Multilingual/multicultural aspects of visual literacy and interpretation in multimodal educational communication

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ABSTRACT

MULTILINGUAL/MULTICULTURAL ASPECTS OF VISUAL LITERACY AND INTERPRETATION IN MULTIMODAL EDUCATIONAL COMMUNICATION

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In this thesis I investigate the manner in which learners from different linguistic, educational and cultural contexts relate to illustrations of people in language textbooks. Regarding typical illustrations of people found in such multimodal print texts encountered in secondary school English L2 classrooms, I am interested in what learners from different cultural groups prefer. In particular, I am interested in how these learners' preferences correspond with their linguistic background, reported reading practices, and aspects of their more general visual literacy skills and experience. In the light of their preferences, I have investigated how visuals like the ones used in this investigation might facilitate, or hinder, learners' access to reading material, given the multilingual and multicultural settings where such materials are used. Answers to these questions may inform the production and use of printed material in learner-centred language education, in the current South African context.

I take an interdisciplinary approach to the investigation, but nevertheless focused within the field of applied linguistics. The work of Kress and Van Leeuwen (1996) is taken as a major point of reference for a semiotic perspective on communication within a systemic functional framework. Other authors whose work provide a useful point of reference on visual material for educational use, are Sless (1981) and Pettersson (1989 and 1998).

I investigate six aspects of the depiction of people about which an illustrator must make a semiotic choice. I argue that these choices function on an interpersonal

level to establish the relationship between the reader/viewer and the multimodal educational material. I asked learners of the same age and educational level, but from different linguistic and social backgrounds about their preferences regarding these six aspects.

I find that learners from different backgrounds have remarkably similar preferences regarding most of the six semiotic variables; where there is significant variation this appears to be related to the different schemata learners bring to the situation. The major difference between groups is found on the level of art style preference. I suggest that this does not have as much to do with the recognition of visual elements and conventions as it has to do with the interpretation of modality, and how this interpretation fits into different cultural frameworks. I find that cultural background as marked by language is the main correspondent with learners' visual preferences. Within each language group, there appears to be a measure of correspondence between some visual preferences and certain reading practices.

I find that the learners generally regarded these pictures as helpful bridges to learning. Moreover, learners from the different language groups examined here shared a number of schemata for the interpretation of visual material, although the connotations they assigned and their consequent responses differed. In a multicultural context pictures that focus on these shared experiences would therefore be the most effective bridges to learning across language barriers.

In conclusion, I find that there are more similarities than differences among the three language groups and that with greater integration these differences will continue to diminish. Educators, must however be sensitive to particular context dependent interpretations of visual material, in order to maximise learner involvement, and eventually also improved reading and learning, in the education process.

14 May 2004

DECLARATION

I declare that *Multilingual/multicultural aspects of visual literacy and interpretation in multi-modal educational communication* is my own work, that it has not been submitted for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged by complete references.

Full name: .....

Date: .....

Signed: .....

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CHAPTER 1

Study aims, research questions and hypotheses

1. Study aims

In this research project the aim is to investigate the use of visual images in print texts produced for language teaching and learning. At the heart of the research lies the question: what would happen if a teacher tried to use the same learning materials (in terms of the visual mode of representation) for all learners, regardless of their cultural and linguistic background? This research thus aims to test the manner in which learners from different cultural contexts relate to selected visual images in language textbooks prepared for use in secondary schools. More specifically it aims to gain clarity on how certain visual elements, relevant to the illustration of people, contribute to encouraging these students to access their learning material. The aim is eventually to gain insight into the way in which visuals can be bridges or barriers to reading (and thus also to learning) in learner-centred language education in a multilingual/multicultural South African context.

2. Research questions

Four research questions have been formulated, using data gathered from senior secondary school learners, via a set of questionnaires. The learners were from three neighbouring schools in the Western Cape. The four questions are:

1. Regarding typical illustrations of people found in multimodal print texts, such as the textbooks and worksheets learners may encounter in a secondary school English L2 classroom, what do learners from different cultural groups prefer?

2. In particular, how do these learners' preferences correspond with their linguistic background, some of their reading practices, and aspects of their more general visual literacy skills and experience in recognising conventionalised signs and symbols?
3. In the light of their preferences, how might visuals like the ones used in this investigation facilitate, or hinder, learners' access to reading material, given the multilingual and multicultural settings where such materials will be used?
4. How can the answers to questions 1-3 above inform the production and use of printed material in learner-centred language education, in the current South African context?

3. Hypotheses

My hypotheses are (a) that learners from different cultural groups will have different preferences regarding the depiction of human subjects, (b) that these learner preferences will not correspond entirely with what is currently found in textbooks at their level, and (c) that these preferences will correspond, at least to some extent, with learners' reading practices and acquired visual literacy skills and experience.

4. Wider academic context

Broadly speaking, the investigation is done in the wider field of Applied Linguistics, particularly focussed in the area of Critical Analysis of Texts, taking the work of Kress and Van Leeuwen (1996) as a major point of reference. This approach considers language and other forms of communication as forms of social action and takes a functional approach to communication within a systemic (semiotic) framework. Within this framework school textbooks are seen as multimodal, employing both visual and verbal semiotic modes of representation.

5. Basic assumptions

My assumption is that such school textbooks are designed, both visually and verbally, to be welcoming and attractive to learners, so that they may willingly, even eagerly, access and engage with the learning material (See chapter 3 for a more lengthy discussion on the functions of visuals in textbooks). A learner-centred approach, in particular, will encourage materials designers to maximize this potential of their design. I also assume that a major component of this motivational function of textbook design is learner identification with the materials. In other words, learners must recognise themselves in, and feel recognised by what they find in the materials, because this will motivate them to engage with it.

6. Focus

The focus of this thesis will be on the visual mode of representation in multimodal school textbooks, and specifically on the visual representation of participants, i.e. pictures of people, and their potential to attract or repel students, even before they engage with the verbal mode of representation, i.e. the written word. Thus I will be investigating the potential of such images to function interpersonally as bridges or barriers to reading.

7. Basic approach

How and whether images may function as bridges or barriers to reading will be investigated by using self-reported[1] questionnaire data gathered from secondary school learners. In using this methodology it is accepted that learners might find it difficult to articulate exactly what aspect of a picture it is that they find motivating or demotivating, but that they nevertheless know the difference between a page of images they like (find motivating) and one they don't like (find demotivating).

[1] Learners were asked to report on their own habits and circumstances according to their own insight and subjective perspective, as opposed to data obtained by outsider observation.

Therefore simple choices of preference in terms of groups of represented participants will form the basis of the investigation, supported by the respondents' comments on these preferences.

7.1. The role of culture

A social semiotic approach is taken, where communication is seen as a form of social action which both creates and is created by the social context of the participants. It is therefore assumed that learners' cultural up-bringing, as identified by the languages they speak, will influence their interaction with the images encountered in print material. It is expected, as culture is primarily associated with people, that these cultural frames of reference may operate particularly strongly when learners are presented with pictures of humans.

7.2. Culture and visual literacy

In terms of semiotics, visual communication is regarded as occurring by means of a system of motivated, often arbitrary, signs that rely on social convention for their meaning (similar to verbal language), although their meaning might rarely be explicitly articulated verbally. This approach to visual communication makes room for the notion of visual literacy, which is the acquired skill of "reading" and understanding visual images. It also provides for the possibility that different cultures may have different visual literacies, or in other words, that people from different cultures may not be literate in terms of each other's visual semiotic systems. This means that visual imaging is not a "universal language" which can be understood by anyone regardless of language or culture. In different social and cultural contexts the assignment of meanings may differ, or the ability of viewers from different contexts to interpret the meaning of images may vary. Visual images are thus not simply "mutually intelligible" among speakers of different languages. Investigation of pertinent aspects of learners' context of visual literacy, as well as their general verbal literacy (because visual and verbal elements seldom

function in total isolation from each other) has been done for the sake of determining possible links with preferences in visual representation.

8. Objectives

When selecting visual material to insert alongside and in between verbal text, designers and compilers of learning materials most likely rely on their own socially constructed world views and semiotic systems, which may or may not coincide with those of learners. The objective of this study is to test learner responses to a set of semiotic possibilities available to such designers of visual textual components as they attempt to reach their target audience. By means of specially compiled materials, and questionnaires based on these materials, learner preferences in terms of specific visual elements that reflect or challenge current visual practice have been investigated. These preferences were related to the function of images as bridges or barriers to reading and learning, as well as to the linguistic, cultural and literacy background of the respondents.

9. Thesis structure

In chapter 2 I give a short review of the literature on visual research to show how the current study fits into the broader field of communication studies. The literature review is followed by chapter 3 in which the theoretical framework for the study is built up and explained in the light of reviewed literature authors. chapter 4 is an explanation of the methodology. After explaining the methodology used here the data is presented in chapter 5. The chapter begins with data for establishing a profile in terms of age, gender and language for each of the three groups of learners. This is followed by the data obtained in answer to each of the four research questions. Interpretation and discussion of the data form part of each of these sections. In the last chapter I return to the aims and hypotheses of the study, showing how the aims were met and discussing the hypotheses in the light of the findings. The chapter touches on the wider relevance and implications of

the study. Finally the research process is evaluated and recommendations are made for further research.

CHAPTER 2

Literature review

1. Visual communication

Writing and research on visual communication has been done in many fields including those of art and design, film and photography, computer science, perceptual psychology, visuals for education, semiotics and critical analysis of texts. Writers within any one of these fields often draw on work done in others, thus emphasising interdisciplinarity in the field of visual communication. This section of the literature review focuses on the core works I referred to on work done in the fields of perceptual psychology (Hagen and Jones, 1978; Duncan *et al.*, 1973), visuals for education and information (Sless, 1981; Van Aswegen and Steyn, 1987; Pettersson, 1989, 1998), and critical analysis of texts (Kress and Van Leeuwen, 1996).

A major concern for researchers of visual communication from the fields of psychology and information design, has been the role of the readers/viewers[2] of visual communication, particularly in terms of their ability to *understand* what is being communicated (Hagen and Jones, 1978); in other words, their ability to *receive* or *decode* the message as intended by the sender. A more recent development is a concern with readers'/viewers' roles as active makers of meaning (Fiske, 1989; Pettersson, 1989; Sless, 1981). This is a concern with what it is that viewers bring to the communicative situation, and how what they bring influences or contributes to the message.

[2] The role of the reader in the interpretation of texts has been investigated and elaborated theoretically by scholars such as Iser (1974) and Jauss (1982) (Reception Theory), and Fish (1980) (Reader Response-Theory) (Anthonissen, 2001). These theories focus on the interpretation of literature and as such falls outside the scope of the current research.

From a perceptual perspective, Hagen and Jones (1978) review early research which cover aspects of particularly pictorial perception in urbanised and industrialised cultures with which learners/readers from non-urban/industrialised cultures might have difficulty. The reviewed aspects include full colour, texture, black-and-white, edge information (outlines) and pictorial depth. Duncan *et al's* (1973) study on South African primary school children from different cultural backgrounds is among those reviewed by these authors. Duncan *et al's* (1973) working hypothesis is that certain perceptual habits are determined to a considerable extent by environmental ("ecological") factors, and therefore, because different cultures live in different environments, such perceptual habits are culturally discrete. One of the visual elements studied in their investigation is relevant to my study, namely art style preference in the depiction of human figures. They tested which picture learners preferred from among a stick figure, a cartoon, a silhouette and a realistic drawing of a boy interacting with a dog. More on art style later in chapter 4. The objective of Duncan *et al*'s (1973) study as a whole was to be able to develop a "remedial" programme for teaching conventions of "Western"[3] visual perception to "unacculturated" groups.

Another South African study, done by Van Aswegen and Steyn (1987), concerns itself with the ability to correctly perceive images. More specifically, their main concern is that the educational message contained in the visual representation to be used on a national basis, should be understood by the various communities, particularly those in rural areas. They tested to a limited extent whether images would be acceptable (pleasing) to these communities. Their aim was to determine to what extent certain factors, such as culture[4], picture colour, realism (an aspect

[3] These authors do not explicitly define the notions "Western" and "unacculturated", but their primary classification of the different groups investigated are along the lines of race and urbanisation.

[4] No definition of culture is given. They distinguish between a "traditional" culture, specifically the Swazi culture, and a "Western orientation". Culture for the current study is primarily defined in terms of shared traditions, values and belief systems; yet racial classification also plays a role, as, despite major social change, cultures are still largely segregated in racial terms. This study is not an attempt to perpetuate racial difference, but an honest look at current realities. It is hoped that this study will contribute to mutual understanding and effective communication, serving to facilitate integration, co-operation and empowerment. Language will be regarded as a major marker of culture (cf chapter 5).

of art style) and language (captions) played a role in the interpretation of messages by rural blacks.

Van Aswegen and Steyn's (1987) research is a progression from the work done by Duncan *et al.* (1973), whose work employed images that were for the most part alone-standing and disconnected from each other. Duncan *et al*'s (1973) focus is not on the informative content, or the educational meaning conveyed by images, but on representational conventions that would make the represented reality recognisable to the viewer, or not. In addition to their investigation of art style preference they asked questions about aspects of perception like learner's ability to interpret depth cues and foreshortening. Van Aswegen and Steyn (1987) are interested in learners' ability to recognise objects, but they mainly focus on the effectiveness of pictures that combine various objects in meaningful relation to each other, in conveying a specific educational message like "clean your teeth regularly". To a very limited extent, they investigated the combination of images and verbal text (captions) for successful communication, thus giving a multimodal facet to their work.

Further literature on still visual images[5] as meaningful texts[6] and images used in conjunction with verbal text (multimodal texts) in education focuses on the instructional value and application of images (Piro, 2002; Pettersson, 1998 and 1989; Sless, 1981; Saunders, 1974) and/or its ideological impact in terms of e.g. power relations and social action (Zammit, 1998; Kress and van Leeuwen, 1996), and gender (Roethler, 1998; Smith, 1995). For the current research the works of Sless (1981), Pettersson (1989; 1998) and Kress and Van Leeuwen (1996) form the core literature.

[5] The study of film and moving images combined with sound, as multimodal texts, falls outside the scope of this study and the literature reviewed here.

[6] Brown and Yule (1983: 6) broadly define text as the "verbal record of a communicative act". By extension a visual "text" would then be the visual "record of a communicative act". Brown and Yule (1983: 24) take a "discourse-as-process" view. In this view, that which appears in the "textual record of a discourse" is considered "to be an attempt by a producer … to communicate his message to a recipient…" (Brown and Yule, 1983: 24). This approach to texts takes into account the dynamic communicative function of texts, and as such, is interested in the making of meaning by both the producers and the receivers of a message. A similar view is taken by the authors mentioned here, and for the purposes of this study.

All of these authors (Kress and Van Leeuwen 1996; Pettersson, 1989; Sless, 1981) are interested in visuals for education, although Kress and Van Leeuwen (1996) also work with photography, art and visuals in commercial media such as newspapers and advertisements, and Pettersson's (1989) focus on visuals for information is not limited to an educational context. All of these authors have observed the technological advances over the past decades, which have made possible the production and reproduction of visual material of high quality in an unprecedented way. They argue that the resultant proliferation of images and visual material necessitates increasing awareness of all that visual communication entails. Furthermore they all recognise the important role of the viewer in visual communication. They agree that the viewer is not only a passive recipient of images produced by artists, graphic designers and other experts, but that s/he is an active participant in the communication process. Viewers bring with them schemata (Sless, 1981), various factors such as current cultural and social status, time and stage of development (Pettersson, 1989) and a "grammar" for interpreting visual design (Kress and Van Leeuwen, 1996). These concepts are elaborated in chapter 3.

Sless (1981: 15) writes at a time when there is as yet not a "body of knowledge sufficiently well organised into a discipline which could be described as the subject of visual communication". He draws on research in psychology, philosophy, semiotics, cultural analyses, education and media studies. Apart from the notion of schemata, which is discussed in chapter 3 of this thesis, Sless (1981) makes two other important points about visual communication. The first is that the relationship between the producer of the image and the audience for whom it is intended, is one of inference. The producer presumes certain things about the audience without necessarily knowing them, while the audience infers certain things about the author[7], on the basis of the schema activated by the visual

[7] This notion of an inferred author/audience relates closely with the notions of "implied" and "real" reader/author as discussed by Kress and Van Leeuwen (1996). They base their discussion mainly on work done in the field of literary theory by Booth (1961), Chatman (1978) and Rimmon-Kenan (1983).

message. The second point Sless (1981) makes is that perceptual skills are learned, not innate. Despite this, he says, very little is done to formally teach these skills, meaning that the perceptual skills learners bring to the education situation, are acquired elsewhere, outside of the classroom and often unconsciously, as part of the popular culture in which they grow up. He is concerned that the cognitive skills required for successful learning with visuals, are not acquired in a popular culture where pictures (particularly photographs) serve no greater function than to draw attention briefly.

Pettersson's (1989) work is more technical in nature, giving many specifics about the most effective visual presentation techniques, giving detailed explanations of various aspects of pictorial perception and representation and the effective combination of visual and verbal text. The functionality of visuals for bringing across information is the main focus for this book. The various functions of visuals with text are also the main focus for a later article (Pettersson, 1998). These functions and some communication models presented by Pettersson (1989) informed the current research. A more detailed discussion follows in chapter 3.

Another relevant text touches on the subject of the low value learners may place on textbook pictures. It is a short article by Buehl (2001), based on a chapter by Ogle (2000). The article briefly states the need for getting learners to give visuals more than just a cursory glance. It makes some suggestions for teaching and encouraging learners to make better use of the pictures in their textbooks.

Kress and Van Leeuwen's book, *Reading Images: A grammar of visual design* (1996) is the core work for linguistically analysing visual material as a form of social action, comparable to the use of language as a form of social action. Later work, such as Zammit's (1998) analysis of CD-Rom materials, use the tools provided in Kress and Van Leeuwen's book to show how visuals make social and ideological meaning within a critical discourse analysis framework. Kress and Van Leeuwen contextualise their proposed grammar of visual design within Western conventions of image representation and cultural production. In some

cases they contrast these imaging conventions with those of other cultures. They adopt Halliday's theoretical notion of the "metafunctions" of communication as the framework within which to describe the "grammar of visual design", thus providing analytical tools for the "grammatical" analysis of images. In terms of a linguistic and social semiotic perspective on visual representation, Kress and Van Leeuwen's work is also the core text for this thesis. Some aspects of the analytical tools provided by them were used to inform the design of the test materials. Some of these aspects were used to a limited extent in the analysis of the data.

In terms of the linguistic nature of visual communication Pettersson (1989: 127) makes a direct comparison between visuals and language, calling visual communication "visual language". He lists the characteristics of verbal language for comparison with the characteristics of visual language.

Sless (1981) first mentions a link between language and visual communication when he points out that reading written language is indeed a highly sophisticated visual skill. However, he explicitly distances himself from using language as "a paradigm for all other forms of communication" (Sless. 1981: 65). He asserts that there is no logical reason for the presumption that there exists a "widely shared and uniformly applied [visual] code" (Sless, 1981: 66). He says that the meaning of an image is solely dependent on the schemata (previous experience) of the viewer (which may be the same as that of the image producer, or may not), and not on any shared visual code, or "visual language", as is suggested by Kress and Van Leeuwen (1996). The fact that people in general, or learners in particular, may receive similar messages from the same picture thus is a result of shared cultural experience, resulting in shared schemata for interpretation, and not because they use a mutually intelligible visual code.

Kress and Van Leeuwen (1996) indicate that it is exactly this cultural nature of meaning, the fact that meaning has a social base, that gives visual communication its "linguistic" nature. Visual representation and interpretation may arise from the mind of the individual, but through the interests and power relations within a

given society some of these representations and interpretations become conventionalised as a shared system for communication. Kress and Van Leeuwen (1996) state that "the visual component of a [multimodal] text is an independently organised and structured message". They do not impose the structure and organisation of language on images, but use work done in linguistics, particularly in functional linguistics, to help in the description of visual communication as a system of meaning (or "code") which exists independent of language. Visual communication within a particular culture realises the same cultural meanings that language does, but it does so differently, and independently from language (Kress and Van Leeuwen, 1996). This is the stance taken for the current research.

2. Linguistics, semiotics and discourse analysis

As mentioned before, the linguistic theory upon which Kress and Van Leeuwen base their "grammar of visual design" is systemic functional linguistics. Two texts consulted for insight into this theoretical framework were Eggins (1994) and Butt *et al*. (2000). These are both textbooks introducing functional grammar[8]. The relevant theoretical aspects drawn from them are discussed in more detail in chapter 3. In summary Eggins (1994) provided the working definitions for the following notions: language as a semiotic system, the metafunctions of language, genre as context of culture and schematic structure for recognising genre (context of culture), the realisation of interpersonal meanings and how these meanings link with "tenor" as a variable of context of situation (register). Butt *et al.* (2000) provided explanations of the three metafunctions of language.

