contradicts their appeal to the multifarious, hybrid texts that are proliferating and ever changing. He also argues that the reformulation of linguistic grammars to include the five modes of design has opened up an unwieldy number of text types to be addressed in literacy education, requiring semiotic tools of analysis that the New London Group has not provided. Prain (1997:453-467) contends that the theoretical and practical boundaries of multimodal design are inadequately developed for formulating curricula and are unsuitable for classroom discussion.

c) Post-New London Group developments of a metalanguage

Since the inception of the New London Group's metalanguage, theorists have continued to develop a new metalanguage or grammar for describing the confluence of different words, images, sounds, gestures and spatial elements of multimodal textual designs, namely, Burn and Parker, 2003; Burton, 2006; Callow, 2006; Clancy and Lowrie, 2002; Hamston, 2006; Hull and Nelson, 2005; Jewitt, 2006; Jewitt and Kress, 2003a, 2003b; Kress, 2000b; Kress *et al.*, 2001; Kress and van Leeuwen, 2001; Noad, 2005; O'Brien, 2001; Osbourne and Wilson, 2003; Stein, 2007; Stein and Slonimsky, 2006; Unsworth, 2001, 2006b; and, Watson and Johnson, 2004.

4.3.1.6 Theory into practice: The International Multiliteracies Project

The ideas as presented in the "how" of the multiliteracies pedagogy are tested and developed in The International Multiliteracies Project. The focus of the project is on the metalanguage of design (see section 4.2.2 of this chapter), and the pedagogy of situated

practice, overt instruction, critical framing and transformed practice (see section 4.3.1.1 of this chapter). Teachers have also been made aware of the use of multimedia as an effective and valuable tool to enhance ESL learners' literature learning, develop learner autonomy, and respond to the challenges posed by digital technologies. They have and are being encouraged to rely less on print texts, and allow their learners the opportunity to read and view a wide range of multimodal texts to meet their multiliteracy needs in ESL literature (Ainley & Searle, 2005:1; Sarsar, 2008:1-13).

ESL teachers have taken up, or resisted, tenets of multiliteracy/multimodality in the ESL classroom. Teacher resistance to multiliteracy/multimodality in the ESL classroom includes the following three controversies:

- The first controversy is the relative place of time-honoured or quality literature as opposed to popular, multimedia texts in the multiliteracies classroom.
- The second controversy concerns the extension of linguistics (written and spoken words) to a multimodal metalanguage for the literacy curriculum, including the criticism that the theoretical and practical boundaries of multimodal design are inadequately developed for formulating curricula.
- The third controversy is about the potential and limitations of the pedagogy of multiliteracies – situated practice, overt instruction, critical framing and transformed practice – which is evaluated in the light of recent classroom-based research (Mills, 2009:103-104).

There are early reports of the successful implementation of the multiliteracies pedagogy in South African and Australian educational contexts by Stein and Newfield (2000), Bond (2000) and Cazden (2000). Stein and Newfield (Cope & Kalantzis, 2000:292-310) conducted a year-long engagement with the multiliteracies framework involving twenty-four Masters in English Education students at the University of the Witwatersrand. Bond (Cope & Kalantzis, 2000:311-321) engaged his Associate in Management students at the University of Cape Town in a module on negotiation using the four elements of multiliteracies pedagogy. Cazden (Cope & Kalantzis, 2000:311-321) conducted four curriculum experiments which involved negotiating cultural difference. She indicated that these experiments attempted to address the same objectives as the multiliteracies pedagogy – to recruit previous experience, and to work in shared spaces in a way that produces productive cultural mixing. Doherty (2002) reported a small-scale literacy project offered to urban Aboriginal and Torred Strait Islander learners. The application of the multiliteracies pedagogy had a significant, positive impact on the learners and their community (Cope & Kalantzis, 2000:311-321). Similarly, Kalantzis and Cope's (2005:s.n) Learning by Design Project in Australia, involving more than 80 teachers, lead to positive shifts in teachers' pedagogy and learners' learning outcomes through the enactment of the multiliteracies

framework and attention to multiple modes of communication. Other scholars have contributed to research and literature about classroom applications of the multiliteracies pedagogy, making positive recommendations for its use in a diverse range of learning contexts and levels of schooling (Anstey & Bull, 2004, 2006; Black & Goebel, 2002; Healy, 2007; Healy & Honan, 2004; Lewis & Fabos, 2000; Mason, 2004; Stein, 2006, 2007; Unsworth, 2001).

Despite the competing discourses concerning multiliteracies pedagogy, educationists are united in their view that global trends call for multiliteracies approaches that incorporate a broadened range of hybrid literacies and new pedagogies. The proliferation of powerful, multimodal literacies demands that educators transform literacy programmes to teach new forms of communication, which are necessary to participate fully in the present-day dynamic and culturally diverse society. It is only then that the interrelated, multilayered, complementary and increasingly divergent lifeworlds of learners can contribute to them becoming ideally creative, and flourish as responsible makers of meaning (New London Group, 2000:321).

Irrespective of the relative merits of multiliteracies pedagogy over conventional pedagogy, its ability to provide equitable access for all must be understood in relation to the complex network of power relations in the institution of schooling that both constrain and enable its successful implementation (Mills, 2006c: <http://www.eprints.gut.edu.au/16244/>). These findings are supported by Janks (2004:33-42), who reported the observations in a South African school in which teachers code-switched between the local language – Setswana – and English. By grade seven, learners were to respond only in English, prohibiting 90% of the learners, who had not mastered the dominant language, from speaking. According to Mills (2005a:67-82; 2009:110-111), Janks' research findings draw attention to the consequences for learners' access to language when issues of dominance are ignored.

According to Mills (2005a:67-82; 2009:110-111), historically, literacy pedagogy and research has been a much-contested field. Each new wave of educational practice, designed to improve literacy education, has in turn been replaced by something else (transformative to progressive approaches and from genre approaches to critical literacy); however, each has made a positive contribution to literacy education. However, taken in isolation, each of these literacy pedagogies has not been sufficient for all learners to access multiliteracies. This is increasingly the case as existing pedagogies become further removed from the multimodal forms of communication required in the 21st Century. The multiliteracies pedagogy is an innovative attempt to combine the strengths of past approaches to overcome their weaknesses, while addressing the need for new, multimodal, digitally mediated, culturally diverse and dynamic multiliteracies for changing times.

5 “MULTILITERACIES”: NEW LITERACIES AND NEW LEARNING IN THE DIGITAL AGE

This section focuses on Cope and Kalantzis's (2009:164-195) response to the question: Are the 1994-generalisations of the New London Group still applicable in the digital age? When the New London Group met back in 1994, email was new; the web was virtually unknown; there were no mobile telephones (also known as cellphones in some parts of the world); and writing on a phone or using a phone to take photographs were unthinkable. Today's world comprises of iPods, wikis, blogs and SMS messages. With these new communication practices, new literacies have emerged. These new literacies are embodied in new social practices – new or transformed forms of employment, citizen participation, identity and personality. The basic format of the New London Group's original theory stood the test of time. However, the original theory needs to be revisited in the light of the above experiences (Cope & Kalantzis, 2009:166-167). An outline of Cope and Kalantzis's (2009) response to the new literacies and learning follows.

5.1 THE “WHAT” OF MULTILITERACIES

According to Cope and Kalantzis (2009:174-182), over the past ten years (1994 to 2004), they have articulated and applied the pedagogy of design and multimodality; and, as a result, their views and emphasis have changed. Three major shifts of focus have been devised, namely, focusing less on the teachable specificities of meaning-making and more on the heuristic of learners' discovering specificities amongst the enormously varied field of possibly-relevant texts; developing a theory of semiotic transformation as a theory of learning itself; and re-configuring the modalities of multimodality. Cope and Kalantzis (2009:174) argue that a pedagogy of multiliteracies, encompassing all forms or representation, including language, should be regarded as dynamic processes of transformation rather than processes of reproduction. This implies that meaning-making resources may be found in representational conventions and representational objects, patterned in familiar and thus recognisable ways. They (Cope & Kalantzis, 2009:174-175) reworked these objects, and demonstrated that meaning-makers do not simply use what they have been given; they are fully makers and re-makers of signs and transformers of meaning.

The pedagogical implications of this shift in the underlying conception of meaning-making or semiosis are enormous. A pedagogy of multiliteracies, in contrast, requires that the very important role of agency in the meaning-making process be recognised. To be found in that recognition, it seeks to create a more productive, relevant, innovative, creative and, even perhaps, emancipatory pedagogy. Literacy teaching is not just about skills and

competence. It is aimed at creating a kind of person, an active designer of meaning, with a sensibility and openness to numerous differences, such as those found in change and innovation. The core logic of multiliteracies is one that recognises that meaning-making is an active, transformative process, and a pedagogy based on that recognition is more likely to open up viable life-courses for a world of change and diversity (Cope & Kalantzis, 2009:175).

5.1.1 DESIGNING MEANINGS

The post-1994 views of Cope and Kalantzis (2009) in terms of a multiliteracies view of design (available designs, designing and redesigned) are as follows:

- Available designs: In the contemporary domains of work, citizenship and everyday life, relevant conventions are hugely variable and inherently dynamic. These domains are hugely variable across modes (contemporary communications channels and technologies), and also between diverging social languages (affinity, profession, expertise, ethnicity, subculture and style). Catalogues of convention can never only be partial, as they embody an understanding of agency, which becomes less important to changing times (Cope & Kalantzis, 2009:175-176). As a result, Cope and Kalantzis (2009) proposes that the conventions of any domain be addressed with open-ended questions about meaning, such as:

- Representational: What do the meanings refer to?
- Social: How do the meanings connect the persons they involve?
- Structural: How are the meanings organised?
- Intertextual: How do the meanings fit into the larger world of meaning?
- Ideological: Whose interests are the meanings skewed to serve?

A pedagogy of multiliteracies speaks to the question of conventions in meaning. It does not intend to outline their morphology in a formalistic manner, but rather, to describe their open-ended and shifting representational processes, and account for their purposes. These processes have a cultural and situational basis. Their regularities are the reason for their context-specific legibility; their unfamiliarity is what needs to be dealt with when one crosses into a new domain. The aim is not simply to teach the structures or forms of modalities, genres or discourses. In today's world especially, that can only open up the receding horizons of complexity and diversity. The aim is to design learning experiences through which learners develop strategies for reading the new and unfamiliar – in whatever form they may manifest themselves. Instead of simply teaching about authoritative designs, it asks the question of design, or the relation of meaning form to meaning function. In addressing this question, learners may be able to draw upon various metalanguages describing the forms of

contemporary meaning and, from these, construct their own frames of functional explanation.

- **Designing:** Designing is the act of doing something with the available designs of meaning, be that communicating to others (such as writing, speaking, making pictures) or representing the world to oneself or others' representations of it (such as reading, listening or viewing). The moment of design is a moment of remaking the world by representing the world in a new personal and innovative interpretation. Creativity, innovation, dynamism and divergence are normal semiotic states. This is a prospective view of semiosis that puts imagination and creative reappropriation of the world at the centre of representation, and thus of learning.

- **The redesigned:** This aspect of design represents the residual traces of transformation that are left in the social world. It represents one of the key developments in multiliteracies theory over the past ten years (1994 to 2004): the development of a theory of learning in which transformation or redesign forms part of a very important microdynamic (Cope & Kalantzis, 2009:177-178).

5.1.2 MODALITIES OF MEANING

5.1.2.1 The new media mix modes

Of all the changes currently underway in the environment of meaning-design, one of the most significant is the increasing multimodality of meaning. The new media mix modes are more powerful than was the cultural norm in the earlier modernity, dominated by the book and the printed page. The range of possible modalities were revisited and, subsequently, reconfigured. The written and oral language as fundamentally different modes were separated (Kress, 2003), and a tactile mode was added. The contents and scope of the other modes were redefined, and the results are as follows:

- **Written language:** writing (representing meaning to another) and reading (representing meaning to oneself) – handwriting, the printed page, the screen.
- **Oral language:** live or recorded speech (representing meaning to another); listening (representing meaning to oneself).
- **Visual representation:** still or moving images, sculptures, crafts (representing meaning to another); view, vista, scene, perspective (representing meaning to oneself).
- **Audio representation:** music, ambient sounds, noises, alerts (representing meaning to another); hearing, listening (representing meaning to oneself).
- **Tactile representation:** touch, smell and taste (the representation to oneself of bodily sensations and feelings or representations to others which 'touch' them physically);

forms of tactile representation include kinaesthesia, physical contact, skin sensations (heat/cold, texture, pressure), grasp, manipulation of objects or artefacts, cooking and eating, aromas.

- Gestural representation: movements of the hands and arms; expressions of the face, eye movements and gaze; demeanours of the body, clothing and fashion, hair style, dance, action sequences, timing, frequency, ceremony and ritual (Scollon, 2001). Gesture is understood broadly and metaphorically as a physical act of signing, rather than the narrower literal meaning of hand and arm movement. Representation to oneself may take the form of feelings and emotions or rehearsing action sequences in one's mind's eye.
- Spatial representation: proximity, spacing, layout, interpersonal distance, territoriality, architecture/building, streetscape, cityscape, landscape (Cope & Kalantzis, 2009:178-179).

5.1.2.2 Synaesthesia

New work on the capacity of the different modes was also undertaken to express many of the same kinds of aspects; and the representational potentials that are unique to them. Between the various modes, there are inherent differences or incommensurable possibilities, notwithstanding, the parallel or translatable aspects of the representational activities they portray (Cope & Kalantzis, 2009:179). An elaboration follows:

a) Parallelism

With regard to parallelism, a grammar of the visual can explain the ways in which images function as language. Action expressed by verbs in sentences may be expressed by vectors in images. Locative prepositions in language are like foregrounding or backgrounding in images. Comparatives in language are like sizing and placement in images. The given and the new of English clause structures are like left/right placement in images, and the real/ideal in language is like top/down placement in images (Kress, 2000b; Kress & van Leeuwen, 1996). The process of shifting between modes and representing the same thing from one mode to another is called synaesthesia. Representational parallels make synaesthesia possible.

Synaesthesia is integral to representation. In a very ordinary, material sense, bodily sensations are holistically integrated, even if the focus of meaning-making might be on/in one particular mode. Gestures may come with sound; images and text are placed side-by-side on pages; architectural spaces are labelled with written signs. Many of these everyday representational experiences are intrinsically multimodal. Indeed, some modes are naturally close to others, so close in fact that one can easily merge into another in the multimodal

actualities of everyday meaning. Written language is closely connected to the visual in its use of spacing, layout and typography. Spoken language is closely associated with the audio mode in the use of intonation, inflection, pitch, tempo and pause. Gesture may need to be planned or rehearsed, either in inner speech (talking to oneself), or by visualisation (Cope & Kalantzis, 2009:179-180).

b) Incommensurability

Parallelism allows the same aspect to be depicted in different modes, however, the meaning is never quite the same. In fact, some of the differences in meaning potential afforded by the different modes are fundamental. Writing (along the line, sentence by sentence, paragraph by paragraph, one page after the other) sequences elements in time and so favours the genre of narrative. Image collates elements according to the logic of simultaneous space, and so favours the genre of display. Writing's intrinsic temporality orients it to causality; image to location. Written language is open to a wide range of possible visualisations, meaning words have to be filled in with visual meaning. Visuals, however, require that the viewer creates order (time, causation, purpose, effect) by arranging elements that are already visually complete (Kress, 2003). Reading and viewing, in other words, require different kinds of imagination and different kinds of transformational effort in the re-representation of their meanings to oneself. They are fundamentally different ways of knowing and learning the world (Cope & Kalantzis, 2009:180).

c) Paradoxical mix of parallelism and incommensurability between modalities

The paradoxical mix of parallelism and incommensurability between modalities is what makes addressing multimodality integral to the pedagogy of multiliteracies. Synaesthesia is used as a pedagogical strategy that makes for powerful learning in a number of ways. Some learners may be more comfortable in one mode than another, which thus forms their preferred mode of representation. As such, one learner may prefer to conceive a project as a list of instructions; another as a flow diagram. This parallelism means that one can do a lot of the same things in one artificially segregated mode and that this will favour some types of learners over others. It also means that the starting point for meaning in one mode may be a way of extending one's representational repertoire by shifting from favoured modes to less favoured ones. If words do not make sense, a diagram might, and, in turn, the words might start to make sense. The incommensurability of modes also works pedagogically. Words make sense because a picture conveys meaning that words could never do. Conscious mode switching makes for more powerful learning (Cope & Kalantzis, 2009:14-15).

d) Generalities between modalities

A major shift in communication modes is occurring; from the world told through the medium of writing on a page of a book, magazine or newspaper, to the world shown through the medium of the visual on the screen. There was a compelling linearity to the traditional page of written text. Its reading path was clear. The lexis or writing may have demanded some semantic filling, but its syntax was clear. In the case of images, the elements of meaning are given (lexis) but, despite some loose reading conventions (left to right, top to bottom) influenced by the culture of reading scripts that are read in this way, the reading path is more open than that of writing. The syntax is in the hands of the viewer (Kress, 2003). In this regard, in the construction of the text, the balance of agency in meaning-construction has shifted in favour of the viewer (Cope & Kalantzis, 2009:180-181).

Web-pages are full of written text, but the logic of their reading is more like the syntax of the visual than that of written language. Reading a screen requires considerable effort. Screens are designed for many viewing paths, allowing for diverse interests and subjectivities amongst viewers, and the reading path they choose, will reflect the considerable design effort the viewer has put into its reading. In fact, readers of books have become users now that they are on the web. Not only is this shift happening on the web. Printed texts currently resemble screens more than ever. The mix of image, caption, list, and breakout box is of such a nature that the reading paths of the image are now to be found on the page. Where writing is to be found, visual supports allow for a simplified syntax of the writing itself, in the form, for instance, of a decreasing clausal complexity, in turn, increasing multimodality (Kress, 2003).

The reasons for this change are part practical and part material. The elementary modular unit in the production of traditional pages was the character type of Gutenberg's printing press. It wasn't easy to print images on the same page as typography. The elementary modular unit of today's digital media, however, is the pixel, the same unit from which images are rendered. Even sound is rendered from the same source as pixels – the bits and bytes of digitised information storage. This means that the practical business of producing multimodality is relatively easy now. The affordances of complementary modes are used to ease the semantic load that had been placed on written language. In so doing, new complexities in multimodal representation have been created.

In the new communications environment, however, there are other returns to writing, such as email, SMS and blogging. They all express some new form of multimodality – the use of an icon (smiley) in SMS and the juxtaposition of image in MMS (sending images with text), the layout of blog pages and email messages. The trend in all of these new forms of writing is to move away from the grammar of the mode of writing to the grammar of the mode of speaking. There is the deep paradox of the semantic web in which images, sound and

text are only discoverable if they are labelled. The semantic web of the Internet, is built on a kind of multimodal grammar (structural and semantic markup, semantic schemas or ontologies) by way of running commentary on the images, sound and writing it labels. Yet, written language is not going away. It just becoming more closely intertwined with the other modes, and in some respects, it (written language) is itself becoming more like them (other modes of communication). The trend towards multimodality – predicted by the New London Group ten years ago – has been confirmed (Cope & Kalantzis, 2009:181-182).

5.2 THE “HOW” OF MULTILITERACIES

The transformative pedagogy of multiliteracies identifies four major dimensions of pedagogy which the New London Group originally called situated practice, overt instruction, critical framing and transformed practice. In applying these ideas to curriculum realities over the past decade, the New London Group have reframed these ideas and translated them into more immediately recognisable pedagogical acts or knowledge processes of experiencing, conceptualising, analysing and applying (Cope & Kalantzis, 2005). The process of moving backwards and forward across and between these different pedagogical acts was termed weaving (Cope & Kalantzis, 2009:184). An elaboration of each of the pedagogical acts or knowledge processes follows:

- *Experiencing*: Human cognition is situated and contextual; subsequently, meanings are grounded in the real world of patterns of experience, action and subjective interest (Gee, 2004b; Gee, 2006). The two forms of pedagogical weavings encountered, are between school learning and the practical out-of-school experiences of learners; and between familiar and unfamiliar texts and experiences. These kinds of cross-connections between school and the rest of life are called cultural weavings (Cazden, 2006a; Luke *et al.*, 2003). Experiencing takes two form. The first, experiencing the known involves reflection on the learners’ own experiences, interests, perspectives, familiar forms of expression and ways of representing the world in their own understanding. In this regard, learners bring their own, invariably diverse knowledge, experiences, interests and life-texts to the learning situation. The second, experiencing the new entails observing or reading the unfamiliar, immersion in new situations and texts, and reading new texts or collecting new data. Learners are exposed to new information, experiences and texts, but only within the zone of intelligibility and safety. It is sufficiently close to their own lifeworlds to be at least half meaningful in the first instance; yet, potentially transformative insofar as the weaving between the known and the new takes the learner into new domains of action and meaning (Cope & Kalantzis, 2005).

- *Conceptualising*: This pedagogical act or knowledge process refers to specialised, disciplinary and deep knowledges based on the distinctions of concept and theory typical of those developed by expert communities of practice. Conceptualising is a pedagogical act or knowledge process in which the learners become active conceptualisers, making the tacit explicit and generalising from the particular. Two forms exist, namely conceptualising by naming which involves distinctions of similarity and difference, categorising and naming. Conceptualising with theory means making generalisations and putting the key terms together into interpretative frameworks. Learners build mental models, abstract frameworks and disciplinary schemas (the rules of literacy). Didactic pedagogy, would lay out disciplinary schemas for the learners to acquire. Conceptualising requires that the learners have to be active concept- and theory-makers; and requires weaving between the experiential and the conceptual (Kalantzis & Cope, 2005). This kind of weaving is primarily cognitive, between Vygotsky's world of everyday knowledge and the world of science or systematic concepts, or between Piaget's concrete and abstract thinking (Cazden, 2006a).
- *Analysing*: Powerful learning also entails a certain kind of critical capacity. The term critical refers to two things in a pedagogical context – the functionally analytical or evaluative with respect to relationships of power (Cazden, 2006a). Analysing involves both kinds of knowledge processes. Analysing functionally includes processes of reasoning, drawing inferential and deductive conclusions, establishing functional relations such as between cause and effect and analysing logical and textual connections. Learners explore cause and effect, develop chains of reasoning and explain patterns found in a text. Analysing critically involves evaluation of the learners' own and other people's perspectives, interests and motives. In these knowledge processes, learners interrogate the interests behind a meaning or action, as well as their own processes of thinking (Kalantzis & Cope, 2005). This critical kind of weaving works bi-directionally between known and unknown or new experiences, and between prior and new conceptualisations (Cazden, 2006a).
- *Applying*: Two forms of application are distinguished, namely applying appropriately and applying creatively. Applying appropriately entails the application of knowledge and understanding to the complex diversity of real world situations and for testing their validity. Learners do something in a predictable and expected way in a real world situation or a situation that simulates the real world. Applying creatively involves making an intervention in the world that is truly innovative and creative and which brings to bear the learners' interests, experiences and aspirations. This is a

process of creating a new world with fresh and creative forms of action and perception. Learners do something that expresses or affects this world in a new way, or that transfers their previous knowledge into a new setting (Kalantzis & Cope, 2005). This weaving can take many forms, bringing new experiential, conceptual or critical knowledge back to bear on the experiential world.

According to Kalantzis and Cope (2005), these pedagogical orientations or knowledge processes are not a pedagogy found in a singular or a sequence-to-be-followed way. Instead, they represent a map of the range of pedagogical moves that may prompt teachers to extend their pedagogical repertoires (Cope & Kalantzis, 2009:184-186).

6 CONCLUSION

This chapter has outlined the views of researchers who have used linguistically-derived insights from the general theory of language and communication developed by M.A.K. Halliday (1978, 1985) to examine non-linguistic modes. What is important in Kress and van Leeuwen's and others' work is their application and adaptation of a different, linguistically-focussed paradigm to examine the ways that visual information is organised and projected. The pedagogic utility of formulating a metalanguage of multimodality for the development of a multiliteracies pedagogy needed by learners to engage with contemporary multimodal texts and texts of electronic multimedia was also outlined. Finally, the new literacies and new learning in the digital age were discussed. In the next chapter, chapter 3, entitled *The Empirical study*, the research design and methodology of my study will be outlined.