As mentioned above, Eggins (1994) provided a clear explanation of language as a semiotic system. Her explanation of semiotic choice was particularly useful. Kress and Van Leeuwen (1996) justify the view that visual communication is a semiotic system, and more specifically, a social semiotic system for encoding meaning as a form of social action. Sless (1981) and Pettersson (1989) also discuss visual

[8] These secondary sources explain the theory of functional grammar as developed and elaborated by Halliday (1976, 1985), Halliday and Hasan (1985) and Martin (1992) and others.

communication in relation to semiotics, their focus being more on semiotics as "the study of signs" (Sless, 1981: 186), than the study of a system of choices for realising complex experiential, interpersonal and textual meanings. Two other relevant texts in the field of semiotics offering a similar treatment of images as signs, focussing particularly on film and photography, are Peters (1977) and Fourie (1983). Both texts provided background reading on semiotics, and Peters (1977) contributed to insight into the theoretical framework employed by Van Aswegen and Steyn (1987).

To gain further insight into the notion of schemata, on which Sless (1981) relies, I investigated the use of this notion in various discourse analytic texts that work with this concept. In terms of the theoretical notion of schemata as a cognitive construct for the interpretation of verbal messages, Brown and Yule (1983) and Van Dijk and Kintsch (1983) were important resources. The use of pictures to induce schemata for reading is found in a study by Hudson (1982), who successfully used pictures as a pre-reading exercise to improve L2 English reading comprehension. Eggins (1994) explains schematic structure specifically in relation to genre.

An important informative resource on genre, was Bakhtin (1999)[9]. This is a theoretical discussion and defence of the notion of genre in speech. Bakhtin (1999: 126) asserts that "all our utterances have definite and relatively stable typical *forms of the construction of the whole*" (emphasis in original). "Genre" is the technical term used for these typical forms of the construction of the communicative whole. In chapter 3, I show how both the notions of schema and genre fit into the theoretical framework for the current study.

3. Research methodology and preference theory

Two useful resources on qualitative and quantitative approaches to social research, and the combination of the two were Punch (1998) and Cresswell

[9] For more on the philosophy of speech genres see Bakhtin (1986).

(1998). De Wet (2001) provided an example for dealing with data where respondents were asked to rank options.

Preference tests in visual communication are mentioned by Pettersson (1989) and used by Duncan *et al.* (1973). As part of an interdisciplinary approach to visual communication, Grantham and Gordon's (1986) explanation of preference and how it relates to successful interaction within a psychotherapeutic environment, was found useful for the current study. Their definition of preference and a brief explanation of how preferences can be used to gain some insight into the schemata learners use when interacting with visual material, is given towards the end of chapter 3.

In the next chapter the theoretical framework, which relies on the core literature discussed above, is explicated. Linguistically the research has been approached from a functional perspective for which I refer primarily to Eggins (1994). In terms of schemata for visual communication and the functions of visual communication, I refer mostly to Sless (1981. The communication models in Pettersson (1989) as well as his explanations and lists of functions of visuals in multimodal communication (Pettersson, 1989; 1998) are important. For the application of linguistic principles to visual communication and the functional analysis of images Kress and Van Leeuwen's (1996) work is central.

CHAPTER 3

Theoretical framework

1. Linguistic perspective

As stated in chapter 1, this investigation is done in the wider field of applied linguistics and is particularly focused in the area of critical analysis of texts. Theoretically the investigation has been approached from a systemic functional perspective, using specifically those aspects of the theory that are pertinent to visual texts and discourses. This perspective shares an interest in the impact of social and cultural context on language use (Eggins, 1994) with perspectives taken in fields such as sociolinguistics and discourse analysis. As a semiotic perspective it has common ground with perspectives in fields that take an interest in the interaction of social structures and ideology, such as critical discourse analysis (Eggins, 1994).

The first important thing about a systemic functional approach is that it is concerned with semiotic systems. Secondly, it is concerned with the "metafunctions" of language about which more will be said in point 4.2 of this chapter. Semiotic systems allow the user to construct meaning by choosing the most apt signs and combinations of signs from among various discrete representational options. These choices are always made within a specific cultural and situational context, and each semiotic choice acquires its meaning against the background of the other choices available within the given context (Eggins, 1994). An example of a simple semiotic system is the use of three colours for traffic lights. The colours red, amber and green represent a finite set of discrete options from which to choose. Each colour encodes a specific meaning which has been assigned to it arbitrarily through social convention (Eggins, 1994). Language is a semiotic system "because it involves sets of meaningful choices or oppositions"

(Eggins, 1994: 16). Systemic functional linguistics offers "both a theory about language as a social process *and* an analytical methodology which permits the detailed and systematic description of language patterns" (emphasis in original) (Eggins, 1994: 23). Kress and Van Leeuwen (1996) show how a systemic functional approach can be applied to visual communication.

One of the first points Kress and Van Leeuwen (1996) make is that grammatical forms, including what they call the "grammar of visual design", must be seen as "resources for encoding interpretations of experience and forms of social (inter)action" (Kress and Van Leeuwen, 1996: 1). They show how the same experiential meaning can be encoded differently using different grammatical forms in language, and that the same is true for the "grammar of visual design". However, they are not suggesting that visual design works exactly like language, as if the two semiotic systems were structurally very similar and on that basis comparable. No, they make it clear that although both modes of representation are used to realize meaning, and although there are areas of overlap where the same meaning may be realized both linguistically and visually, there are also meanings that can only be realized through language, or only through images. Also, even when the same meaning is expressed visually and verbally, *how* it is done will be different in each case. Where language as a semiotic system may allow, for instance, for choices among word classes and semantic structures, visual choices may be, for example, be made from among colours and compositional structures (Kress and Van Leeuwen, 1996).

2. Visual literacy

The fact that Kress and Van Leeuwen (1996) are able to construct a "grammar of visual design" shows that visual meaning is made through visual convention (within a particular cultural context, in Kress and Van Leeuwen's case a globally disseminated "Western[10]" culture). And according to Kress and Van Leeuwen

[10] The term "Western" in describing culture is problematic in the context of the current study. It is difficult to define what "Western" culture is. It cannot be defined in terms of industrialisation and urbanisation as done in Hagen and Jones (1978). For this study "Western" culture will refer to the

(1996) it is becoming increasingly imperative to know these conventions, and thus to acquire a culturally specific "visually literacy" in order to function in a particular society. This view is a recently developed one in the consideration of communication across cultural and linguistic boundaries by means of visual images.

In the past, according to Hagen and Jones (1978), pictures were seen as a way to overcome the communication problems encountered with verbal illiteracy and cross-cultural communication where people (often cultural minority groups) did not share the majority written or spoken code sufficiently for effective communication. The "unspoken assumption" about visual codes was that "specific experience was not a prerequisite to understanding them since it was commonly held that a picture was indeed worth at least a thousand words" (Hagen and Jones, 1978: 171). However, this view was not always supported by practical experience, so that researchers began to study more intensely what it was that caused the communication failures they were encountering. They tried to isolate possible causes for these failures, such as insufficient Western schooling. They studied how non-urban, non-industrialised cultures perceived certain representational elements, like colour and depth cues, differently from people in urban and industrialised Western cultures (Hagen and Jones, 1978).

The currently favoured view is that understanding visual communication not only involves perceptual skill, but also requires experience and knowledge of certain cultural conventions of representation. Throughout mainstream Westernised society there seems to be an increasing interest in visual communication stemming from the proliferation of images made possible by modern film, video, printing and computer technology, and by the dissemination of visual messages across national, cultural and linguistic boundaries. This increases the need for being visually literate and for understanding visual literacy.

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culture mainly of the English-speaking world, which is being globally disseminated via the mass media and entertainment industries. This seems to be what Kress and Van Leeuwen (1996) have in mind.

Visual literacy as the ability to correctly interpret a visual message is not the major focus of the current study. What I have investigated is whether there is a difference in the acceptability or preferability of some representational conventions among different cultural groups, even though they are all regularly exposed to and take part in what may be called popular "Western" visual culture. Kress and Van Leeuwen (1996) allow for the likelihood of there being regional "dialects" and "inflections" within Western visual design, and they expect that elsewhere in the world where Western communication is exerting increasing power over more traditional forms, there may be transitional forms of visual design, when different traditions meet and become integrated. It seems likely that in South Africa, as a country where a global "Western" culture is exerting pressure on traditional indigenous cultures on many fronts, and particularly in the mass media, such transitional visual communication systems may be found. This research tentatively explores such visual communication systems in South Africa.

3. Factors that influence receiver perception

My investigation will assume a close link between visual representation and context, with particular focus on context of culture and how context of culture may impact on a viewer-reader's response to visual representation within a multimodal text. The model of communication I will keep in mind throughout the investigation is one that does not see the viewer-reader as a passive receiver of a message intentionally structured by a sender. I will take the view of Bakhtin (1999) and of others (Kress and Van Leeuwen, 1996; Pettersson, 1989; Sless, 1981), that the "receiver" plays an active part in the communicative process and that what s/he brings to the communicative situation affects the message directly or indirectly.

3.1. Field of experience

What it is that the viewer-reader brings to the communicative situation is described differently by different authors. Pettersson (1989) presents a

communication model which was adapted by Schramm from a model originally proposed by Shannon and Weaver (Pettersson, 1989: 3). It shows that both "sender/encoder" and "receiver/decoder" function within their own "field of experience". For successful communication, according to this model, there must be an overlap between the two fields of experience. Pettersson (1989) writes that designers of visuals for information often design with their peers in mind, rather than the users of the material. The natural overlap between the fields of experience of peers is likely to be big, but designers who really want to reach their target audience should find out about their audience's field(s) of experience. This is especially necessary when age, gender, cultural or other differences diminish the natural overlap. In his book Pettersson (1989) explains some of the cognitive processes involved in the process of reading/listening to any code, including language, music and pictures. He makes it clear that this is exhausting work, therefore material should be designed for maximum interest. This means materials must be as attractive and relevant as possible, so that engagement at the highest possible cognitive level is encouraged. In my view attractiveness and relevance are likely to be substantially influenced by cultural/social and personal fields of experience.

3.2. Time and stage of development, cultural and social status

Pettersson's (1989) own model is more complex than Schramm's. He names various factors which may influence the receiver's perception at any given time. Relevant to the current study are the factors "time and stage of (the receiver's) development" and "current cultural and social status" (Pettersson, 1989: 3). Pettersson (1989: 4) explains that these factors, in combination with others such as mood and experience, give rise to a "single holistic impression", which is never the same twice. However, despite this complex variability of perception, he works from the assumption that various "picture variables" may consistently be designed to optimise perception and interpretation (Pettersson, 1989).

3.3. Schemata

Sless (1981) uses the notion of "schematism", more familiarly used in the field of discourse analysis (Brown and Yule, 1983; Van Dijk and Kintsch, 1983), to explain the idea that the ability to interpret visuals is related to prior visual experience. "Schematism" for him refers to the process of organizing experience, so that any previous experience may become the "schema" or "frame" according to which an audience interprets any new information. For Sless (1981) the schema for interpreting new visual information is specifically compiled from prior *visual* experience. He says that when it comes to being able to "read" an image "the schema is the framework which enables us to select which fragments are to be pieced together and which are to be ignored" and that "once the schema is established it is remarkably stable, so much so that it is difficult if not impossible to look at the picture in the way we did before the schema was formed" (Sless, 1981: 20). Thus visual literacy can be explained as the skill of interpreting visual images based on prior visual experience with similar images.

Within the field of discourse analysis mental schemata are seen as mental entities constructed from all kinds of general or specific background knowledge and experience, including worldview and cultural preferences and expectations. Such entities may have an impact on communication. A schema, according to Van Dijk and Kintsch (1983) is "a knowledge structure which ties together information in memory" (p. 307). It is a very broad term encompassing all of a communicative participant's prior knowledge.

Relevant to the current study and in relation to multimodal texts, schemata can be seen as functioning on two levels. Firstly, as Sless (1981) asserts (see above), a person's visual schema plays an important role in the interpretation of the visual information encountered in a multimodal text. Secondly, the visual images themselves form part of the schema learners may use for interpreting the verbal text accompanied by the images (Hudson, 1982, see 4.1 below). Images may therefore draw on as well as "induce" schemata for interpretation. A complex

interplay of schemata, images and verbal text may thus develop. The current study is not a detailed analysis of this interplay and its complexity, but it may give some indication of aspects which may be interesting for future study.

Within a functional linguistic framework there exists the notion of "schematic structure" (Eggins, 1994). Schematic structure is the "common staging organisation" by which a particular linguistic genre (see 3.4 below) may be recognised (Eggins, 1994: 34). The notion of schema is thus narrowed down to referring to the "step-by-step organisation of the genre", similar to a recipe (Eggins, 1994: 36). For the current study the broader notion of schemata, as it is used by Sless (1981) and in the field of discourse analysis, is employed.

3.4. Genre

Eggins (1994) explains the notion of genre in systemic functional grammar as the "overall function of a text" within a specific culture. Genre is also called the "context of culture" (Eggins, 1994: 25). According to Eggins (1994) systemic functional linguistics very closely links language and context, and this interrelationship is expressed in the fact that we can deduce context from the language that is used. Conversely, the relationship between language and context predicts what form of language will be used in a given context. Bakhtin (1999) finds that all speech is generic. Generic communication as he understands it always involves typical situations where typical kinds of expression around typical themes may be found. Our ability to communicate then involves knowledge of the typical constructs, or genres which form part of our culture.

Applied to visual communication one might say that certain types of images may be used typically within certain visual genres, such as visuals for education, and that these genres may be deduced from typical pictures. Which type of picture typically to expect may be predicted according to the specific context where it is to be used. Specific types of images may thus be expected for specific purposes,

and therefore be appropriate in a given situation within a given cultural context, or inappropriate for the expected purposes within another context.

In the current study the concept of schemata, as used by Sless (1981) and within discourse analysis, and the concept of genre, as explained by Eggins (1994), are both useful. In general, these two concepts do not co-occur within the literature, but for the purposes of this study they are combined. Knowledge of the generic requirements for communication is seen as being an aspect of communicative participants' schemata for communication.

3.5. Interest and socio-cultural context

The "model" of communication on which Kress and Van Leeuwen (1996) base their work differs from previous models of communication (particularly the type discussed by Pettersson, 1989) in that the elements of communication, namely sender, message, receiver and all the factors influencing perception and interpretation are no longer essentially seen as separate entities that work together to complete the communicative process. For these authors the message is no longer just an encoded version of an already formed vision of reality, but it is part of the encoder's process of making sense of the world, i.e. of what he will come to accept as reality. Reality, message, and sender are therefore not isolated notions.

Kress and Van Leeuwen (1996: 7) see images as signs that are "motivated conjunctions of signifiers (forms) and signifieds (meanings)". This motivation drives the process of representation, which they see as a double metaphoric process of analogy[11] guided by interest. This means that, when creating a sign, sign-makers choose those aspects of reality which most interest them. A child who finds the wheels of a car most interesting chooses circles (as representative of wheels) to create a sign for the concept "car" (Kress and Van Leeuwen, 1996).

[11] Kress and Van Leeuwen (1996: 7) give the following example of the double metaphoric process: " 'a car is (most like) wheels' [first metaphor] and 'wheels are (most like) circles' [second metaphor]", thus the child, who is the representative sign-maker, draws a collection of circles and calls it "car".

Thus individual sign-makers select what they see as the "criterial aspects of the object" and which they regard as most "apt for the expression of their meaning" (Kress and Van Leeuwen, 1996: 6,7) to create a sign. Interest in some aspects of reality rather than others arises out of the "cultural social and psychological history of the sign-maker, and [is] focused by the specific context in which the sign is produced" (Kress and Van Leeuwen, 1996: 6). Which of the many signs (visual metaphors) created by different sign-makers become conventional is governed by social and power relations.

It seems to follow logically from this explanation that, if the sign-maker's production of a sign is governed by interest, so would the viewer's interpretation of the sign be governed by interest. When the reader/viewer of the sign and the sign-maker do not share a sufficient amount of interest as governed by their social contexts, miscommunication may follow, similarly to when schemata or fields of experience do not overlap. Where appropriate, the notion of interest will be used in the analysis of the current data.

4. Functions of visuals in multimodal educational texts

We now come to the point where we consider more specifically a framework for looking at the interaction between verbal and visual text in multimodal printed material, i.e. the interaction between pictures and writing. This is necessary for answering research questions 3 and 4 relating to the function and use of illustrations as bridges or barriers to reading and learning within a multilingual/multicultural context.

My aim thus far has been to construct a framework for looking at visual interpretation as guided by cultural schemata, knowledge of cultural context and interest that arise from social interaction. I have shown that there are various ways of describing the necessity for common ground between sender and receiver, if communication is to be successful. For multimodal communication to be successful there must be common ground between sender and receiver in terms of

all the modes of representation. The advantage of multimodal communication is that one mode may be used to create common ground to increase understanding and appreciation of another mode. Illustrations, in the current case, may therefore help learners to gain access to written messages[12].

4.1. Cognitive and affective functions

In terms of the role of illustrations as bridges to reading, there is an interesting study by Hudson (1982). This study was not primarily about the interaction between image and text as such, but it was found useful as visuals were used as a pre-reading exercise for inducing schemata towards the improvement of L2 reading comprehension. According to the schemata theory of L1 learning through reading, readers use their prior knowledge and experience of the world (their schemata) to predict and process the meaning of what they read. This knowledge and the results of the meaning making process may either hinder or facilitate comprehension. The study found that pictures can effectively be used to induce schemata in aid of the L2 reading process. Particularly readers at the beginners' and intermediate levels of L2 proficiency benefited more from the visual pre-reading exercises than from the inductive vocabulary and reading exercises. This shows one way in which pictures function as bridges to reading and therefore to learning.

According to Sless (1981) pictures, particularly in children's books, may play a supportive, confirmatory, decorative, or narrative role. Based on work done by Duchastel (1978), Sless (1981: 106) names three purposes for which illustrations may be used: "attentional", "explicative" and "retentional". In other words, a picture may be used to draw learners' attention and to interest him in the text, to aid understanding through explanation or additional information, and to help them remember the work.

[12] Verbal text may also help learners to gain access to visual messages, but the focus for this study will be on the role of illustrations in providing access to written communication.

Pettersson (1989) lists the following functions of pictures: attentional, cognitive (aiding comprehension and memory), affective, compensatory (particularly for poor readers), social, and decorative. In a later paper[13] (1998) he lists many more functions for still pictures[14]. Among them are the following:

> *association with symbols and lifestyles*
> *breaking up longer blocks of text, making the pages more appealing*
> *changing a viewer's attitude*
> *contributing to curiosity*
> *encouraging the expression and clarification of opinions*
> *enhancing enjoyment*
> *establishing mood*
> *glorifying an individual or a group*
> *impacting emotions*
> *increasing learner interest, motivation, curiosity, and concentration*
> *making reading more enjoyable*
> *spanning linguistic barriers*
> *summarizing textual information*

For motion pictures Pettersson (1998: 4) provides, among others, the following functions, which in my view may also apply to many still pictures:

> Pictures are "affective", entertain viewers and reinforce positive or negative experience.
> They "trigger associations".
> They "influence emotions and attitudes".

[13] His list was gleaned from papers by various writers such as Duchastel (1978), Levin *et al*. (1987) and Fredette (1994), as well as his own work (Pettersson 1989, 1993).
[14] This is the term used by Pettersson (1998) to refer to pictures that do not move or form part of multimedia presentations.

In the discussion following the lists of functions, Pettersson (1998) points out that opinions pointing towards the attentional function of visuals are most common[15]. This echoes Sless's (1981) observation that there exists a culture of using pictures mainly for the attraction of attention, no more. The attentional function may be important for creating the first bridge to reading, because it gets readers to look at the material and handle it (Pettersson, 1998), but the affective functions are never far off. As Kress and Van Leeuwen (1996: 40) hypothesise in relation to visual communication, "affective aspects of human behaviour and being are not discreet from other cognitive activity, and therefore never separate from representational and communicative behaviour".

Regardless of the perceived functions and roles of pictures in textbooks, as mentioned above, Sless (1981), Buehl (2001), Pettersson (1998) points out that readers often do not pay much attention to the pictures, but that they ignore the pictures and skip to the verbal text. Some of the reasons for this behaviour may be that readers come from a culture where visuals are treated superficially as no more than attentional (Sless, 1981), or that learners are pressured for time and therefore pass over pictures they deem as irrelevant to the task at hand or find difficult to interpret (Buehl, 2001).

If readers sometimes treat the pictures that accompany text as unimportant, one wonders whether publishers and picture editors do not do the same. Pettersson (1989 and 1998) discusses this at some length, providing insight into the practices of picture publishers and editors. Pettersson (1989: 144, 1998: 6) says that there are those in publishing who "admit" that pictures are sometimes only used to "stimulate the reader", to "have a life of their own" or to provide "breathing space", thus fulfilling a rather superficial purpose, as opposed to being informative or purposefully educational[16]. Pettersson (1989: 145) is of the opinion that many pictures found in textbooks "appear to serve no useful purpose

[15] In the list given above, however, this is not the case, as I have taken care to select certain functions, particularly affective ones, that are relevant to the current study.
[16] These may not be such terrible confessions if it could be found that "breathing space", for instance, is something learners appreciate and which draws them to one text rather than to another.

whatever", and that they may in fact "[stifle] the imagination" and "[divert] interest". It is true, according to Pettersson (1989 and 1998), that picture editors often find that procurement time, availability and image clarity are practical factors that outweigh other more educationally sound considerations. Some publishers admit that the two main reasons they put pictures in textbooks are to attract buyers and to justify higher prices (Pettersson, 1998). In such a context it is not unlikely that poor choices might be made and that pictures that irritate, offend or dissociate learners from the material might be used.

4.2. Linguistic metafunctions

Having discussed the cognitive and affective functionality of pictures in textbooks, we now return to the systemic functional framework to look at the "metafunctions" of visual images. These functions come from Halliday's formulation of a functional grammar for language and have been applied to visual images by Kress and Van Leeuwen (1996). There are three metafunctions of meaning that can be realised all at once within a particular utterance, or instance of visual communication. These are the experiential (or ideational), interpersonal and textual metafunctions (Butt *et al.*, 2000; Kress and Van Leeuwen, 1996; Eggins, 1994). The experiential function realises meanings about "[w]ho does what to whom under what circumstances" (Butt *et al.*, 2000: 46). Interpersonal meanings concern "the type of interaction taking place and the commodity being exchanged" (Butt *et al.*, 2000: 86), and textual meanings are realised through the signposting of text coherence (Butt *et al.*, 2000). In chapter 5 of this thesis, learners' visual preferences and comments are interpreted in the light of the first two metafunctions, the experiential and interpersonal. These two are discussed in more detail below. The textual function of images is mainly realised through composition and layout (Kress and Van Leeuwen, 1996), and as such falls outside the scope of this investigation.

4.2.1. Experiential metafunction

Experiential meanings are associated with the topic (field) of the communication, what it is "about" (Eggins, 1994). It is "the world of actions, relations, participants and circumstances that give content to … talk" (Eggins, 1994: 220). The central system in language for representing experiential meanings is the system of Transitivity (Eggins, 1994), and central to this system is the concept of process, representing "actions" and "relations". The choice of process and the resultant process type (transitivity) determines which participant roles are necessary (Eggins, 1994).

Kress and Van Leeuwen (1996) show that there are visual choices available for expressing experiential meanings. Actions, or "narrative" visual processes, are realised through "vectors" (Kress and Van Leeuwen, 1996: 44, 56). These are oblique lines that run from one participant to another connecting them in a way as to represent them as "*doing* something to or for each other" (emphasis in the original) (Kress and Van Leeuwen, 1996: 56). Such vectors can be visually realised in many ways including eye contact, gestures and tools or weapons, like guns, pointing from one participant to another (Kress and Van Leeuwen, 1996).

There are also classificational visual processes that relate represented participants to each other in terms of "kind of" (Kress and Van Leeuwen, 1996: 81), as well as analytical visual processes relating participants with each other in terms of a whole and its parts (Kress and Van Leeuwen, 1996). Classificational processes may be realised visually in various ways. Overtly it may be realised diagramatically by means of a tree structure. Covertly it may be realised in the way participants are sized and arranged too belong together in groups. Tools and weapons may be classified together as examples of technology by sizing them equally and placing them symmetrically at equal distances from each other (Kress and Van Leeuwen, 1996). Examples of how analytical processes may be realised visually are the map and the fashion shot. Both of these images contain two kinds

of participants – one representing the whole (Australia, the model), the other representing its parts (the states of Australia, the clothes the model is displaying).

In functional grammatical terms, secondary participants in a picture, not related to the main participants by means of vectors but in other ways, are called Circumstances. Examples of such participants are the setting (foreground, background, etc.), tools used and participants that accompany a main participant, but that are not related to it by means of a vector (Kress and van Leeuwen, 1996).

A type of classificational process realised by means of certain similarities among the images on a particular page, governed the compilation of the test materials. The six elements of similarity are introduced and discussed in chapter 4. Because of the subtle (or covert) nature of the classificational process, I expected that learners would not necessarily be equipped to verbalise their response to it, but that their preference patterns would give an indication of their reaction. In their written responses I expected them to focus on those narrative processes that were overtly present in some of the pictures. These were limited, as were the depiction of circumstances. I did not want to detract too much attention from the pictorial elements in question.

4.2.2. Interpersonal metafunction

Interpersonal meanings are associated with the tenor of a text. Tenor refers to the interpersonal relationships between, or among, the interactants involved in the production and interpretation of a text (Eggins, 1994). It refers to the relationships between speaker and hearer, reader and writer (Butt *et al.*, 2000. In visual communication Kress and Van Leeuwen (1996: 119) distinguish between three kinds of relations: "(1) relations between represented participants; (2) relations between interactive and represented participants (the interactive participants' attitudes towards the represented participants); and (3) relations between interactive participants (the things interactive participants *do* to or for each other through images)".

Semantically, as Eggins (1994) explains there are two "speech roles" that the interactants may assume. They are the roles of "giving" and "demanding". There are also two "speech functions", namely "initiating" and "responding". Kress and Van Leeuwen (1996) use the terms "offer" and "demand" for the interpersonal meanings realised when pictures of human represented participants (human subjects in pictures) make eye contact (demand), or do not make eye contact with the viewer (offer). These authors do not discuss pictures as representing the image producer as initiating or responding during a given visual communication event. In my view the representational function of pictures, particularly when used to draw learners' attention, or to interest them in the material, is to realise the materials producer's communicative function as initiator. Pictures may be seen as realising the function of initiating communication, even when they offer supportive or explanatory information. This is because pictures offer support and explanation, whether the reader/viewer has requested it or not.

This study investigates learners' responses to communication initiated through visual images. These responses are analysed in terms of the three kinds of participant relations discussed above. The focus is particularly on how certain pictorial aspects, such as the age of the represented participants, function to establish interpersonal relations between the represented participants and the interactive participants, thus drawing them into the communication.

Modality is another aspect of interpersonal meaning. It involves the expression of meanings about "probability" or "usuality" and about "obligation" or "inclination" (Eggins, 1994). Regarding the use of visuals for expressing modality Kress and Van Leeuwen (1996) focus on images as representations of how "real" or "credible" something is. Among eight visual "modality markers" they discuss, is "representation". This involves art style and runs along a scale "from maximum abstraction to maximum representation of pictorial detail" (Kress and Van Leeuwen, 1996: 166). Which expression of modality is regarded as "real" or "true" depends on the social group for which the representation is intended. Their

judgements are formed on the basis of their knowledge of what is culturally appropriate within a given genre (Kress and Van Leeuwen, 1996). Art style is one of the pictorial elements to which I asked learners to respond.

4.2.3. Participants

There are two kinds of participants involved in any communicative situation, the *represented participants* and the *interactive participants*. The former are the people, the places and things represented in the semiotic code – the people, places and things being talked about or depicted in the images. The latter are the participants who are communicating with each other by means of the semiotic code, i.e. speakers and listeners, illustrators and viewers, writers and readers, etc. (Kress and Van Leeuwen, 1996).

In authentic visual communication the participant network is a complex one with various people involved in the production of the printed text as interactive participants (authors, editors, illustrators, layout artists, etc), different authorities behind the text who are speaking "through" it in some degree (Government Education Departments, the subject fraternity, the individual teacher), an "intended", "ideal" learner or group of learners who will read and learn from the material, the actual learners who work with the material, and all the represented participants (pictures of people) who interact with each other as well as with the reader of the textbook[17]. The communicative interaction investigated here involves a similarly complex, yet somewhat abstracted, network of actual and intended participants.

5. Preference theory

In order to investigate cultural differences, or not, of schemata involved in responses to school textbook material, this research considered learners'

[17] For a more detailed discussion of related notions, see Kress and Van Leeuwen (1996: 120).

preferences regarding illustrations which mimic those regularly found in school textbooks and other learning materials.

In their article, “The Nature of Preference”, Grantham and Gordon (1986) discuss “preference” in the context of psychotherapy and counselling where “similarity” and “expectation” are regarded as key factors in a participatory model. They define “preference” as “the choice one makes, not the process of arriving at a decision or the elements included in that choice” (1986: 396). They call “expectancy” the cognitive filter through which information and stimuli have to pass and which causes some details to be noted above others, a device which seems to be related or similar to a “schema”, “field of experience” and “interest”. From this state of general expectancy, a person moves to a state of specific expectation. Expectation and preference then “follow one from the other in dynamic fashion … When expectations are created … they will influence what one prefers or would choose” (Grantham and Gordon, 1986: 398). Thus learner preference can be used as a marker of choice and “expectancy”, when one is interested in the differences and similarities of the schemata learners from diverse cultural backgrounds employ when engaging with visual material. An example of preference tests with visuals can be found in Duncan *et al.* (1973). They tested cultural preference in terms of position in pictorial space, as well as art style in depicting the human figure.

Kress and Van Leeuwen (1996) make it very clear that visually expressed meanings can often not be directly translated, or “transcoded”, into words. This is an important consideration for choosing preference as a means of gaining insight into learner interaction with images. Additionally learners were asked to explain their preference, thus giving them an opportunity to verbalise, where possible, pertinent aspects of the visual message.

6. Summary

In summary the current research was done within a systemic functional framework following a model of communication which regards viewers as active participants in the communicative process and takes into account their broader socio-cultural context. Within this framework visual communication is regarded as a semiotic system suitable for the expression of experiential, interpersonal and textual meanings. Visual literacy entails prior knowledge of the conventions of visual representation and perception (visual schemata) as well as knowledge of the cultural systems which determine how representational elements may be combined to make culturally appropriate meanings. This genre knowledge and schemata acquired within a specific cultural context are what viewers bring to any communicative event. The production and interpretation of visual images are furthermore governed by interest arising from the psychological and cultural processes involving both sign-makers and those who view and interpret signs. The visual system is seen as functioning on cognitive and affective levels to build bridges or barriers between the reader of a multimodal text and the verbal system of representation, thus facilitating or hindering educational communication. Preference for certain meaningful elements and combinations of elements of visual expression (i.e. semiotic preference) is seen as providing information about the schemata in operation when learners are viewing pictures. The next chapter will set out in detail the research design and methodology for this investigation.

CHAPTER 4

Research design and methodology

1. Introduction and overview

In order to answer the central research question, I decided to ask secondary school learners what they liked and disliked in terms of the types of pictures they might find in their textbooks or worksheets, particularly for language subjects. The project focused on materials for teaching English as a Second Language, with limited reference to materials for English as a First Language.

1.1. Visual material

The first step in the process of selecting and/or designing test materials, was to get an overview of the visuals used in teaching materials in language classrooms. As a teacher of secondary English I could draw on experience in what was current in terms of materials used in teaching English, particularly in former Model C schools. I also browsed through the storeroom of a major textbook supplier in the Western Cape, which gave me an idea of what schools were ordering, and visited the websites of major publishers to find out what was on offer. A visit to an English classroom in a former House of Representatives School showed me that, at least at that particular school, the trends were the same as in the former Model C schools of which I had experience. The trend was that mainly one textbook was available to learners, but that teachers sourced from other books and materials too, as well as writing and illustrating their own worksheets. Furthermore I borrowed a set of books from a school library and a teacher to supplement those I already owned. I thus gained a good idea of what was available in terms of textbook material and what the visuals in these materials typically looked like. I also

became aware of what the trends were for emerging materials, although that falls outside of the scope of this study.

I noticed a number of things in terms of the depiction of people that are directly relevant to the current study. English Second Language textbooks (a) often had very few pictures looking out of the page at the reader[18], thus making eye contact with the reader, (b) had many characters resembling a similar age to the age of the learners for whom the materials were intended, (c) depicted a majority of male or male-like figures compared to female figures and, (d) when it came to drawing style, often employed a rather realistic, and sometimes somewhat stinted style when depicting black people. Cartoons more commonly depicted what generally appeared to be white people. These observations informed the selection of the pictorial characteristics to be focused on when enquiring from learners about their preferences.

Other materials that attracted my attention were those in the general media, government public education programmes and other education programmes which seemed to show a preference for depicting what I understood to be people from a low education and low income status. I wondered how high school learners with ambition would feel if they were presented with materials of this kind.

I realise that my own ideological schemata and stereotypical thinking might have blinded me to the fact that much of what I saw as indications of poverty and low status, particularly in terms of dress code, might simply have been a *different* dress code to the one I associated with affluence and a higher level of education. Some aspects of this dress code, like the wearing of head scarves, I have found out, in fact mark a high cultural status, in this case that of the married woman. However the question is still relevant to this study, as there might be learners who have the same stereotypes in their schemata that I did.

[18] Generally only the type of pictures that were addressing the reader directly as part of the instructions, looked directly at the viewer. These pictures were often of a more standardised abstract or symbolic type than the other, more illustrative and narrative pictures (See Goodacre *et al.,* 1988 and Sadler *et al.,* 1987 for examples).

I was curious to know whether these aspects of images would consciously or subconsciously trigger different reactions in learners from different cultural backgrounds, what these reactions might be, and what learners would choose when presented with alternatives. I wondered whether the visual design of textbooks reflected what learners wanted, or mainly the socially constructed schemata and interests of the materials designers.

In order to find out what the learners preferred, I decided that I would ask them to compare different pictures and then indicate which they preferred (the suitability of preference data is discussed in chapter 3). Initially I considered using only authentic materials for eliciting these responses, as is most appropriate within a systemic functional approach (Eggins, 1994). However, in order to elicit preference responses that would be interpretable, I found it necessary to exercise a measure of control over the pictorial elements depicted on a given page, and to create noticeable oppositions. Thus I decided to design and compile special imitation materials, with deliberate organisation of pictorial characteristics, which would focus learner responses.

1.2. Combined approach

The central question firstly required a quantitative approach: how many learners from a certain group preferred what. A measure of control over the test variables was also decided upon, as explained above, thus adding another typically quantitative element to the research design (Punch, 1998). However, having only the quantitatively calculated results would have provided a very limited answer and would have been insufficient for answering the other research questions, particularly questions 3 and 4. It would have been insufficient for linking learner preference with cultural diversity within the chosen theoretical framework (cf chapter 3). For this reason data from learner responses to open-ended questions, which could be analysed qualitatively, were also required.

For me to be able to compare three cultural groups in a meaningful way, it was necessary to use a sample of learners that is bigger than the sample sizes often associated with a qualitative approach, yet small enough to investigate in some depth. An initial quantitative approach to the data helped me in the identification of trends and patterns and simplified the initial description and comparison of the findings for the three groups. Further analysis and interpretation took into consideration aspects of context and researcher bias, and approached the analysis and interpretation of the data more holistically than is typical of quantitative research (Cresswell, 1998; Punch, 1998). Thus quantitative and qualitative elements were combined throughout the research process[19]. More specifics regarding questionnaire design, sampling, etc. may be found in the relevant sections following this introduction.

1.3. Questionnaires

Questionnaires were used to ask learners what they preferred and why. I felt that this method of gathering data was suitable for obtaining both quantitative and qualitative responses.

In terms of qualitative methodology, the questionnaires were more convenient to use than, for instance, focus groups or individual interviews. It enabled me to reach the biggest sample of respondents with the smallest number of facilitators and in the shortest time possible. Having learners respond in writing also saved the time it would take to transcribe audio material, while facilitating and simplifying the translation process. It saved me the cost and technical problems involved with recording equipment, and simplified the arrangements that had to be made with the relevant schools. Questionnaires were not only convenient in terms of application and data processing. They were also more appropriate to the educational level of the learners and more closely related to the educational activities engaged in at Grade 10 level. Learners at this level encounter their

[19] According to Punch (1998) this mixed-method approach is an appropriate course to follow. For a summary of combination methods see Punch (1998: 247).

visual material individually on the page in front of them, rather than in interaction with a teacher who uses flash cards or shows them pictures as she reads to them. They are often required to respond in writing to their learning material. In this way the activity of filling in the questionnaire was linked to their everyday experience of doing written exercises based on printed learning material.

There were four questionnaires (see appendix II):

- Questionnaire 1 contained simple, yet open-ended questions, as well as options to tick. The questions covered demographics, school subjects, languages spoken and used, and reading habits.
- Questionnaire 2 was about visual literacy: exposure to visuals, perception of the purpose of pictures in textbooks, knowledge of common signs and symbols. Questions involved the ticking of options as well as open-ended responses.
- Questionnaire 3 was the central one about pictorial preference. Questions involved simple choices among different options and open-ended questions requiring reasons for choice of favourite and least liked page.
- Questionnaire 4 enquired after learners' responses to authentic materials. Most of these questions were open-ended.

1.3.1. Language and translation

The questionnaires were in English, Afrikaans, and Xhosa according to the anticipated mother-tongue of the greatest number of learners in a given school. In the township school, for the sake of comparison, one group had English questionnaires, as English was the official medium of instruction there, while another group had Xhosa questionnaires, Xhosa being the predominant mother-tongue of the learners. Regardless of the language of the questionnaire, learners were encouraged to answer in any one of the three languages, whichever they preferred. Between them the two facilitators could speak all three languages to answer questions and explain the procedure.

The four questionnaires were conceptualised in English and then translated to Afrikaans and Xhosa. Translation accuracy and appropriateness are aspects of the questionnaire design that must therefore be taken into account in the analysis and interpretation of the data. A translator was employed for the translation of the Xhosa answers, with verification and confirmation available from the Xhosa facilitator who was present when the learners completed them. The language skills of the researcher were such that no other translator was needed for the English and Afrikaans answers.

1.4. Respondents

The study was aimed at secondary school learners, firstly, because it seemed to me that not as much research had been done on this age group as on others. Much had been done particularly on pre- and primary school children (Kress and van Leeuwen, 1996; Smith, 1995; Pettersson, 1989; Hagen and Jones, 1978; Duncan *et al*., 1973), but also on college/university students (Pettersson 1998, 1989) and adults (Van Aswegen and Steyn, 1987; Hagen and Jones, 1978). My choice was also influenced by current changes in South African schools. There are fundamental curriculum changes happening throughout the education system in South Africa, resulting in a major overhaul of textbooks and teaching material. At the time this research was conceived, these changes were still in development and had not yet reached the senior secondary phase. Selecting this age group simplified the study for me. Another reason why I chose secondary school learners, was that they are of an age at which visual literacy should already have been established. According to Duncan *et al.* (1973), pupils in so-called "Western" schools understand the representational conventions of their culture by the end of primary school. For the sake of the current study, regardless of the level of so-called "Westernisation" of schooling, the end of primary school is thus taken as the time by which visual literacy within any school-going cultural community should have been established. I felt that older learners might be better equipped to verbally explain their preferences in writing than younger learners.

Three groups of Grade 10 learners were selected. Grade 10 represented the age group discussed above, and, from a school organisation perspective, was easier to gain access to than the more senior grades. The exact size of the group to be involved was not set from the beginning, as this would depend on the logistics at each school (for more on sample size see 3.2 below and ch. 5).

The three schools were seen as representative of three major cultural and linguistic groups in the Western Cape. They were all within the same municipal boundaries, but in quite different areas in terms of the socio-economic status, mother-tongue, and cultural and socio-political heritage of the surrounding neighbourhood, as well as of the learners who attended the school. The learners from the three schools were seen as three different groups in terms of the fact that each group was known to have a distinct socio-cultural, socio-political and linguistic composition, and that learners who attend the same school were likely to have some level of social cohesion among them. The short answers to certain background questions as well as the longer responses to the open-ended questions would verify or challenge these assumptions.

First, there was an Afrikaans "coloured" school on the outskirts of town, where many farm children attended; secondly, a black township school with mostly mother-tongue Xhosa speakers; lastly, a dominantly white English school close to the town centre. Of all the schools the latter was the most racially and linguistically integrated. For all practical purposes, the other two schools could be regarded as mono-racial[20]. The first two schools were both co-ed schools, while the last was an all-girls school.

[20] As no deliberate question about race was asked and not all the learners of the school were screened it is impossible to say whether a school was 100% mono-racial, but at a glance that was the impression made.

1.5. Data analysis

For the numerical (quantitative) analysis of the data, it was decided to capture and analyse the data using SPSS for Windows 11.0.1. This was done with all the short and multiple-choice question, as well as to some extent with the longer, free response questions. These longer questions were, however also analysed manually using tabulations of propositions for record and comparative purposes. No statistical tests of significance were carried out.

In the following sections the research materials and questionnaires, as well as matters relating to sampling and data collection and analysis will be discussed in greater detail.

2. Visual materials

The research materials for questionnaire 3, were compiled from clip-art images (CorelDRAW® 9 and IMSI Masterclip Vector Images (WMF)), and line drawings created by hand-tracing photographs and other colour or greyscale pictures. The selection of clip-art images resembled types of pictures that might be found in textbooks, as well as pictures that teachers who compiled their own materials might use. The tracings resembled the realistic styles found in some materials. Examples of authentic materials, to which learners responded in questionnaire 4, were found in Brooks *et al.* (1989: 13), Sadler *et al.*(1981: 35, 202) and Sadler *et al.*(1987: 33). See appendix 1 for these materials.