CHAPTER 3

THE EMPIRICAL STUDY

1 INTRODUCTION

The empirical study of this dissertation investigates if the use of visually symbolic representations in addition to the more traditional written methods of the key elements (theme, setting, characterisation) of a short story support South African ESL learners to grow in their interpretation and appreciation of English literary texts. It is intended to explore the ways of scaffolding ESL learners' development of the interpretation and appreciation of literary texts. The assertion is that, using a multimodal (verbal-visual) transmediated interpretation of the key elements (theme, setting, characterisation) of a short story affords ESL learners "a deeper reading" of a literary text, that supports learners to grow in their interpretation and appreciation of English literature. In accordance with Hofstee (2009:107), I have posed my problem and done "something" to come to a conclusion about the problem. That "something" is my method.

In the remaining paragraphs of this chapter, I am going to outline the research design of the study and comprehensively describe the methodology of the empirical study. The focus will be on the research instruments, namely participant observation, pre-teaching individual questionnaires, whole class scaffolded mini-tasks, group sessions for the verbal-visual transmediated learning activity, individual essay writing, a post-teaching focus group discussion and individual evaluation and written reflection. The data collection procedure and the data analysis process will also be described. The methodology section is followed by an explanation of the ethical considerations of the study. The what and how of the empirical study is summarised in a conclusion.

2 THE RESEARCH DESIGN AND METHODOLOGY OF THE STUDY

According to Hofstee (2009:108), there is confusion between the concepts research design and method, and the two are often used interchangeably. The concept method is commonly used to refer to the researcher's way of considering his or her thesis statement, or the general technique(s) such as interviews, case study and content analysis that the researcher employs to examine his or her thesis statement. The concept research design can have two meanings:

1. the way the researcher chooses to design his or her study, i.e. how he or she went about coming to a conclusion about his or her thesis statement, or

2. the general technique(s) themselves, for example, questionnaires, a case study, content analysis, etc. The research technique(s) is not focused on any specific problem; it can be applied to many different problems.

In this study, the concept method is used to indicate the specific way of testing my thesis statement (in other words, my methodology – how I have applied the chosen research design to my problem); and the concept research design is used in both senses given above. In the first sense, my research design provides an outline of how I design my study. My method (sense 1 above) is the particulars of how I apply the research design (sense 2 above) to my specific purpose (Hofstee, 2009:108).

2.1 RESEARCH DESIGN

A qualitative research design is the most suitable research design for this study. De Vos, Strydom, Fouché and Delport (2005:272-273) provide the following definition of the concept qualitative research design. They stated it to be “groups of small worked-out formulas from which prospective researchers can select or develop one (or more)”. Mouton and Marais (1990:157) define a qualitative approach as:

... that approach in which the procedures are formalised and explicated in a not so strict manner, but in which the scope is less defined in nature and in which the researcher does his or her investigation in a more philosophical manner.

In qualitative research, the point of departure is to study the object, namely human beings, within unique and meaningful human situations and interactions. Although qualitative research is not based on fixed and rigid procedures, it nevertheless provides the researcher with a set of strategies with which to organise the research and to collect, process and interpret data.

In contrast to practice in quantitative research, qualitative researchers tend to develop their own research designs rather than those already utilised by others. This causes terminological confusion, with strategies, methods, traditions of inquiry, approaches, paradigms or varieties, all being used as synonyms for designs. In this study, the term research design is used as the qualitative equivalent of the quantitative research design, and will refer to the option available to qualitative researchers to study certain phenomena according to certain “formulas” suitable to their specific goal (De Vos *et al.*, 2005:268).

Following Creswell (1998:61), five qualitative research designs (biography, phenomenology, grounded theory, ethnography and case study) may be selected because they have proven themselves representative of common practice in different disciplines applying qualitative research. A case study research design will be used for this study. A case study is the observation of a process, activity, event, programme or individual bound

within a specific time and setting. Mark (1996:219) refers to three types of case studies, namely, the intrinsic case study, the instrumental case study and the collective case study, all with different purposes. For the purpose of this study, the intrinsic case study will be used because the study is solely focused on the aim of gaining a better understanding of the individual case. The purpose is not to understand a broad social issue, but merely to describe the case being studied. Stake (1995:18) argues that the sole criterion for selecting cases for a case study should be “the opportunity to learn”. The exploration and description of the case take place through detailed, in-depth data collection methods, involving multiple sources of information (documents, observations, interviews) that are rich in context. The product of this research is an in-depth description of the case (Creswell, 1998:61). This implies, as Babbie (2001:285) points out, that case study researchers seek to enter the field with knowledge of the relevant literature before conducting the field research.

In this study, I used a qualitative research design, and an intrinsic case study to test my thesis statement, namely **A multiliteracy/multimodal pedagogy offers ESL learners “a deeper reading” (interpretation and appreciation) of the key elements (theme, setting, characterisation) of a literary text (short story)**. An intrinsic single case study will be used for the empirical study, because detailed knowledge is required of the particular case, and the sole criterion for selecting the literary analysis project was that it should be an opportunity to learn. The hope is that I will also find principles that can be extrapolated to similar cases (Hofstee, 2009:123). For case study-based work, it is highly recommended that I read a number of good articles that have used case studies. I did not only review published articles that used case studies, but also read books that deal with research design in general (Hofstee, 2009:123). My research aim is to describe the identified problem; hence, descriptive research will be used. Descriptive research is aimed at giving the specific detail of the situation (case). According to Neuman (1997:2), description is regarded as the first step towards understanding. In any research project it is necessary to determine how much time will be required to obtain the necessary information. The time dimension of my research also constitutes an important part of my research design as I will be using case study research; it requires the collection of extended data over a period of time to obtain an in-depth understanding of the entity being studied.

2.2 METHODOLOGY

In this section, I explain my particular use of the research design discussed in sub-section 2.1 of this chapter. I describe how I applied it, and justify my method. The section comprises two major sub-sections, namely, data collection (research instruments) and data analysis. The outcomes of the pilot study are also provided.

2.2.1 PILOT STUDY

2.2.1.1 Introductory remarks

A pilot study serves to orientate a researcher towards his or her field of research, aid the formulation of the research problem, plan the *modus operandi*, and determine the range of the investigation. During the pilot study, the researcher tests the various aspects of his or her project on a small scale, not yet intending to generalise his or her findings (De Vos *et al.*, 2005:82). The main investigation, the literary analysis project of this study, was scheduled for July/August 2011. However, I conducted a pilot study (March 2011) prior to the start of the literary analysis project. This small-scale (n=2) implementation was an attempt to identify possible deficiencies before the actual study of the case take place (De Vos *et al.*, 2005:82). According to Mouton (2001:103), in order to undertake scientific research on a specific problem, the researcher should have thorough background knowledge about it. The pilot study was one way in which I could orientate myself to the project that I had in mind. McBurney (2001:228-229) states that researchers should never start the main inquiry unless they are confident the chosen procedures are suitable, valid, reliable, effective and free from problems and errors, or at least that they have taken all possible precautions to avoid any problems that might arise during the study. A pilot study was indeed a prerequisite for the successful execution and completion of my research project, and formed an integral part of my research process. It was executed in the same manner as was planned for the main investigation.

2.2.1.2 The outcomes of my pilot study

The outcomes of my pilot study were as follows:

- In this study, I used the opportunity to pre-test my pre-teaching individual questionnaires. The physical appearance of the questionnaire was appropriate, because, the two respondents understood all questions and interpreted them correctly. Hence, the wording and the sequence of the questionnaire questions were suitable to collect the necessary information for the main investigation. The respondents' comments on the questions contained in the questionnaire were positive. Certain patterns of reactions were also identifiable. No modifications pertaining to any of the aspects of the questionnaire questions were necessary. I have obtained thorough background knowledge of the two respondents' biographical information and proficiency in English as a second language.
- All the selected learning and teaching support materials used in the pilot study for the verbal-visual transmediated learning, individual essay writing, post-teaching focus group discussion, individual evaluation and written reflection proved to be suitable for the main investigation.

- The sampling frame and procedure used in the pilot study were not only feasible on paper but also in practice. The sample of the main investigation will therefore be comprehensive, accurate and convenient.
- The literary analysis project proved to be time-consuming, but comprehensive and scientifically sound. The data collection procedure of the research project was expensive.
- Initially, I planned to use the following three key elements of a short story, namely theme, style and characterisation in the literary analysis project. It seemed that the participants in the pilot study experienced difficulties in identifying style in a short story, so I decided to replace it with the setting.
- I obtained valuable practical experience of the context of my empirical study.
- The data collection procedure (see section 2.2.3 of this chapter) was implemented without difficulties, and was therefore suitable for the testing of my thesis statement (see Chapter 1, page 28).
- The pilot study gave direction to my main investigation, and indicated that the main investigation was, therefore, worthwhile doing.

2.2.2 SAMPLING

Sampling is a vital part of the research process and it was, therefore, imperative that I understood it clearly before selecting a sampling plan and conducting the main investigation. The concept sampling is described as taking a portion of a population or universe and considering it representative of that population or universe. The term universe refers to all potential subjects who possess the attributes in which the researcher is interested, whereas population refers to individuals in the universe who possess specific characteristics of interest to the researcher. Generalising the results of a study based on working with such a sample means that it is assumed that any other portion of the same population would yield the same observations. Therefore, sampling is done to increase the feasibility, cost-effectiveness, accuracy and manageability of the prospective survey (Bless & Higson-Smith, 1995:88; Brink, 1996:133).

Sampling is also utilised in qualitative research, although it is less structured, quantitative and strictly applied than in the case of quantitative research (De Vaus, 2002:240; Sarantakos, 2000:154). The reason for this can be linked to the methods of qualitative data collection, i.e. observation and interviewing. Observation, for instance, is applied as widely as possible in order to collect the richest possible data, but this in fact often implies an unstructured element. As Rubin and Babbie (2001:399) state: "Field researchers attempt to observe everything within their field of study; thus in a sense they do not sample at all." In interviewing, where the emphasis is placed on collecting individual,

detailed, in-depth information, qualitative rather than the quantitative element of the information is important.

Patton (2002:244) points out that there are no rules for sample size in qualitative research. Sample size depends on what the researcher wants to know, the purpose of the research, what is at stake, what will be useful, what will have credibility, and what can be done with the available time and resources. Sarantakos (2000:156) describes sampling in qualitative research as being relatively limited, based on saturation, not representation, the size not statistically determined, and involving low cost and less time. It can thus be inferred that in qualitative investigations non-probability purposive sampling is used almost without exception. In non-probability sampling the odds of selecting a particular individual are not known because the researcher does not know the population size or the members of the population (Gravetter & Forzano, 2003:118). Denzin and Lincoln (2000:370) point out that the qualitative researcher seeks out individuals, groups and settings where the specific processes being studied are most likely to occur. Purposive sampling is based entirely on the judgement of the researcher, in that a sample is composed of elements that contain the most characteristic, representative or typical attributes of the population (Singleton *et al.*, 1988:153).

For the purpose of this study, the non-probability purposive sampling technique was chosen because it would illustrate some of the features or processes of the literary analysis project. I first thought critically about the parameters of the population (all Grade 10 ESL learners in South Africa from linguistically and culturally diverse backgrounds) and then chose the sample accordingly. Only learners from one province in South Africa were included in the study. Twelve Grade 10 learners from a multicultural, secondary school, situated a few kilometres outside Polokwane in the Limpopo Province, were included in the sample because of its large ESL learner population. Learners from monocultural schools and/or classrooms were excluded from the study. The multicultural secondary school was a relatively well-resourced school with well-qualified, experienced and committed teachers, and consisted of African learners only (a so-called former Model C school in a rural area). The socio-economic status of the learners was lower to middle class. The school was chosen as research site because the literary analysis project was complex and required certain cognitive, psychomotor and affective competences of the participants. By attending the well-resourced school and experiencing good teaching and learning, the participants would have the required tacit as well as meta-cognitive knowledge to participate in the literary analysis project. The sample consisted of sub-groups such as culture and language (Sepedi, IsiNdebele, SeSotho), gender (male or female), age (learners 16 to 19 years of age), and academic achievement (excellent, good or average).

2.2.3 DATA COLLECTION

The method of collecting data was a multiliteracy/multimodal literary analysis project. The literary analysis project stretched over six sessions. The data collected included the participants' social (face-to-face) conversational skills, the learners' biographical information and their opinions on their level of ESL proficiency, drawings, the learners' oral explanations of the drawings, a whole class discussion around the drawings, individual essays, transcripts of the post-teaching focus group discussion and the participants' individual evaluation and written reflections.

Multiple resources were used to collect the data:

2.2.3.1 Participant observation

In participant observation the gathering of data entails the actual observation of the participants and the taking of field notes (Denzin & Lincoln, 2000:674). It was very important for me to gain permission to enter and/or use the school that I have decided on. Van der Burgh (1988:67) mentions that while the granting of permission by the relevant authority is important, it also lets people on the ground know what the project seeks to accomplish. The people involved in the project were contacted during the process of gaining access to the school by telephone, as well as a letter (see Appendix 1, page 166). These were the principal, the head of the English Department, the Grade 10 English teacher and a member of the SGB. I argued that the quality of data will be enhanced if good relationships and trust can be maintained with all the role-players during the visit. My relationships with the participants were therefore built on mutual trust, cooperation and the knowledge that the relationship will be terminated when the inquiry has been completed (Neuman, 2000:360).

I observed the identified participants to familiarise myself with the learners' faces, learner-to-learner interactions, their social (face-to-face) conversational skills and level of proficiency in English. I also requested the English teacher to complete a questionnaire (see Appendix 3, page 169) to confirm the learners' English proficiency. For identification purposes, during the literary analysis project, each learner was assigned a number. They were placed in four predetermined groups of three learners each. I asked the English teacher's permission to have access to her literary essay assessment rubric (see Appendix 4, page 170) for the literary analysis project, and reviewed the learners' most recent marked literary essays containing their grades.

2.2.3.2 Pre-teaching individual questionnaire

A questionnaire is defined as "a set of questions on a form which is completed by the respondent in respect of a research project" (New dictionary of social work, 1995:51). The purpose of my pre-teaching questionnaire (see Appendix 5, page 171) was to obtain the

learners' biographical information and opinions on their proficiency in English as a second language. The first section of the questionnaire comprised three open-ended questions where the respondents were requested to provide their personal information. The second section of the questionnaire comprised six open-ended questions dealing with the learners' perceived level of proficiency in ESL. During the first session of the literary analysis project the respondents in all four groups completed the questionnaire on their own, without discussion with the other members of their groups (De Vos *et al.*, 2005:166). The three ethical issues of do no harm, obtaining consent and ensuring privacy were addressed prior to the completion of the questionnaire.

2.2.3.3 Whole class scaffolded mini-tasks

During the first part of the second session, the participants' prior knowledge of the interpretation and appreciation of literary texts was actualised. They were invited to share their experiences of previous literary writing activities.

In the second part of the session, the learners were engaged in a number of literary-related mini-tasks. A hand-out with graphic organisers to illustrate the short story genre, including the following three elements, theme, setting, characterisation, was distributed and explained by the English teacher and I. I then read the short story entitled *The father and his sons* (see Appendix 2, pages 167-168) to the learners. I requested the learners to identify and interpret the role of each element in the exemplar short story. The learners worked in their predetermined groups so that they could share their interpretations and scaffold one another. The English teacher and I also scaffolded the learners to engage critically and appreciatively with the exemplar short story text. The learners then shared their responses with the class as a whole. Finally, I shared my own interpretation of the short story with the learners to model the activity of the next session for them by showing them a completed mandala of the short story and reading my written essay on the characters in the short story to them (see Appendix 6, pages 172-173; the term mandala refers to a Sanskrit word which means a circle and represents wholeness). I could also have used visual print-media such as cartoons, comics and graphic narratives to introduce the learners to the idea of transferring written words into visual images. An example may be the graphic adaptation of Bessie Head's short story "The Collector of Treasures".

2.2.3.4 Group sessions for verbal-visual transmediated learning

To support the learners to engage critically and appreciatively with a literary text, develop a "deeper" reading of literary texts, and produce higher quality of literary essay writing, four group sessions for verbal-visual transmediated learning were facilitated. The learners were divided into their four predetermined groups. As an introduction to the first session, I brought

visual representations of mandalas to share with the learners. Together, we explored the similarities and differences in the construction of mandalas, and deconstructed the symbols used in an attempt to interpret what concepts they might each represent individually, and as an entire conceptual art piece. Next, I focused on a simplified black and white template of a mandala. The purpose of the latter was to show the learners that even the most detailed and intricate of these designs conforms to a simple basic pattern or structure.

Using a “skeletal” pattern as prop, I explained the details of the literary analysis project to the learners. In their predetermined groups, they had to use one of each of the three rings of the mandala to represent their analysis of the theme, setting and characterisation of their chosen short story taken from a collection of short stories, *The Joy of Reading* pedagogical project (see bottom of page). The learners were given considerable freedom with respect to the aesthetic creation of the mandalas, but their final product had to contain a minimum of three symbols. Each symbol had to be contained in three individual, but interlocking, circles. The first circle had to contain symbols representing the essence of characterisation in the short story, as well as three substantiating quotes from the text. The second circle had to contain two symbols depicting the setting of the short story, as well as three substantiating quotes from the text. The third circle had to contain a symbol representing the theme of the short story, plus at least one substantiating quote. I also asked them to think about colour, shape and size, elaboration and detail. All the parts had to work together; they could not just add decorations because they thought it will result in an attractive mandala. Everything had to have meaning related to the text.

Two more sessions (fourth and fifth sessions) were allocated to finish this part of the project. Each group were to choose the short story they wanted to read and interpret from a collection of stories published by *The Joy of Reading* pedagogical project, namely,

- *Maisie and the dolphin* written by Stephen Rabley and published by Harlow Pearson Education in 1998.
- *Ain't nobody a stranger to me* adapted by Ann Grifalconi and Jerry Pinkney and published by Hyperion Books for Children in New York in 2007.
- *Justice* by Roberta Simpson Brown published by August House in Little Rock in 1991.
- *The Three Brothers and the Pot of Gold* written by Dan Keding and published by August House in Little Rock in 2004 (see Appendices 7-10, pp. 174-181).

These texts were used for my literature analysis project because they formed part of a global project to disseminate short stories to ESL learners from less advantaged backgrounds.

In the beginning, the English teacher and I circulated through the groups to help them go through the stories to facilitate their comprehension. Later, when called upon, the English

teacher and I helped to clarify some aspects of the text, or resolve different possible interpretations of a part of the story. Small group discussions were encouraged to mediate the transformation from text to visuals, trying to agree on the best symbolic imagery. The learners could also ask the English teacher and me for extra help and/or to confer or deliberate their ideas.

Once the mandalas were completed, they were (for the second part of the fifth session) displayed in the venue, and the participants orally summarised their chosen texts for the other groups using their mandalas as a visually representative scaffold to explain their interpretations.

2.2.3.5 Individual essay writing

As a culminating task, the participants decided, in their individual groups, which element of the short story – theme, setting or characterisation – each learner would choose as the topic for their group's essay. They were then asked to write the individual paragraphs for the group essays. The essays were assessed by means of a rubric by the English teacher (see Appendix 4, page 170).

2.2.3.6 Post-teaching focus group discussion

A focus group discussion relating to the use of the mandala as an aid to a transmediated (verbal-visual) interpretation and appreciation of the short stories followed. The focus group discussion was recorded and transcribed (see pp. 100-108 of Chapter 4 for the particulars).

2.2.3.7 Individual evaluation and written reflection

Finally, the learners were asked to compile and submit an individual evaluative written reflection on their experiences of the literary analysis project (see pp. 113-115 of Chapter 4 for the particulars).

2.2.4 DATA ANALYSIS

Patton (2002:434) points out researchers have an obligation to monitor and report their research procedures. This means that they must observe their own processes, and analyse and report on the analytical process. The extent of such reporting will depend on the purpose of the study. For this study, I integrated Creswell's (1998:142-165) analytical spiral and Marshal and Rossman's (1999:152-159) data analysis processes. This integration was presented in a fixed linear form bearing in mind that the steps also moved in circles.

- Before the data collection commenced, I planned for the recording of data in a systematic manner that is appropriate to the setting and participants, and that would facilitate analysis. The technique I used for the recording of my observations and the subsequent interactions did not intrude excessively on the flow of the sessions. In

this study (a participatory research approach) my intrusiveness in the setting was not an issue, because the approach was interactive, and included the learners in the framing of questions and data gathering. My presence was considered as an integral part of the setting. I adequately prepared for making the audio recordings (by means of a studio microphone and laptop computer to ensure a fully digitised recording of the various sessions, which in turn would be easy to store and retrieve and make back-up copies of), as well as finding quiet places for taking notes. Such practices paid dividends by keeping my data intact, complete, organised and accessible. In addition, I planned and used a system to ease retrieval of information for analysis. I planned ahead for colour-coding of my notes to keep track of dates, names, numbers, titles, attendance of sessions, chronologies and descriptions of settings. The latter was invaluable for defining categories for data analysis and writing my research report.

- According to Erlandson, Harris, Skipper and Allen (1993:113), data analysis in a qualitative study necessitates a twofold approach. The first approach involves data analysis at the research site during data collection. The second approach involves data analysis away from the site following a period of data collection. The second approach was conducted between the sessions prior to the completion of the data collection. A qualitative study involves an inseparable relationship between data collection and data analysis. As data was gathered, I analysed it. I was guided by initial concepts and developing understandings, but I shifted or modified them as I collected and analysed the data.

The data recording and analysis process of my study were as follows:

- The managing or organising of the data was my first step in data analysis away from the site. At an early stage in the analysis process, I organised my data into folders and computer files. Besides organising files, I converted the files to appropriate text units. Being organised for the analysis to begin, I began with an inventory of what I had. I did my own transcription, as this provided an opportunity to get immersed in the data. Typing, word-processing and organising my hand written field notes offered me another opportunity to immerse myself in the data in the transition between fieldwork and full analysis; a chance to get a feel of the cumulative data as a whole. I made backup copies of all my data.
- After the organisation and conversion of the data, I continued the analysis by getting a feeling for the whole database. I read the transcripts in their entirety several times and immersed myself in the details, trying to get a sense of the collected data as a whole before breaking them into parts. This forced me to become familiar with the

data. During the reading process, I listed by means of electronic notes the data available, performed the editing necessary to make field notes retrievable, and conducted a general “clean up” of what seemed to be overwhelming and unmanageable.

- Whilst discovering categories and patterns in the data, I engaged in critically challenging the very patterns that seemed so apparent. I searched for other plausible explanations for this data and the linkages among them. I also searched for alternative explanations, identified and described them, and then demonstrated why the alternative explanations offered are the most plausible of all (Marshall & Rossman, 1999:157).
- Category formation is, according to Marshall and Rossman (1999:154), the most difficult, complex, ambiguous and creative phase. Identifying salient themes, recurring ideas or language, and patterns of belief that link people and settings together were the most intellectually challenging phase of my data analysis. The process of category generation involved noting regularities in the outcomes of the literary analysis project. As categories of meaning emerged, I searched for those that were internally consistent but distinct from one another. I identified the salient, grounded categories of meaning held by the learners and the English teacher. Creswell (1998:144) stated that classifying means taking the text or qualitative information apart and looking for categories of information. The classification of my data involved identifying general categories. I reduced and condensed the data to a small manageable set of themes with which to write the final narrative of my study.
- I applied a coding scheme to the identified categories and themes, and diligently and thoroughly marked passages in the data using codes. The codes took several forms: abbreviations of the key words and coloured dots.
- As categories and themes were developed and coding was well under way, I began the process of evaluating the plausibility of developing understandings and exploring them through the data. Part of this phase was evaluating the data for their usefulness and centrality. I determined how useful the data was in illuminating the research questions being explored (see Chapter 1); and how central they were to the “story” that was unfolding about the thesis statement (see Chapter 1) being studied.
- Finally, I presented the data in text, tabular or figure form.

3 ETHICAL CONSIDERATIONS

Any researcher should be aware of the general agreements about what is proper and improper conduct in scientific research (Babbie, 2001:470). Ethics is that which is morally

justified. In this study ethical guidelines served as standards and a basis upon which I evaluated` my own conduct. As such, this was an aspect which I had to bear in mind continuously. Ethical principles were thus internalised in my personality to such an extent that ethically guided decision-making became part of my research practices during the empirical study.