I made the decision to base the materials for questionnaire 3, mainly on authentic materials used specifically for teaching English as a Second Language, firstly, because so much of the material designed in South Africa is aimed at Second (or Third) Language learners. Secondly, the pictures used in First Language materials generally seem to be more varied in type and style than Second Language materials. They use colour more often; there are more pictures and the layout is much less stinted than in some Second Language materials. The schemata and

genre requirements which result in the selection of pictures for these materials seem to be different from those for Second Language materials[21]. The textbooks used as guides to the current study mostly date from the late 1980s. This seems to have been the last period of major textbook renewal for the senior grades.

The pictures used in the materials all depict people. Limiting the represented participants to human forms was a deliberate choice, because human viewers identify very strongly with pictures of people, and viewer identification is central to the current theme. It is common persuasive practice to use pictures of people to draw an audience into a text or to create some sense of identification with the subject matter. By using only pictures of people the scope of possible learner responses is narrowed. For the same reason people are depicted in minimal settings with little or no background (cf ch. 3: 4.2.1).

2.1. Semiotic choices for the representation of people

In the light of what is found in available materials, I selected six aspects of the human figure as represented participant about which an illustrator would have to make a semiotic[22] choice, be it consciously or subconsciously. These choices are governed by his or her own interest, and by that of other role-players in the materials design team. The experiential content and the interpersonal intent of the verbal text might prescribe or suggest what the choices should be, but this is not always the case. The image maker is not always obliged to follow all the suggestions in the verbal text, and there may be no specific or explicit guidelines for every aspect of the image. This leaves some choices up to the illustrator.

Although there may be more than six characteristics of human represented participants about which an illustrator must make a choice, and which may help or

[21] It might be very interesting to do a study that made a closer, critical comparison of the materials used for teaching English at different levels of competence.
[22] These choices are seen as semiotic choices as they must be made from a *finite set* of options, and because each option is *discreet* from the other possible choices. Each choice made contributes to the overall meaning of the communication (Eggins, 1994).

hinder a learner's identification with the material, the ones selected for this study were:

- Art style
- Race
- Gender
- Age
- Direction of gaze/ eye contact
- Socio-economic status

2.1.1. Art style

In terms of art style, personal experience and observation, as well as some literature (Duncan *et al.*, 1973; Hagen and Jones, 1978; Van Aswegen and Steyn, 1987), have suggested that there might be a Western preference for greater representational abstraction, simplification and caricature instead of a more naturalistic and realistic style, and that this preference is not shared in equal measure by other cultures, specifically African cultures in South Africa (Van Aswegen and Steyn, 1987; Duncan *et al.*, 1973). The realistic and naturalistic depictions in textbooks, like the ones by Sadler *et al.* (1987) and Howe (1985), that seem to be aimed at a black majority readership, support this notion. The question arises whether current learners, twenty years later, still have the same preferences, or whether greater acculturation, greater cultural integration and changes such as greater access to "Western" literacy resources over the past decade or so might not have changed this trend.

As a semiotic choice art style is used to express modality in terms of what is appropriately "real" and "credible" in a given context (Kress and Van Leeuwen, 1996) (see ch. 3: 4.2.2. for more on modality)

2.1.2. Representation of race

In conjunction with art style choices of racial representation must be made. When I deliberately tried to depict characters of clearly identifiable race by employing a simplified, less realistic and less naturalistic style, I found out how difficult it may be, unless one resorts to outright caricaturing. It therefore seems clear to me that choices regarding style and race must often go hand in hand. For this reason, and because the depiction of race seems to be a deliberate choice in some materials, race was selected as the second pictorial characteristic to be tested.

As a semiotic choice "race" is, in my view, used as one of the elements for constructing the implied addressee or the implied audience, i.e. the reader/viewer as interactive participant. In addition a picture representing a particular race also constructs a certain image of the implied sender of the message, or of the producer of the image/materials, as interactive participant.

2.1.3. Representation of gender

The third area of semiotic choice was gender. As with racial features, the more realistic and naturalistic the art style becomes, the more clearly and deliberately gender features have to be depicted. But unlike race, gender is also very easy to indicate (by means of clothing and hairstyle) even in the simplest of styles. Gender choices about represented participants are unavoidable. Even gender neutrality has to be a deliberate choice, as the depiction of identifiable clothing or hairstyle would have to be avoided completely, or done strictly according to those few cultural clothing and hairstyling conventions that are gender neutral. Such characters would also deliberately have to be cast in roles, or involved in activities that are not gender-biased.

Semiotically the meanings constructed through choices made about gender also contribute to the construction of the implied interactive participants. This includes subtle meanings about gender roles and power relations. Eggins (1994) says that

in conversation, the tenor of a text is revealed by who takes the floor the most often. Those who talk the most have the most power in the situation. Similarly, the illustrations in a textbook may give the "floor" more often to one gender than to another, or there may be an equal distribution of male and female represented participants.

2.1.4. Representation of age

Fourth there is the choice of age. An apparent convention followed in several textbooks, particularly for L2 English, is having at least a substantial number of represented participants who resemble the target audience in age (Sadler *et al.*, 1987; Howe, 1985). This seems to be a very firm convention and I wanted to know whether learners experienced this preference as strongly as it is expressed in the materials.

In terms of a semiotic choice age also plays a role in the construction of the viewer/reader as interactive participant. The age of the represented participants in a textbook often seems to be saying: "If you are of this age, I/we are talking to, and about, you". According to Kress and Van Leeuwen (1996) there is no visual equivalent of the pronoun "you", yet viewers generally understand at whom a picture is directed. In my view represented age, plays an important role in visually saying who "you" are, just as race and gender do. Above it is mentioned that race as a semiotic choice may help to construct who the producers of images/materials as interactive participants, may be. My feeling is that this is less the case when it comes to age, as learners know for a fact that teaching materials are never produced by people of their own age. This knowledge forms part of their schemata relating to the interpretation of visual materials. They may also know that teenagers can be used as spokespersons on behalf of adult producers, particularly in the genre of educational communication. Their preferences may confirm or challenge the existence of these schemata.

2.1.5. Direction of gaze

Fifth came direction of gaze and eye contact. In scrutinising textbooks, I noticed that in some books more represented participants seem to make eye contact with the reader than in others, so I wanted to see whether readers would notice the difference and react correspondingly. Kress and Van Leeuwen (1996) deal extensively with direction of gaze as part of the interpersonal function of images. Images that make eye contact with, or look at the viewer may be used to establish an imaginary relation with the viewer. In textbooks they may be used to make contact with the learner and to bring about identification with the represented participants (Kress and Van Leeuwen, 1996), and so with the learning material. Such pictures that look out of the page at the reader may be seen, according to Kress and Van Leeuwen (1996), as becoming an "educational voice".

Images with participants looking directly at the viewer also function as visual "demands", while those looking away function as "offers" (Kress and Van Leeuwen, 1996) and this is a choice that has to be made whenever a human figure is drawn. These authors contend that within an educational context "offers" and "demands" are employed somewhat ambivalently. The reason for this is that higher education values the "offer" more highly than the "demand" as the former is more suitable for the expression of such values as objectivity and detachment, important values in a scientifically minded society. The "demand", however establishes personal contact with the learner and his world, and thus is an indispensable educational tool. I was interested to see whether the preferences among the respondents for this study would reveal which of the two approaches they valued more.

Who "demands" and who "gives" or "offers" in a communicative situation additionally gives an indication of the power relationships among the participants (Eggins, 1994). Those who make the most "demands" or who generally receive "offers", are the ones in power (Eggins, 1994). What learners prefer in this regard

may reveal something about their cultural schemata about appropriate power relations in an educational context.

2.1.6. Representation of socio-economic status

The last choice to be made by an illustrator is very closely related to lesson content and should be fairly easy to neutralise; yet it renders represented participants as more fully rounded characters when it is included. As indicated earlier the depiction of socio-economic/socio-political status may easily become stereotypical. I wondered whether these stereotypes were not in some ways misplaced in terms of their value for learner identification with learning material, i.e. in terms of their construction of the reader/viewer as interactive participant.

2.1.7. Distribution of semiotic elements

The six characteristics of represented participants were realised and distributed in the research materials as follows.

Set 1			
		Age	**Socio-economic class**
1A	(a)	Teenagers/Youth	High socio-economic status
	(b)	Adults (and elderly)	High socio-economic status, professional
1B	(a)	Teenagers/Youth	Low socio-economic status
	(a)	Adults	Low socio-economic status, non-professional
1C	(a)	Teenagers/Youth	Sports & entertainment
	(b)	Little children	Sports & entertainment

(Table continues on next page)

Set 2			
		Eye contact	**Gender**
2A	(a)	Gaze towards reader	Female
	(b)	Gaze turned away from reader	Female
2B	(a)	Gaze towards reader	Male
	(b)	Gaze turned away	Male
2C	(a)	Gaze towards reader	Male & female
	(b)	Gaze turned away	Male & female

Set 3			
		Drawing Style	**Race**
3A	(a)	Realistic/naturalistic	Black
	(b)	Cartoons	Black
3B	(a)	Realistic/naturalistic	White
	(b)	Cartoons	White
3C	(a)	Realistic/naturalistic	Multiracial
	(b)	Cartoons	Multiracial

Table 1: Realisation and distribution of six characteristics of represented participants.

2.2. Layout of materials

The layout of the research materials was done on size A4 pages for the sake of easy reproduction. It is a format learners are used to, as many teachers often use this standard size for photocopying. Care was taken to ensure that the page layout within a set remained constant, so that layout would not be one of the factors that could make one page preferable to another. As far as possible, care was also taken to have the same number of represented participants per pair of pages. Except where gender, race and age preferences were specifically being tested, I aimed at an even distribution of these participant characteristics among the various pictures on any given page. Headings, numbers and writing were intended to resemble typical English textbook material and exercises. This helped to establish the generic context within which the pictures were to be viewed. At a glance the text looked meaningful, but the writing was all gibberish, consisting only of the letters,

j, *t*, and *o*. The intention behind this was to focus on the impact of the pictures *before* engagement with the text, and to prevent text content from influencing picture interpretation.

2.3. Colour

Black and white were deliberately selected as the only two colours to be used. This was done, firstly, because colour would introduce a very powerful semiotic element which would detract from the focus of the main study. Secondly, the textbooks on which the materials were based, make limited use of grey tones and colour, while learners regularly encounter black and white photocopies regardless of the colour used in the source materials. Thirdly, black and white made reproduction of the test materials the easiest and most cost-effective, and ensured the best picture quality, as greys tend to copy poorly. Grey was only used in Set 3, where it was found that racially specific cartoons might need skin colour to make race distinctive enough to be noticed easily and quickly.

2.4. Differences between authentic and research materials

The main differences between authentic materials and the research materials occurred in terms of page format, colour, picture size, number of pictures and text.

- Authentic textbooks for Grade 10 are generally smaller than the A4 size of the test booklet[23], which led to more room on the test page for more pictures than is generally found in the textbook material[24]. The fact that more pictures could be fitted per page, ensured that there were enough pictures to produce a response and to make the variables noticeable. More pictures ensured greater control over the variables and greater ease of reference.

[23] The most common size is roughly 17 cm X 24 cm, A4 is 21cm X 29.7 cm.
[24] New materials for the lower secondary grades contain numerous and colourful pictures, reflecting new print technologies and approaches to design and teaching. It is expected that new materials may follow similar trends.

- The pictures as well as the letter type, were somewhat larger than in textbooks.
- Textbooks sometimes incorporate some half-tone effects or limited colour, while the research materials were almost exclusively black and white.
- The pictures in the research materials were bigger than those in textbooks. This happened mainly as a result of the bigger page format and bigger type, and the need to fill enough white space with only a few pictures. It was, however, not a conscious decision. The need to emphasise the pictures possibly had another subconscious influence on size (as an element of the researcher's, as image producer, interest).

3. Data collection

3.1. Qualitative and quantitative data

Quantitative data was obtained from respondents' answers to short questions on personal background, reading habits, visual experience and visual preference. This information provided useful numerical data in terms of group profiles and proportional trends.

Data of a qualitative nature was gathered particularly from open-ended questions on visual literacy and visual preference. It was felt that personal responses to open-ended questions provided more nuanced, emotive, affective and attitudinal data, than the mere ticking of options. There was a need for answers that might provide unanticipated insights to guide the interpretation of the quantitative data.

3.2. Respondents and sampling

The participants for this study came from three different institutions, as mentioned above. In each institution one or two Grade 10 classes were selected by the school as was convenient to them. This gave me access to a full range of learners, not just those interested in the research. A total of 175 questionnaires were filled out, but

many of these were incomplete or incorrectly done. For this reason, and to make the amount of data to be considered more manageable within the scope of a Masters thesis, I decided to select 20 questionnaires from each school for close analysis. I made the selection based on how completely the questions had been answered, how accurately the instructions had been followed, and how representative of the full sample the selection would be. These 60 questionnaires formed the core research sample. Details in terms of age, gender, language and literacy for each group are provided as part of the data presentation in chapter 5.

3.3. Ethics

I obtained written consent from the relevant Department of Education (see appendix III), while oral consent was given by the schools. No potentially harmful treatment was administered to any participant and no potentially compromising personal information was required from anyone. I therefore did not consider the research to be threatening or compromising in any way. I did not coerce or unfairly force learners to participate in the proceedings. They were free to answer as they pleased, and therefore also free not to answer if they really did not want to. I protect the identities of learners and schools alike, by referring to individual cases by questionnaire number and to schools by school number: 1, 2 and 3[25]. After completion of the research, I will compile a summary of the findings and present it to the Western Cape Department of Education and to the participating principals and teachers, and possibly, also to the learners themselves.

3.4. Facilitators

There were two facilitators who administered the questionnaires. They were the researcher and a colleague. The second facilitator was quite familiar with the material, as she had translated the English questionnaires into Xhosa.

[25] The schools were numbered according to the order in which they were visited. The questionnaire numbers began with the school number followed by the number according to which the questionnaire was sorted.

3.5. Data collection procedure

At each school the learners were assembled, the intent of the research and the procedure were explained, and then the questionnaires were filled in. The first two questionnaires were done first, after which the booklet with visual material was handed out, and the related questionnaires were completed. Mostly learners worked at their own pace, with the facilitators at hand for assistance. At the township school there was greater reliance on the facilitator than in the other two schools. Here both facilitators were in the room, but most of the explanations were either given, or interpreted by the Xhosa-speaking facilitator. Initially the researcher used English to explain things to the group who had English questionnaires, but after a while the Xhosa facilitator took over, translating and explaining every question in Xhosa. It had become clear that the learners were struggling to follow spoken and written English more than I had anticipated.

In general the learners seemed to understand quite well what was required of them and became quite engaged with the material. The venues were generally quite crowded, except at the Afrikaans school. There, not all the learners expected for the class had attended. The result of the crowded venues was that learners were able to communicate easily with each other and to copy answers from each other. This was not regarded as a problem, firstly because, after consulting with peers, most learners still gave their own answers, and secondly, because we were interested in group profiles and socially constructed meaning which would not be lost if learners were able to communicate. Learners are likely to influence each other in this manner in most teaching situations for which the outcomes of this research may be relevant.

There were no teaching staff present during any of the sessions, and learners, especially those to whom it seemed to be a more unusual exercise, co-operated well. In the English school the amount of discussions among students was the greatest. Here instances where learners worked faster than others and then became restless, were greater than at the other schools. Except for the session with the

class who received Xhosa questionnaires, we had enough time to explain the process and complete the questionnaires, but not much time for discussion afterwards. In the Xhosa class not everyone finished all the questions, because time was limited and the progress was somewhat slower than anticipated.

A question might arise whether learners took the questionnaires seriously enough not to be fooling around and giving false information. Here and there it was quite clear that a learner was making a joke of an answer, but in general my impression was that the responses were truthful and honest. A possible reason for this honesty was that the facilitators took care to give as few leading examples of appropriate answers as possible, thus learners were not led into believing that certain answers were better than others. Learners did not know what we were expecting to find, and it was emphasised throughout that we were interested in their honest personal opinions, and that there were no right or wrong answers. It was also unlikely that they had been asked many of these questions before, and thus they could not distort many answers on the basis of prior experience with similar questions and appropriate answers. Where distortions seemed to have occurred, it was usually a general distortion within a particular group. Such distortions are discussed in greater detail where the relevant data is discussed in chapter 5.

3.6. Translation of responses

Learners were encouraged to answer the questions in the language with which they felt most comfortable, so a translator was employed to translate the Xhosa responses. For this the researcher and the translator sat together, the latter freely and very directly (literally) translating, while the former wrote it down. The advantages of this process were that it saved time and, more importantly, that clarification could be acquired straight away. Queries were referred to the Xhosa-speaking facilitator for greater clarification. The Afrikaans responses were translated by the researcher as needed.

4. Data analysis

4.1. Combined approach

A combined approach was followed in the analysis of the data and the interpretation of the results. Quantitative analyses were made of data such as the number and proportion of learners who spoke a certain language and who preferred a particular page of images. This data was further analysed and interpreted qualitatively in the light of the reasons learners gave for their responses, the context within which the questionnaires were completed, the answers given by other learners in a group, and other answers given by an individual learner. In keeping with a qualitative approach (Cresswell, 1998; Punch, 1998), answers were not interpreted rigidly according to previously determined grids; learner answers were used to guide the analysis where appropriate.

4.2. Data capturing and analysis

Most of the data were captured and analysed using SPSS for Windows Release 11.0.1. Answers to open-ended questions were grouped and coded together in terms of similarity and for the sake of simplification. The longest of these answers were those in response to the questions: “Say why you prefer this one” and “Say why you don’t like this one.” The answers to these questions from the core sample of 60, were analysed in closer detail as set out below.

Firstly a grid was drawn up in which the pictures on each page were described according to the researcher’s own perceptions, but also taking into account what she found learners commenting on. This grid contained the following general descriptive categories:

- Position (on the page)
- Number of participants

- Part of body visible (i.e. “framing”, see Kress and Van Leeuwen, 1996)
- Activity/body language
- Accessories
- Clothes
- Face
- Other

Then each picture was described according to the six semiotic characteristics to be tested:

- Age
- Socio-economic status/occupation
- Gender
- Direction of gaze
- Race
- Art style

The comments made by the respondents were tabulated according to the picture to which it apparently applied and according to these categories.

The comments were analysed in terms of single propositions or short statements about the specific picture or comment category. For example, the sentence, *You can’t sit at the computer all day long, and speak on the cell phone (all day long),* was separated into two propositions: *you can’t sit at the computer all day long,* and you *can’t speak on the cell phone all day long.* Sometimes a short statement including an elaboration was taken as one “proposition”. For example, *I don’t like the computer, because I can’t count*. The reason for not analysing this statement as two separate propositions, was that the second clause, *I can’t count*, is only interesting in the light of the first and does not apply to any other aspect of the picture.

The categories mentioned above did not cover the less direct and less specific commentary. The following categories were constructed according to these remarks.

- Attention getting
- Interest value
- Humour
- General feeling
- General ability to make sense of the page
- Layout
- Associations
- General appearance

Sorting the comments like this simplified referencing, while at the same time making it possible to see what the respondents were really commenting on. The questionnaire number (cf 3.3 above) was written next to each proposition/statement for ease of reference. In chapter 5, however, the comments are presented as part of an interpretive discussion rather than in this table format. The comments are considered in relation to each other, to the data they describe and to the schools from which they came. The intention is to qualify and elucidate the patterns that emerged from the quantitative data indicating preference.

4.3. Researcher schemata and interests

The role of the researcher's personal schemata and interests in the classification of these comments is acknowledged. There may therefore be interpretations that I have not recognised or considered. Factors that may have affected my interpretation are the relative age gap between researcher and respondents[26], the cultural and linguistic gap, and shortcomings in learners' writing and language skills. In order to overcome such shortcomings I checked problematic interpretations with my co-facilitator and other helpful parties from other cultural

[26] On average of approximately 15 yrs

backgrounds/circumstances than my own, such as speakers of languages or dialects other than mine. My teaching experience with all three relevant cultures, some knowledge of Xhosa, as well as the fact I was present during the collection of the data, certainly assisted the process of analysis and interpretation.

5. Gaps and shortcomings

In chapter 5 the data gathered as set out above are presented and discussed in answer to the four research questions. Relevant gaps in the data, as well as shortcomings of the research design will be discussed as the relevant data is presented and interpreted. These include the absence of males in school 1, instances of imprecise translation of questions and the challenge some learners faced when choosing between the options presented in the questionnaire.

CHAPTER 5

Data presentation and analysis

This chapter consists of five sections. Section 1 presents the three groups of respondents in terms of age, gender composition and language, drawing clear group profiles. Sections 2 – 4 present and discuss the data for answering research questions 1 to 4. Each section begins with a reiteration of the relevant research question, followed by a short summary of the methodology used for obtaining the data. Problems encountered with the interpretation of questions and answers are explained. After that follows the data presentation and discussion.

Regarding the data for drawing group profiles in Section 1 of this chapter, mainly data for the full sample is considered. The reason for this is that I want to situate the core sample within a clear group context. Despite some omissions and mistakes in the full sample, the profile data was still considered suitable for the drawing of these profiles. With regard to the data presented in Sections 2 to 4, there were considerably more instances of insufficient or unusable data in the full sample than there was in the selected sample, particularly regarding the visual preference data in questionnaires 3 and 4. For this reason the data for the full sample is not brought into consideration in sections 2 to 4.

The data presented in sections 2 to 4 are for the 60 questionnaires selected as set out in ch. 4: 3.2 above and in section 1: 1 below. To check the representivity of the selected sample, I compared the outcome of the available data from the full sample as compared to the selected sample. As will be indicated in the section 2, the trends were similar and the selected sample was therefore considered representative of the bigger group.

For answering research question 2 (cf section 3) three new groups were selected from school 1, each group representing one of the three languages under investigation (see section 3: 2.1 for criteria). This selection, which included several questionnaires from outside the selected core 20, was possible as there was a sufficient number of learners in this school who had fully completed the questionnaires and had followed the instructions sufficiently to provide suitable data for analysis.

SECTION 1: GROUP PROFILES

In this section the three groups of respondents are described and compared in terms of age, gender composition and language. The purpose is to draw clear group profiles typifying each of the three groups. More information can be gleaned form the data than is strictly relevant to my purposes, so I constantly draw the focus back to the main study.

I worked with three groups of students of generally the same age and the same level of education. All the respondents were from non-rural communities in that even the learners from farms were relatively well-exposed to a lifestyle more urbanised than in the "deep rural" areas of the country. The three schools generally represented different language groups and different socio-economic communities. Still closely associated with language and socio-economic differences in South Africa is the notion of race. As such the English group are seen as the "white" group, the Afrikaans group as "coloured" and the Xhosa group as "black". The category of white Afrikaans learners, which is a major category in the composition of the Western Cape population, was not represented as a group on its own, but in the English school, there were a few learners from this category. This school also provided a few "coloured" and black learners for whom language and/or socio-economic status did not go hand in hand with race.

1. Age and gender

The following tables show the age and gender composition of the full sample as well as the core group. The full sample size is the result of the number of learners who happened to be in each class allocated to us by the schools. Our request was for at least 30 learners in Grade 10. No other filter was applied. In selecting the core group no age or gender requirements were set. The selection of specific respondents for analysis was made in terms of the extent to which questionnaires had been fully completed, and the extent to which instructions had been carried out. In the case of school 1 possible cultural differences, as far as it could be determined from names, residence, primary schools and language were also considered in selecting a representative group. This selection included six learners whose parents spoke an African language at home, and four from "coloured" communities, where an Afrikaans L1 language profile was likely[27]. The selection for school 3 included questionnaires of learners who answered in Xhosa, as well as those who answered in English. By selecting an equal number of learners from each school, I assured justifiable comparison between the three groups on the variables that are material to the research questions.

The average age below (table 2) has been calculated according to what students themselves indicated on questionnaire 1 (see appendix II).

[27] In this community even learners who had English L1 profiles were likely to be part of a predominantly Afrikaans environment.

	All respondents		Selected group	
	Number	Av. age	Number	Av. age
Male:	57	17.6 yrs	26	16.9 yrs
Female:	118	16.7 yrs	34	16.2 yrs
School 1:	57	15.3 yrs	20	15.5 yrs
School 2:	32	16.3 yrs	20	16.4 yrs
School 3:	86	18.5 yrs	20	17.6 yrs
All:	175	17 yrs	60	16.5 yrs

Table 2: Age and gender composition (full and core samples)

	All respondents	Selected group
School 1:		
Male:	0	0
Female:	57	20
All:	57	20
School 2:		
Male:	15	12
Female:	17	8
All:	32	20
School 3:		
Male:	42	14
Female:	44	6
All:	86	20

Table 3: Gender distribution within schools (full and core samples)

What we see here in table 3 in terms of age is that

- all the groups fall within close range of the average age of 16 expected in Grade 10.
- learners from school 1 were somewhat younger that the average age expected for the grade. This can be ascribed to the fact that the

questionnaires were completed fairly early in the year, before most of them had had their birthdays.

- learners from schools 2 and 3 were on average somewhat older than learners from school 1. Possible reasons for this are that learners from these communities may have entered the schooling system when they were older than the expected age of entry, may have failed a grade, or may have had their school careers interrupted. All of this is largely the result of circumstances arising from their socio-economic environment.

The producers of learning material have in mind learners of the average age for a particular educational level as evidenced not only in the visual depiction of age, but also in the verbal content of lessons. Where the fact that some of the learners in this sample were older than the expected age might have played a role in learner responses, it is taken into account in the interpretation of the data.

In terms of gender (tables 2 and 3) distribution we see that

- school 1 represented only females[28], thus there is a gap in the data concerning males from a similar linguistic and socio-economic background. This will be taken into consideration in the interpretation of gender relevant data.
- there was a nearly 50/50 representation of males and females in the full samples form schools 2 and 3. One would therefore expect the selected sample to contain the same ratio, resulting in a 2/3 female majority, when the females from school 3 were added. However, the selection criteria resulted in more males from schools 2 and 3 being selected. The resultant gender ratio for the selected group of 60 was therefore closer to the ideal of 50/50 at 26:34 males to females.

[28] These neutral terms for referring to gender will be used, as it does not seem appropriate to call a person over 16 a “boy” or “girl”. “Boy” and “girl” are also terms that may carry with them certain social connotations which may not be relevant to this study, as would the terms “man” and “woman”.

2. Linguistic and cultural profiles

Language and culture are very closely interwoven, language being the most fully developed cultural code (Kress, 1988), therefore language was the means for classifying the three socio-cultural groups involved in this study, as well as for classifying groups within groups.

Broadly speaking group 1 is called the English group. The reason for this is that the medium of instruction at the school is English and that it is perceived by the community to be an English school, although not all the students who attend it are from English homes. This is the group with historically the closest link to the "Western" culture, the school having been established in the mid 19th century by European immigrants for their children. During the Apartheid years it was a "white" school, and its patrons welcomed racial integration since 1990, the school has retained its "Western" character. The learners who attend this school come from near and far. Many come from the surrounding neighbourhood, as well as from neighbouring towns. Others come from areas farther afield, even other provinces, and reside in the school hostel.

Group 2 was the Afrikaans group. The medium of instruction at the school is Afrikaans. The colloquial variety spoken there may be called "Kaaps", although it is likely to differ in some respects from the Kaaps spoken on the Cape Flats and in the city. The school is situated within a rural, still predominantly "coloured" area with origins as a farming and missions community. Many of the learners who attend here, live on farms in farm worker communities, and many of them attended small Afrikaans primary schools situated among the farms. Another substantial group received their early schooling at the primary school right next door to the high school.

Group 3 was the Xhosa group. According to the teaching staff and learners the school is officially English medium[29]. The reason for the medium of instruction not being Xhosa is that for many years, in defiance of the Apartheid policy of "Mother-tongue Education" schools attended by Xhosa learners have chosen English as the medium of instruction. Despite their official selection of English as a medium of instruction, however, the practice of teaching – explaining/elaborating concepts in Xhosa, rather than English, is widespread in schools such as these. Attention to the development of English as a wider means of communication is limited. Xhosa is the home language of the majority of pupils as well as the surrounding black township community. This is an established community with both formal and informal dwellings. Some residents have stayed there all their lives, while there also seems to be a steady influx from other (mainly rural) parts of the country.

Being aware of the possible multilingual nature of these school communities, I found it necessary to verify the appropriateness of the above classification. Specifically in the case of school 1 it was important to obtain insight into the language related cultural composition of a rather mixed group. Various questions were asked in order to compile a language profiles. Below, this data is presented separately for each school. I start with an explanation of the questions relating to language.

In questionnaire 1 (appendix II) several language related questions were asked, not all of which are discussed here. The first reason is that I collected more data than is strictly required for establishing a language profile. The first language question of relevance is the one regarding language subjects taken. Learners had to say which language subjects they took and at what level.

The second set of questions referred to the home language (those languages frequently and generally spoken in the home), mother-tongue (the language

[29] It is currently classified as Xhosa/English dual medium by the Western Cape Education Department on their official website, WCED Online (2004).

learned from the parents), first language (the language used most frequently and fluently by an individual) and other languages (at various levels of competence and usage). Being aware of the ambiguities that may be locked up in these terms and how they may be interpreted differently by different learners[30], I tried to avoid using these technical terms in the phrasing of the question. The first two questions were:

What is your mother's language?
What is your father's language?

What I was looking for here was an indication of the linguistic/cultural identity of the parents. To get a glimpse of the actual language practices in the home learners were asked a little later in the questionnaire to indicate on a grid all the languages they used for speaking to their parents.

Next they were asked:

What is the language that you speak the best?

Here I was looking for the language the respondents felt to be their first language, regardless of whether it was also the language spoken in the home or by one or both of their parents. By focussing on perceived linguistic performance I was also trying to avoid getting answers where learners would choose a language they regarded as prestigious, even though they might not speak it very well. Once again supportive evidence could be gained from a grid indicating language use in specific social situations.

Lastly I wanted to know about language use in the school. The questions were:

[30] In a series of tutorials with first year university students we discussed some of these terms and it became clear to me that learners who had not learned any formal definitions of these terms would interpret them according to their own context. Within a certain cultural context your "first language" may for instance be the language spoken by your father, even though you grew up with your mother or another relative who speaks a different language.

What language do most of your teachers use for teaching?
In what language are most of your textbooks?

The intention with the first question was to confirm the medium of instruction, and to get an indication of whether teachers may be using languages other than this for general teaching. The second question was also aimed at confirming the medium of instruction, but also at gaining insight into the language chosen by learners and their parents when selecting textbooks. Some textbooks are sometimes available in more than one language (usually English or Afrikaans). Currently schools provide limited textbook material, and learners may be required to buy their own. Where this happens teachers generally prescribe the textbook, but it is possible that learners may opt for a different version, possibly due to a lack of funds and the availability of a cheaper second-hand book in another language. More will be said on the effectiveness of both questions when the data for the separate schools are discussed.

In support of these answers learners had to indicate on a grid which language(s) they used

- for speaking to their best friends at school,
- for speaking to their teachers,
- for doing homework, and
- when writing tests and exams.

The data is presented below in a somewhat different order from which it is set out above. The data regarding school languages are presented first and, unless stated otherwise, represent the full sample from each school in order to establish the school context. Comparative data for the core group is provided where individual profiles become more relevant, and where the data is relevant to establishing the composition of the core group.

2.1. School 1

2.1.1. School language

Medium of instruction and language subjects

Medium of instruction:	English
Language subjects offered at the school:	English First Language Afrikaans First Language Afrikaans Second Language Xhosa Second Language Xhosa Third Language French Third Language German Third Language Latin

Table 4: Academic languages (school 1)

The learners from the core group of 20 took the following language subjects:

Subject	**No. of learners**	**Level (1st, 2nd, 3rd) unspecified**
English First Language	20	
Afrikaans First Language	3	3
Afrikaans Second Language	14	
Xhosa Second Language	0	2
Xhosa Third Language	4	
French Third Language	1	
German Third Language	2	
Latin	1	

Table 5: Language subjects taken (school 1, core)

Regarding tables 4 and 5, the following is notable:

- English is not offered on Second Language level[31], so that these learners were not at the time being exposed to English L2 learning materials. However, as many of them come from non-English or multilingual homes (see data in 2.1.2 below), they were deemed suitable respondents to our questions.
- Everyone of the 20 in the core group took both Afrikaans and English as subjects.
- Of the six learners who took Xhosa as a subject only three had one or more Xhosa-speaking parent. One had Zulu-speaking parents and two Afrikaans. This indicates that not all the learners from Xhosa homes had Xhosa as a subject. For these students their subject choice may indicate, or contribute to a drift away from their home language.

Languages used for teaching and learning

The following tables show what learners reported regarding language use in school and for schoolwork. The data is for the full sample of 57 from school 1 with the number of learners who gave a particular answer indicated as a rounded percentage.

Language used by teachers for teaching:	English: 96.5% Afr, Eng & Xhosa: 1.75% Other: 1.75%
Language of most textbooks:	English: 94.7% Afr & Eng: 1.75% Eng & Xhosa: 1.75% Other: 1.75%

Table 6: Languages used for teaching (school 1, full sample)

[31] The terminology for referring to language subjects is currently changing. The levels are no longer referred to as L1, L2, or L3. The levels are changing to "Primary Language" and "Additional Language".

From the above (table 6) we can see that

- English is by far the dominant language of teaching, and for most learners the only language of teaching.

The small percentage of learners who indicated more than one language for teaching were probably just being conscientious thus including languages used for language textbooks and the teaching of those language subjects. The language indicated under "other" is German. This response came from an Austrian exchange student who was attending the school at the time, and who had also indicated what her situation in Austria was. Her situation is an interesting one, but not relevant to the current study.

Below is a table compiled from the grid on which learners had to tick all the languages used in a given situation. Learners could therefore mark more than one language per situation, as is reflected in the fact that the percentage total exceeds 100.

Language used …	English	Afrikaans	Xhosa	No answer
to speak to teachers	98.2%	24.6%	1.75%	1.75%
with best friends at school	94.7%	19.3%	10.5%	1.75%
for doing homework	100%	10.5%	7%	
when writing tests and exams	100%	7%	3.5%	

Table 7: Languages used by learners (school 1, full sample)

Table 7 confirms that English is the medium of instruction at school 1, but that a smattering of English and Xhosa is also spoken, while very little writing is done in these languages. All the learners who indicated that they used Afrikaans for homework took Afrikaans as a subject, so it is very likely that they were referring to homework for this subject only. Interestingly the same is not the case for learners who took other language subjects. Only three out of 11 learners with Xhosa as a subject said they used it for homework. One Xhosa-speaking learner reported using Xhosa for homework even though she did not report taking it as a

subject. No learners who took other language subjects reported using those for homework.

2.1.2. Home language

In this section data for both the full sample and the core group will be presented: In terms of parents' languages data for the full sample will be given, while the data regarding the languages spoken by the learners themselves will be presented for both groups.

Parents' languages

Some learners indicated that more than one language was spoken by their parents. For some this meant that the parent was bilingual in such a way that the child found it difficult to judge which one was dominant, while other learners may simply have listed all the languages their parents could speak, because they had misread the question, or wanted to impress. Some learners listed more than one language, but by underlining, or in some other way, showed which one they perceived as the dominant language of that parent. To allow for such answers and still gain the required info, question no. 19 (questionnaire 1) asked learners which languages they spoke to the parent. In the following tables data for both questions will be presented.

Table 8 shows the various languages spoken by parents according to the learners from school 1. The fact that the numbers add up to more than 100% is the result of parents indicated as being bilingual. We can see that this is a rather multilingual school community with a variety of cultural roots.

Languages spoken by mothers		Languages spoken by fathers	
English	45.6% (26)	English	50.9% (29)
Afrikaans	40.4% (23)	Afrikaans	35.1% (20)
Xhosa	12.3% (7)	Xhosa German	10.5% (6)
German Zulu	7% (4)	Zulu	5.3% (3)
French	1.8% (1)	Sotho	1.8% (1)
Italian	1.8% (1)		3.5% (2)
	1.8% (1)		

Table 8: Parents' languages (School 1, full sample)

Table 9 below indicates the prevalence of English in the homes of learners in school 1. As mentioned earlier, there were learners who indicated more than one main language for some of their parents. For simplification table 9, focuses on English and homes where another language is spoken by both parents. The situation in some homes was more complex, but it does not serve our purposes to elaborate on that here.

From the data in table 9 we gather that English dominates both as a main language for parents and as a language spoken to parents by children. It seems as though a shift away from other languages towards English is taking place for many children. The table shows that, while only 66.7% of learners had an English-speaking parent, nearly 90% of them said they spoke English to at least one parent. There were only 6 learners (10.5%) who didn't speak any English to their parents[32]. There were 41 learners (approx. 72%) who reportedly spoke English to both of their parents. 30 (52.7%) of them used only English with both parents, yet only 17 (29.8%) couples of parents were English speaking. This means that there were 13 learners who spoke English at home, even though it was not the only language spoken by the parents.

[32] This statistic is not indicated on the table.

	Parents' languages	What learners speak to their parents
English: at least one parent	66.7% (21+17)	87.7% (9+41)
Both parents: English	29.8% (17)	71.9% (30+11)
Both parents: Afrikaans	17.5% (10)	14.0% (8)
Both parents: Xhosa	8.8% (5)	7% (4)
Both parents: German	5.3% (3)	3.5% (2)
Both parents: Zulu	1.75% (1)	1.75% (1)

Table 9: Languages spoken by and to parents (school 1, full sample)

Table 10 tabulates the situation for the core sample from school 1. A similar situation is found here, with 10 learners (50%) indicating an English-speaking parent, but 17 (85%) reporting to speak English to at least one parent. Only 3 learners (15%) had two English parents, yet 14 (70%) said they spoke English to both parents. The information in these tables shows the relevance of referring to this group as the "English" group.

	Parents' languages	What learners speak to their parents
English: at least one parent	50% (10)	85% (17)
Both parents: English	15% (3)	70% (14)
Both parents: Afrikaans	10% (2)	10% (2)
Both parents: Xhosa	15% (3)	15% (3)
Both parents: German	10% (2)	5% (1)
Both parents: Zulu	5% (1)	5%(1)

Table 10: Languages spoken by parents and to parents (school 1, core sample)

Learners' perceived first languages

Learners were asked which language they spoke the best. In general it would seem as though most learners answered truthfully and honestly, yet possibly with a slight over-emphasis of English. One learner in the core group who changed her answer from Xhosa to English could be read as an indication of this leaning towards English.

Language spoken best	Full sample	Core group
English only	77.2% (44)	75% (15)
English and Afr/Xhosa/German	12.3% (7)	15 % (3) (excl. Afr)
Afrikaans	3.5% (2)	none
Xhosa	1.75% (1)	5% (1)
German	1.75% (1)	none
Zulu	1.75% (1)	5% (1)

Table 11: Perceived first languages of learners (school 1, full and core groups)

The data in this table (table 11) seems to correspond with what was found in terms of languages used in the home by learners. Most of them spoke English and regarded it as their first/main language.

In summary it can be said that school 1 represents a multilingual/multicultural teaching context in terms of the homes from which learners come, but that the school language as well as the language of preference for most learners is English. Regarding the interpretation of images one may therefore expect to find a tendency towards the values, trends and tastes of a global "Western" culture as represented by the English language, even among learners with cultural backgrounds that are distinctly non-English. In answering the research questions this group will be treated in terms of its English nature, except where distinct cultural backgrounds come into play, specifically in the answer to research question 2.

2.2. School 2

2.2.1. School language

Medium of instruction and language subjects

Medium of instruction:	Afrikaans
Language subjects offered at the school:	Afrikaans First Language English Second Language

Table 12: Academic languages (school 2)

The learners from the core group of 20 took the following language subjects:

Subject	**No. of learners**
Afrikaans First Language	20
English Second Language	20

Table 13: Language subjects taken (school 2, core)

Tables 12 and 13 show that Afrikaans is the medium of instruction in school 2, as well as the only language offered on first language level. English is offered only on second language level. No other foreign or South African languages are offered.

Languages used for teaching and learning

The following tables (tables 14 and 15) show what learners reported regarding language use in school and for schoolwork. The data is for the full sample of 32 from school 2 with the number of learners who gave a particular answer indicated as a rounded percentage. When looking at the figures in Table 14 it must be remembered that 34.4% (11) of learners said they had no textbooks to themselves at all, and that of those who had a textbook many only had one for Afrikaans as a

subject, which would naturally mean that “most” of their textbooks were in Afrikaans. No additional data was gathered in terms of the learning materials used instead of textbooks, or in terms of whether textbooks were school property for class use only and not allocated to individual learners. It is presumed that some textbooks may be available in the school to be shared by various classes and among learners, and that some copied notes may be handed out from time to time.

Language used by teachers for teaching:	Afrikaans: 100%
Language of most textbooks:	Afrikaans: 96.9% (31) English: 3.1% (1)

Table 14: Languages used for teaching (school 2, full sample)

Table 15 below has been compiled from the grid on which learners had to tick all the languages used in a given situation. Some marked more than one language per situation.

Language used …	**Afrikaans**	**English**	**Not specified**
to speak to teachers	100% (32)	43.75% (14)	
with best friends at school	96.9% (31)	21.9% (7)	3.1% (1)
for doing homework	100% (32)	34.4% (11)	
when writing tests and exams	100% (32)	53.1% (17)	

Table 15: Languages used by learners (school 2, full sample)

From the above we can see that Afrikaans certainly is the dominant medium of communication for learners at school 2, although English also features as a language, both for speaking to teachers and for doing written work.

2.2.2. Home language

In this section data for both the full sample and the core group will be presented: In terms of parents’ languages data for the full sample will be given, while the

data regarding the languages spoken by the learners themselves will be presented for both groups.

Parents' languages

The languages spoken by parents of children in this school are shown below in table 16. Afrikaans is by far the dominant language, to such an extent that the parenting community may be described as monolingual as far as home language is concerned.

Languages spoken by mothers	Languages spoken by fathers
Afrikaans 96.9% (31) English 9.4% (3)	Afrikaans 100% (32) English 9.4% (3)

Table 16: Parents' languages (school 2, full sample)

Table 17 shows parents for whom Afrikaans was given as their language. In some cases English was given along with Afrikaans, but those are not tabulated, because they were far in the minority. Only one learner had a parent whose main language he indicated as English without Afrikaans (see comment below). Again the complete dominance of Afrikaans is evident.