For the purposes of this study, the ethical issues relating to human participation and data collection were taken into account. One of my primary responsibilities was not to harm any of the twelve learners in any way. This was why I obtained all role-players' permission to involve them in my study (see Appendix 1, page 166); and took measures to ensure their privacy. The following three ethical issues (do no harm, obtaining consent and ensuring privacy) were taken into account:

- *Do no harm*: I treated the meaning of harm in the broadest possible way to include anything from physical discomfort to emotional stress, humiliation or embarrassment.
- *Obtaining consent*: I needed to make sure that the learners and the English teacher in the literary analysis project understood what the research is about. I obtained direct consent from all role-players' who were personally and directly involved in the research project. To be ethically justifiable, their consent had to meet three requirements: the learner's ability, voluntariness and the actual information that I would try to obtain. The learners had to have the cognitive capacity to understand and evaluate the information about the intended literary analysis project in order to make informed decisions; and, the learners' consent had to be voluntary. This means that each learner had to have the ability and the right to choose whether or not to participate in the literary analysis project. I did not force, deceive, threaten or subject them to any form of coercion. The content and the way in which information was conveyed to the learners would determine whether or not I would be able to claim that I had obtained informed consent. I ensured that my descriptions of what the research entailed contained all the relevant details and could be easily understood by the learners and the English teacher.
- *Ensuring privacy*: I acknowledged that total privacy is virtually non-existent, and I was aware that my goal might be in conflict with the learners' right to privacy. I had to deal with this potential conflict by considering the sensitivity of the information, the place where the research was conducted, and how public I am going to make my research findings. If there was a risk of invading the learners' privacy; I had to, firstly, ensure that I obtained their consent; and secondly, that I had to take precautions to protect their anonymity. For this study, each learner was assured that nothing discussed or data obtained during the literary analysis project would be exposed as a particular

individual's thoughts or feelings. No real names were to be used. Instead each learner was given a particular number that was used for the duration of the study. After the post-teaching focus group discussion, the transcripts were captured and stored electronically. Access to the transcribed data was restricted to me and the individual learners. Learners were not given the opportunity to view other learners' transcripts.

4 CONCLUSION

In the first section of the chapter, the research design and methodology of the study (a qualitative intrinsic case study) were described. The data collection methods were then described, followed by the data analysis process. Finally, the three ethical issues pertaining to the study, namely do no harm, obtaining consent and ensuring privacy were discussed. In the next chapter of the dissertation, the research findings of the empirical study are put forward. It will comprise the research findings, the analysis of the findings and the conclusions reached.

CHAPTER 4

RESEARCH FINDINGS

1 INTRODUCTION

This chapter contains the results of my empirical study, an investigation into the use of visually symbolic representations in addition to the more traditional written methods of the key elements (theme, setting, characterisation) of a short story to support South African ESL learners to grow in their interpretation and appreciation of English literature texts. The first section comprises the findings which let me test my thesis statement. I present and analyse findings that correspond directly with the data that I provided in Chapter 3: The empirical study. The second section contains the analysis of the findings. I have a thesis statement to come to a conclusion about and I have the data with which to do it (my findings); thus in this section I interpret the data to let the reader know what it means. The third section includes the sub-conclusions. Both the findings and the analysis of the findings serve only one purpose, namely to come to reliable sub-conclusions. My sub-conclusions are the building blocks that allow me to come to a final conclusion about my thesis statement. In order to reach my sub-conclusions, I use the work of other scholars in various ways, namely to borrow their ideas or data, use their definitions, or incorporate their work into mine (Hofstee, 2009:137-138).

2 THE RESEARCH FINDINGS⁷

Multiple sources were used to collect the data for the multiliteracy/multimodal literary analysis project. It included various research instruments. The findings pertaining to each of the research instruments are reported in this subsection.

2.1 PARTICIPANT OBSERVATION

The data collected from the participant observation and field notes revealed that the participants' social (face-to-face) conversational skills and level of proficiency in English as a second language were satisfactory. The learners' English as an additional language reading, writing, speaking and language skills are adequate and acceptable; but not outstanding or perfect. This was confirmed in the questionnaire (see Appendix 3, page 169) completed by the English teacher. The English teacher confirmed that all eleven learners have been using and learning English as a second language throughout their primary schooling careers up to the present (2011); and that the learners use English mainly when they are in her classroom. She indicated, however, that they do learn English from other sources such as the television,

⁷ The original, unedited words of the learners as used in the literary analysis project will be included as quotes to substantiate my research findings.

advertisements, the radio and magazines. All the learners came from in and around a rural village a few kilometres outside of Polokwane, and some of them experience socio-economic barriers. The majority live far from school, and as the English teacher put it: “Half of the group had single parents.” This may result in a range of barriers to learning for these learners, such as general socio-economic factors (e.g. poverty), lack of the important role their parents can play in supporting the teaching and learning process, unsafe home environments and language and communication obstacles. According to the English teacher, the learners’ overall performance in ESL, and their latest scores for their written literature essays were as follows:

Table 2: Results by means of total sample (n=11) of learners: performance in ESL and latest literature essay scores

Learner number	Performance in ESL	Latest literature essay scores: mark out of 10 and percentage
Learner #1	Good	5 (50%)
Learner #2	Good	5 (50%)
Learner #3	Excellent	8 (80%)
Learner #4	Average	6 (60%)
Learner #5	Excellent	8 (80%)
Learner #6	Average	6 (60%)
Learner #7	--	--
Learner #8	Good	6 (60%)
Learner #9	Good	6 (60%)
Learner #10	Average	5 (50%)
Learner #11	Excellent	8 (80%)
Learner #12	Average	6 (60%)

The learners’ overall performance in English as a second language varies between “Average” (n=4), “Good” (n=4) and “Excellent” (n=3). The scores (a mark out of ten) for their most recent written literature essays were 5 (50%, n=3), 6 (60%, n=5) and 8 (80%, n=3). The English teacher provided me with a copy of the NSC – Memorandum for English as a

First Additional Language entitled *Rubric for marking the Literature essay* (see Appendix 4, page 170). A discrepancy exists between the English teacher's evaluation of the learners' performance in ESL and her scores for the learners' essays. She indicated good and average for 5 as well as 6 out of ten scores. See Table 1 on the previous page. Learners #1 and 8 obtained "good" for 5 (50%) and 6 (60%) out of 10 scores respectively. An average was given for Learners' #4 and 10's performance in ESL for scores of 6 (60%) and 5 (50%) out of 10 respectively.

2.2 PRE-TEACHING INDIVIDUAL QUESTIONNAIRE

The respondents' biographical information was gleaned from the individual questionnaires (see Appendix 5, page 171) which they had to complete during the first session of the literary analysis project. Each of the respondents completed a questionnaire to obtain their biographical information and opinions on their level of proficiency in ESL. The first section of the questionnaire comprised three open-ended questions dealing with the participants' biographical information. A summary of the information from the first section of the questionnaire is as follows:

Table 3: Results by means of total sample (n=11) of learners: biographical information

Learner number	Gender	Age	Home language
1	M	19	Sepedi
2	F	16	Sepedi
3	F	16	Sepedi
4	M	17	Sepedi
5	M	17	IsiNdebele
6	F	16	Sepedi
7	--	--	--
8	M	16	Sepedi
9	M	16	Sepedi
10	F	18	Sepedi
11	M	16	Sepedi
12	F	19	Sesotho

Only 11 of the 12 learners (sample size n=12) participated in the research project. The twelfth learner decided to withdraw from the project. The gender representation of the sample was female (n=5) and male (n=6). The ages of the participants varied between 16 and 19 years: 16 years (n=6), 17 years (n=2), 18 years (n=1) and 19 years (n=2). The learners' home languages (and cultural groupings) were: Sepedi (n=9), IsiNdebele (n=1) and Sesotho (n=1).

The second section of the questionnaire comprised six open-ended questions dealing with the learners' level of proficiency in ESL. The responses of the eleven respondents to the six open-ended questions were as follows:

- Learner #1: He learnt English at school and used it at school only. Although he indicated that he may speak English "... with my friend sometimes ..." in their village. He doesn't speak English at home. On the question from which other sources he learnt English, he indicated that he learnt it mainly from books. He rated his own level of proficiency in English as "good average".

- Learner #2: This learner learnt English in class and at school, or "... just speaking it with other people and reading English books". She uses English in places outside her school such as the University of Limpopo. She does not use English at home. Other sources from which she learnt English included books, television and radio (MetroFM). She rated her level of proficiency in ESL as "good average".
- Learner #3: She learnt English at pre-school and "... listened to people speaking and practiced." The learner does not use English in school only, but also at home and in public places. She also learnt English from "... reading newspapers and watching learning programmes on the television at home." She rated her own level of proficiency in English as "excellent".
- Learner #4: He indicated that, "I learned English in pre-school and primary school." He uses English in places outside his school, namely "I speak English in other places like talking with my best friend Maroka." However, he does not speak English at home. He learnt English from the following "other sources": "I learn English when I reading, textbooks, visiting the library." He rated his own level of proficiency in English as "good average".
- Learner #5: This learner learnt English at school. He also uses it only at school and not at home. However, he uses English in places outside his school, such as: "When calling for help or need help from something like when my phone has a problem. Calling for my network consaltents." He also learns English from sources such as, "... magazines and newspapers ...", and rated his own level of proficiency in English as "good".
- Learner #6: This learner wrote that she "... learnt English at school by reading, and writing and informal or formal letters." She uses English at school and at home. However, she contradicted her first statement with the remark that she does not use English in places outside her school. Other sources from which she learns English were "Magazines, radio, television, etc." She rated her own level of proficiency in English as "average".
- Learner #8: This learner learnt his English "At school, being taught by educators." He indicated that he only uses English at school, but then goes on to name places where he uses English outside the school, such as "At a theatre for performing arts group." He does not use English at home, but learnt it also from "... newspapers and poetry books." He rated his own level of proficiency in English as "good average".
- Learner #9: This learner indicated that he learnt English "... at primary school and by naming things/objects." He uses English not only at school, but also outside school, "... when I am rehearsing drama and when I am just chilling with my friends ..." and

at home. He listed the following other sources from which he learn English: “Television, books, newspapers and people.” He rated his own level of proficiency in ESL as “excellent”.

- Learner #10: She indicated that she learnt English by “starting from Maketetela Primary School by volunteering and read some novel.” The learner uses English at home and at places outside her school, namely “... at the computer lab from university of Limpopo.” She learnt English from other sources as well, including “... magazines, newspapers, also from our teachers.” She rated her own level of proficiency in English as “average”.
- Learner #11: According to this learner she learnt English, “At home watching ‘How to learn English’ when in pre-school.” She uses English not only in school but also at her home and at places such as “... the doctor and in other formal places.” She also indicated other sources of learning English such as “Books. T.V. Radio and People.” She rated her own level of proficiency in English as “excellent”.
- Learner #12: This learner learnt her English “... from pre-school.” She does not use English only in school, but also at home. She also learnt English from sources such as “... television, storybooks.” According to her, her own level of proficiency in English is “average”.

The learners’ own opinion on their level of proficiency in ESL, confirmed the evaluation of the English teacher (see Table 1, page 59 of this chapter).

2.3 WHOLE CLASS SCAFFOLDED MINI-TASKS

During the first part of the second session, the participants’ prior knowledge of the interpretation and appreciation of literary texts was actualised. The participants’ responses to the invitation to share their experiences of previous literature essay writing can be summarised as follows:

- Learner #1 indicated that his experience with literature and the interpretation of literature was quite fortunate. He explained:
... ‘cause at this day and age they give you the books and you have to read it and after reading it you have to like, summarise the whole book or story ... and then you ask yourself questions before the teacher comes. You ask yourself who must be the main character, what is the theme ... what was the feelings of the writer when he was writing the book.
He indicated that: “When the teacher comes in and asks questions it is quite easy ... because we already know what the book is and who the characters are, what the theme is. All we have to do is just get the answers ...”.

- Learner #2 confirmed Learner #1's response: "I think he has said a mouthful"; and then indicated that his experience was the same as that of Learner #1.
- Learner #3 described his experience with literature essay writing as follows: "Whenever we learned anything, short stories, the teacher read the book for us then later she interpreted and ask questions. Then whoever gave the right answer were rewarded something."

In the second part of the second session, the learners were engaged in a number of literature-related mini-tasks:

- The English teacher and I revisited the theory of the three elements of the short story genre relevant to the project, namely theme, setting and characterisation. The English teacher illustrated each of the above elements with examples taken from a short story previously studied by the learners entitled, *The Bad Tempered Boy*.
- A practical example of how to turn a written story into a visual representation using a mandala, and then into a written essay or paragraph(s) was demonstrated to the learners using the example of the short story entitled, *The father and his sons* (see Appendices 2 and 6, pp.167-168, 172-173). The English teacher explained the more difficult words to the learners, and also asked a few of the learners to provide the meaning of some of these words.

From the participants' responses to the invitation to share their experiences of previous literary essay writing, it was clear that the literacy and literature teaching and learning practices in their school relied almost exclusively on language. Textual paraphrase and error-free prose were the measure of their literature writing skills.

2.4 GROUP SESSIONS FOR THE VERBAL-VISUAL TRANSMEDIATED LEARNING ACTIVITY

Four group sessions for the transmediated learning activity were facilitated. The participants were divided into their earlier four predetermined groups. The particulars of the four groups involved in the verbal-visual transmediated learning activity were as follows:

Table 4: Particulars of the four groups

Group #1	Group #2	Group #3	Group #4
Learners 1, 2, 4	Learners 9, 10, 12	Learners 5, 6, 8	Learners 3, 11
Short story: "Ain't Nobody a Stranger to Me"	Short story: "Justice"	Short story: "The Three Brothers and the Pot of Gold"	Short story: "Maisie and the Dolphin"
See Appendix 7	See Appendix 8	See Appendix 9	See Appendix 10

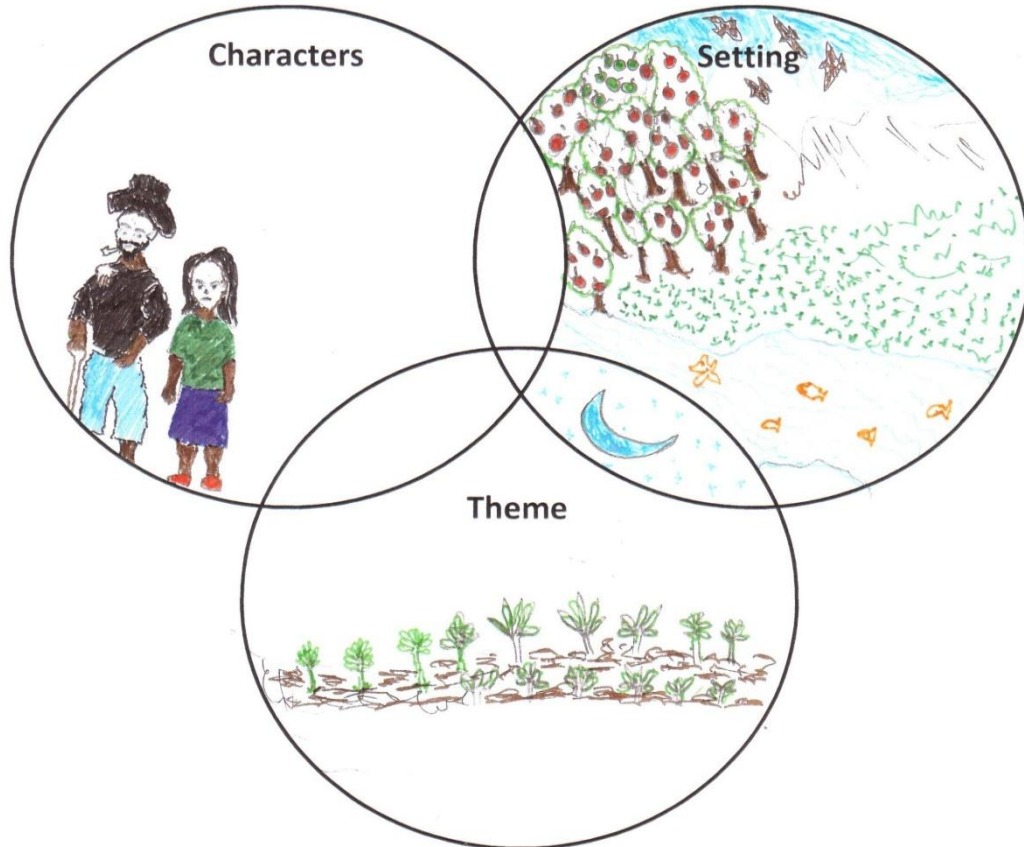
Once the mandalas had been completed, they were displayed in the venue, and the group members orally summarised their chosen texts for the other groups using their mandalas as visually representative scaffolds to explain their interpretation. The responses were as follows:

2.4.1 GROUP #1: "AIN'T NOBODY A STRANGER TO ME"

Group 1

GROUP MEMBERS NO: 1, 2 and 4

Title of story: Ain't Nobody a Stranger to me.



Quotes

Characters	Setting	Theme
"Grand pa, Aint nobody a stranger to me."	"Apple orchard,..."	To value freedom
"Oh no!" I said, shivering at the thought though I knew my Gran'daddy was safe here with me."	"came down to the barn!"	Friendliness and helpfulness of complete strangers.
	"...run and swim the Ohio to freedom...!"	Being thankful for what you have.
	"...Put our trust in the Good Lord!"	Never forgetting your past, so as to help shape your future
	"And everytime I planted one, I thought of someone who had helped us on our way."	

2.4.1.1 Visual representation

Group #1 summarised their visual representation of the short story (see previous page) as follows:

... as you can see here the two people, the grandpa and a little girl. It all began when a little girl and her grandfather were homeless ... they didn't have a place to stay ... they went to a old barn where they found a man called James Stanton ... that man heard the young girl crying ... found them and started helping them. And here they are ... and this is where the James Stanton took them ... they were slaves and as they were working for him they got paid and found a place to stay ... they have seeds in their pockets and they managed to plant the seeds here ... and they started growing. This made them realise that they should be thankful for what God has given them and they should not be jealous for what other don't have. (Learner #1)

2.4.1.2 Characterisation

Learner #2 reported on the characters in the short story:

... the apple orchard is where the little girl used to visit her grandfather, that's where he told her the stories about his past. And he told him how him and her grandmother as well as that little girl's mother survived ... their way to freedom ... he explained to that little girl that one day when they were trying to survive, just to be free, to get freedom and they were running, so one day ... they come down to a barn, they were tired and also hungry, so ... they slept there for the whole night, and that little girls mother was still young and cried ... so a white man came, he saw them together with his wife and also helped them, they thought they were going to do something bad to them, but instead ... helped them to find their freedom.

2.4.1.3 Setting

The setting of the short story was explained by Learner #2: "The setting is where they were slaves working for the man named James Stanton and that's where he took them, so that they could work for him, so that he could pay them when they have worked for him."

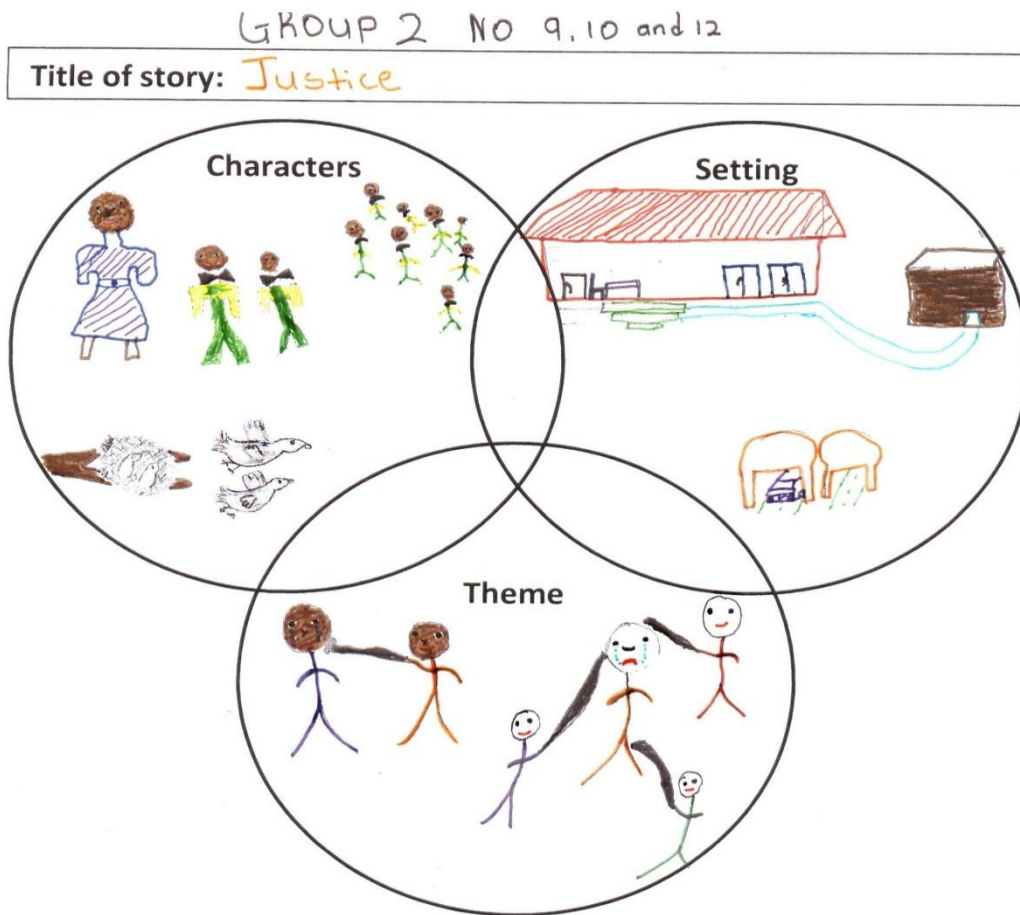
2.4.1.4 Theme

Learner #4 continued to explain the theme of the short story: "The theme is what happened in the end They've managed to plant those seeds, so that when they planted those seeds, they've realised that in life they should be thankful for what they have." The learner went on to summarise the theme of the short story as follows: "The theme is to value

freedom, friendliness and helpfulness of complete strangers, being thankful for what you have, never forgetting your past so as to help shape your future”.

The group didn't include quotes from the text to substantiate the theme, characterisation and setting of the short story.

2.4.2 GROUP #2: “JUSTICE”



Quotes		
Characters	Setting	Theme
"Mrs Fuller - class teacher"	"In the classroom"	"Cause trouble and misery for others and it comes to you tenfold."
"Daryl Balston - troublemaker"	"At the school 'parking lot"	
"John Hampton - troublemaker"	"Steps in front of the school"	
"A bird's nest with dead baby birds on the ground"	"Street in which learners were walking home"	
"Two ^{big} birds"		

2.4.2.1 Visual representation

The narrative of Group #2 pertaining to the mandala of their short story “Justice” (see previous page) was introduced by Learner #9. She explained:

What all this things mean. The story is about two boys who always mock the teacher in the class ... this is the teacher, this are the two boys, and other classmates ... one day when the teacher was coming to the class, she found those two boys at the parking lot ... they were playing with dead small birds. As you can see the dead small birds in the nest ... the teacher ... was hurt very bad ... she decided that since those two boys were troublemakers, she should teach them a lesson. So we see the classroom when they were in the classroom ... the teacher asks what does justice mean? ... Darrel, he was the troublemaker, he said to the teacher that justice means injustice which is quite correct but is not what she was expecting ... the other boy John said to the teacher that justice is like when you kill somebody and then when the one who kills somebody has to die for killing someone.

He then continued: “So it was settled in the class, so as you can see ... the boys where when they were walking out they were standing at the steps of the class ... the two big birds, as you can see them, came and stand on their head and start to claw them on their face and whip them with their feathers.” Finally, Learner #9 summarised the visual representation of the short story as follows: “So the message of this short story is that causing trouble and misery to others comes to you tenfold.”

2.4.2.2 Characterisation

Learner #10’s explanation of the characters in the story was: “Mrs Fuller, known as the lady-bird or old crow, is the class teacher. Darryl is the troublemaker and John Hampton ... with dead bodies on the ground, is the small birds in the nest, and the two big birds ...”.

2.4.2.3 Setting

The setting of the short story was explained by Learner #12: “At the parking lot ... it is where the teacher find the two boys holding the dead birds ... uh, birds in the nest. Steps in front of the school is where those two birds ... sit on the boys head. Street in which learners were walking, is where learners were walking home ...”.