	Parents' languages	What learners speak to their parents
At least one parent: Afrikaans	100% (1+32)	100% (32)
Both parents: Afrikaans	96.9% (31)	96.9% (31)

Table 17: Languages spoken by and to parents (school 2, full sample)

	Parents' languages	What learners speak to their parents
At least one parent: Afrikaans	100% (20)	100% (20)
Both parents: Afrikaans	95% (19)	95% (19)

Table 18: Languages spoken by and to parents (school 2, core sample)

To be noted about table 18 is that the single learner whose parents did not both have Afrikaans as "their language" was not the one who did not speak Afrikaans to both parents. The one who said that his mother's language was English, spoke both languages to her, while another learner, who indicated Afrikaans and English both to be both parents' languages, said she spoke *only* Afrikaans to the one and *only* English to the other (she lives with the one to whom she speaks Afrikaans). The other learners who spoke English to their parents also spoke Afrikaans with them. Afrikaans can be taken as the home language of this group.

Learners' perceived first languages

The following table shows which language(s) these learners regarded to be the one they spoke the best.

Language spoken best	Full sample	Core group
Afrikaans only	90.6% (29)	90% (18)
Afrikaans and English	6.3% (2)	10% (2)
English	3.1% (1)	none

Table 19: Perceived first languages of learners (School 2, full and core groups)

The data in this table (table 19) again confirms Afrikaans as the dominant language for the group. The profiles of the three learners who claimed English for their language, makes their answers to this question seem distorted. The learner who claimed to speak English had two Afrikaans parents and used only Afrikaans for everything else. This was the only instance where she mentioned English. One

of the others used English only at school, and as we have seen, it is not a dominant language there. The third one said that English was his mother's language and indicated that he spoke it both at home and to his teachers. He also did homework and wrote tests in that language. It is likely that he spoke English better than his two class mates, but whether it was really the language he spoke best, is doubtful.

In summary it can be said that school 2 represents a rather monolingual/monocultural teaching context where there is some knowledge and use of English as a second language, as well as some prestige attached to it (from there some of the distorted answers). No third, foreign or other South African languages play a role in this community. Regarding the interpretation of visual material one may therefore expect to receive a rather homogeneous response from this group.

2.3. School 3

2.3.1. School language

Medium of instruction and language subjects

Medium of instruction:	English
Language subjects offered at the school:	Xhosa First Language English Second Language Afrikaans Second Language

Table 20: Academic languages (school 3)

Although the medium of instruction according to learners and staff was English, one sees that the curriculum does not provide for English as the first language of the respondents. The only language offered at the school on L1 level is Xhosa.

The learners from the core group of 20 took the following language subjects:

Subject	No. of learners
Xhosa First Language	100% (20)
English Second Language	100% (20)
Afrikaans Second Language	25% (5)

Table 21: Language subjects taken (school 3, core)

Table 21 shows that all the learners in the core group from school 3 took Xhosa as a first language and English as a second language. There were five learners who also took Afrikaans as a second language. No foreign languages are offered at the school.

Languages used for teaching and learning

The following tables (tables 22 and 23) show what learners reported regarding language use in school and for schoolwork. The data is for the full sample of 86 from school 3 with the number of learners who gave a particular answer indicated as a rounded percentage.

The question about the language used for teaching (table 22) was deliberately phrased without reference to official medium of instruction, as it was suspected that, particularly in school 3, practice would be different from theory. Unfortunately this backfired when learners asked if the question referred to medium of instruction and I said “yes” before I realised the consequences. However, the extreme difficulty with which the class with English questionnaires followed English instructions and understood the written English questions, confirmed that in practice Xhosa was the medium of instruction being used to explain and clarify whatever was also presented in English (cf data in table 23).

Much as in the case of school 2 it must be remembered, when looking at the textbook medium (table 22), that a substantial number of learners (13) had no textbooks to themselves at all, and that of those who had any textbooks many only

had a book for Xhosa (as a subject). This would naturally mean that the majority of textbooks available to individual learners were in Xhosa (just as the only book available to many learners in school 2 was Afrikaans). Strangely enough 13 learners reported that they were without textbooks when queried on the textbook language, yet they were not the same 13 who left blank the space where they ticked which textbooks they had. (All but one of these who could not say in what language their textbooks were, said they had a textbook for Xhosa.) It would seem that these learners had a problem with the interpretation of the question. The higher instance of English textbooks reflected in the data in table 22 most likely refers to the few textbooks or other learning material that may be circulated by teachers from time to time, or that may be borrowed from friends. As most textbooks for non-language subjects are commonly only available in English and Afrikaans, the data likely reflects the true state of affairs in the school. The fragmented nature of the data to this question could be interpreted as reflecting the patchiness of the availability of textbooks in this institution.

Language used by teachers for teaching:	English: 86% (74) English and Xhosa: 9.3% (8) Xhosa: 2.3% (2)*
Language of most textbooks:	English: 46.5% (40) English and Xhosa: 11.6% (10) Xhosa: 19.8% (7) Afrikaans, English, Xhosa: 2.3% (2) I have none: 15.1% (13)*

***** The remainder up to 100% represents learners who did not answer the question, or who apparently completely misunderstood it.

Table 22: Languages used for teaching (School 3, full sample)

Below, table 23 was compiled from the grid on which learners ticked off all the languages they would use in a given situation. They were allowed to mark more than one.

The misinterpretation of the question about teacher language as referring to the "official"[33] medium of instruction led to the figure displayed in table 22, where English seems to be the dominant school language by far. Table 23 contains data that may bring us closer to a picture of the true state of affairs. Here Xhosa is reported in higher frequency than might have been the case were teachers in fact using as much English as indicated in table 22. English is indicated here as the dominant language for speaking to teachers (86%) and for the writing of tests and exams (89.5%), yet nearly 70% of learners also speak to their teachers in Xhosa and use it when writing tests and exams. More learners use Xhosa than English for doing homework, and among friends Xhosa is by far the language of choice. From this data it is clear that Xhosa has a strong position in the school, both as a medium of instruction and as a social language.

Language used …	**Xhosa**	**English**	**Afrikaans**	**Other responses**
to speak to teachers	67.4% (58)	86% (74)	15.1% (13)	All options left blank: 5.8% (5)
with best friends at school	75.6% (65)	48.8% (42)	5.8% (5)	All options blank: 4.7% (4) Sotho: 1.2% (1) Slang: 1.2% (1)
for doing homework	81.4% (70)	80.2% (69)	15.1% (13)	All options blank: 2.3% (2) Unspecified other language: 2.3% (2)
when writing tests and exams	68.6% (59)	89.5% (77)	16.3% (14)	All options blank: 4.7% (4) Unspecified other language: 2.3% (2) Zulu: 1.2% (1)

Table 23: Languages used by learners (school 3, full sample)

[33] The medium of instruction acknowledged officially and to outsiders, as opposed to the medium of instruction applied in practice to promote maximum learning.

In summary, both Xhosa, as a first language, and English, as a second language, feature strongly in this school, with the most prestige being attached to English. A learner from the group filling in Xhosa questionnaires commented that in answering the questions they were deliberately mixing English into their Xhosa answers to "show that they are students". It thus seems likely that there was a general distortion of answers in favour of English, and that Xhosa may in practice be more dominant than was acknowledged. Learners' poor performance in filling in the English questionnaires without translation certainly suggested a very poor functional knowledge of English.

2.3.2. Home language

In this section data for both the full sample and the core group will be presented: In terms of parents' languages data for the full sample will be presented, while the data regarding the languages spoken by the learners themselves will be given for both groups.

Parents' languages

The languages spoken by parents of children in this school are shown below in table 24. In this school learners who listed more than one language per parent appeared to be listing all the languages the parent knew, regardless of their competence in those languages and again adding English for prestige value. All of these learners were in the group who had English questionnaires, therefore it is possible that they had not understood the question, while the Xhosa group had. Unlike some learners in school 1, these learners did not mark which language they considered to be the parent's first language. It is highly unlikely that any parents spoke English as a first language, but regarding combinations of Xhosa, Afrikaans, and Sotho there may have been parents who were fully bilingual. These languages are known to co-occur in this way.

Languages spoken by mothers	Languages spoken by fathers
Xhosa 96.5% (83) English 9.3% (8) Afrikaans 7% (6) Sotho 1.2% (1) Zulu 1.2% (1)	Xhosa 96.5% (83) English 9.3% (8) Afrikaans 3.5% (3) Sotho 3.5% (3)

Table 24: Parents' languages (school 3, full sample)

The table below (table 25) indicates the dominant languages for parents and the languages spoken to them by their children. It is clear from this data that Xhosa is the dominant home language for this group. There were four individual parents who did not have Xhosa as their language. The one was an absent father, while the other three parents were Zulu, Sotho and Afrikaans respectively.

Regarding what learners spoke to their parents there was only a small number who said they spoke another language in addition to Xhosa. The other language most frequently mentioned was English. Thirteen learners (15.1%) said they spoke English to one or both of their parents, three of which claimed to speak only English to their fathers. Again this may have been an over estimation as a result of the prestige value of English, but the overall picture is very clear: Xhosa is the home language of group 3.

	Parents' languages	What learners speak to their parents
At least one parent: Xhosa	98.8% (81+4)	96.5% (78+5)
Both parents: Xhosa	94.2% (81)	90.7% (78)
Both parents: Sotho	1.2% (1)	1.2% (1)

Table 25: Languages spoken by and to parents (school 3, full sample)

Table 25 shows the home language composition of the core group.

	Parents' languages	What learners speak to their parents
At least one parent: Xhosa	100% (20)	100% (20)
Both parents: Xhosa	95% (19)	95% (19)

Table 26: Languages spoken by and to parents (school 3, core sample)

Learners' perceived first languages

Table 27 shows which language(s) these learners felt they spoke the best. It is unlikely that the two who wrote "English" were being truthful. Both had Xhosa parents (to whom they claimed to speak some English), and seemed to be operating mostly in Xhosa. They filled their questionnaires in using Xhosa, although they were given the option to do so in English. Also they both forgot to mention Xhosa at all, not listing it among the other languages they could speak.

Language spoken best	Full sample	Core group
Xhosa	90.7% (78)	85% (17)
English	2.3% (2)	5% (1)
Xhosa and English	2.3% (2)	5% (1)
Xhosa and Afrikaans	1.2% (1)	5% (1)
Sotho	1.2% (1)	none
Zulu	1.2% (1)	none
Left blank	1.2% (1)	none

Table 27: Perceived first languages of learners (School 3, full and core groups)

The data above confirms that Xhosa is the main language for learners in this school. When we look at the language of their parents, it is clear that their cultural heritage is Xhosa. The prestige attached to English is partly an indication of other cultural forces at work. One of these is the status attached to being educated and "being a student" (cf learner comment under "Languages used for teaching and learning" above). This value becomes relevant in the interpretation of responses to

visuals that depict students reading or studying (cf section 2), and in interpreting learners' responses to a particular art style as an appropriate marker of modality in educational material (cf section 2).

3. Summary of profiles

The profiles drawn above show that the three groups under investigation were similar in

- age – the average ages being 16.5 years;
- educational level – Grade 10;
- level of urbanisation – the three schools are in one town and even learners who come from farms have been exposed to a measure of urbanisation;

The gender composition of the three groups differed in that school 1 was a girls' school while there was a 50/50 male/female ratio in the other two schools. The male/female ratio in the core group is 26:34. There are more males in the core groups from schools 2 and 3 than there are females.

Socio-economically the three schools generally represented one well-off community (school 1) and two very poor communities (schools 2 and 3).

The cultural and linguistic heritage of the three schools are different, although it is clear that there will be commonalities as a result of their common relation to so-called "Western" culture. School 1 functions largely within a local and global "Western" tradition, characterised by the gathering of learners from various linguistic and cultural backgrounds under English as the dominant and preferred language. School 3 has the characteristics of a South African township school, where "Western" traditions of education and urbanisation and African traditions meet. Xhosa is the dominant language, but English enjoys prestige. School 2 has its roots in "Western" missionary tradition as expressed within the mixed European, African and Eastern heritage of the Western Cape "coloured"

community. Their variety of Afrikaans is the dominant language in the school and in the homes of learners.

In investigating these learners' responses to visual material it is expected that what learners from different schools have in common in terms of age, gender, urbanisation and "Westernisation", as well as socio-economic status in the case of schools 2 and 3, will be reflected in similarities in their responses. The question is whether, and to what extent, these similar responses to visuals may function as bridges across linguistic barriers. In addition to this question is the question whether the cultural differences marked by the three languages may throw light on the differences in learner responses to visuals. The following sections of the chapter deal with these questions by answering the four research questions stated in chapter 1.

SECTION 2: DATA FOR RESEARCH QUESTION 1

The data for answering the first research question are presented and discussed in this section. It is done in three parts according to the three sets of visual material (appendix I) to which learners were asked to respond. A summary of the main findings is provided per set.

1. Research question 1

The question was:

Regarding typical illustrations of people found in multimodal print texts, such as the textbooks and worksheets learners may encounter in a secondary school English L2 classroom, what do learners from different cultural groups prefer?

2. Summary of the methodology

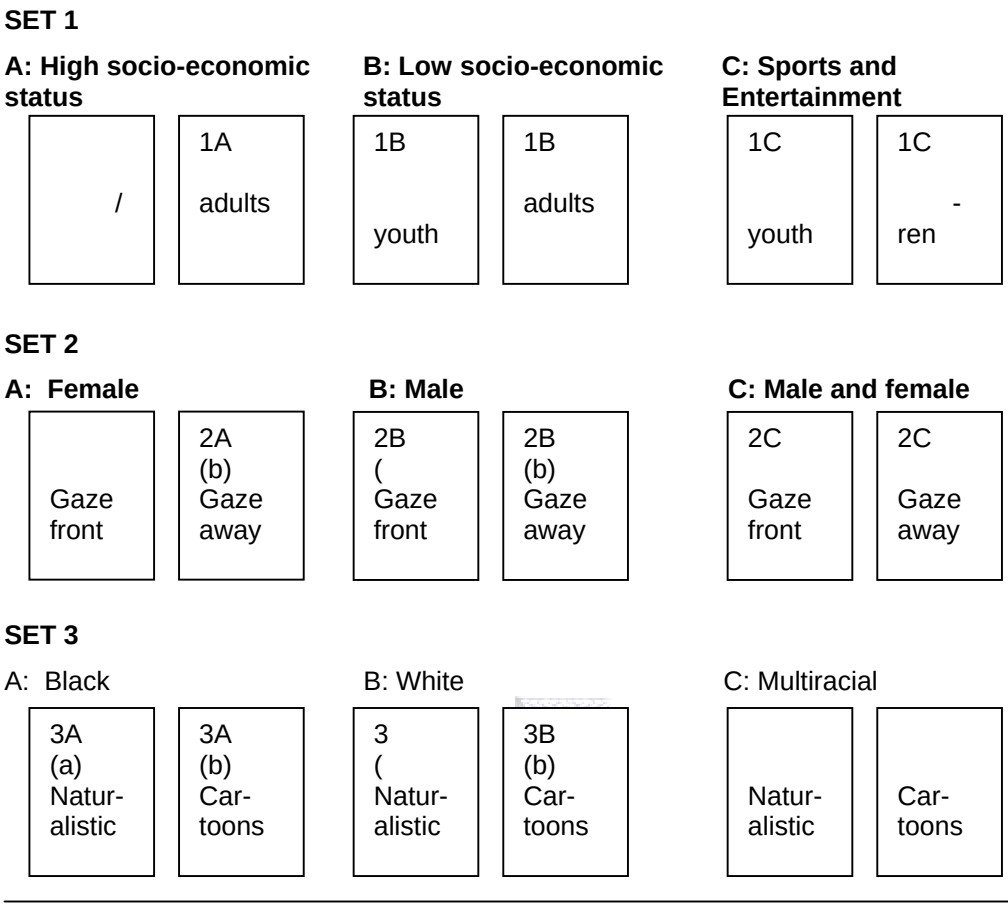


Figure 1: Sets and pages from among which learners indicated their preference

Each learner received a booklet of visual material containing three sets of pages (cf ch. 4: 2 and appendix I). Each set consisted of three page pairs, A (a and b), B (a and b), C (a and b) (fig. 1). The first question (question 1, questionnaire 3) was:

> *Compare the two sheets in each pair.* ***Tick the one you prefer for each pair***

Here learners had to choose the page (a or b) they liked the best in each of the three pairs (question 1, questionnaire 3). By looking at what they ticked, I determined their preference in terms of the first semiotic variable relevant to the set, i.e. age, direction of gaze, and art style.

The second question (question 2, questionnaire 3) was:

> *Take the 3 sheets you selected above.* ***Now select the 1 that you prefer the most.*** *Write down its number on the line.*

Learners had to say which one of the three pages they had selected for question 1, they liked the best. This would tell me what they preferred in terms of the second semiotic variable, i.e. socio-economic status, gender and race.

It must be remembered here that the various meanings expressed through any mode of representation are expressed simultaneously, and that they can never be separated completely. The separate questions could only shift the focus from one semiotic variable to the other.

Learners were also asked to write down a reason for their choice in answer to question 2 (cf question 3, questionnaire 3). Then they had to shift focus and say which page, from among those they had *discarded*, they *disliked* the most (cf question 4, questionnaire 3):

> *Take the sheets that you did not like.* ***Now say which one you like the least.*** *Now write its number on the line.*

Again they were requested to give a reason for their choice (See appendix II for the full questionnaire).

The preference data was captured on SPSS for Windows 11.0.1 and analysed using mainly the frequency table and cross tabulation functions.

3. Quality of answers

In terms of selecting the most preferable of the grouped page pairs (i.e. selecting (a) or (b)) the learners from school 1 (English medium, English L1) struggled the

least with the exercise. They also followed the instructions most accurately. In school 2 (Afrikaans medium, Afrikaans L1) more learners seemed to find it difficult to make a selection[34]. In school 3 (English/Xhosa medium, Xhosa L1) there were many learners who couldn't choose, as well as many, particularly those with English questionnaires, who had difficulty understanding what they were meant to do. My decision to select a core sample from each school allowed me to focus on learners who were able to make a selection, or who indicated clearly when they were unable or unwilling to choose.

In all three schools there were learners who made their final selection of a favourite page, in response to question 2 (questionnaire 3), by considering *all six* pages again, instead of only the three they had already selected as favourites. There were also several learners who said they disliked a page the most, when previously they had indicated a preference for that page above another one. Generally these mistakes were not made consistently, so that, one cannot come to the conclusion that these learners had not understood the instruction. It is not clear what why they did this. The selected core group showed a smaller instance of this "mistake" than the full sample. Comments made by the core sample regarding pages that had not been selected according to the instructions were disregarded.

The group from the English school and those from school 3 who answered in Xhosa generally gave the richest and the longest answers as to why they liked or disliked a page. Many of the comments from school 2 were vague and general, not pin-pointing anything specific. English comments from the Xhosa school were often very ungrammatical and therefore difficult to understand. The answers from the selected core group were among the more accessible ones. Limitations in terms of access to learners after the questionnaires had been completed and the data captured prevented the further clarification and elaboration of answers.

[34] I had anticipated that there may be different ways of dealing with choices in the different cultures and therefore allowed learners to say they equally liked or disliked both pages. Unfortunately this strategy made it difficult to analyse the data for the full sample. Unless a learner explicitly wrote next to the answer that s/he equally (dis)liked both, it was difficult to judge whether the learner had simply misunderstood the instruction, or had deliberately picked both options. The selection of a core group of 60 allowed me to minimise this problem.

The comments in each school seemed to follow certain discourse patterns peculiar to that group. Some of these may be linked to the differences in their preferences, and others to the values, trends and teaching styles within the particular school community, i.e. their socially constructed schemata and interests. A very interesting study could be done analysing these comments alone.

4. Data presentation and analysis

4.1. Core groups

The data to be presented below shows the information obtained from the selected core group of 60 learners. These questionnaires were selected as set out in ch. 4: 3.2 and ch. 5, section 1: 1. Their indications of which pages they preferred were the least ambiguous, thus I could avoid working with unreliable/irrelevant data.