2.4.2.4 Theme

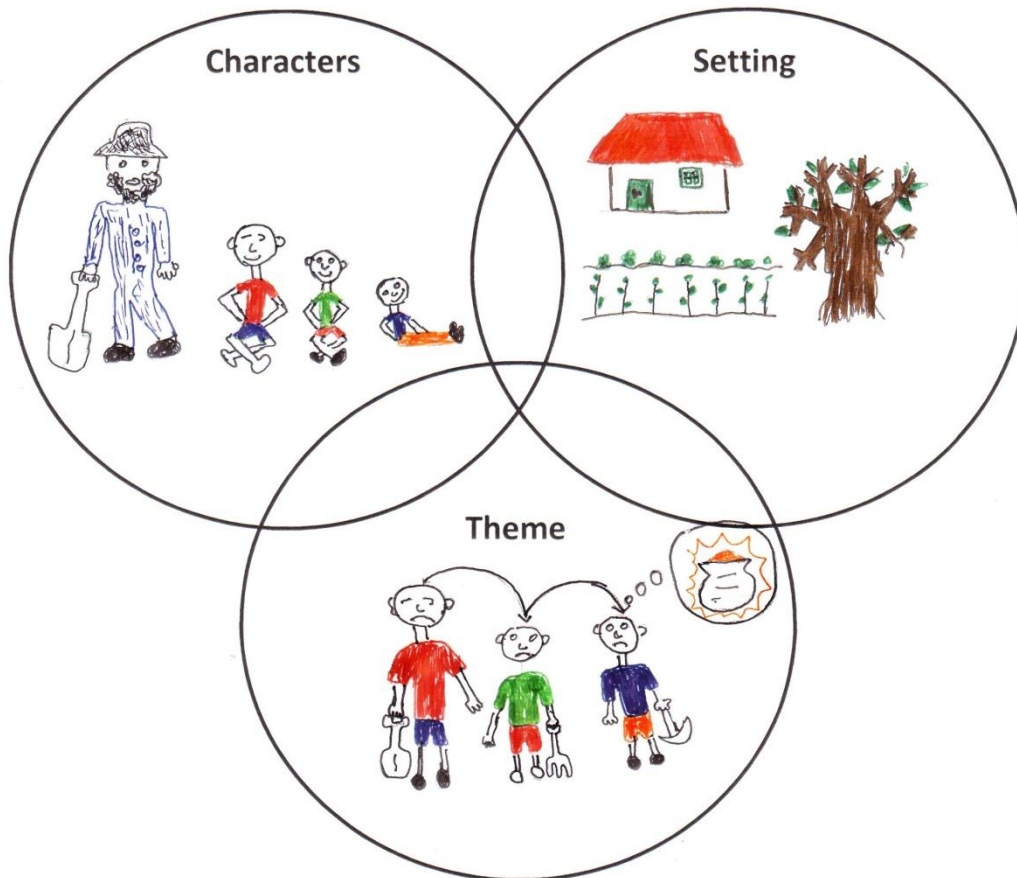
The theme was summarised by Learner #9 as: “... causing trouble and misery for others, it come back to you tenfold, that is what is happening here.”

2.4.3 GROUP #3: "THE THREE BROTHERS AND THE POT OF GOLD"

Group 3

5, 8, 6

Title of story: *The three brothers and Pot of Gold*



Quotes

Characters	Setting	Theme
Dad feels worried	"They would sit under a tree"	Working as a team brings unexpected wealth, unlike laziness
The three brothers were lazy and hated work	"A nearby river"	
The deceased mother	"A vineyard"	
The neighbours		
Young ladies walking past three boys		

2.4.3.1 Visual representation

Group #3's oral summary of the visual representation of their short story "The Three Brothers and the Pot of Gold" (see previous page) was as follows:

Learner #5 explained:

... there was a farmer and he had three sons. Those sons were too lazy and whenever their father went to farm, they just sat under the tree and do nothing. So one day when their father was in bed, he lied to them, actually, he told them that there was a pot of gold. They digged and found nothing, all they were thinking about was the pot of gold.

He then handed the reporting over to Learner #8 who continued:

... as these brothers were search for this gold, they end up farming, where-else they wanted the gold. So this picture over here ... we decided to draw a man holding a spade. This man represents the farmer, and then the three boys sitting down, this are the three brothers who is so lazy and never wanted to work. And we decided to draw the farm. This is where their father worked, in order to provide food for the boys ... and then this tree, it was a tree that this boys were sitting under, where-else their father was working. And the house ... the family was living under.

2.4.3.2 Characterisation

Learner #6 described the characters in the short story as follows:

... dad feels worried about these boys not working ... the three brothers were lazy and hated work ... all they wanted to do is just to sit down watching their father working ... and the neighbours used to look at this boys and shake their heads and ask them: Aren't you going to help your father at the farm? And the boys were just sitting under the tree. Then the young ladies walked past the boys

2.4.3.3 Setting

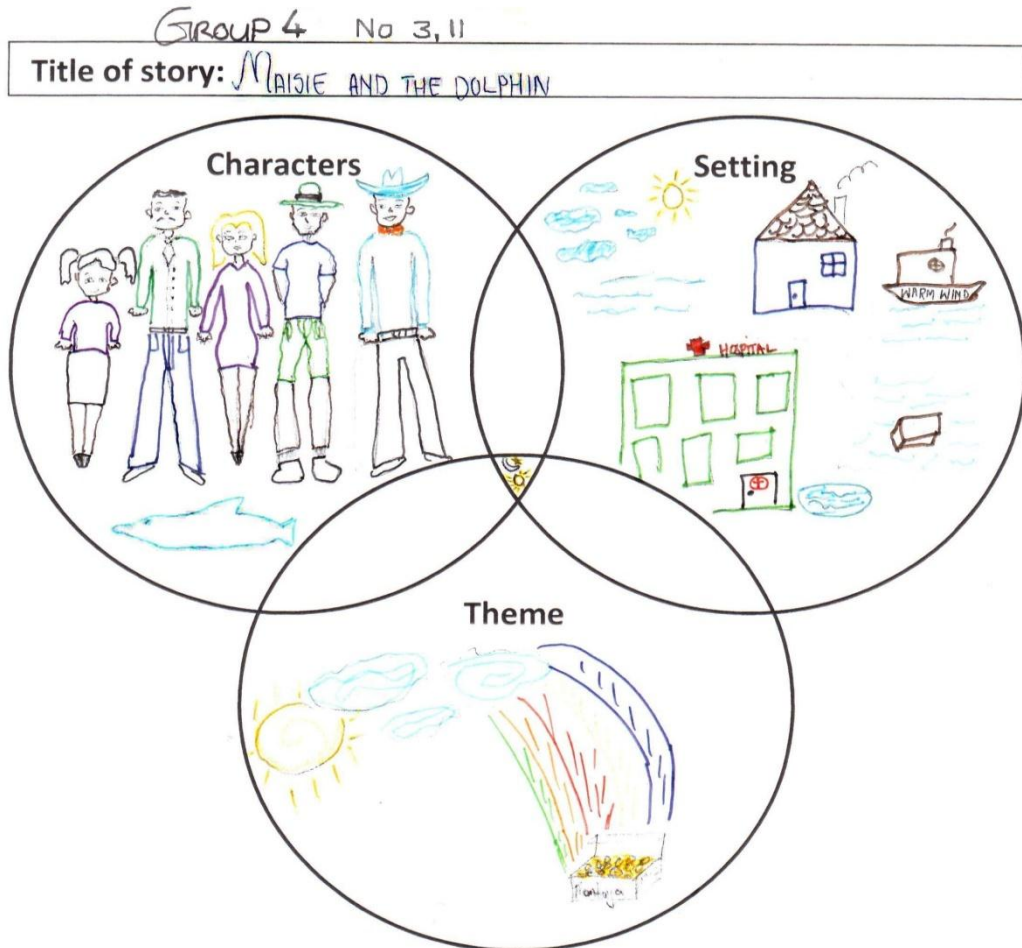
The setting was explained by Learner #8: "There was them sitting under the tree with their father working and a nearby river, a river that they used to go to fishing, and when they have got enough fish, they left over fishes ... there, and the vineyard."

2.4.3.4 Theme

According to Learner #6 the theme of the short story was: "And I think this working as a team brings unexpected wealth." Learner #8 added to the explanation of the theme: "We decided to draw the three boys holding farming utensils, if I may say ... they were working but in their

minds they were thinking a lot about the pot of gold. They were working, they were looking for the pot of gold ...”.

2.4.4 GROUP #4: “MAISIE AND THE DOLPHIN”



Characters	Setting	Theme
Maisie King	Freeport	Positive outcomes Friendliness and helpfulness always have
Grandad	A boat - The Warm Wind	Every dark cloud has a silver lining
John King	The Caribbean Sea	A hand that gives is a hand that will receive
Mrs King	A submerged war chest with Spanish gold	
Carl Flint	A pool at Freeport Animal Hospital	
Ben - the dolphin	Maisie's parents house in Freeport	

2.4.4.1 Visual representation

For Group #4, Learner #3 summarised what the drawing of their short story “Maisie and the Dolphin” (see previous page) in the mandala was all about:

It's about a thirteen year old girl living with her parents and her grandparents. And then one day, when she was in her grandfather's boat, whilst swimming at the sea, they saw an American boat hitting a dolphin and running away, or let me say it was a hit-and-run. And so the girl and her grandfather took the dolphin back to the hospital where her parents work and started taking care of the dolphin. The American boat ... was of Carl Flint, the guy with the boat and a walking stick. He wanted to buy the hospital and the house where the family lived so that he can build a huge hotel there. And ... Maisie was quite uncomfortable by the thought of leaving her own home and going to live somewhere else, because it was very beautiful and nice there and she decided to keep the dolphin and make it a friend ... she played with it, fed it and when the dolphin was strong and able to function well they had to release it back to its home and she felt quite sad about that ... of leaving her friend

He then continued:

... when they went by the sea with their boat ... the dolphin ... was near them ... on their way back home they saw Ben (the dolphin) jumping out of the water with something in his mouth. And what was in his mouth was a key. And then Maisie told her grandfather to go back into the water to see what the dolphin has found ... that the dolphin was leading her to a treasure chest full of gold ... then she went back home with her chest. Four weeks later, her dad called Mr Carl Flint and told him that they cannot sell him the house because they found enough money to sustain the hospital and their home.

2.4.4.2 Characterisation

Learner #11 provided a short narrative of the characters in the story:

The first one is Maisie King ... a thirteen year old girl who lived with her parents and grandfather, and the grandad who lived with his ... daughter and his daughter's wife. His daughter's husband and her granny. John King, Maisie's father the doctor ... Mrs King, who is the King's husband the doctor as well ... Carl Flint, the rich American man. Then Ben the dolphin.

2.4.4.3 Setting

The learner continued with the setting of the short story: “Freeport is the name of the hospital, the boat the Warm Wind, the grandad’s boat. The Caribbean Sea. This is where they lived ... where Ben belonged.” He also described: “The sunken war chest with the Spanish gold. This is the treasure box that Ben led Maisie to”. He then added: “Freeport Animal Hospital, the pool where Ben was taken after the injury for him to get well ... Maisie’s parents’ house in Freeport the blue house was old and beautiful”.

2.4.4.4 Theme

Learner #3 summarised the theme of the short story as follows: “Friendliness and helpfulness always have positive outcomes. What they did for Ben, did something good for them. Then every dark cloud has a silver lining. Then the last one, is a hand that gives is a hand that will receive”.

2.5 INDIVIDUAL ESSAY WRITING

As a culminating activity each of the individual learners wrote a paragraph on one of the elements of the short story. The individual paragraphs were then put together to form the groups’ essays, which were marked by the English teacher, and moderated by an independent assessor.

2.5.1 GROUP #1

Group #1's (Learners 1, 2 and 4) essay title was "Ain't nobody a Stranger to me". The groups' paragraphs on the characters, setting and theme in the short story read as follows:



Title of the Story: Ain't Nobody a Stranger to me.

Theme:

To value freedom as many people suffered in those old days to be free.

Friendliness and helpfulness to complete strangers: James Stanton helped Grand-pa's family cross the Ohio to freedom.

Being thankful for what you have, Grand-pa appreciated what God has provided for him.

Never forgetting your past so as to help shape your future, he kept the seeds in his pockets - planted them in his own soil or land - to remind him of someone who helped him on his way.

C-3

L-2

$\frac{5}{8}$

Title: Ain't Nobody a Stranger to me"

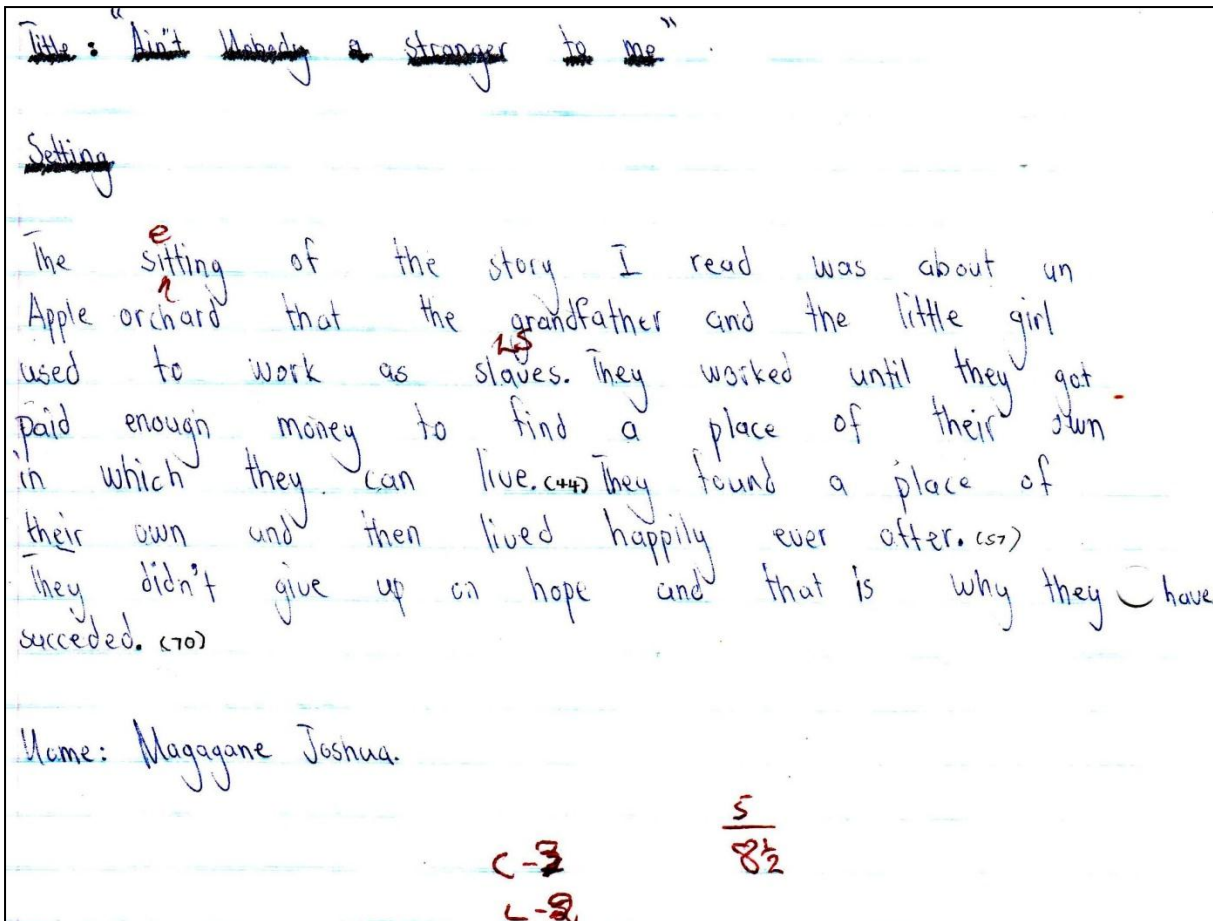
The short story "Ain't Nobody a Stranger to me" ^L the ^L characters ^{are} consist of two main characters, this character ^{are} Grand-pa and a little girl. Grandpa says no one can be ^{??} criminal from him. Grandpa said he never ask his ^{LS} name but they ^y told me his name, and he is a secret member of underground railroad. His secret wife member s ^s said that's no white baby! That's only a brown baby.

(word 69)

C-3

L-2

$\frac{05}{8\frac{1}{2}}$



2.5.2 GROUP #2

The title of Group #2's (Learners 9, 10 and 12) essay was "Justice". The paragraphs dealing with the characters, setting and theme of the story contained the following information: (see Appendix 11, page 182-183)

2.5.3 GROUP #3

Group #3's essay was "The Three Brothers and the Pot of Gold". Learners 5, 6 and 8 wrote the three respective paragraphs dealing with the characters, setting and theme: (see Appendix 12, page 184-185)

2.5.4 GROUP #4

Group #4 comprised two learners only, namely Learners 3 and 11. They used, as title for their essay, "Maisie and the dolphin". The characters and setting of the short story were respectively described by the learners as: (see Appendix 13, page 186)

The paragraph on the theme of the story was a group effort. Learners 3 and 11 wrote: (see Appendix 13, page 186)

2.5.5 SCORES FOR THE INDIVIDUAL PARAGRAPHS

Table 4 contains a summary of the scores of the learners' for their individual paragraphs. It represents a mark out of 10.

Table 5: Results by means of total sample (n=11) of learners: scores for the individual paragraphs

Group 1 (n=3)	Group 2 (n=3)	Group 3 (n=3)	Group 4 (n=2)
Learner 1 – 6.5	Learner 9 – 6.5	Learner 5 – 8.5	Learner 3 – 8.5
Learner 2 – 6.5	Learner 10 – 7.5	Learner 6 – 6.0	Learner 11 – 9.5
Learner 4 – 7.0	Learner 12 – 7.0	Learner 8 – 8.0	

2.6 POST-TEACHING FOCUS GROUP DISCUSSION

The data pertaining to the focus group discussion relating to the use of the mandala as an aid to a transmediated (verbal-visual) interpretation and appreciation of short stories, revealed that only seven learners participated in the discussion. They were of the opinion that the use of the mandala, although initially difficult, will be of value to them in future literature writing activities. The learners reported on the value and usefulness of the mandala as follows:

“... the mandala ... is very useful, because it is very informative that you can get a lot of information from using it, and its ... too like nice to use, because you become more creative with like drawing and colouring. And it helps you to explain what the story or the passage is all about.” (Learner #11)

“... Uh, yes. First of all I would like to say that it is easy to use and it helps us to differentiate between two different things, which we cannot see the difference between them. And it is a very good method which we can use”. (Learner #4)

“Ok, uh, I must say the mandala, I find it very much important, although it is quite difficult, because eh, you have to think a lot about what you are going to draw and all those stuffs. But, eh, all-in-all I am quite excited about it.” (Learner #8)

Some of the other learners remarked that: “... its very important and very useful because it makes you understand ... and you get more information about what you are reading about. And then its useful to us. It helps us a lot, because now I still remember what I was reading about”. (Learner #12)

What I understand about mandala is, I can explain about what the mandala is an Indian word ... an Indian word in which they form circles, three

different circles, they then mean the mandala. ... the mandala helped me to write the paragraphs, 'cause I can see that ... which one the characters were drawn in and so on, so ja, it helped me with my studies (Learner #5)

Two of the learners noted that:

"... it helps us just to, in sort of read the story to memorise it in some kind of way, because by drawing those pictures you can still think what was happening in the story. Ja, it is very exciting and I think I should use it more". (Learner #9)

"I found the mandala very useful and informative. It helped me to analyse the story and put it in pictures. Now I still remember what I read about and it helped me a lot, I think. It is one thing that can help us throughout when we do short stories and others ...". (Learner #3)

2.7 INDIVIDUAL EVALUATION AND WRITTEN REFLECTION

The learners' final written reflections on their experience of the literary analysis project were analysed, and revealed the following:

2.7.1 GROUP #1

Group #1 explained their excitement and opinion on the value of the use of the mandala for literature essay writing as follows:

Today was exeted very much because their teach us about mandal and how to use draw and summarised about this short story. i was happy because today i know something. Their teach us how can you takes the characters, setting and Theme in the story. Some are good to speak English know to explain. (Learner #1)

Today's workshop was very exciting and I experienced that short stories are good, and when you draw a mandala it makes it easier for you to remember and also to summarise the story you read, it makes it easier for you to explain, or tell other people what you read about, as you will have to write the characters, settings and theme of the story. In future I will use the mandala because it helps you to understand and be able to summarise your story, and also write and essay, and it is a simple way of understanding your short stories, and also speak English not only at school but everywhere to communicate with people because it is an international language. (Learner #2)

What we have learned in today's Programme. Today was a fantastic day because we learned how to use many methods when we get confused. We've learned how to use the mandala method. The method of

differentiating between two different things in which we cannot find the difference. Today we did A short story called “Ain’t Nobody a stranger to me”. The story was confusing until we learned how to use the mandala method after using the method everything became so easy (Learner #4)

2.7.2 GROUP #2

Group #2’s overall response to the literature analysis project was positive and they conveyed their appreciation of the method as follows:

“I have gained a lot, because at first i didn’t know what was the theme, i didn’t know the settings but now i am able to identify those things. i am able to make a presentation of the story and i can even simplify the story with my own words.” (Learner #9)

“I think the Mandala is good and very easy to create. Because when you read about short story, you’ll be able to draw the picture and also have the message of the writer in your mind. I think I’m to tell some learners at our school about the Mandala. I appreciate the skills of Mandala.” (Learner #10)

“I have learnt more mandala. Mandala is very good thing to use when writing short story. I have gained a lot of knowledge from this section. I think it will help me succeed when writing short stories in my exams. I have learnt a lot from this mandala. I love it, it’s excellent”. (Learner #12)

2.7.3 GROUP #3

From Group #3’s response, it became clear that they experienced the “mandala activity” as useful for future literature writing activities:

Today’s workshop help me a lot about mandala. Mandala is an indian word. That u would be able to use it in a circular way to analyse you points by using it three different words. And this Mandala it is drawn like circles but more than two of them. Which are divided in three of them. Which are: Characters, Settings and theme. And it also gives me mind on how you should write an essay and a paragraph using mandala, by choosing any element you wish is your choice to a mandala. Usually it tells you to focus on a one elements. It also helps me on how to write a short story and summarise it by using drawings and other elements. And also told me that short stories use few characters. (Learner #5)

Today’s workshop has helped me to understand short stories and to be able to represent the short story by pictures, its quite an interesting thing because it makes it easy to write an essay. The mandala helps in identifying

the characters, quotes or setting and the theme. This was the first time I heard of this mandala thing. I wish all the grade ten learners were here as well to gain information and knowledge. Now I can be able to identify elements of a short story (setting, characters, plot, theme, style, point of view). The short story I enjoyed today was the story of The father and his sons this story really taught something. (Learner #6)

What I benefited from the workshop I have learnt a lot about the three elements important for our short story which are Theme, Characters and setting. Another thing which was paramount, I was granted an opportunity to know Mandala, which also represents the short story in drawing. The mandala also helped me to improve my art skills in some way. Mostly important again, I learned how to work as a team with my groupmates in order to complete given tasks. By so doing I got learn a lot from my peers and all I have learned a lot, I am over the moon with excitement. (Learner #8)

2.7.4 GROUP #4

For Group #4 the value of the workshop was to:

... help me to understand literature and the use of a mandala. I have gained more knowledge and experience through out the workshop. It's something that will help me in the future and now to interpret and appreciate the short stories. The workshop has helped me and I think going back I will help others. (Learner #3)

... helped me learn the importance of writing, learning and understanding literature and I have learned a new skill today that is to draw a Mandala and interprute any fictional stories that can be read. Now I can write, view and learn any novels due to the Mandala method. (Learner #11)

3 ANALYSIS OF THE RESEARCH FINDINGS

My analysis of the findings of the literary analysis project resulted in the identification of five main categories, namely the pedagogy in the ESL classroom, the interpretation of literary texts across verbal-visual modalities, factors which contributed to the learners' growth in the interpretation and appreciation of literature texts, the learners' actual growth in the interpretation and appreciation of literature texts, and the "mandala method" and multiliteracies pedagogy. An elaboration of each of the categories follows.

3.1 TRANSMISSION, MONOMODAL, MONOLINGUISTIC PEDAGOGY VERSUS MULTILITERACIES PEDAGOGY IN THE ESL CLASSROOM

From this study, it is evident that the pedagogy used in the learners' literature classroom was traditional transmission, monomodal, monolingual pedagogy with classroom practices of comprehension-check level understanding of literary texts and/or a subjective imaginative reading of the texts. The development of literacy skills as required by the new definition of multiliteracies pedagogy was not fostered in their classroom – within a socio-cultural context in which culture itself is constituted partly by language, partly by other semiotic systems.

In this study, I attempted to broaden the above pedagogy to include multiliteracy/multimodality which is based on the use of at least two modalities to present information; and account for the context of the culturally and linguistically diverse South African classrooms. This may well result in South African ESL literature teachers who have to rethink the “what” and the “how” of their teaching; and, in particular, what new learning needs they may have to address (see Chapter 2, the Literature Review).

3.2 INTERPRETATION OF LITERARY TEXTS ACROSS VERBAL-VISUAL MODALITIES

From the introduction (Chapter 1) and literature review (Chapter 2) sections of this study, it was apparent that over the last few decades calls have been made for the inclusion of multimodal forms of literacy in ESL classrooms. The term multimodal in the above context was defined as texts that combine more than one medium, such as the textual and the visual. Some scholars (see Chapter 1) have focused on the concept of transmediation, or the process of translating complex ideas from one form (verbal) into another (visual). There have also been studies (see Chapters 1, 2 and 5) which explored the potential and merit of multimodal texts in increasing learners' access to socio-culturally forms of academic literacy such as literature. The outcomes of this South African case study, of the transmediation of literature texts (short stories), and the possible increase in the learners' proficiency in literature essay writing, confirmed the research results of these earlier studies, namely that transmediation in the ESL literature classroom offers a pathway to promote growth of literary interpretation and appreciation in these learners. If the limits of their imagination imposed by one mode (verbal) were reached, they were able to move into another mode (visual), which extended the limits in certain ways, and offered another possibility. The process of transmediation also resulted in cognitive, conceptual, aesthetical and affective enrichment for these learners.

3.2.1 THE LEARNERS' OPINIONS ON THE ANALYSIS, UNDERSTANDING AND INTERPRETATION ACROSS VERBAL-VISUAL MODALITIES

Transmediation between textual and visual modes proved to be a valuable and important step for the adolescent ESL learners' involved in this study to translate their ideas from their home language experience into their first additional language, English. By allowing the learners a step between thinking in their first language (the use of drawn narratives), and writing in their first additional language (English), the learners moved through the stages of literature essay writing development more efficiently because they were tapping into their own meaning system. When reading the visual representations of the literature texts (the various short stories), the ESL learners in this study improved their understanding and interpretation of the texts, and, consequently, made more meaning through the visual support (the "mandala method") of the English texts. Quotes to support the above finding are the following: In their post-teaching focus group discussion and individual evaluation and written reflections on the use of the mandala as an aid to understanding the short stories, all learners (n=11) reported that using the visual as a mediating tool had indeed helped their understanding of their chosen literary texts; because "... the mandala ... is very useful, ... you can get a lot of information from using it ... you become more creative with like drawing and colouring. And it helps you to explain ... the story ... ". (Learner #1)

All learners stated that they had found that the transmediation from verbal to visual modes had improved their understanding and analysis of the literature texts. The following excerpts from the learners' post-teaching focus group discussion serve to validate this assertion:

"... it helps us to differentiate between two different things, which we cannot see the difference between them". (Learner #4)

"... it makes you understand what you are reading about and you get more information about what you are reading about. And then its useful to us. It helps us a lot, because now I still remember what I was reading about". (Learner #12)

"... the mandala helped me to write the paragraphs, 'cause I can see ... which one the characters were drawn in and so on, so ja, it helped me with my studies ...". (Learner #5)

"... it helps us just to, in sort of read the story to memorise it in some kind of way, because by drawing those pictures you can still think what was happening in the story". (Learner #9)

"It helped me to analyse the story and put it in pictures. Now I still remember what I read about and it helped me a lot, I think. It is one thing that can help us throughout when we do short stories and others ...". (Learner #3)

Indeed, it can be seen that from some of the comments quoted above, the learners (n=2) were of the opinion that the "mandala method" facilitated their understanding of literature

study; and they described how having to represent their understandings visually affected their level of engagement with the texts.

The learners also reported that they had enjoyed the process "... very much ...". (Learner #1). This sentiment is reinforced in the following comment from one of the learners:

What we have learned in today's Programme. Today was a fantastic day because we learned how to use many methods when we get confused. We've learned how to use the mandala method. The method of differentiating between two different things in which we cannot find the difference. Today we did A short story called "Ain't Nobody a stranger to me". The story was confusing until we learned how to use the mandala method after using the method everything became so easy (Learner #4)

The verbal-visual transmediated learning activity was, however, challenging for the learners in many respects. They expressed the opinion that one of the greatest challenges was, in fact, after they had a sense that they understood the various elements to the text, to "... come up with ..." the appropriate drawing: "Ok, uh, I must say the mandala, I find it very much important, although it is quite difficult, because eh, you have to think a lot about what you are going to draw and all those stuffs. But, eh, all-in-all I am quite excited about it." (Learner #8)

This really "stretched" their thinking, and potentially their oral language proficiency as they exchanged and negotiated their ideas in their collaborative group work. The following reflection illustrates and validates the sense that drawing the symbols was cognitively challenging: "it was hard to think of how to do make a presentation ... it was hard to think of a picture ...".

The following sample of learner voices also gives some indication of the degree to which the learners were interested in the literary analysis project:

"I have gained a lot, because at first i didn't know what was the theme, i didn't know ... and i can even simplify the story with my own words". (Learner #9)

"I think the Mandala is good and very easy to create. Because when you read about short story, you'll be able to draw the picture and also have the masege of the writer in your mind. I think Im to tell some learners at our school about the Mandala. I appriciate the skills of Mandala". (Learner #10)

"I have learnt more mandala. Mandala is very good thing to use when writing short story. I have gained a lot of knowledge from this section. I think it will help me succeeded when writing short stories in my exams. I have learnt a lot from this mandala. I love it, it's excellent". (Learner #12)

"Today's workshop help me a lot about mandala". (Learner #5)

... to be able to represent the short story by pictures, its quite an interesting thing because it makes it easy to write an essay. The mandala helps in identifying the characters, quotes or setting and the theme. I wish all the grade ten learners were here as well to gain information and knowledge.

Now I can be able to identify elements of a short story. (Learner #6)

From the above data, it can be concluded that working between the two modes affected the learners in two ways: firstly, a better understanding and analysis of short stories as a genre; and, secondly, reading the texts more intently and deeply.

3.2.2 THE ENGLISH TEACHER'S OPINION ON THE LEARNERS' GROWTH IN LITERARY INTERPRETATION AND APPRECIATION THROUGH ENGAGEMENT WITH THE LITERARY ANALYSIS PROJECT

The English teacher, too, had a very favourable impression of her learners' growth in literary interpretation and appreciation through their engagement in the literary analysis project. In an informal reflective conversation conducted immediately after the completion, and assessment, of the activities in the literary analysis project, she reported that: "the learners found the mandala activity a very valuable process ... all have learned ... about the short story ... can talk to each other about the three aspects of the short story ... show a true understanding and interpretation of what they had learned". As an indicator of the transformative value of the project, she reported that:

"I have noticed a huge increase in their ability. They were analysing the texts ... I was impressed by the level of their thinking and their ability to make connections ... I was pleased with how they are able to use the mandala ...". She further indicated that:

It was all of them ... When I get back to the school I will implement it in my and other classes, but the small groups worked well. Our classes are too big – 40 learners per class ... I will demonstrate this method to all the English teachers ... I think they now have some real understanding and now know what it's all about. They will report back to the principal and the school during assembly on Monday.

From the opinions of both the learners and the English teacher, as voiced in their focus group discussion responses and written evaluation and reflection, the transmediation across the two modes using a visual system supported the growth of the ESL learners' interpretation and appreciation of the English literature texts (short stories).

3.3 FACTORS WHICH CONTRIBUTED TO THE LEARNERS' GROWTH IN THE INTERPRETATION AND APPRECIATION OF THE LITERATURE TEXTS: COLLABORATIVE LEARNING, CODE-SWITCHING AND THE USE OF L1

The data revealed that linking the verbal and the visual modes in the literary analysis project took place in a particular context, and that two additional factors contributed to the learners' growth in the interpretation and appreciation of the short stories. These are collaborative learning (their group work), code-switching and the use of the learners' L1.

3.3.1 COLLABORATIVE LEARNING

According to Bruffee (1993:1-30), collaborative learning is of increasing interest to English teachers. Teachers of literature have also begun to show interest in collaborative learning. They view collaborative learning as a way of engaging learners more deeply with a text, and see it as a pedagogical tool that "works" in the teaching of literature essays.

The term collaborative learning refers to a teaching strategy in which learners at various performance levels work together in small groups toward a common goal. According to Slavin (1989:231-243), for effective collaborative learning "group goals" and "individual accountability" are important. When the group's task is to ensure that every group member has learned something, it is in the interest of every group member to spend time explaining concepts to groupmates. What the term means in practice, is that it is a form of indirect teaching in which the English teacher sets an academic task (such as a question on a play, a novel or a poem), and organises the learners to solve the task collaboratively. The learners in small groups work toward a consensus in response to the academic task set by the teacher. The learners' literature essay writing tends to improve when they get help from their peers; furthermore, they learn from the learners they helped and from the activity of helping itself (Totten *et al.*, 1991:18-172).

From the findings of this study, it can be concluded that the crossing from written-visual to oral, in the context of the collaborative group sessions for the verbal-visual transmediated learning activity, was another instance of cross-modal meaning-making that occurred during the literary analysis project. The group conversations about the short stories built insights and understandings that the individual learners could not create alone. In the context of collaborative group work, the individual learners were required not only to orally share their understandings and interpretations but to support and negotiate these opinions with others, which increased all learners' levels of reasoning and critical thinking. The collaborative learning activity harnessed the powerful educative force of peer influence.

An analysis of the data collected in this study, supports the above argument. The learners reported that:

“I have gained more knowledge and experience throughout the workshop. It’s something that will help me in the future and now to interpret and appreciate the short stories. The group workshop has helped me and I will help others”. (Learner #3)

“Mostly important again, I learned how to work as a team with my groupmates in order to complete the tasks. ... By so doing I got learn a lot from them and all I have learned a lot ...” . (Learner #8)

For the most part, working in groups also had an affective experience which facilitated the learners’ participation in the project, as the following comment illustrates: “It was great to work with the others. We talked ... something I didn’t know ... I ask them ...”. (Learner #1) Not only was negotiation necessary for each symbolic representation of the elements (theme, setting, characterisation) of the short story, but these also had to be negotiated collaboratively to form an overall integrated end product. It was not only the verbal-visual transmediation that enabled the learners’ growth in interpreting the short stories, but also the process of transmediating written and visual to oral, and vice versa, in the context of the collaborative group work.

Every aspect of the literary analysis project was, intellectually and linguistically challenging for these learners with their “satisfactory” English proficiency. However, the support received in the group work activities in the form of reading and sharing responsibility, and the pleasure the learners experienced in working together acted as a complementary facilitating variable, so that the learners were never overwhelmed or dispirited by the challenges of the project.

3.3.2 CODE-SWITCHING AND THE USE OF THE LEARNERS’ L1

Code-switching, the “seemingly random alternation of two languages both between and within sentences”, has been around for some time (Poplack, 1980:581-618). Since code-switching involves a switch to another language, researchers (Cook, 2001:402-423; Eldridge, 1996:303-311; Macaro, 2001:531-548) believe that it is a kind of negative transfer and try to minimise its use so as to maximise the exposure to and use of the target language (English) in the classroom. However, code-switching soon came to be considered a kind of “facilitating factor” in the ESL classroom (Eldridge, 1996:303-311). As early as 1985, it was believed that abandoning L1 use may be detrimental in the process of ESL learning. Since the learners’ thoughts and ideas are already developed in the first language, doing away with the learners’ first language may hinder their process of concept formation which is, in large part, constructed through their L1 (Cook, 2001:402-423; Macaro, 2001:531-548).

The use of the learners’ L1 in the ESL classroom serves different functions. Cook (1999:185-209; 2001:402-423) claims that facilitation of an activity can be handled more easily, and the L1 itself can be a kind of strategy to draw on. Anton’s (1999:233-247) study

revealed that the use of L1 in the classroom serves three functions: “Construction of scaffolded help, establishment of intersubjectivity and use of private speech”. Akbari (2008:276-283) believes that “an individual’s L1 is part of his identity and a force which has played a crucial role in the formation of that identity”.

From the analysis of the data of the literary analysis project, code-switching and L1 use proved to help the learners in their interpretation and appreciation of the short stories. The use of their L1 was another process of transmediation. In particular, the learners used their L1 when trying to work out complex ideas or when seeking equivalent terms in English for a concept they already possessed in their own culture. But it remained imperative throughout the collaborative group work that the learners still spoke the target language (English) as they completed the activities. This study demonstrates that L1 use in the ESL literature classroom is more advantageous than detrimental, and argues for bringing the learners’ L1 and code-switching into literature teaching.

An example of code-switching during the literature analysis project was the following: When Group #3 was busy with the visual representation of their short story “The three brothers and the pot of gold”, a heated argument in an African language erupted. I went to their table and asked them what the problem was. Learners #8 and 6 explained to me in English, that Learner #5 was drawing the father wearing short pants, and that a father must always wear long pants. After they reprimanded Learner #5, in a mixed African and English language conversation, Learners #6 and 5 changed the father’s short pants into long pants.

3.4 LEARNERS’ INDIVIDUAL PARAGRAPH AND ESSAY WRITING AS A MEASURE OF THEIR GROWTH IN THE INTERPRETATION AND APPRECIATION OF LITERARY TEXTS

As a culminating task of the literary analysis project, the learners were requested to decide in their groups which of the three elements (theme, setting, characterisation) each would choose as the topic of their individual paragraphs, and then compile a collaborative group essay about the short story they had analysed in the groups. The individual paragraphs and group essays were assessed by the English teacher, and moderated by an independent moderator for rater reliability. These results are not meant to be considered a “post-test”; rather, they are included for information on the learners’ performance after the completion of the literary analysis project.

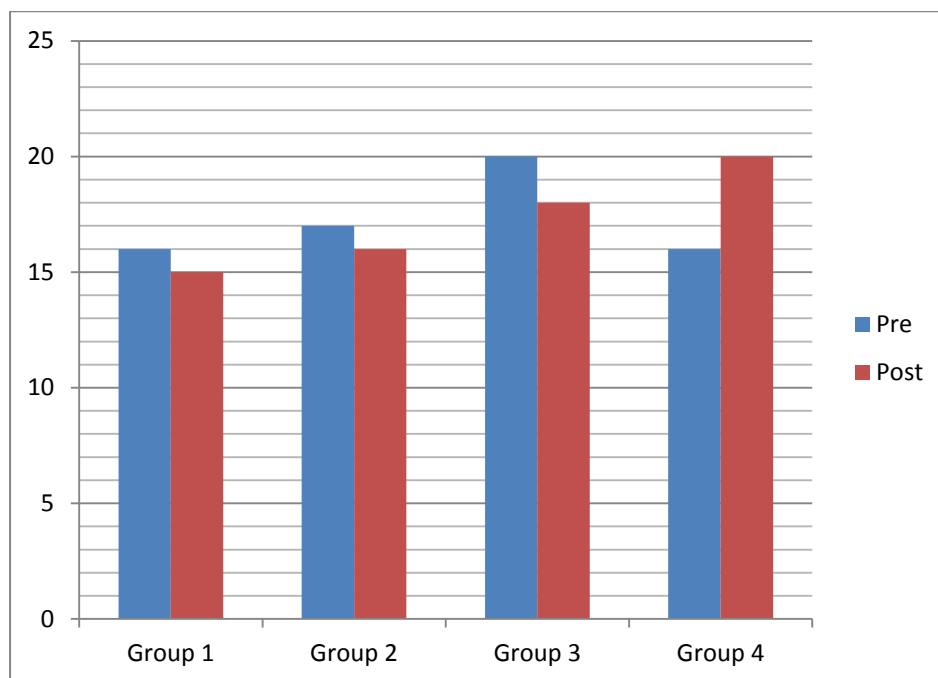
Table 6: Comparison of scores for individual essays: “pre”- and “post”- literary analysis project

Groups and learners	Score “pre”-literature analysis project: mark out of 10	Score “post”-literature analysis project: mark out of 10	% Improvement
Group 1			
Learner 1	5	6.5	15
Learner 2	5	6.5	15
Learner 4	6	7.0	10
Group 2			
Learner 9	6	6.5	5
Learner 10	5	7.5	25
Learner 12	6	7.0	10
Group 3			
Learner 5	8	8.5	5
Learner 6	6	6.5	5
Learner 8	6	8.0	20
Group 3			
Learner 3	8	8.5	5
Learner 11	8	9.5	15

From the results of Table 4, it is clear that the individual learners’ literature essay marks improved overall. Two learners’ (Learners 10 and 8) marks improved with 25% and 20% respectively. The marks of three learners (Learners 1, 2 and 11) improved with 15%. A 10%

increase in marks was noted for two learners, namely Learners 4 and 10. Four of the learners' (Learners 9, 5, 6 and 3) scores increased with 5%.

Figure 2: Scores for group essays, pre- and post-literary analysis project



An analysis of the above bar graph, revealed that the post-literature analysis project essay marks of Groups 1 to 3 did not improve, namely Group 1's pre-project mark was 16, and post-project mark was 15. For Group 2, the pre-project mark was 17 and the post-project mark was 16. Group 3's pre-project mark was 20, and post-project mark was 18. Many independent variables (age, academic performance, gender, proficiency in ESL, socio-economic barriers) could have contributed to the outcomes of the results. However, Group 4's post-project essay mark improved by 4, namely from 16 out of 25 to 20 out of 25 respectively. On the whole, however, in the focus group interviews and in their written evaluation and reflections, all eleven learners reported perceiving that their writing had improved and that they were feeling more confident in their increased proficiency in writing English literature essays. They were virtually unanimous in claiming that they had comprehended the stories more fully, had more ideas and "a deeper understanding" to write essays than ever before.

The learners were confident that their essay marks had improved because of the activities that they had engaged in during the literary analysis project. In response to the question, "Will the mandala method improve your marks?" one learner replied, "My understanding of the text was much better ... so that's going to improve my marks ... I will get a higher mark because I felt like this essay writing was better organised." (Learner #8)

The English teacher was also of the opinion that the learners' marks will improve as a result of their introduction to the mandala method.

3.5 THE MANDALA METHOD AND MULTILITERACIES PEDAGOGY

Two of the elements of the multiliteracies pedagogy (situated practice and transformed practice) were applicable to the "mandala method" used for this case study. In the verbal-visual transmediated representation of the short stories of Groups 1, 2 and 3, namely "Ain't nobody a stranger to me", "Justice" and "The three brothers and the pot of gold", the learners used their situated practice. The learners' redesigns were immersed in their own lifeworld experiences; they used available designs of meaning which made intuitive sense to them.

Group 1's story ("Ain't nobody a stranger to me") dealt with African-American slaves who did not have a place to stay, they arrived on a farm where the farmer invited them to stay with him; and he also provided them with seeds and land to become farmers themselves. The learners who redesigned the visual representations of the theme, setting and characters of the mandala for this short story could identify with the short story; because many of them also do not own property, and are living on the property of either white farmers, or in informal settlements.

For Group 2 ("Justice"), the learners' visual representations of their short story's setting (the school parking lot, the birds in the nest, the classroom, the streets with the learners walking home), the characters (the teacher Ms Fuller, the bullies, the other learners and the birds) and the theme (causing trouble and misery for others, it comes to you tenfold) were based on their real-life experiences – as experienced by some learners at their school. They used an available design of meaning to visually redesign the representation of their short story.

Group 3's visual representation of the short story, "The three brothers and the pot of gold" was also linked to the learners' own lifeworld experiences. They thus used an available design of meaning for their visual representation of the story. The learners will be familiar with the scenario of the short story: The three brothers who were lazy to work, whose mother had passed away, and whose father was old and sick. The father was very worried about his sons who hated work. He then decided to tell them the story about the "pot of gold" to encourage them to start farming. The learners will know of families in their village, or on their homesteads with children who are unemployed and lazy, and who do not want to look for work or do chores around the house; and/or whose parents are ill due to, among others, the debilitating effects of HIV/Aids, and who are dying, or who have already passed away.

The learners in Group 4 used transformed practice to redesign their visual representation of the short story "Maisie and the Dolphin". The learners transferred the meaning of the context of the story to their own context. The short story is set in a port town

located in the Caribbean sea with the dolphin, Ben, motor boats, Maisie King (the main character), her parents (John and Mrs King), and her grandad. The King's were experiencing financial difficulties, but by helping Ben, the injured dolphin in the pool at Freeport, they received the submerged chest of Spanish gold in return. They could save the Freeport Animal Hospital and Maisies' parents' home with the gold. The learners may also experience financial difficulties and/or other problems in their single parental homes or extended families. They could therefore identify with the theme of the story of "Maisie and the dolphin". As one of the learners put it: "Every dark cloud has a silver lining" and "A hand that gives is a hand that will receive".

4 SUB-CONCLUSIONS PERTAINING TO THE ANALYSIS OF THE RESEARCH FINDINGS

In this study, I explored the claim that using a visually symbolic representation of the key elements (theme, setting, characterisation) of a short story would enable growth in adolescent ESL learners' interpretation and appreciation of English literature texts. My sub-conclusions are as follows:

- Growth in literary interpretation and appreciation is not easily achieved, even with secondary school learners whose L1 is English. However, an analysis of the data of my empirical study suggests that a multimodal (verbal-visual) transmediated interpretation indeed afforded ESL learners "a deeper reading" of a literary text.
- The multiliteracy/multimodal literary analysis project did not only enhance the Grade 10 ESL learners' traditional academic and literature essay writing literacy, but also provided them with an extended concept of literacy, one that links the verbal and the visual.
- Working across multiple modes (written-visual to oral) resulted in learning beyond the two modes articulated in the thesis statement. The learners were intellectually and linguistically challenged by their involvement in the literary analysis project. They were also well supported by the multiple symbolic representations of meaning across the verbal-visual modes in the context of collaborative learning and group work. The literary analysis project also drew on the learners' L1 linguistic capital.
- However, as is the case with multiliteracies pedagogy, the "mandala method" cannot displace the existing practices of literacy (and literature) teaching and learning in South African ESL classrooms. It can only provide ideas and angles with which to supplement what Grade 10 English literature teachers already do.
- High drop-out rates and failure to pass due to trivialised and isolated language and literature learning activities, or "watered-down" content inappropriate for the learners' grade, academic needs, identity development or intellectual potential, remain the

norm in South African ESL classrooms. The study reported on here demonstrates that this need not be so, even in demanding areas such as English literature.

5 CONCLUSION

In this chapter of my dissertation, I reported the results of my investigation of the use of visually symbolic representations, in addition to the more traditional written methods of the key elements of a short story, to support South African ESL learners to grow in their interpretation and appreciation of English literature texts. The learners, as well as the English teacher, were of the opinion that the “mandala method” helped them to comprehend the short stories more fully, and that they, consequently, understood, analysed and appreciated the texts better and improved their literature essay scores. Therefore, my conclusion is that the “mandala method”, as part of the multiliteracies pedagogy, constructs an image of South African ESL learners as intellectually and linguistically able, but also engages their “hearts and minds” in the study of English literature. In the next chapter, chapter 5, I will present the *Conclusion* of my study.

CHAPTER 5

CONCLUSION

1 INTRODUCTION

In this chapter, the concluding chapter of my dissertation, I am going to present what I have discovered from a South African case study of multiliteracy/multimodality and ESL learners' interpretation and appreciation of literary texts. The structure of the chapter is as follows: a summary of my findings, followed by my conclusions and a summary of my contributions. Finally, suggestions for further research and recommendations are put forward (Hofstee, 2009:156).

2 SUMMARY OF THE FINDINGS

The main findings and sub-conclusions of my study are as follows:

2.1 MAIN FINDINGS

2.1.1 FINDING #1: THE NEW CONCEPTUALISATIONS OF LITERACY AND THE LITERARY

- Current literacy teaching and learning practices in most ESL classrooms in South Africa still rely primarily on language. However, language alone cannot give learners access to the meaning of multimodally constituted messages. Meaning is spread across several modes, such as writing, image, sound, video (see Chapter 1, page 19).
- Multi-culturalism in South Africa and the presence of multimodal forms of communication in South African society demand a revised definition of the concept literacy. A richer and more diversified concept of literacy that includes not only verbal literacy, but also visual literacy is required. A redefined concept of literacy requires interactions among language, education, culture and society (see Chapter 1, page 20).
- The current focus on interdisciplinary and global studies and diversity issues has shifted the focus of literary study from an exclusive privileging of the text to the sociological, cultural and historical dimensions of the literary. The emphasis is on analysing and interpreting texts on multiple dimensions. The above definition of the literary corresponds to the expanded definition of literacy. Reading a text critically and writing about it within the revised definition of the literary is important for the use of the new forms of literacy (see Chapter 1, page 22).

- Semiotics (linguistic and interpretative skills) focuses directly on the multiple meanings that can be derived from the underlying codes of lexical and syntactic relationships, and, it is therefore necessary to engage with the literary as repository of the socio-cultural (see Chapter 1, page 23).
- The new concept of literacy affects not only the ways language is used, but also the ways language is learned (see Chapter 1, page 24).