4.2. Structure of presentation

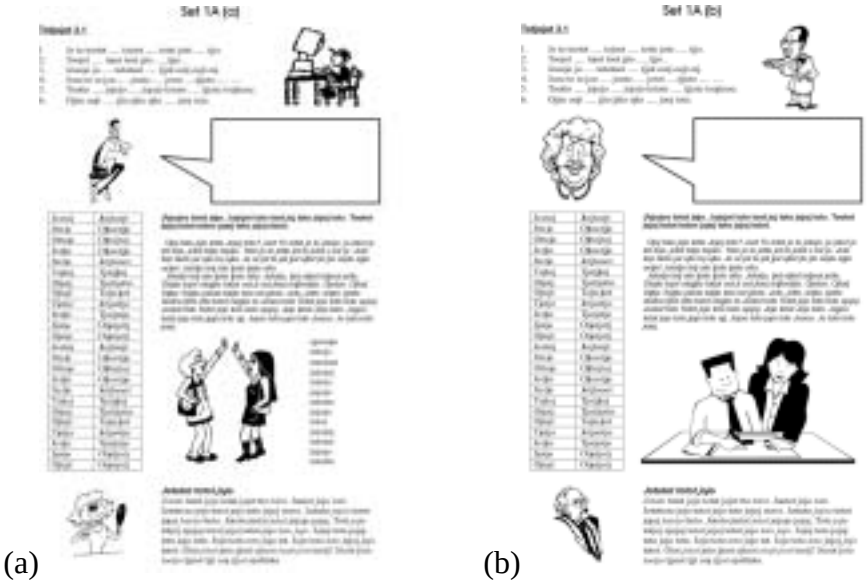
Data for each of the six semiotic characteristics of the represented participants (visual depictions of people)[35] are presented separately in terms of what the learners from each group said they preferred. The reasons given by learners for their likes and dislikes are used to illuminate the preference responses in terms of experiential and interpersonal meanings, as well as schemata and interest, and other factors that influence perception and interpretation.

4.3. Preference data and learner comments

4.3.1. Set 1

Set 1 specifically visually represented the semiotic elements “age” and “socio-economic class” as described below.

[35] From this point forward the term “represented participants” will be used to refer to the depicted human characters in the visual material. See ch. 3: 4.2.3 for more on the types of participants involved in visual communication.

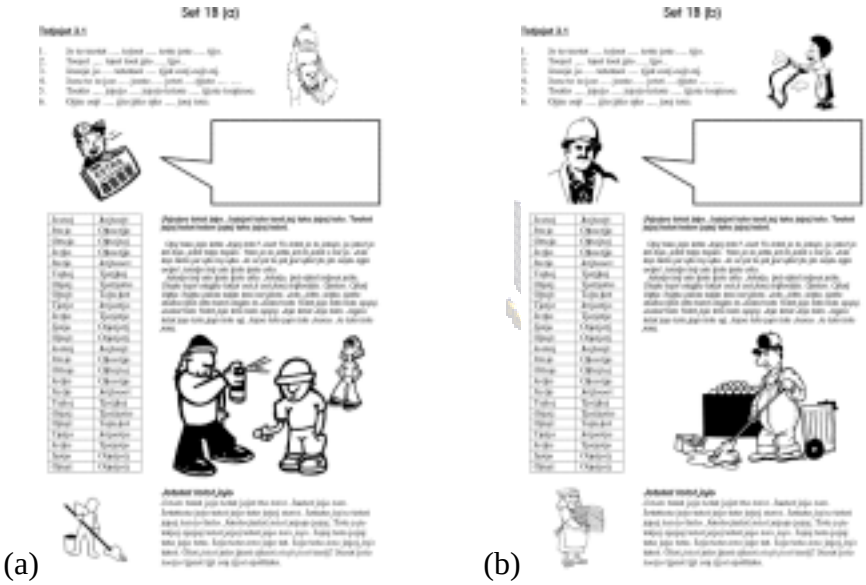


(a) (b)

Figure 2: Pair 1A, (a) upper class teenagers/youth and (b) upper class adults

- **Page 1A(a)**: Teenagers or young people from an upper (socio-economically well-off) class.
    - Cues to age were present in the visual elements of line and shape drawing the physical profiles of the represented participants, as well as in clothes, like caps and mini skirts, and the activities the characters were engaged in, like chatting on the phone, or engaging face to face with a friend.
    - Cues to class were given mainly in the clothes and accessories worn by represented participants (e.g. fashion wear, jewellery), equipment they used (cordless telephone, computer), and/or activities they were engaged in (admiring jewellery, working on the computer).
    - In functional terms the clothes, accessories and equipment or tools may be called circumstances of accompaniment and means (Kress and Van Leeuwen, 1996). The activities were expressed by vectors as narrative visual processes, or in ways that might be called processes of classification or analysis. The precise classification of visual elements, however, is not important for this study.

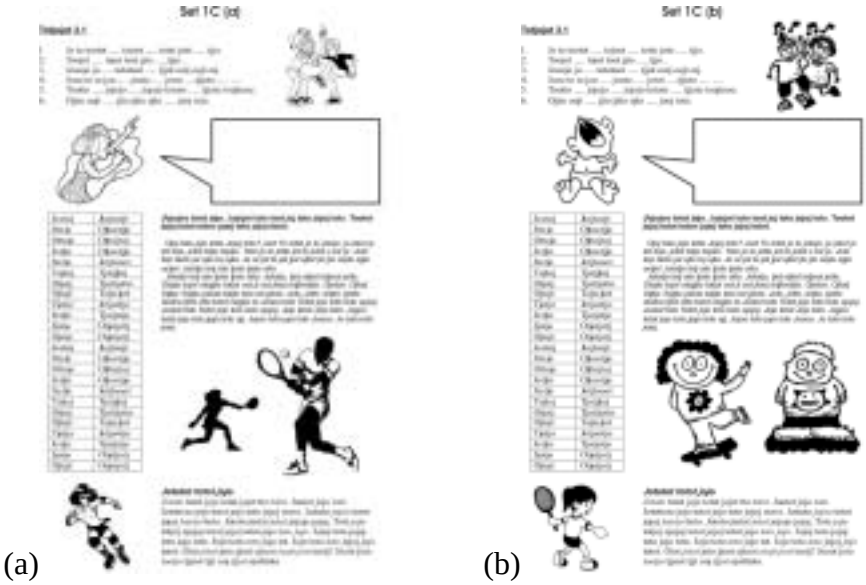
- **Page 1A(b):** Adults and aged people an upper (socio-economically well-off/professional) class.
    - Cues to age were again present in the visual elements of line and shape drawing the physical profiles of the represented participants (illustrated adults). Physical features such as wrinkles, or a balding head were further cues, as were the clothes worn and the activities engaged in. These activities mainly represented professional/academic employment.
    - The same cues for class were given as in 1A(a), e.g., wearing suits, glasses, an academic robe; using a pen, stethoscope; discussing a business graph.



(a) (b)

Figure 3: Pair 1B, (a) lower class teenagers/youth, (b) lower class adults

- **Page 1B(a):** Mainly teenagers/children and young people of the working/lower class, wearing “takkies”/sneakers and “beanies”, busy with typical activities such as selling the newspaper, carrying water, squirting spray paint.
- **Page 1B(b):** Adults from the working class wearing, for example, aprons and a construction helmet; mopping the floor of a fruit stall and carrying laundry.



(a) (b)

Figure 4: Pair 1C, (a) Sports and entertainment, teenagers/youth, (b) Sports and entertainment, little children

- **Page 1C(a):** Young people in casual and sports wear, with a microphone and sports equipment, dancing, singing, playing tennis etc.
- **Page 1C(b):** Children in casual children's clothing dancing, playing tennis, etc. and a crying/screaming baby.

1C used representations of sports and entertainment as neutral markers of socio-economic class[36] and distinguished between teenagers/young people and little children in terms of age[37].

[36] The underlying assumption here is that the popular culture of sports and entertainment spans other social classes.

[37] In a similar way to contrasting teenagers and adults, contrasting young children with teenagers would verify the importance of the represented participants being the same age as the viewers. Younger children were preferred here as they could be represented more credibly than older people in the specific activities and attire.

AGE

Overall preference for page (a) vs. page (b)

Figure 1 below shows the percentage of learners from the core group (60 learners) who indicated a preference for pages depicting teenagers (Set 1A-C(a)), compared to pages depicting older people or young children (Set 1A-C(b)). The vertical axis is marked in percentages.

Where (a)+(b) does not equal 100 (notably school 2), it means that learners ticked both boxes. One learner in school 2 marked both Set 1B(a) and (b), while another one in the same group marked both (a) and (b) for Set 1C. Both these learners motivated their answers stating that they liked both equally.

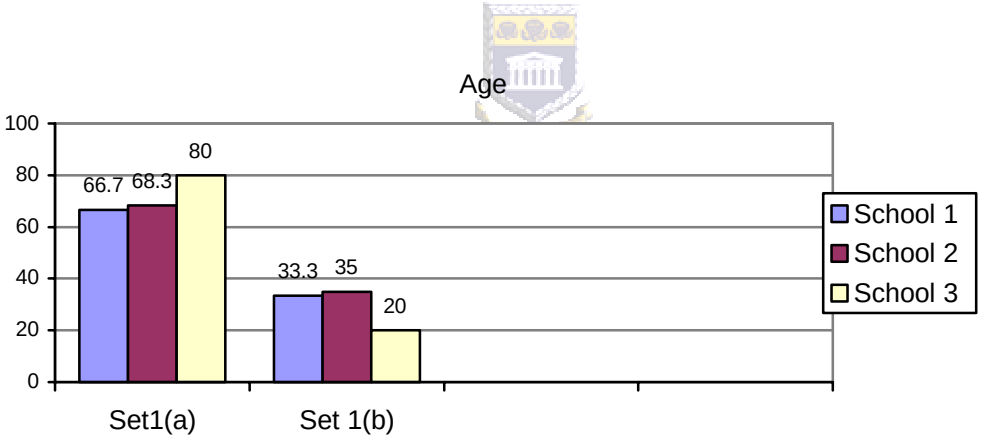


Figure 5: Preference for represented age.

What we see here (fig. 5) is that the greater majority from all three groups preferred the pages with represented participants of approximately their own age (for a graph representing the full sample, see fig. 53 in appendix IV[38]).

[38] This correspondence between the core and the full is a good indication that the core group is representative of the full sample. The answers received from the full sample in response to Set 1, were the most complete and unambiguous, therefore most warranting comparison with the core sample.

Preference within separate pairs

Figure 6 sets out the preferences of the three school groups per page, illustrating their preference for either teenagers/youth or the adults/elderly people (cf fig. 1, and fig. 2-4 above).

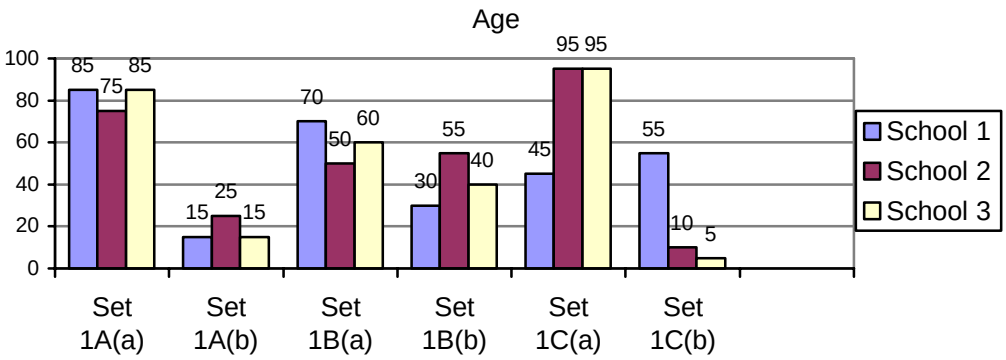


Figure 6: Preference for represented age.

The bar chart (fig. 6) shows the following:

- As in figure 1, the general pattern here is that learners preferred the pages where the represented participants were similar to their own age. This preference was the most pronounced for pair 1A, and the least pronounced for 1B.
- The learners from school 1 preferred the pictures depicting teenagers to those of older people, the gap being the widest between upper class teenagers and adults. When it came to teenagers versus young children and babies, there was a slightly higher preference for the younger age. The reasons for this inverted preference pattern might lie in the fact that all the respondents from this group were female. It would therefore be interesting to see whether there was a gender division within the other groups when it came to this pair of pages (see below).
- The learners from school 2 expressed a distinct preference for the teenage images when it came to pairs 1A and 1C, but the preference was reversed for pair 1B. This is an indication that some other factor than age might

have played a stronger role in this particular case. A similar pattern was revealed by the data for the full sample of respondents.

- School 3's respondents revealed a preference for the teenage pictures throughout, although, while this preference was very clear when it came to pairs 1A and C, there was a visibly smaller difference when it came to pair B. Once again the pattern reflects the general trend for the full sample from the particular school (cf fig. 54 in appendix IV).

Further questions

From the data above the following questions arise, which are considered again in the interpretation of the data relating to the rest of this set and in the discussion of learners' comments and the presentation of the findings.

1. Why was the preference for the teenage represented participants less pronounced for Set 1B? In fact, why did learners from school 2 actually prefer page 1B(b) with the older people?
2. Why did learners from school 1 prefer the page with the little children above the teenage page in 1C? Was this a gender preference?

SOCIO-ECONOMIC STATUS

In South African society socio-economic status, culture and race still very much go hand in hand. The historically privileged white "Western" cultures are still generally wealthier than the historically disadvantaged mixed "coloured" and African black cultures. Generally the more wealthy "coloured" and black people also seem to live in and strive towards a more "Westernised" style of living.

To give an indication of where the different respondents are situated: the white learners from core group 1 generally came from the more affluent parts of the towns and suburbs near which school 1 is situated. Some of the black learners in this group also came from affluent, previously white only neighbourhoods. Other

black and “coloured” learners come from areas where rich and poor live in closer proximity to each other. The annual school fee for school 1 was above R5000 in 2003 (Cloete, 2003).

The learners from school 2 came from poorer backgrounds. Most of them lived on farms or in small semi-rural communities. The annual school fee for this school was below R500 in 2003; this is slightly higher than the fee of school 3 (Cloete, 2003).

School 3 is in an African township where one finds both established homes and many informal dwellings (shacks), as well as hostels where families share very crowded accommodation. Unemployment is rife in this area. Many learners lived here. One or two came in from other townships or poor neighbourhoods in the area. School 3’s annual school fee for 2003 was less than R500 and lower than that of school 2 (Cloete, 2003).

Overall socio-economic preference

The following graph was compiled from learners’ selection of the page they liked the most from among the three they had already selected in terms of age.

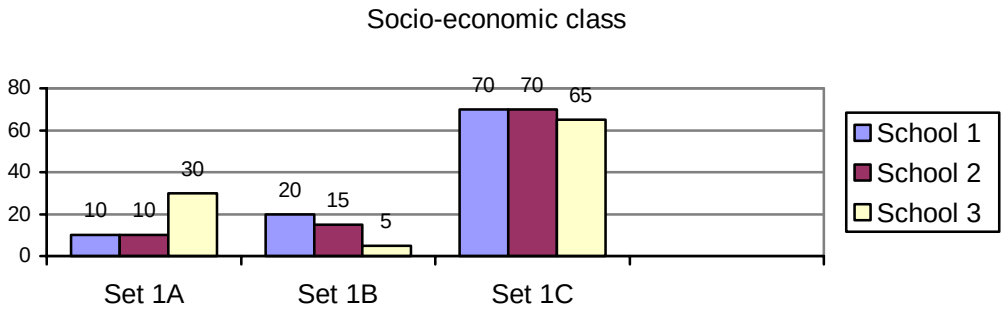


Figure 7: Preference regarding represented socio-economic class.

Figure 7 shows that the visually represented socio-economic status preferred by the majority of learners from all three core groups was that of sports and

entertainment, which represents an informal, unmarked position. In the light of the global sports and entertainment industry to which they are all exposed and the popular youth culture that accompanies this industry, this is not a surprising finding. It also correlates with the visuals with which they surrounded themselves, e.g. the posters in their bedrooms/homes, as they indicated when asked what pictures there were on the walls of the room where they slept (question 1, questionnaire 2).

Learners were asked what pictures they had on their bedroom walls. In schools 2 and 3 the theme for most of these pictures were sports and popular music/singers (see figures 8-10 below). In school 1 music and sport were not as overwhelmingly popular. The two favourite things for learners there to put on their walls were photographs of themselves, friends and family, and posters of actors and actresses (fig. 8). For lack of such themes in the test material, it made sense that they preferred 1C. They were also greatly interested in sports and music, and these can be enjoyed with friends. Their choice was strengthened by the "cuteness" for them of the childlike drawings.

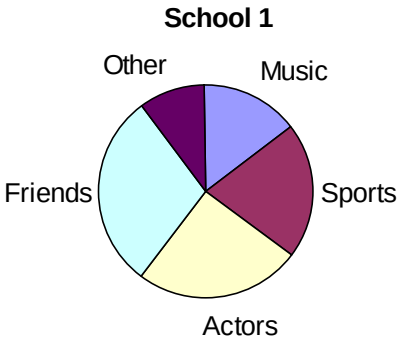


Figure 8: Pictures on bedroom walls (school 1, core)

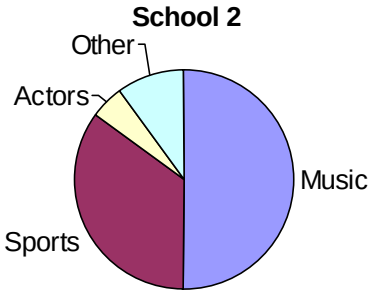


Figure 9: Pictures on bedroom walls (school 2, core)

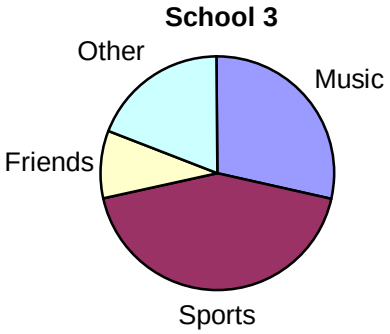


Figure 10: Pictures on bedroom walls (school 3, core)

GENDER DIFFERENCES

The fact that all the respondents from school 1 were female begs the question whether gender played a role in there being a slight majority preference for the "baby page", 1C(b). Indeed, might gender have played a determining role in terms of the other choices? In order to cast light on this matter, the following tables were compiled using the two core groups from schools 2 and 3, which contained females as well as males.

Sex			Set 1A(b) yes	Set 1A(b) no	Total
male	Set 1A(a)	yes		21	21
		no	5		5
	Total		5	21	26
female	Set 1A(a)	yes		10	10
		no	4		4
	Total		4	10	14

Table 28: Cross tabulation: Set 1A and gender

Sex			Set 1B(b) yes	Set 1B(b) no	Total
male	Set 1B(a)	yes	1	16	17
		no	9		9
	Total		10	16	26
female	Set 1B(a)	yes		4	4
		no	10		10
	Total		10	4	14

Table 29: Cross tabulation: Set 1B and gender

Sex			Set 1C(b) yes	Set 1C(b) no	Total
male	Set 1C(a)	yes	1	22	23
		no	3		3
	Total		4	22	26
female	Set 1C(a)	yes		14	14
	Total			14	14

Table 30: Cross tabulation: Set 1C and gender.

Tables 28 and 30 show that for Sets 1A and 1C the greater majority of both males and females from schools 2 and 3 preferred option (a) – teenagers of the upper class and teenagers enjoying sports and entertainment. Table 29 shows a different picture. Here the majority of males preferred option (a) – lower class teenagers,

among them a group interpreted by many learners as gangsters. The majority of females, on the other hand, preferred option (b) – lower working class adults, among them two housewives/housemaids. It would seem that gender did play a determining role regarding the gangster/housework themes. This would make sense in the light of the fact that most gangsters are male youth and that most house workers are female. Positive identification with gender roles seems to have been a determining factor here.

Although no gender correlation of this kind was found for pairs A and C, it does not mean that males from the same socio-cultural and socio-economic background as the females from school 1, would have had the same preference for children that these females had. My data cannot answer such a question.

SUMMARY OF PREFERENCES

- Learners preferred represented participants of their own age. This confirms the idea that semiotically the represented age of the represented participant helps to construct a visual "you" with which the image producer addresses the reader as interactive participant (cf ch. 4: 2.1.4). It further shows that learners from different backgrounds share the same schemata regarding the appropriate use of youthful represented participants to address an audience of like age.
- Learners preferred the unmarked class/status of sports and (musical) entertainment above all. This makes sense in the light of the emphasis both local and global popular culture place on music and sport and the value of entertainment. By making this choice learners selected an option which erases some of the socio-cultural and socio-economic differences between groups and places them all on par with each other.
- Regarding the first further questions arsing from the age data (see above), it has been established that gender role identification played a role in the choices made between 1B(a) and 1B(b) by learners from schools 2 and 3. However, this does not yet fully explain why more learners from school 2

selected option (b). The discussion of learner comments presented below may cast more light on this matter.

- Regarding the question about preference of the females from school 1 for the page of childlike drawings, it has been established that the females from the other schools did not share the preference. It is therefore not a generally gender related preference. Whether it is a gender related preference within the specific linguistic community represented by school 1, cannot be established from the available data.

LEARNER COMMENTS

The reasons learners gave for their choices and their indication of the experiential and interpersonal meanings learners made from the pictures are described with specific focus on comments regarding age and socio-economic status.

Pair 1A: Upper class teenagers and adults

The comments on this page pair show that learners were foremostly interested in the activities depicted on a page. In conjunction with that they also recognised the representation of age. They reacted to age in relation to activities.

1A(a): Upper class youth/teenagers

(a)  (b)  (c)  (d) 

Figure 11: Images on page 1A(a)

Among those learners from the core group who had chosen Set 1A(a) as their favourite, most of the comments were about those represented participants who

attracted their attention the most and what these participants were doing. There were very few comments referring directly to age.