2.1.2 FINDING #2: THE IMPLICATIONS OF THE NEW CONCEPTUALISATIONS OF LITERACY AND THE LITERARY FOR ESL TEACHING AND LEARNING IN SOUTH AFRICA

- The current ESL classroom practices of comprehension-check level understanding of literary texts and/or a subjectively imaginative reading that eclipses the text will have to change (see Chapter 1, pp. 24-25).
- These practices still have their place in the South African ESL curriculum, but they do not promote the development of writing skills to the extent required by the new definition of literacy (see Chapter 1, page 25).
- They also do not go far enough toward fostering the development of interpretative skills necessary to engage with the meaning of the literary as repository of the multicultural (see Chapter 1, page 25).
- Learning a language (such as English as a second language) in South Africa today entails how to mean within a socio-cultural context in which the culture itself is constituted partly by language, partly by other semiotic systems. This has to do with more than language in the sense of structure and lexicon. Semiotics shows great potential for multiliteracies pedagogy (see Chapter 1, page 25).

2.1.3 FINDING #3: L2 LEARNERS' OUT-OF-CLASSROOM PRACTICES COULD BE USED TO ENCOURAGE THE USE OF MULTIMODAL (VERBAL-VISUAL) TRANSMEDIATION TO INTERPRET THE KEY ELEMENTS (THEME, SETTING, CHARACTERISATION) OF A LITERARY TEXT AND TO CONSTRUCT THEIR OWN INTERPRETATION AND APPRECIATION OF IT

- Learning to use English successfully as a language for learning content such as literature means that L2 learners must simultaneously learn both language and subject matter in a new socio-cultural context (see Chapter 1, page 27).
- ESL learners struggle to participate in book and poetry discussions as part of classroom activities (see Chapter 1, page 27).

- ESL teachers should know how to make pedagogical choices that integrate learners' prior learning experience, perspectives and identities in the ESL classroom, and scaffold them to use transmediation to interpret the key elements of a literary text and to construct their own interpretation and appreciation of the text (see Chapter 1, page 27).
- Literature can play an important role in immersing learners in their new language (see Chapter 1, page 27).

2.1.4 FINDING #4: TEACHERS CAN IMPLEMENT A MULTILITERACY/ MULTIMODAL PEDAGOGY TO ASSIST LEARNERS IN INTERPRETING AND APPRECIATING LITERARY TEXTS

- In terms of literature teaching, writing activities based on plot summary experienced responses to texts do not fulfill the new literary needs (see Chapter 1, page 28).
- Classroom practices need to evolve to account for the literary in the widest sense of the word (see Chapter 1, page 28).
- The multiliteracy/multimodal view of literary teaching and learning in South Africa requires South African researchers to rethink the pedagogical, and to reflect on the epistemological and methodological implications of current literary pedagogy as a springboard to scaffold learners to “a deeper reading” of literary texts (see Chapter 1, page 28).

2.2 SUB-CONCLUSIONS

In this study, I explored the claim that using a visually symbolic representation of the key elements (theme, setting, characterisation) of a short story would enable South African adolescent ESL learners' to grow in their interpretation and appreciation of English literature texts. My sub-conclusions are as follows:

- The above may seem to be an ambitious goal. I acknowledge that such growth is not easily achieved with secondary school learners. However, the analysis of the data of my empirical study proved that this goal may be achievable. A multimodal (verbal-visual) transmediated interpretation of a short story afforded the ESL learners involved in the literary analysis project “a deeper reading” of their chosen short stories.
- The literary analysis project enabled the ESL learners' not only to practice and develop traditional academic literacy, but also an extended concept of literacy, i.e. multiliteracy/multimodality.
- It would be oversimplifying the case for multimodality to implement it simply across two modes, and outside the context of the setting in which it occurred. The findings of

my study revealed information of the ways in which working across multiple modes had the potential for learning beyond the two modes included in my thesis statement. The learners involved in my study, were challenged intellectually and linguistically; but, well supported by means of collaborative learning and group work. The contribution of learners' L1 was also used in the transmediation process.

- The majority of South African ESL learners experience high drop-out rates and many fail to pass their grades. The findings of my study suggested that this need not be so, even in difficult knowledge focus areas such as English literature.
- Multiliteracy/multimodal pedagogy, utilising the social, cultural and intellectual capital which the learners bring to school, and which employ a variety of multimodal and social learning mediation strategies will indeed scaffold learners' literature learning.

3 CONCLUSIONS

The thesis statement of my study was: A multiliteracy/multimodal pedagogy offers ESL learners "a deeper reading" (interpretation and appreciation) of the key elements (theme, setting, characterisation) of a literary text (a short story). With this thesis statement in mind, my main conclusions are as follows:

- Multiliteracy/multimodal pedagogy to ESL teaching which integrates language and content teaching (literature) can help to address the challenges presented to ESL learners relating to the language demands of literature teaching and learning which are commonly complex, figurative and demand an appreciation of cultural norms.
- ESL learners with a "satisfactory" English proficiency can be supported by using transmediation to engage them in rich interpretations of literary genres to realise their interpretations linguistically in written academic essays.
- Multiliteracy/multimodal pedagogy in combination with collaborative learning (group work) and code-switching has the potential to promote ESL learners' academic success.
- In an ESL classroom setting which makes connections with the learners' out-of-the-classroom literacy practices, learners can be scaffolded to use multimodal (verbal-visual) transmediation to interpret a short story and construct their own interpretation and appreciation of it.

4 A SUMMARY OF THE CONTRIBUTIONS OF THE STUDY

The fundamental purpose of education is to ensure that all learners benefit from learning in ways that allow them to participate fully in community, public and economic life. ESL pedagogy is expected to play an important role in fulfilling this purpose. ESL teaching and

learning should create learning conditions to achieve this purpose. ESL pedagogy has traditionally meant teaching and learning to read and write in page-bound, official, standard forms of the national language. In other words, ESL has been carefully restricted to formalised, monolingual, monocultural and rule-governed forms of language and literature (New London Group, 1996:1-2; Sarsar, 2008:1-13).

In this study, I attempted to broaden this understanding of ESL pedagogy to include the negotiation of a multiplicity of representations, interpretations, understandings and appreciations. Firstly, I argued for the extension of the theory and scope of literary pedagogy to account for the context of a culturally and linguistically diverse South African society, i.e. the numerous cultures that interrelate and the plurality of the texts that circulate. Secondly, I argued for an ESL pedagogy which accounts for the variety of text forms associated with the present-day multitude of multimedia. This includes an understanding and use of representational forms such as visual images and their relationship to the written word.

The theoretical contribution of my study was to add to present-day SLA and ESL theory the research findings of a South African case study of ESL learners' interpretation and appreciation of literary texts using a multiliteracy/multimodal transmediated pedagogy. The practical contribution of my study was to put forward recommendations for teacher education to create teaching and learning conditions using multiliteracy/multimodal pedagogy in ESL literary classrooms which could offer learners "a deeper reading" (interpretation and appreciation) of literary texts in order to achieve and experience academic success.

5 SUGGESTIONS FOR FURTHER RESEARCH

The following topics are put forward for further research:

- ESL literature and multiliteracies: Dream or nightmare
- Multiliteracies pedagogy and literature teaching: an ESL classroom exploration
- The conceptual and cognitive implications of a multiliteracy/multimodal pedagogy for ESL literature teaching and learning in South Africa
- The information age: a new pedagogy in South African ESL literature classrooms

6 RECOMMENDATIONS: TEACHER EDUCATION AND MULTILITERACY/MULTIMODAL PEDOGOGY

The textual habitat for ESL teaching and learning has changed remarkably (see Chapters 1 and 2). For teachers and learners to become effective participants in the emerging multiliteracies and multimedia textual environment, they need to understand how the resources of language, image and multimedia can be used independently and interactively

to construct different kinds of meaning. This means developing their knowledge of linguistic, visual and multimedia meaning-making systems. The knowledge of how meaning is made requires meta-language – language for describing language, images and meaning-making intermodal interactions. What learners in the ESL classroom learn about multiliteracies and meta-language is inextricably intertwined with the how of their learning – the classroom methodology. ESL teachers (both student teachers and experienced teachers) need to be educated and trained not only for the new multimodal/multiliteracy pedagogy, but also for the changing dimensions of school literacies (Unsworth, 2001:1). To contribute to this process, I recommend the following three topics to be considered for inclusion in initial and continuous teacher education programmes for Senior Phase and Further Education and Training (FET) ESL teachers, namely multiple literacies, meta-language and management of classroom practice. An explanation of the three suggested topics follows. My recommendations are based on Unsworth's (2001:1-20) views on the complete interconnectedness of literacies, learning and teaching as social processes. Finally, multiliteracy/multimodal literature activities are also included.

6.1 MULTIPLE LITERACIES

For the topic multiple literacies, four different types of literacies have to be studied by prospective and qualified teachers, namely verbal-visual literacies, curriculum literacies, cyberliteracies and critical literacies.

6.1.1 VERBAL-VISUAL LITERACIES

With regard to verbal-visual literacies, teachers have to know that all texts in the ESL classroom should be read multimodally; because learners need to understand how different modalities (verbal-visual) separately and interactively construct different dimensions of meaning. The definitions of the following three dimensions will have to be included under this heading:

- The ideational dimension, concerning the people, animals, objects, events and circumstances involved.
- The interpersonal dimension, concerning the issues of relative power, attitude and affect, defining the relations among the participants in the communication.
- The textual dimension, concerning the channel of communication and the relative emphasis and information value of aspects of what is being communicated.

For learners to understand how these dimensions of meaning are constructed by the elements and structures of language and image, teachers also require knowledge of the kind of visual and verbal grammar that relates such elements and structures to meanings; and

ultimately to the nature of the context in which the visual and verbal texts function (see section 6.2 of this chapter).

6.1.2 CURRICULUM LITERACIES

Prospective and qualified ESL teachers also have to understand that multiple literacies can be differentiated not only on the basis of the channel and medium of communication (print, screen, image, page), but also according to their subject area, English. They should be aware of the fact that research (Richards, 1978; Applebee, 1981; Davies & Greene, 1984; Street, 1984; Gee, 1990; Martin, 1993) has shown that school subjects have their own characteristic language forms, and distinctive literacy practices. Prospective and qualified ESL teachers should therefore be scaffolded to know how to identify the curriculum literacies, and specify the interface between the ESL curriculum and its literacies. They should know that there is not a singular literacy that could be spread homogeneously across the curriculum.

The prospective and qualified ESL teachers have to be taught to:

- use the genres (types of texts like explanations, essays, interpretations, etc.) that are prominent in the reading materials and writing demands of their subject.
- understand the grammatical forms of written English, and how these are characteristically deployed in the genres of English, as an important resource for enhancing learners' comprehension and composition of the distinctive discourse forms of the subject.
- know that a meta-language shared by learners and teachers is required to mobilise this resource.
- understand that this kind of meta-linguistics empowers learners not only to comprehend and compose the text forms of English as a subject, but also to critique the perspectives on the knowledge they construct.

6.1.3 CYBERLITERACIES

The multimodality of electronic texts has the effect of multiplying potentially new literacy practices. With regard to the latter, prospective and qualified ESL teachers have to be informed that rather than trying to force the new technologies into familiar literacy education procedures, they have to attend to the reality of the new and emerging literacies. Not only does the concept of cyberliteracies need to be included in teacher education programmes, but also the notion that central to the learners' understanding of the new dimensions of multiliteracies (cyberliteracies) is meta-semiotic knowledge. This entails the understanding of the systematic nature of the multimedia resources that are available to make meanings; knowing the meta-language to describe the latter; and acknowledging that the conventional,

hard-copy forms of linear texts will still continue to coexist with the electronic texts for some time.

6.1.4 CRITICAL LITERACIES

Prospective and qualified ESL teachers have to define the concept critical literacy to the learners, and demonstrate to them that critical literacy practices should be distinguished from the decoding of textual information and the compliant participation in the established, institutionalised textual practices of a culture. To this end, they should inculcate in the learners, the difference between three types of literacies to be used in the critical analysis of texts, namely recognition literacy, reproduction literacy and reflection literacy.

- Recognition literacy involves learning to recognise and produce the verbal, visual and electronic codes that are used to construct and communicate meanings.
- Reproduction literacy involves understanding and producing the conventional visual and verbal text forms that construct and communicate the established systematic knowledge of cultural institutions.
- Reflection literacy necessitates an understanding that all social practices; and, hence, all literacies, are socially constructed. Because of this, literacies are selective in including certain values and understandings and excluding others. Reflection literacy means learners have to learn how to read this inclusion and exclusion. For learners to interpret and construct texts, they need to know how to interrogate the visual and verbal codes to make explicit how the choices of language and image privilege certain viewpoints, and how other choices of visual and verbal resources could construct alternative views.

Finally, the teachers have to take note of the fact that the critical dimension of literacy practice fundamentally involves awareness that all literacies are socially constructed, and that an essential feature of the meta-language to be adopted is a clear theoretical link between the descriptions of the visual and verbal elements of texts, and how they make meanings, and their relationship to the parameters of the social contexts in which they function. Critical literacies are at the heart of systemic functional linguistics; and the verbal semiotic analyses extrapolated from it. A study of the latter will therefore contribute to a sound basis for the teaching and learning of a meta-language of multiliteracies.

6.2 A METALANGUAGE OF MULTILITERACIES

From the above discussion, as well as Chapter 2 of this study, it is clear that the importance of a meta-language for developing multiple literacies is widely acknowledged, and that there is consensus about the kind of meta-language that is needed. Prospective and qualified ESL

teachers, therefore, have to be introduced to a meta-language of multiliteracies. They should also be made aware of the link between the meta-language and the fundamental premise of systemic functional linguistics (SFL), namely the complete interconnectedness of the linguistic and the social (Halliday, 1973, 1978; Halliday & Hasan, 1985). They should also take note of the fact that the SFL approaches entail the description of social context by interpreting it as two interrelated levels: context of situation and context of culture. The context of situation is the immediate context in which the language is used. The same context of situation may be very different in different cultures. Key features of the particular context of situation are related to the grammatical and discourse forms that are used. Any context of situation is described in terms of three main variables that are important in influencing the choices that are made in the language that is used. These situational variables are related to three overarching areas of meaning – ideational, interpersonal and textual meanings. The meta-language of systemic functional grammar derives from this linking of language structure, meaning and context. Researchers (Kress & van Leeuwen, 1990, 1996; O’Toole, 1994) have developed, extrapolating from systemic functional descriptions of language, a corresponding functional account of visual grammar, the grammar of visual design.

6.3 MULTILITERACIES AND THE MANAGEMENT OF CLASSROOM PRACTICE

For prospective and qualified teachers to deal with the practicalities of implementing multiliteracies in the ESL classroom, they have to know and implement three dimensions of classroom learning contexts, namely the knowledge dimension, the pedagogic dimension and the multiple literacies dimension. The multiple literacies dimension has been outlined in section 6.1. The knowledge and pedagogical dimensions are described below.

6.3.1 THE KNOWLEDGE DIMENSION

The knowledge dimension comprises of informal, systematic and transformative knowledge.

- Informal or commonsense knowledge is the understanding learners develop largely incidentally through personal and/or communal experience. This knowledge is often passed on to the learners through casual interaction, or at points of perceived need; but may also be acquired through observation and trial-and-error. It is the knowledge learners often bring to school learning situations.
- Systematic knowledge is the specialised learning of societal institutions reflected in the content of formal school curricula. It includes the fundamental concepts and hegemonic perspectives within the subjects. Systematic knowledge builds an alternative construction of reality alongside that of commonsense experience.

- Transformative knowledge initially involves questioning the taken-for-grantedness of systematic knowledge. Then understanding that what appears to be the “natural” view of phenomena is actually a view produced by particular combinations of historical, social and political influences, and that alternative combinations of these influences could produce different views.

6.3.2 THE PEDAGOGIC DIMENSION

Classroom activities have to address all aspects of the knowledge dimension (see section 6.3.1 of this chapter) for all learners. It is the pedagogic dimension of classroom learning contexts that facilitates learners’ access to the intersections of multiliteracies and learning; and, hence, to the different kinds of knowledge. The pedagogical dimension also involves the management of classroom learning. Prospective and qualified ESL teachers need, amongst others, the following methodology to manage their classroom practice:

6.3.2.1 Teaching strategies and the role of the teacher

- The strategic use of learner-centered, discovery learning as well as teacher-directed, overt teaching, and various kinds of intermediate guided investigations.
- The design of learning experiences based on collaborative small group activities, individual independent work and common whole class activities.
- The teacher will have to be a facilitator and guide, or a co-researcher, but sometimes he or she will also have to be an authoritative (but not authoritarian) leader and direct instructor.

6.3.2.2 Lesson phases

- Initial activities on a topic, for example, may involve sharing of informal knowledge, observations and opportunities and suggestions for extending understanding. This may be highly learner-centered and exploratory, but as the teacher begins to reveal more systematic knowledge, the pedagogic dimension shifts to more guided investigation and direct instruction.
- On the basis of the learners’ greater familiarity with systemic knowledge of the topic, the teacher then can start to emphasise more critical framing to provoke critical questioning by learners and a shift towards transformative knowledge. These activities may entail more collaborative group work and independent research, and often a shift back to more learner-centered, learner-initiated learning.
- As the classroom activities progress through these phases, the teaching should be differentiated to optimise the engagement of all learners in essentially the same learning tasks. This means sophisticated planning and preparation. It might include

providing learning guides for some learners. It could also involve grouping learners with high support needs together to enhance their understanding of subsequent tasks through direct teaching, while the more proficient learners operate independently; by regrouping the learners heterogeneously so that highly proficient learners and high support learners are able to work productively together on collaborative tasks.

6.4 MULTILITERACY/MULTIMODAL LITERATURE ACTIVITIES

Literature teaching and learning in most South African schools have always been print-based. Even those teachers who claim that they are incorporating ICTs into their daily teaching practices are indeed using new technologies “to fit traditional practices with the familiar physical world (book space) being imported into cyber space” (Lankshear & Knobel in Kerin & Nixon, 2005:23). A print-based text, which is scanned to be simply displayed on a computer screen, an LCD projector, or an overhead projector, still adheres to the traditional print-based approach to ESL literature teaching. Faced with such a practice, learners explore nothing more than the linear, monomodal and print-only dimension of a given text. There is more to integrating ICTs into the classroom than merely using them as display tools only (Sarsar, 2008:1-13).

It is counter-productive to ignore the benefits that such new technology have, and to deny learners the opportunities to engage in multimodal/multiliteracy practices (Walsh, 2006:50). Many ESL learners have rich experiences with multiliteracy texts in out-of-school contexts. Operating on the premise that the Internet and “website design is the new literacy of power” (Lemke cited in Walsh, 2006:50), and in an effort to build on the digital capital that South African learners bring into the ESL classroom, in this section I recommend the following two multiliteracy/multimodal literature activities: firstly, the design of a website for literary activities; and, secondly, a lesson plan which unlike traditional, monochrome printed texts, requires learners to process both verbal and visual information simultaneously. An illustration of each of the recommendations follows.

6.4.1 A CLASSROOM WEBSITE: THE LOST WORLD NOVEL – “KING SOLOMON’S MINES” (1885)

What should not be taken for granted is the fact that the worldwide web should play a central role in South African learners’ literature learning experiences. According to Lewis and Moorman (2007:281), “the classroom website can be a valuable tool for classroom literature teaching and learning, it will enhance learners’ learning, and help them acquire new literacies and multimodal competencies”. A classroom website can assist ESL teachers to build on their learners’ digital capital and to use approaches which could combine print,

speech, sound, image, and video in all activities. The hyperlink environment, one of the affordances that puts the Internet at a great advantage, will allow the learners to move around the Internet by jumping from one webpage to the other to obtain useful information relating to the lesson topic being studied (Sarsar, 2008:1-13).

6.4.1.1 The what of the website: description

The proposed literary activities website can comprise seven webpages, for example. The particulars of each of the webpages may be as follows:

a) Webpage #1: The home page

The homepage will set the learners' expectations for what the website contains. As soon as they log on to the site, the learners will realise that the literature lesson for the coming weeks' will deal with literary genres, especially realistic fiction and the adventure novel. The title of the adventure novel to be studied will be: "King Solomon's Mines" written by H Rider Haggard in 1885. The banner at the top of the webpage could read: Join a group of adventurers to an unexplored region of Africa.

The learning outcomes of the lesson will also be posted on the first webpage. After the completion of the lesson, the learners will be able to:

- Define the concept literary genres
- Name the different types of literary genres
- Distinguish between different types of fiction
- Provide background to the novel
- Summarise the plot of the novel
- Discuss the characters in the novel
- Describe the setting of the novel
- Formulate the theme of the story

The learners will also be informed that the learning outcomes will be achieved by a multiplicity of modes, namely verbal, visual and audio-visual.

b) Webpage #2: Lesson description

On the second webpage, the learners will be provided with more information about the lesson of the next four weeks. The learners will be introduced to the lost world literary genre using H Rider Haggard's "King Solomon's Mines" as an exemplar text. They will be informed that by using their imaginations they can be part of a group of adventurers led by Allan Quartermain into an unexplored region of Africa in search of an aristocrat, Sir Henry Curtis. He was last seen traveling north into the unexplored interior on a quest for the fabled diamond mines of King Solomon. A multiplicity of modes will be used to introduce them to

the lost world genre and to make the novel more accessible to them. Webpage #2 will also serve as a reference guide for their parents. It can provide their parents with information regarding the lesson for the next four weeks, and keep them informed on the progress their children are making in the English literature class (Sarsar, 2008:1-13).

c) Webpage #3: Homework

The third webpage will include all the Internet-based homework assignments which the learners are to complete at home. They will be provided with a set of assignments and specific website links. All the websites have almost the same information, yet presented in different modes, because Kress (2003:21) claims that “literacy (alone) is by no means all there is to contemporary communication”. Once they have found answers to the assignment questions, learners will post them on the threaded discussion board webpage and share and discuss their responses with their classmates. The three assignments may be as follows:

Assignment 1

1.1

The writer of the novel entitled “King Solomon’s Mines” was H Rider Haggard. The novel was written in 1885. Read his life story at [http://www.enwikipedia.org/wiki/H. Rider Haggard](http://www.enwikipedia.org/wiki/H._Rider_Haggard)

1.2

Pretend that you are Haggard (photo below), and that you have been invited to a literature circle for a lecture.



Compile a short compilation of your achievements thus far. Include aspects such as the following: early years, South Africa (1875-1882), Haggard in England (1882-1925), public affairs and honours.

1.3

Post the latter on the threaded discussion board webpage.

Assignment 2

2.1

Go to the following website address: [http://en.wikipedia.org/wiki/King Solomon's Mines](http://en.wikipedia.org/wiki/King_Solomon's_Mines).

2.2

Read the background to the novel as provided on pages 1-2.

2.3

Post your thoughts on the background of the novel on the threaded discussion board, i.e. Webpage #5.

Assignment 3

3.1

Log onto the Internet and go to the following address:

http://www.pagebypagebooks.com/H_Rider_Haggard/King-Solomons-Mines There you will find an electronic copy of the novel.

3.2

Read the novel, and then summarise the plot of the novel, and post it on the threaded discussion board.

d) Webpage #4: Photo and video galleries

The classroom literary website will not only promote the learners' verbal literacy, but also enhances their visual literacy skills. Walton (2004:95) maintains that, "the visual sense allows access to many different forms of communication, each with its own conventions and grammars". By exposing learners to a multiplicity of modes of representation, will help them move beyond print-based representations and explore multisemiotic and multimodal forms of communication (Walsh, 2007:95). Lievrouw and Livingstone (2002:96), posit that "multiple literacies involve reading across varied and hybrid semiotic fields and being able to critically and hermeneutically process print, graphics and representations, as well as moving images and sounds". According to Kress (2003:12), meaning can be disseminated through image and sound as through writing. This is what Kress (2003:12) refers to as the redistribution of semiotic power (Sarsar, 2008:1-13).

With the above information in mind, the following two activities will be posted on Webpage #4.

Activity 1

The novel “King Solomon’s Mines” has been adapted for film at least six times. Watch a movie version of the book. Use the following website address to obtain more detailed information regarding the different movie versions of King Solomon’s Mines: <http://www.imdb.com/title/tt0089421>.

Activity 2

2.1

Then go to YouTube, and watch your preferred version of the movie.

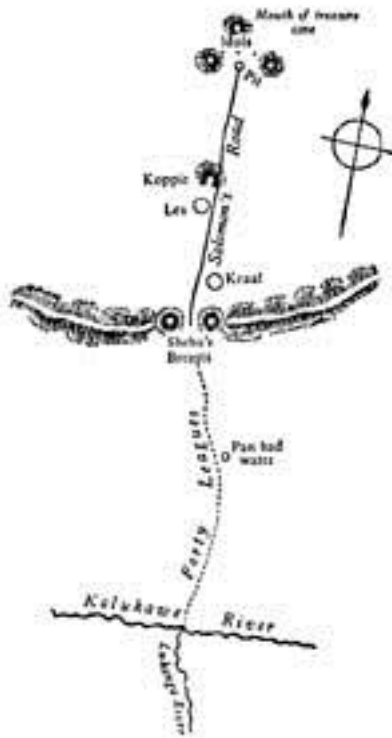
2.2

Go to the following website address again:

http://www.en.wikipedia.org/wiki/King_Solomon's_Mines.

2.3

There you will find the following map of Kukuanaaland which the 16th Century Portuguese explorer drew with his own blood:



Study the map, and complete the following exercise: locate the edge of the desert; trace their journey on foot across the desert to the oasis; identify the mountain range called “Suliman Berg”, the peak of the mountain (one of “Sheba’s Breasts”), the cave where they found the frozen corpse of Jose Silvestra, and look for the capital of Kukuaneland and the “Royal Kraal”.

2.4

Print a hard copy of the above map activity, and submit it to your teacher before or on Friday, 28 March 2012.

e) Webpage #5: Threaded discussion board

The threaded discussion board is an Internet-based communication tool that holds great potential for enhancing learners’ literature learning. This tool can create opportunities for the learners to interact and share their responses to activities. Four main conversation topics will be presented on the threaded discussion board: Quartermain’s motivation for the expedition; the journey to Kukuaneland; the events at King Solomon’s Mines; and the adventurers’ subsequent return to civilisation. The aim of these topics will be for the learners to generate a discussion about the four topics, and to use it as a collaborative tool where they post their own comments, and critique each other’s comments towards constructing their own knowledge. This learner-learner interaction will eventually assist the learners to achieve the learning outcomes of the lesson (Sarsar, 2008:1-13).

f) Webpage #6: Learner showcases

At the end of the lesson, each learner will be required to compose a multimodal assignment on the theme, setting and characterisation of the novel. The purpose of this assignment is to allow the learners to move beyond print-based representations, and exploit the semiotic potentials of the other modes to piece together the meaning of the novel. Walsh (2007:79) asserts that, “youth possess ... repertoires of practice which allow them to use their imagination and creativity to combine print, visual and digital modes in combinations that can be applied to new educational ... contexts”. In addition to that, the learners will showcase their responses on the webpage. It will give the learners a chance to publish their work to a wider audience (Sarsar, 2008:1-13)

g) Webpage #7: The parents

Webpage #7 – the parent’s webpage – has the potential of “bring(ing) parents into the instructional program” (Lewis & Moorman, 2007:281). It is also an appropriate way to get parents more involved in their children’s school work so that they can have a positive impact on the learners’ learning experiences. Parents will also be invited to give their own constructive feedback, and suggest practical ideas on how the classroom website can be tailored and improved to better address their children’s literature needs (Sarsar, 2008:1-13).

6.4.2 THE HOW OF THE WEBSITE: INSTRUCTIONAL PROCEDURE

The instructional procedure related to the literary website will involve three phases, namely, the input, discussion and output phases.

6.4.2.1 The input phase

The literature webpage is supposed to provide learners with as much comprehensible input as possible. The multimodal nature of the included texts requires the learners to exploit not only the print but also other modes of representations as each mode is a partial meaning bearer. Learners will have to read the texts, watch the accompanying videos, and study the map to gain access to the content. The homework webpage contains the assignment questions. Learners need to read the questions beforehand to set a purpose for their reading and hold on to their thinking as they process text. The input phase is supposed to span over a two-week period after which the learners will be familiar with the most important concepts around which the lesson will be structured, namely, literary genre, fiction, lost world genre, plot, setting, theme, characters and background to the exemplar novel (Kress, 2003:12; Sarsar, 2008:1-13; Tovani & Keene, 2000:108).

6.4.2.2 The discussion phase

The threaded discussion board will be the site of the discussion phase. After having designed their individual answers, learners share them with their peers by posting them on the threaded discussion board. Their answers will be considered as threads of conversations that would get them involved in a discussion. They will then have to discuss answers, generate questions for further clarifications, and use their peers as a source of feedback. This whole process, which takes place in a scaffolding environment, will help the learners to actively construct and assess their own knowledge in a digital context. Since content takes precedence over form in discussions, fluency will dominate over accuracy and learners will become more fluent at writing (Albright, Purohit & Walsh, 2002:694; Sarsar, 2008:1-13).

6.4.2.3 The output phase

The variety of the input strategies will produce a variety of output. The classroom webpages represent part of the curriculum in a way that is relevant to the learners' out-of-school online lives. The main objective to achieve is to "change the modality of some of the work that traditionally takes the form of typical pencil-and-paper school work" (Albright *et al.*, 2002: 694). In this output phase (of two weeks), the learners are required to go beyond traditional assignments based on print-literacy, and explore a multiplicity of other modes of representation in order to design and produce a desktop-published assignment on the lost world novel, "King Solomon's Mines". Encouraging learners to become designers of multimodal texts is a good way to put their technological skills and digital literacy resulting from their engagement with new technologies to good use in the literature classroom. It is also a good way to bridge "the gap between students' out-of-school literacy pursuits and their in-school literacy instruction and assignments" (Anders & Guzzetti, 2003:x; Sarsar, 2008:1-13).

6.4.2 A LESSON PLAN: ANALYSING SYMBOLISM, PLOT AND THEME IN A PAINTING BY JEAN-PIERRE HOUËL "THE STORMING OF THE BASTILLE", (1789)

1 Topic of the lesson

The topic of the lesson is: Symbolism, plot and theme in a painting of a scene from the novel "A Tale of Two Cities" written by Charles Dickens in 1895.

2 General information

Subject: English first additional language

Grades: 10 to 12

English literature

Genre: Historical fictional novel

Time: Six 60-minute lessons

3 Knowledge focus area

“A Tale of Two Cities” written by Charles Dickens in 1895. Book II: The Golden Tread: The Storming of The Bastille. It is 14 July 1789. The Defarges help to lead the storming of the Bastille; Defarge enters Dr Manette’s former cell “One Hundred and Five, North Tower”.

4 Learning outcome

Learners will be able to:

Apply decoding and analytical skills to a visual image to explore a scene from a work of literature.

5 Learning and teaching support materials

Copy of an article published in 2001 by Golden, J. entitled *Reading in the Dark. Using film as a Tool in the English Literature classroom*. Urbana, IL: NCTE; A3 sheets of paper; coloured felt pens and pencils; online Comic Creator Tool; interactive open-ended online Plot Diagram Tool to graph the plot of a story; printable Theme Sheet; hard copy of the painting; access to a computer and the Internet.

6 Approach

Partner pairs, whole class, public presentation, individually.

7 Activity 1: Sketch and label the painting

Learners – in partner pairs – are requested to study the copy of the painting by Jean-Pierre Houël “The Storming of the Bastille” (1789) (see below); and then sketch their own interpretation (the symbolism) of the painting using an A3 sheet of paper and coloured felt pens. After they have completed their sketch, they should label their visual interpretation of the painting.

Figure 3: Copy of the painting by Jean-Pierre Houël “The Storming of the Bastille”, (1789)



Activity 2: Explore the elements of the theme of the painting

As partner pairs the learners are requested to study the interactive printable sheet entitled “The Literary Element of Theme” available at <http://www.readwritethink.org/classroom-resources/lesson-plans/analysing-symbolism-pl...> They should then, firstly, formulate a concise definition of the literary element of theme; and, secondly, follow the steps in the interactive sheet to identify the theme of the literary work as illustrated in the painting.

Activity 3: Create a project to demonstrate their interpretation of the painting

The learners, still in partner pairs, access the online tool, Comic Creator at <http://www.readwritethink.org/classroom-resources/lesson-plans/analysing-symbolism-pl...> They should then carefully study the online tool, and create a comic strip of their interpretation of the theme of the painting. Following this, a hard copy of their completed comic strip should be printed. They will then have to show and tell it to the class as a whole.

Activity 4: Predict the painting’s plot

Learners individually access the open-ended online Plot Diagram Tool at <http://www.readwritethink.org/classroom-resources/lesson-plans/analyzing-symbolism-pl...> Each learner will have to use the tool to graph the plot of the story in the painting. They will then have to print hard copies of the completed Plot Diagram Tool, and submitted it for

assessment and inclusion in their individual portfolios (Wright, 2011: <http://www.readwritethink.org/classroom-resources/lesson-plans/analyzing-symbolism-pl...>

7 CONCLUSION

In most South African public schools and ESL classrooms, the different modes of communication have not been made available. The verbal mode retains primacy and exclusivity. For the majority of South African learners, the Internet and even computers are a technology reserved only for the affluent middle class. Particular problems related to computer installation and usage are the absence or intermittent distribution of electricity and even fixed copper land-lines used for telephony. South Africa needs an approach like the International Multiliteracies Project (see Chapter 2, pp.66-68), but we need to take into account that the majority of public schools are under-resourced; that teachers need to cope with large numbers of learners in their classrooms; that basic infrastructure like classroom furniture is still a luxury; and that the majority of teachers are underqualified and/or do not possess the necessary discipline knowledge and professional skills for successful first additional language (literature) teaching using a multimodal/multiteracy pedagogy (Stein & Newfield in Cope & Kalantzis, 2000:292-310).

My intention throughout this dissertation has been to argue the case for multiliteracy/multimodal pedagogy in South African ESL classrooms; and to embed the new multiple literacies into the teaching and learning of ESL literature. By adopting a multiliteracy/multimodal pedagogy, I envisage to make ESL literature teaching in South Africa more responsive to the learners out-of-classroom practices. I strongly believe that the traditional literacy is still important in every ESL learner's life; however, literature learning relying exclusively on one mode of representation – print – will deprive learners from the opportunities that other modes of representation have to offer in the literature classroom.

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APPENDICES

APPENDIX 1: LETTER OF PERMISSION TO SCHOOL

May 2011

Dear Principal, Teachers and Members of the school governing body

Research project: English second language learners' interpretation and appreciation of literary texts: A South African case study of multiliteracy/multimodality

My name is Kristoff Schoeman. I am a MA student in the College of Human Sciences at the University of South Africa. I am undertaking a research project towards a Master's degree in TESOL (Teaching English to Speakers of other languages) under the supervision of Prof Brenda Spencer (Professor of English Studies). I am asking your permission to conduct some of my research with members of your school. I would like you to consider this invitation to take part in the research project.

You can participate in this study by consenting to send 12 of your learners to participate in a literature analysis project. It is anticipated that the time taken to complete the project will be six sessions of 90 minutes each. The project will take place during July/August 2011 and will be scheduled at a mutually convenient time.

You can decide to withdraw your consent at any time. The information given during the sessions will be confidential and no names or other information which might identify you, the teacher or learners will be in any publication arising from the research. In other words, you would not be identified in the research findings and all comments will be non-attributable. A general summary of the findings will be provided to the school and participants at the conclusion of the research.

If you agree to be involved, please obtain parental or guardian consent.

If you have any further questions about this project please feel free to contact either myself Kristoff Schoeman on xxx xxx xxxx, or Prof MB Mokgalabone on xxx xxx xxxx.

If you would be prepared to volunteer I would be very grateful. I understand how busy your academic year must be. I look forward to meeting some of you. Thank you for taking the time to consider this request.

Yours sincerely

Kristoff Schoeman

APPENDIX 2: EXEMPLAR SHORT STORY

The Father and his Sons

Up in the mountains, but not far away, three little brothers play every day. But every time, during a game, they argue and fight – it's always the same!

Jason, the oldest, thinks he is the best. He says he is better than all the rest.

David, the middle one, shouts all day, "Not fair! Not fair! Stop it, I say!"

Andrew, the little one, always complains. He never stops spoiling their games.

Three little brothers and always the same. They can't play games. It's such a shame!

When the boys fight, their dad feels sad.

"Don't do that, my boys! Fighting is bad!"

The boys stop for a day – they all love their dad. They argue and shout from morning 'til night.

The days go by and it's always the same – shouting and fighting, crying and pain.

So one day their dad calls them to see what he has got from a big old tree.

"My boys, come here! There's something to learn from this bundle of sticks that we usually burn."

"Oh Dad, let us be!"

"We just want to play!"

"We don't want to look at those sticks all day!"

"All right, sons! Listen! I want you to try to snap this thick bundle. Come on now! Just try!"

"All right Dad, watch me! I can do that! But what can we learn from something like that?"

"Oh Dad, that's so easy! I'll snap them in two!"

"And I'm the little one, but I'll do it for you!"

The three brothers take turns to snap the thick bundle, but nobody can and they start to grumble.

Their dad takes the bundle and unties the sticks, to teach them a lesson about fights and kicks. He gives a short stick to each naughty son and asks them to snap each single one.

"Look, Daddy! It's easy!"

"Look, Daddy! It's done!"

"They're easy to snap when there's just one!"

"You see now, my boys? These sticks are like you. Together you're strong whatever you do! But when you fight, you are not strong. You're better as three and weaker as one."

"Now we understand!"

“It’s not good to fight.”

“We’ll always be friends and do what is right!”

APPENDIX 3: ENGLISH TEACHER'S QUESTIONNAIRE

Please provide your opinion on the following:

- 1 How would you describe the social (face-to-face) conversational skills and level of proficiency in English of the 12 learners?
- 2 Have all 12 learners been using and learning English as a second language?
- 3 Do these learners mainly use English when they are in class?
- 4 Do the learners also learn English from other sources?
- 5 What is the learners' generic profile?
- 6 How do you rate the learners' most recent literature essay performance?

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.

APPENDIX 4: ASSESSMENT RUBRIC

English First Additional Language/P2 33 NSC – Memorandum

ie fair
NB! Encircle any mistakes!

RUBRIC FOR MARKING THE LITERATURE ESSAY

Note the difference in marks awarded for content versus structure and language.

CODES & MARK ALLOCATION	CONTENT (25)	MARK ALLOCATION	STRUCTURE AND LANGUAGE (10)
Code 7 10 – 100 %	<p>Interpretation of topic. Depth of argument, justification & grasp of prescribed work.</p> <ul style="list-style-type: none"> - In-depth interpretation of topic, all aspects of topic fully explored. - Excellent response. (90+; outstanding response). - Range of striking arguments extensively supported from text. - Excellent understanding of genre and text. - Above average interpretation of topic. All aspects of topic adequately explored. - Detailed response. - Range of sound arguments given, well supported from text. - Very good understanding of genre & text. - Shows understanding and has interpreted topic well. - Fairly detailed response to topic. - Some sound arguments given, but not all as well motivated as they could be. - Understanding of genre and text evident. - Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and text. - Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text. 	<p>Outstanding 8 – 10 marks</p>	<p>Structure, logical flow & presentation. Language, tone and style.</p> <ul style="list-style-type: none"> - Coherently structured piece. - Excellent introduction & conclusion. - Arguments well structured & clearly developed. - Language, tone & style mature, impressive & correct. - Essay well structured. - Good introduction & conclusion. - Arguments & line of thought easy to follow. - Language, tone & style correct & suited to purpose. - Good presentation. - Clear structure and logical flow of argument. - Introduction, conclusion and other paragraphs coherently organised. - Flow of argument can be followed. - Language, tone and style largely correct. - Some evidence of structure. - Essay lacks well-structured flow of logic and coherence. - Language errors minor, tone and style mostly appropriate. - Paragraphing mostly correct. - Planning and/or structure faulty. - Arguments not logically arranged. - Paragraphing faulty. - Language errors evident. - Tone and style not appropriate to purpose of academic writing.
Code 6 70 – 79 %	<ul style="list-style-type: none"> - Poor grasp of topic. - Response repetitive and sometimes off the point. - No depth of argument, faulty interpretation/Arguments not supported from text. - Very poor grasp of text and genre. - Response bears some relation to topic but argument difficult to follow or largely irrelevant. - Poor attempt at answering the question. The few relevant points have no justification from the text. - Very poor grasp of text and genre. 	<p>Meritorious 7 – 7½ marks</p>	<ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. - Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style and tone.
Code 5 60 – 69 %	<ul style="list-style-type: none"> - Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and text. - Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text. 	<p>Substantial 6 – 6½ marks</p>	<ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. - Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style and tone.
Code 4 50 – 59 %	<ul style="list-style-type: none"> - Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and text. - Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text. 	<p>Adequate 5 – 5½ marks</p>	<ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. - Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style and tone.
Code 3 40 – 49 %	<ul style="list-style-type: none"> - Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and text. - Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text. 	<p>Moderate 4 – 4½ marks</p>	<ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. - Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style and tone.
Code 2 30 – 39 %	<ul style="list-style-type: none"> - Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and text. - Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text. 	<p>Elementary 3 – 3½ marks</p>	<ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. - Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style and tone.
Code 1 0 – 29 %	<ul style="list-style-type: none"> - Fair interpretation of topic, but not all aspects explored in detail. - Some good points in support of topic. - Most arguments supported but evidence is not always convincing. - Basic understanding of genre and text. - Very ordinary, mediocre attempt to answer question. - Very little depth of understanding in response to topic. - Arguments not convincing and very little justification from text. - Learner has not fully come to grips with genre or text. 	<p>Not achieved 0 – 2½ marks</p>	<ul style="list-style-type: none"> - Poor presentation and lack of planned structure impedes flow of argument. - Language errors and incorrect style make this a largely unsuccessful piece of writing. - Difficult to determine if the topic has been addressed. - No evidence of planned structure or logic. - No paragraphing or coherence. - Poor language. - Incorrect style and tone.

(FROM: Examination Guidelines: Languages Paper 2 – January 2009)

Content Languages TOTAL

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APPENDIX 5: INDIVIDUAL QUESTIONNAIRE – MY PERSONAL INFORMATION

A Complete the following statements:

- 1 I am in group number today.
- 2 My personal number for today is
- 3 I am a male/female. (Tick the one applicable to you)
- 4 I am years old.
- 5 My home language is

B Answer the following questions:

- 6 Where and how did you learn English?
- 7 Do you use English only in school? Yes/No (Tick the one applicable to you)
- 8 Do you use English in places outside your school? Yes/No (Tick the one applicable to you)

If yes, name the places.

- 9 Do you use English at home? Yes/No (Tick the one applicable to you)
- 10 From which other sources do you learn English?
- 11 How do you rate your own reading, writing, viewing, speaking and grammar of English?

Excellent

Good

Average

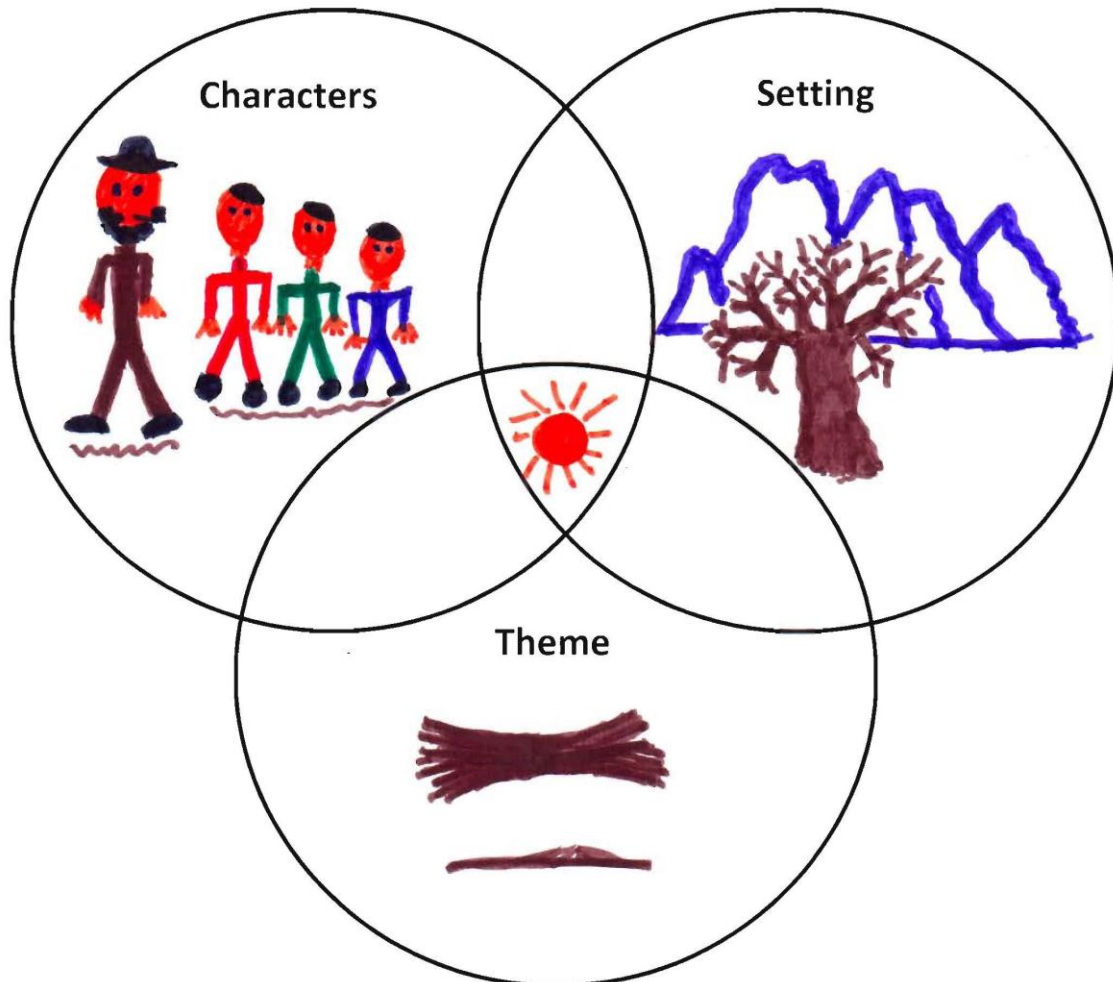
Poor

Very poor

(Tick the one applicable to you)

APPENDIX 6: EXEMPLAR MANDALA AND ESSAY PARAGRAPH

Title of story: *The Father and his Sons*



	Quotes	
Characters	Setting	Theme
"... dad feels sad ..."	"Up in the mountains, ..."	"You're better as three and weaker as one."
"Jason, the oldest, thinks he is the best"	"what he has got from a big old tree"	
David, the middle one, shouts all day, "Not fair! ..."	"they argue and shout from morning till night."	
"Andrew, the little one, always complains."		

Step 3: Written essay using the visual representation – characters, setting, theme

The following is an example of a paragraph on the characters in the story:

The short story “The Father and his Three Sons” consists of four main characters. These characters are Jason – the eldest, David – the middle one, and Andrew – the youngest. Also present are the three brothers’ father. Each of the characters has unique traits. Jason, the eldest, always thinks he is better than everyone else. David, the middle one, has a habit of shouting all day long. Andrew, the youngest, always complains to the other two brothers about their actions. The three brothers’ dad always has to be witness to his son’s antics. This always makes him sad. One day their father decides to teach them a lesson regarding their constant arguments and fighting. He asks each of them to - break into two – a thick bundle of sticks that he has gathered from a nearby tree. They each comply, but cannot break the thick bundle of sticks. Then the father asks each of them to break individual sticks into two pieces. They comply and find this task easy. Not realising the importance of this lesson, their father explains to his sons that working together in a group makes them strong, but when they fight amongst themselves - as individuals - they are weak. The sons realise the error of their ways and – henceforth - promises to stop arguing and fighting amongst themselves.

APPENDIX 7: SHORT STORY OF GROUP 1

Ain't Nobody a Stranger to Me

A long, time ago, when I was a little girl, my Gran'pa let me come on his weekly visit to his apple orchard.

"It's the last piece of land I kept," he told me, waving his hand in a friendly "hello" at every passerby, "after I moved into town."

"Gran'pa!" I called, running to keep up with him. "How come you know so many people?" He stopped to let me catch up. "Don't know 'em by name - just by heart, Honey ... Ain't nobody a stranger to me!"

"Why's that, Gran'pa?" I asked, grabbing his hand in mine and holding on.

He grinned happily down at me. "Cause both me and my heart is free."

After a while of walking, he asked me: "Did you know, Honey, that way back in the sad, old days of slavery, I used to carry apple seeds in my pockets, to keep myself believing that when the great day of freedom came, I could plant 'em in my own soil, on my own farm?" I shook my head. I did not know.

"But finally, one day it came to me", Gran'pa went on. "It weren't never gonna happen 'til we struck out for freedom ourselves!"

"So we got ready... and the first night we could, we run away!"

"Who's 'we,' Gran'pa?"

"It was me, your Gran'ma Polly, and our baby girl - that's your mama," Gran'pa said, tousling my curly hair. "Course we was afraid. But we was careful, quiet, sure of foot." He stopped walking, remembering how it was ..."

"Now, we had already come a long way north, dodging strangers and dangers all the way".

"We was coming close to the Ohio River, close to freedom! But bein' too tired an' hungry to go another step, we picked us out a barn nearby to hide inside".

"We slept there real quiet all that night - baby, too. Then at dawn, this man came down to the barn to milk the cows. And wouldn't you know - just then, the baby cried out!"

"We stood in the dark, arms tight around our hungry baby - so desperate, we was ready to run and swim the Ohio to freedom on the other side - die if we had to!"

"We wasn't goin' back!"

"Oh, no!" I said, shivering at the thought, though I knew my Gran'daddy was safe here with me. I hugged his hand even tighter!"

"Course, even in the dark," Gran'pa added, "the man felt somebody was there. But guess what?"

I looked up at him, still full of worry.

“That man sure didn’t see no colour then! Only saw we was in trouble. That man was white, but he did right by us that day!”

“And he never asked my name, though he told me his: James Stanton. Turns out he was a secret member of the Underground Railroad!”

“Oh!” I shouted. “Those folks helped the runaways travel north?”

“Yep! The folks who helped lift us up when we was down. James Stanton and his wife, Sarah, never said, ‘That’s no white baby! That’s only a brown baby.’ To them, she was just a hungry little child”.

“And so they fed us and helped us across the river to freedom the very next night!”

“That sure was lucky for you, Gran’pa!” I said, feeling safer now, my hand resting in his.

“Don’t you know if it was luck, Hon.” He shook his head. “We had to put our trust in the Good Lord. We’d set our hearts right, and all along the way help came when we needed it. And we got through. Yes, we got through...”

“Yep.” Gran’pa nodded. “I been on both sides. When somebody falls down, what kind of man gonna stop ‘n’ say: ‘I don’t pick up no stranger! Let ‘em lie there’? Least ways, not me!” We walked together in silence.

Soon, the spring air began to carry fresh, sweet smell of apple blossoms to us.

“Once we got north of south,” Gran’pa continued, walking faster, “me ‘n’ Polly worked hard and long, hiring ourselves out as paid labor-blacksmithin’ plowin’, sewin’, pickin’ apples, milkin’ cows - ‘til we put aside enough to buy ourselves some land of our own - right here!”.

“And here it is!” Gran’pa beamed proudly as we came to a whole pink cloud of blooming apple trees. “Remember those seeds I carried with me?”

“Well, I took those seeds and put ‘em into our own soil. An’ every time I planted one, I thought of someone who’d helped us on our way ... And now we seein’ the blossoms!”

Now Gran’pa was pulling an apple from each pocket. “They be from our stone cellar, Gran’pa?”

“Yep. Saved these to eat here with you, Honey!”

APPENDIX 8: SHORT STORY OF GROUP 2

Justice

Daryl Ralston and John Hampton waved their hands.

Mrs Fuller ignored them. They always had an answer. Often it was not the one she wanted the class to hear.

She looked over the faces suddenly studying the floor or looking for something in their notebooks.

“Can anyone define justice for me?” she repeated to the class.

Daryl and John continued to wave their hands frantically. Mrs Fuller looked around for someone else to respond. No one did. She sighed.

“All right, Daryl,” she said. “Tell the class the meaning of justice.”

“Justice is the opposite of injustice,” Daryl, looking around for the laughter that was sure to follow. It did.

“Quiet, class,” ordered Mrs Fuller. “I am afraid that doesn’t tell us much, Daryl. Can you be more specific?”

Mrs Fuller had a special reason for discussing justice today. As she pulled into the school parking lot, she had seen Daryl and John and some of their friends holding a bird’s nest. The baby birds were dead on the ground. With solemn eyes, they swore to her that they had not done it, but she knew better. She had seen them laughing.

They laughed at her sometimes, too, when they thought she wasn’t aware of it. She knew. They left feathers on her desk, and she heard them call her the Bird Lady or Old Crow behind her back, but she didn’t care. She loved the little helpless creatures.

She was aware suddenly that she had drifted off. When she had these spells, the students said she’d “tripped south for the winter.” She’d done it again. She forced herself back to the classroom. The class was watching her closely.

“Well, Daryl, I’m waiting for an answer,” she said.

“I just told you,” said Daryl. “Justice means that somebody gets what’s coming to him.”

“Yeah,” John put in. “Like somebody kills someone and then has to die for it.”

“Yeah,” agreed Daryl. “Like that.”

The two boys exchanged the look that said it was time to bait Mrs Fuller.

“For instance,” continued John, “take those itty bitty birds that we found dead in the parking lot. Whoever killed them ought to die a painful death. I don’t ever want to see anything like that again. If those guys got what was coming to them, now *that* would be justice.”

The mock-serious tone brought giggles from different sections of the room. Only a few felt sorry about this daily routine that the two boys put Mrs Fuller through.

They waited to see what her response would be today. She was quiet so long, they had begun to think she had “tripped south” again.

“Perhaps you’re right,” she finally said. “We’ve talked in this class about how you feel when, as teenagers, you experience unpleasant things, unjust things, because of your age or sex or colour. Sometimes you have no more control over the injustices of a situation that those innocent little birds did yesterday. But it seems that learning the value of life is a lesson some of you have not learned. Maybe fate will teach you what I have not been able to.”

The bell rang.

The class filed out silently for the first time. Mrs Fuller had never said anything like that before. They stood by their lockers and watched as she walked down the hall and stopped by the front door.

Daryl and John were a little uneasy. This was not the reaction they had hoped for. They didn’t feel quite so much in charge as they usually did.

“Come on,” said Daryl. “Let’s go find some more bird’s nests.”

John laughed and started down the hall behind Daryl. Slowly the others followed. Mrs Fuller stood by the door and the students filed past her on their way home.

John and Daryl sat on the school steps out by the street wondering what had gone wrong. Mrs Fuller didn’t seem upset with them. She was just standing in there watching them.

“I’m getting out of here,” John said at last. “I think the old bat is off her rocker.”

As John stood up, a feather floated down and brushed his face. Startled, he looked at Daryl.

Daryl was looking up.

There was a loud swishing sound as two huge birds swooped down on the boys. Sudden screams filled the air, and students walking down the street stopped in their tracks and turned around. They stood frozen in disbelief. Two gigantic birds were covering John and Daryl, clawing their faces.

The door opened and Mrs Fuller came out. Daryl and John waved their hands frantically in the air. Mrs Fuller ignored them. This, she thought, was the answer she’d been looking for.

APPENDIX 9: SHORT STORY OF GROUP 3

The Three Brothers and the Pot of Gold

Once, a long time ago, there lived a farmer who had three sons. Now among farmers, having three sons should have been a blessing. These three, however, had little time for farm work. In fact, they had little use of any work at all. All three were strong, healthy, and despite their laziness, good men. Their only vice, and such a vice it was on the farm, was that they hated work.

When they were young, they would sit under a tree and watch the leaves turn colours. When they grew older, they would watch the young women walk past their farm but were too lazy to ever go out and meet them. When they became young men, they talked endlessly about nothing, and sometimes, when the mood hit them just right, they might go fishing. But, if they caught too many fish, they might leave most behind for it was too much bother to carry them all home.

The neighbours would shake their heads as they watched them stretch out beneath the trees in the yard.

“Why do you not help your father around the farm?” they called.

“Father enjoys his work, and in his work, he provides for us. Why should we work and deny him that pleasure?” The brothers would laugh and eventually fall asleep.

The father tried his best to get them to work but all in vain. The years went on, and finally the old man wore himself out and lay on his deathbed.

“My sons, the end to my work is near. Soon I will leave you. I fear so much for your future.”

For the first time, the three young men were roused out of their apathy. They exchanged worried looks. The oldest knelt by his father’s side and spoke. “Father, give us your counsel and your blessing. What are we to do?”

The father looked at his sons and slowly spoke: “My boys, when your mother and I were young, we saved our money very guardedly. We knew that hard times might come again and send the wolf to the door. We tried to put one gold coin every month into a small pot that we buried in the yard. As the years went by and you boys came into our lives, we couldn’t put any money away and quickly forgot about the pot of gold. I can’t remember where, but somewhere in the yard or perhaps in the field next to the house there is a pot of gold. I hope you find it and that it saves you all.” With these words, the old man died.

The three sons wept for a long time. But soon they were hungry, and the little food and money that their father had in the house was soon gone.

“Our father spoke of a pot of gold,” said the middle brother. “I say we start to dig around the house and try to find this gold and keep ourselves alive.” The other two agreed.

For the first time in their lives, the three brothers began to work. They shovelled and dug and dug some more. At the end of the first day, their hands were blistered and their backs ached and the places where their muscles should have been were sore, but they found no gold.

They started a new the next day. All week long they dug until the whole yard was turned up and the earth was rich and brown - and still they found no gold. They dug even deeper and found nothing. Next they began to dig in the field next to the house. When they found large rocks and stones, they dug them out and rolled them to the side to build fences with. Soon the field was dug, like the yard, rich and brown – and still they found no pot of gold.

The brothers looked around. Finally, the eldest spoke.

“It seems a shame to waste all this work. Let us plant a vineyard here and try our hands at a trade.”

And so the three brothers planted a vineyard, and they began to raise a small vegetable garden as well. The grapes grew well, and they prospered.

One day, as they sat on their porch after a hard day’s work in the vineyard, they sipped their coffee and looked out over their labours. Their vines were heavy with grapes, and their vegetable garden kept their tables full and left them produce to sell.

The years passed and they married, raised families of their own, and taught their children to love and work the land.

One day, when the three brothers had reached their middle years and grey filled their beards, they sat on the porch that looked over their land.

“You know,” said the eldest, “there was gold in the land. Our father was a wise man.”

“Wise, indeed,” replied his brothers.

APPENDIX 10: SHORT STORY OF GROUP 4

Maisie and the dolphin

Maisie King lives in the Bahamas. She is thirteen years old and likes pop music, reading and swimming. Her mother and father are doctors. They work at the Freeport Animal Hospital. The hospital is next to their home – a blue house by the sea. It is very old, but it is beautiful, and Maisie loves it. Her grandfather loves it, too. He lives with the family.

On Saturdays Maisie and her grandfather often go out in his boat: the Warm Wind. Maisie likes to swim underwater and look at all the beautiful fish.

One day she sees something – it is a piece of wood.

There are some letters on it: “M.N.A”.

“What can that be?” Maisie thinks. “I know! I can ask Grandad.”

She swims back to the Warm Wind. “Grandad! There’s a big piece of wo...”. But her grandfather is not listening. He is watching a big, expensive American boat and a dolphin.

“Oh no,” he says. “That boat’s going too fast. The driver can’t see the dolphin. Hey! Stop!” But it is too late. The boat hits the dolphin and drives away.

Maisie is very angry. She and her grandfather take the dolphin back to Freeport. Her mother is in the garden.

She says, “What have you got there? A dolphin?!” Maisie says, “Yes. Can you and Dad help him?” Then she sees the big American boat. “Why is that here?” she asks. Her mother says, “There’s an American in the house with Dad – Carl Flint. I think it is his boat.”

Maisie runs into the house. She can hear her father. He is saying, “You want to give me \$200,000 for the hospital and this house?!” Carl Flint says, “Yes. I want to build a big hotel here.” Maisie’s father thinks for a moment. “Well, the hospital isn’t doing very well, but... I need a little time.” Carl Flint says to him, “OK – you’ve got four weeks.”

That night Maisie looks out of her bedroom window. She can see the dolphin in a big pool next to the hospital. She thinks, “He needs a name. I know! Ben!!”

The she looks at the moon. She says, “Carl Flint can’t buy this house. It’s our home!”

She feels very sad. Then she looks at the dolphin again, says “Goodnight Ben”, and closes her window.

The next day Maisie goes to see Ben after school. She asks her mother, “How is he?” Mrs King looks at the long red line on the dolphin’s head. “He isn’t eating,” she says. There are a lot of fish in a bucket next to the pool. Maisie takes one out and says, “This is for you, Ben.” The dolphin eats the fish. Maisie’s mother is very happy.

She says, “That’s good! He likes you.”

Three weeks later Ben is strong and well again. He and Maisie are friends. She plays games and swims with him every day. One evening Mrs King says, “Oh John, I don’t want to make

Maisie unhappy, but ...” John King looks at her. “I know,” he says, “Ben’s all well now. His home’s back in the sea.” Maisie’s grandfather says, “It’s OK – let me talk to her.” Later Maisie and her grandfather watch the sun go down. “Tomorrow?” Maisie’s eyes are very sad. “But Grandad, Ben’s my friend. Can’t I ...?”

“I’m sorry, Maisie,” her grandfather says. “But your dolphin’s well again. It’s time for him to go home.”

“I’m losing everything,” Maisie thinks, “... first my home, now Ben.”

The next day Maisie and her grandfather take Ben out to sea. At half past ten Grandad stops the Warm Wind. At the side of the boat Maisie puts one hand on the dolphin’s head.

“Goodbye,” she says. “Please don’t forget me.” Then she cuts two thick ropes and Ben swims away. “OK?” Grandad asks. For a moment Maisie cannot speak. Then she answers, “Yes, OK.” They start to go home. Maisie is very sad and does not say anything.

Then, two minutes later she stands up. “Stop! Grandad, stop the boat!!” She can see a dolphin beside them in the water. It is Ben and he has got something in his mouth. “What’s he got there?” Grandad asks.

Maisie says, “I can’t see. It’s not very big. Is it an old key?”

Grandad stops the Warm Wind. Now Ben is jumping out of the water. “Why’s he doing that?”

Grandad asks. Maisie says, “I think he wants me to follow him. Please – can I?” The old man looks at her. “You two and your games,” he says. “OK – but only for five minutes.”

“Oh Grandad – thank you!” says Maisie. Five minutes later she jumps over the side of the Warm Wind.

Under the Water Maisie sees a piece of wood with the letters “M.N.A” on it. “I remember this!” she thinks. But Ben does not stop there. He swims between two big stones. Then they come to a box. It has the word “Montoya” on the top. Maisie takes the key from Ben’s mouth and opens the box. There are lots of gold coins in it. Thousands of them!!

The next morning Maisie’s name is in the newspaper. The story says “FREEPORT GIRL FINDS SPANISH GOLD”.

Mr King telephones Carl Flint in New York. “Ah, hello,” says Carl Flint. “Do you have an answer for me?” “Yes, I do,” says Maisie’s father, “... and it’s no. We don’t want to sell the house or the hospital. Goodbye, Mr Flint.”

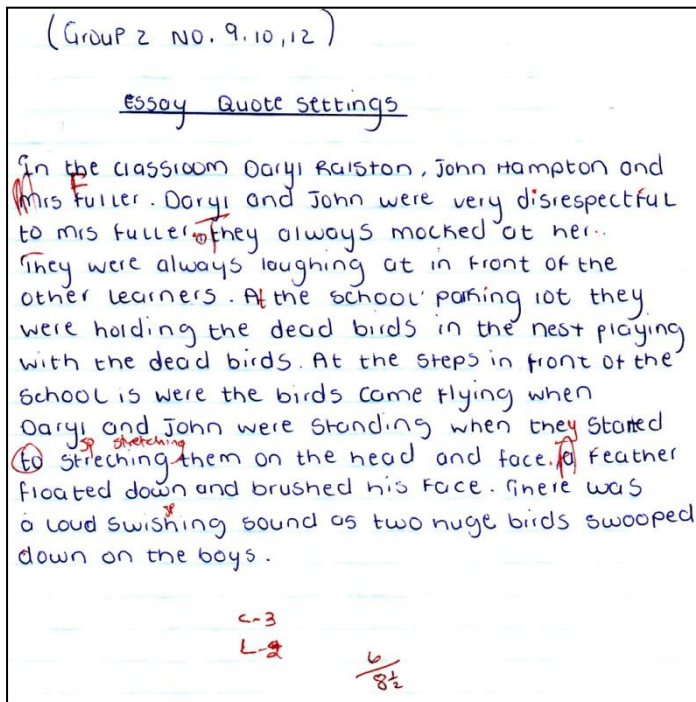
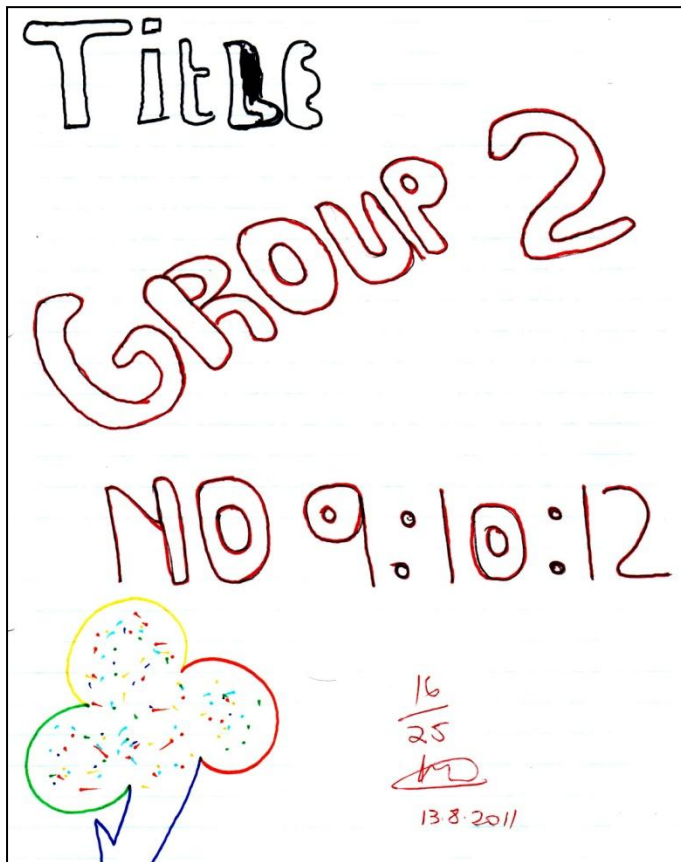
With the money from the Montoya coins, Maisie’s mother and father build a new hospital.

They are very happy. Maisie is happy, too.

“Oh Grandad,” she says one evening in the garden, “now we can always live here because of ...” At that moment Ben jumps out of the sea.

“...Ben!!” The old man and the girl laugh. Then the sun goes down and they walk back to the house

APPENDIX 11: ESSAY OF GROUP 2



Group 2 no 10

An Essay

Justice

The characters in the story

The short story "The teacher Mrs Fuller and John Hampton, Daryl Ralston who were troublemakers at their classroom. Some day Mrs Fuller asked "can anyone explain justice for me"? John and his friend Daryl started waving their hands while they want to answer positive answer to make jokes about and also looked fooled in front of other learners in the classroom. The other day the boys were sitting on parking lot they were holding a birds nest and the baby birds were dead. The other day two huge birds swooped down on the boys head.

C-3

L-2

$\frac{5}{8\frac{1}{2}}$

Group 4

NO 9

Essay

Theme:

Course trouble and misery for others and it comes to you tenfold.

What goes around comes back around. What you do to others will come back to you, like if you beat someone you will be spanked harder than him/her. Just like the two boys in the story used to trouble their teacher but they ended up being hurt crying for help. So what they have gained when they hurt their teacher's feelings was pain. The pain she had, was the pain they got, so they swallowed their own medicine.

C-3

L-2

$\frac{5}{8}$

APPENDIX 12: ESSAY OF GROUP 3

TITLE:

THE THREE BROTHERS AND THE POT OF GOLD

Group 3

MEMBERS:

5, 6, 8

$\frac{18}{25}$


13.8.2011

Group 3

Characteristics Characters

The short story "The three brothers and the pot of gold" consists of four main characters. These characters are the farmer which is the father of the three brothers and the three lazy brothers. These three brothers have the same characteristics. They ^{were} all lazy and they hated work with all their heart. These boys were too lazy to even help their father with his farm work which he was doing for their own good. Even the neighbours were worried about their laziness. One day when their father wore himself out and layed on his deathbed he called upon his three sons and told them that the end to his work is near and that he fears much for their future. ^{LS} and the young men were roused out of their apathy. Their father lied to them; he told them that he buried a pot of gold somewhere in the yard. The three boys digged and digged until they realised that there was nothing there they came with a thought that they must do something then they planted some vegetables and sold them. Finally they realised that their father was a good man and laziness does not pay.

c-5
c-2

$\frac{7}{8\frac{1}{2}}$

GROUPS : SETTINGS NOS

The short story was about the Father and the three lazy boys who did not want to help him in farming. And it is also consists of seven main settings. They were all lazy. They hated work, they used to watch girls passing but they were too lazy to ever go out. When the mood ^{sp heart} hit them, they should think going fishing, but if they caught many fishes, they might leave them over behind. One day when their father was speaking his last words, he told them that there is a ~~pot~~ pot of gold in the field. Then boys start to dig and dig then find nothing and that's how they start loving farming after they found nothing in the field. They then planted a vineyard and they begin to raise a small ~~garden~~ vegetable garden, and grapes grew well, and they prospered. Then the eldest one said to his brothers "Our father was a wise man" meaning he made them to love farming at last.

C-3
L-2

$\frac{5}{8\frac{1}{2}}$

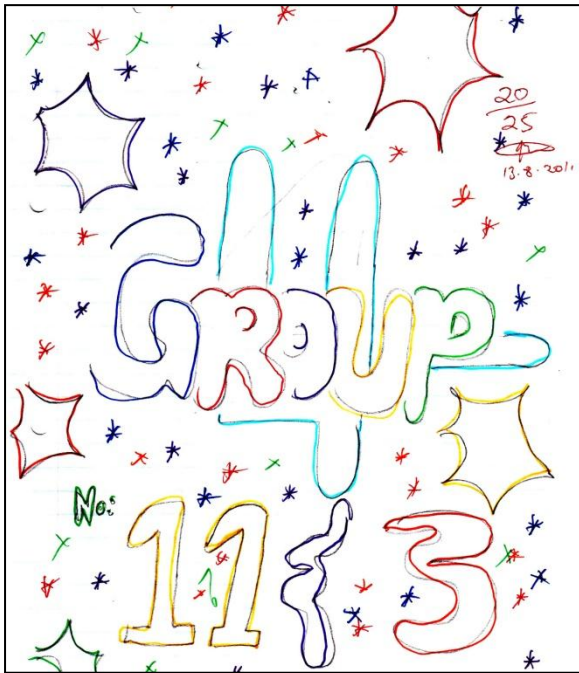
Working as a team brings unexpected wealth, unlike laziness

Women and men of ~~unparalleled~~ ^{sp} intelligence once or twice stated that "united we shall stand but divided we shall be defeated." And ~~again~~ ^{sp} hard work is the mother of success. There has never been a price for laziness ever since the inception of life. It should be ^{sp interest} in our interest to work together and overcome life temptations and obstacles and bearing in mind that the consequences of laziness are very much bitter. The three brothers in the story were so lazy and work ignorant but at the end when they started working together they realised that WORKING AS A TEAM BRINGS UNEXPECTED WEALTH, UNLIKE LAZINESS

C-4
L-2

$\frac{6}{8}$

APPENDIX 13: ESSAY OF GROUP 4



Title: Maisie and the dolphin

Character: The main characters in the story are Maisie King a 13 year old girl who likes pop music, reading and swimming. She lives with her parents John King and her mother Mrs King together with their grandad. John King and Mrs King are both doctors when her grandad is a sailor. On the other hand Ben is a dolphin that was rescued by Maisie and her grandad when he was hit by an American boat which belonged to Mr Carl Flint. He wanted to buy the hospital and the house of Mr and Mrs King.

Setting: Maisie King and her parents and grandad live in Freeport next to the Caribbean Sea. They live next to the Freeport Animal Hospital that is owned by Mr and Mrs King. Maisie and her grandad like to sail in his grandad boat named Warm Wind. They were in the sea when they saw Mr Flint's American boat hit the dolphin and it was taken to the Freeport pool for treatment. Maisie looked at the dolphin through her bedroom window and when it healed they took it back and it rewarded them by showing them a submerged war chest filled with Spanish gold.

Theme: Friendliness and helpfulness always have positive outcomes means that when you have good morals/values you get rewarded with something that would benefit you for eternity. A hand that gives is a hand that will receive mean that if you ~~do~~ do good deeds you will receive good deeds, but if you do bad you will not benefit at all.

APPENDIX 14: COLLABORATIVE LEARNING IN ACTION