In metafunctional terms we can say that their comments were focused on the most salient experiential meanings represented visually — on "who was doing what to whom" (cf ch. 3: 4.2.1). Learners saw young girls, a man, a woman, a computer, cell phone, a mirror (the participants by means of which experiential meaning is expressed, i.e. the "who" and the "whom"). They saw someone working on the computer, speaking on the (cell)phone, being with friends, looking at herself in the mirror. Thus they interpreted the experiential processes (activities) in which the participants were involved.

One comment about the girls on this page being young, "our age", and not "old", revealed a positive attitude of the viewer towards these represented participants because of their perceived age. Such comments indicate that age was recognised, but that it functioned in conjunction with the experiential meanings mentioned above, to determine whether learners would choose or reject the pictures.

1A(b): Upper class adults/elderly people

(a)  (b)  (c)  (d) 

Figure 12: Images on page 1A(b)

The comments about page 1A(b) were mostly to motivate why learners had chosen this page as the one they liked the least. These negative comments focused less specifically on the experiential meanings, in terms of activities depicted on the page, than had been the case with the comments about page 1A(a). On page 1A(b) there were not as many pictures depicting activities where it was clear who was doing what to whom. The activities here were of the more passive kind,

which in language would be expressed by means of intransitive verbs such as "listen" or "smile". In some cases it seemed as though a second participant was involved in the activity, yet that participant was not visually represented. A doctor, for example, was listening to someone's vital functions with his stethoscope, but the patient was not represented; and the older man in the academic robe seemed to be listening to someone or something invisible. The old lady was smiling at and speaking to the viewer as interactive participant (who was thus also not visually represented). This lack of transitivity seemed to be the reason for the various comments complaining that the page was "not interesting", or "boring". Other comments relating to the interpretation of depicted activities included not liking to go to the doctor, and not liking to work.

Regarding age there were several comments, especially from school 1, on the fact that there were "old" people in the pictures. These comments more explicitly associated learners' reactions to the pictures (in this case boredom and a lack of interest) with the age of the represented participants, than most of the comments about the previous page had done.

In terms of interest learners seemed to find 1A(a) more rewarding than 1A(b), although at least one learner seemed to feel that the activities depicted on page 1A(a) page constituted excessive leisureliness. Learners felt that page (a) represented things and activities they liked, while the activities found on page (b), like going to the doctor and working, did not serve their interests. These interests, as expressed in the comments about page (a) were learning (apparently associated with working on the computer), having fun and connecting with friends. Page (b), in relation to (a), was therefore declared boring.

In terms of visual schemata, at least one learner (school 3) did not share the image selector's schema for interpreting the old lady on page 1A(b) as having a smiling face. He referred to "old ladies crying" on that page.

Pair 1B: Lower class teenagers/youth and adults

In commenting on this pair learners once again focused on activities, saying little about age, but not completely excluding it as a determining factor in their choices. Art style is mentioned as a factor for the first time.

1B(a): Lower class youth/teenagers

(a)  (b) 

(c)  (d) 

Figure 13: Images on page 1B(a).

Most of the comments on this page were made in reference to the group of represented participants who resembled streetwise youth/gangsters spraying graffiti. This experiential interpretation of who was doing what in the picture, as well as other associated interpretations, like break-dancing and robbery, all elicited positive comments. Most of the negative comments also related to this type of interpretation, and in particular to the theme of gangsterism. Learners from all three schools interpreted the actions of the group of "gangsters" as being wrong and hurtful. Learners as interactive participants expressed negative attitudes towards the represented participants, whom they judged to be immoral, or otherwise objectionable, thus indicating an interpretation of negative interpersonal meanings, in addition to the experiential meanings. Many saw in this picture that the character with the spray paint was using it on the character next to him to do him some harm. This interpretation seemed to be valid if one looked at the vectors created between these two represented participants. The vectors were created by the arm holding the spray can and the gesturing hand of the other figure. These participants seemed to be engaged in some form of exchange, which learners were free to interpret in their own way.

These comments revealed something unexpected to me. I did not expect as many and such strong negative reactions to the gangster-like characters. Popular culture has increasingly glorified such "outcasts" of society, so that I expected learners to have positive associations with this theme, as indeed some had. What I found was that some learners apparently had such negative associations with this theme that they did not want to identify with these characters at all, regardless of their youthful similarity to the learners (compared to the age difference represented on the opposite page). Such learners' social schemata and the interests arising from them were different from what I expected. It prevented them from selecting that page.

One or two learners (from school 3) commented on the picture of a person carrying water on her head at the top of the page. From school 1 and 2 there were comments about the page being boring.

They did not like doing that. The only mention of age as a semiotic element was made indirectly in: "it shows what we as teens do". This was another reference to the type of activity engaged in, rather than to age as such.

Comments on the drawing style came from school 1. The negative comment apparently referred to the more realistic, hand drawn picture at the top of the page. Positive remarks were made about the more appealing appearance of the pictures, apparently also referring to the central group of street youth. The pictures were called "clear", "simple" and "to the point".

1B(b): Lower class adults

(a)  (b)  (c)  (d) 

Figure 14: Images on page 1B(b).

Regarding 1B(b) many negative comments were made pertaining to the fact that learners hated work and cleaning. One interesting social comment came from a learner in school 2 who said that people who clean for others have to work very hard for very little money and that it was unfair. That is why she did not like the page. It was clear that for these learners their interests were not being served by the experiential meanings expressed.

The positive comments about this page all came from school 2. These learners liked neatness and cleaning. One of them said that she liked cleaning work, "because not everything in life is free, and you must work for your dreams, and to get money, because money is very scarce in life." In contrast to the negative comments discussed in above, this comment shows how the message was interpreted as serving the interests of some learners.

Only one learner, from school 1, commented on the fact that all the people were "old".

Two from different schools said the people looked unhappy. One of them said that a person who is not in a good mood does not attract other people. These comments reflected that negative interpersonal meanings were attached in terms of the attraction between represented and interactive participants (pictures and learners). What is interesting though is that at least two of the four represented participants seemed to be smiling. Only one really seemed unhappy in the eyes of the researcher.

The preference pattern and comments about 1B revealed that both of these pages were fairly objectionable in terms of both their experiential and interpersonal content, thus levelling out some of the difference between them. The learners from school 1 seemed to be most clear on what they hated the most, namely cleaning (esp. done by old people). Not one of them selected page 1B(b) as their favourite, nor did anyone from school 3. No one from school 2 selected the "gangster" page as their favourite. This may be telling in view of the fact that

many of the “coloured” communities in the Western Cape have serious problems with gangsterism. In addition more of these learners seemed to be able to identify with the cleaning professions, another socio-economic reality of Western Cape society. In this case it seems clear that socio-cultural and socio-economic schemata and interests guided the choices made by learners.

Pair 1C (Sports and entertainment/unmarked socio-economic class)

The comments relating to pair C were more varied than the comments about the other pages had been. Substantially more was said that could directly, or indirectly be related to the depiction of age. Art style came in again, this time more strongly, as an influencing factor. The tastes of learners from schools 1 and 3 seemed to lie at opposite ends of the continuum.

1C(a): Sports and entertainment, youth/teenagers

(a)  (b)  (c)  (d) 

Figure 15: Images on page 1C(a)

Most of the positive responses about 1C(a) centred on its experiential content, i.e. sport and music (singing and dancing). Quite a number of students said that this page was more interesting than the other pages.

Regarding age one learner from school 2 commented that the other pictures were boring because they contained a “bunch of old people”. It is assumed that she was referring to pages 1A(b) and 1B(b). One learner from school 1 said that 1C(a) was not as childish as 1C(b), while someone from school 3 said that it was clear that (a) had been prepared for learners from a high school standard/grade (as opposed to primary or pre-school children). This last comment suggests that learners infer

the intended or implied audience from the appearance of the represented participants (in the case of 1C(a) “young” but not childlike). They did not only see that the page contained mostly young people and therefore identify more closely with it, they also understood that they were meant to relate to the pictures, that it was purposefully addressed to them.

Learners pointed out that they picked up feelings of energy and happiness from the pictures in (a).

The negative comments were more difficult to interpret. One called the singer a “mermaid” and said she was “dull” and “depressing” and “ugly”. This seemed like an answer from a learner who did not have a clear reason for her choice. Or she really mistook the flowers on the singer’s dress for scales and found the picture off-putting for reasons which she was unable, or unwilling to articulate more precisely. She also commented on how ugly the male tennis player was. This is an interesting comment, because this picture was a fully inked silhouette, and I had noticed before that some learners from a similar background to hers did not appreciate such silhouettes. Another learner from the same school, called the page “not eye-catching” and “boring”. One called all the pictures “corky” (sic). A learner from another school said it was “just not good enough for me”.

1C(b): Sports and entertainment, little children

(a)  (b)  (c)  (d) 

Figure 16: Images on page 1C(b)

The comments about page 1C(b) with the childlike pictures of little children were the most varied and interesting of them all. Some of the more general, positive comments showed that the learners from school 1 found these pictures interesting, fun, lively, attractive and cute. They said they liked babies and pictures of little

children, and once again, that they didn't like pictures of old people. What is interesting is that, although there were also those from this school who thought the page to be childish, there was such a large number who did not seem to feel that the depiction of children excluded them as a target audience. They still felt they could relate to it. In fact, not much was said about the actual activities depicted here, save that they could relate to it.

A negative comment relating to age came from school 2 where a learner felt that he was not a child anymore – again an indication that learners interpreted the age of represented participants as saying something about them as interactive participants. In terms of content, learners from this school commented that they did not like crying babies, and did not want a baby too early. This last comment, "I don't want a baby before the time, because I want to finish school," is interesting in terms of the socio-economic environment from which these learners came, where there is a higher instance of teenage pregnancy than in the school 1 context.

School 3 had the highest frequency of learners who disliked this page. In terms of experiential content the crying baby evoked some negative responses. One person in particular seemed to have been frustrated recently by babies crying incessantly and interfering with her life. Among other things she said that sometimes when she had homework the babies messed on it and made her angry. Some learners said that the page did not make sense to them:

> *I don't know what's going on now*
> *I don't understand what they do in the pictures*

Regarding the depiction of age there was again the feeling that the page had been prepared with little children in mind as a target audience. One learner found that the things depicted there were not important to their lives. This is interesting in the light of the fact that, except for the crying baby, the other characters on the page were all doing things that were also depicted on the teenage page. The

implication of this comment therefore seems to be that the age of the represented participants played a role in the interpreted relevance of the activities to this reader/viewer.

Apart from not identifying with the age of the represented participants, and negative associations with crying babies, there was another, unanticipated factor that might have contributed to learners from school 3 not selecting this page. This was the art style of these pictures. Some learners seemed to severely dislike this style, which reminded of the type of drawings made by small children. They used the word "popeye" to describe these pictures, and although these cartoons did have big round eyes, this slang term when used in Xhosa, is a more general, yet negative reference to stupid looking drawings of people, who are not "real" people. It seems to be a derogatory term comparable to the English term "caricature". Two learners felt that they did not "know what was going on" and could not "understand what they [did] in the pictures", apparently as a result of the drawing style. Exactly what learners meant when they said they did not understand, is not clear at this stage. Further investigations into art style preference and the specific schemata triggered by specific styles might shed light on comments like these.

Learners from school 1 liked the childlike drawing style and some felt, from all the pages this one would look the best when coloured in[39].

SUMMARY OF FINDINGS BASED ON COMMENTS

- Representations of age and socio-economic class/status, as expressed in terms of activities, clothing and accessories, interact dynamically with each other and with learners' personal, social and cultural schemata in the making of both experiential and interpersonal meanings. Experiential meanings show the reader/viewer what the communication is about, i.e.

[39] Some learners seem to enjoy decorating their schoolwork by colouring in the black and white illustrations.

the topic or "field" of the communication (Eggins, 1994; Butt *et al.*,2000). Interpersonal meanings show the reader/viewer what the relationships are between the various represented participants, as well as between reader/viewer and image maker, i.e. the "tenor" of the communication (Eggins, 1994; Kress and Van Leeuwen, 1996; Butt *et al.*,2000). The various experiential and interpersonal meanings were interpreted simultaneously (see Eggins, 1994) so that together they resulted in the final choices learners made. This dynamic interaction seems to have been responsible for the narrowing of the gap between the number of learners who preferred 1B(a) to 1B(b) ("young" gangsters to "old" cleaners) in schools 1 and 3 (cf fig. 6 above), and the apparent inversion of the age preference in school 2, when it came to this pair (fig. 6).

- From their comments it can be seen that represented activities were generally central to learners' interpretation of the images. Learners seemed to understand that they were the addressees of the communication within the genre of the textbook, and that the apparent youthful age of certain represented participants related them (the learners) even more closely with those images. On this interpersonal level learners consciously associated or distanced themselves from the perceived[40] content of particular images. In the case of 1B more conscious choices were made against the page themes gangsterism were perceived and where age more closely identified learners as the implied audience to whom and about whom the pictures were "speaking". Learners, especially females from school 2 consciously distanced themselves from being addressed as such[41]. In the case of 1C(b) learners who saw that the childlike images did not identify them as interactive participants (audience), also distanced themselves from the

[40] Note that not everybody would "read" the same processes and experiential meanings into these pictures.

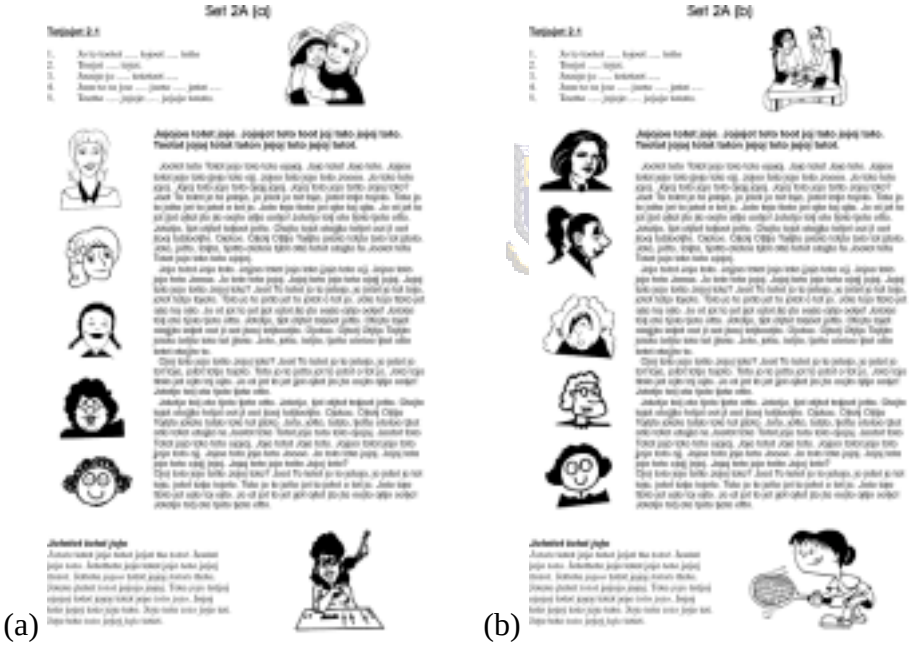
[41] Kress and van Leeuwen (1996: 121) say the following: "When images confront us … we are not obliged to respond, even though we do recognize how we are addressed. The relation is only represented… whether or not we identify with that position will depend on other factors …All the same, whether or not we identify with the way we are addressed, we do understand how we are addressed, because we do understand the way images represent social interactions and social relations."

sports and music related content (which they enjoyed when the represented participants were of a similar age to themselves).

- Art style played a role in some preferences, particularly for learners from schools 1 and 3, most strongly so when it came to 1C. Learners from school 1 enjoyed the childlike style employed in 1C(b), while learners from school 3 disliked its caricaturing nature.

4.3.2. Set 2

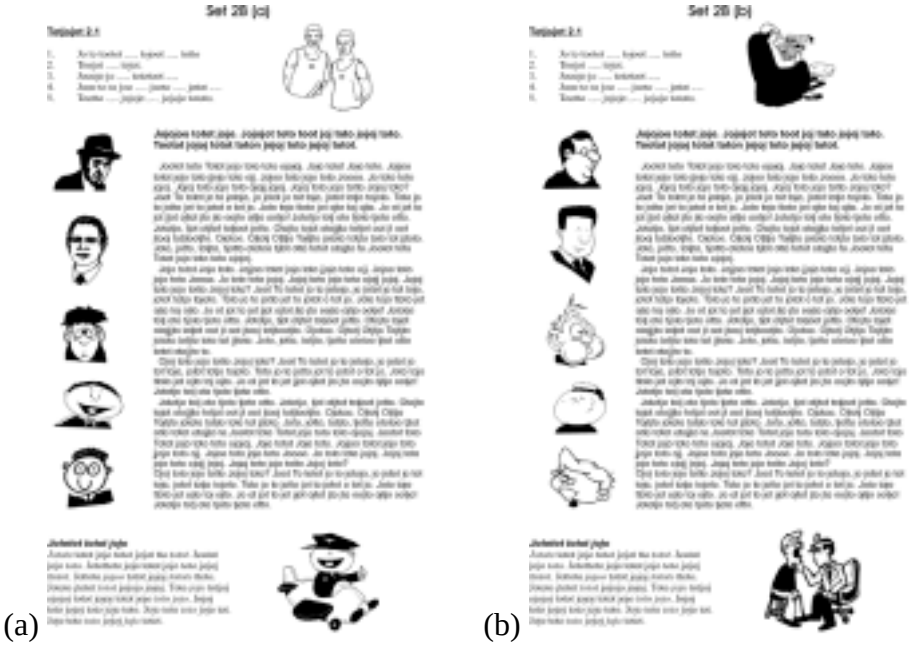
Set 2 specifically depicted the semiotic elements “direction of gaze” and “gender” as described below.



(a) (b)

Figure 17: Pair 2a, (a) females, direct gaze, (b) females, averted gaze.

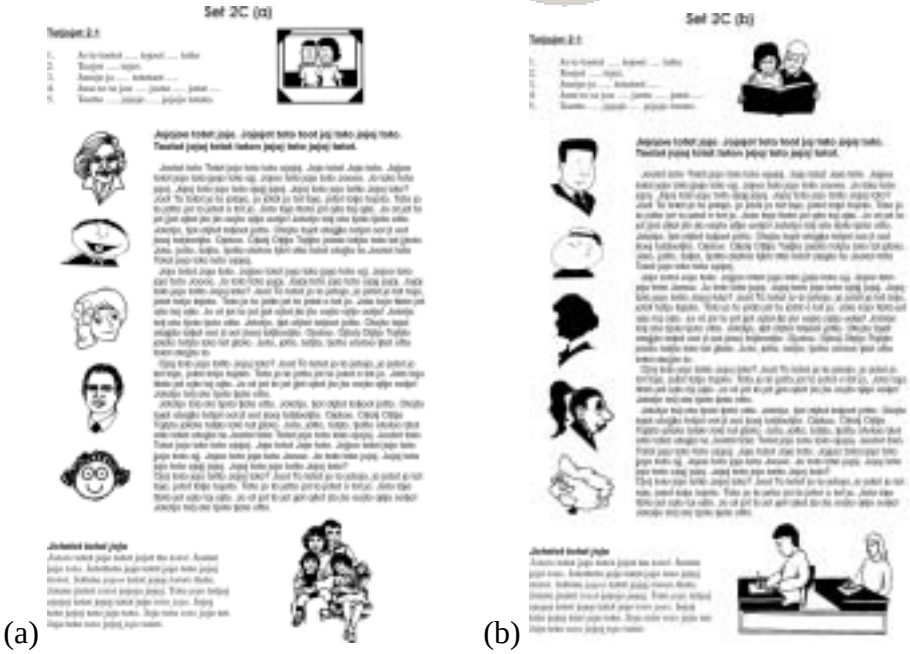
- **Page 2A(a)**: women only, all facing in the direction of the reader/viewer.
    - The cues to gender were mainly length and style of the hair and facial shape and features, as well as clothes (where that part of the body was visible).
- **Page 2A(b):** women only, all facing away from the reader/viewer.



(a) (b)

Figure 18: Pair 2B, (a) males, direct gaze, (b) males averted gaze

- **Page 2B(a):** men only, looking in the direction of the reader/viewer.
- **Page 2B(b):** men only, looking away from the reader/viewer.



(a) (b)

Figure 19: Pair 2C, (a) mixed gender, direct gaze, (b) mixed gender, averted gaze.

- **Page 2C(a):** mixed gender, facing the reader. Some faces from previous pairs repeated.
- **Page 2C(b):** mixed gender, looking away. Some faces from previous pairs repeated.

Something I realised only after the questionnaires had been completed by the learners, was that most of the faces facing the reader were also smiling, while those looking away were not smiling as much, and displayed a wider variety of other, sometimes unhappy, facial expressions. The responses indicated that learners had actually noted the facial expressions.

DIRECTION OF GAZE

Overall preference for (a) vs. (b)

Figure 1 below shows the percentage of learners from the core group (60 learners), who indicated a preference for pages depicting faces which looked directly at the viewer (Set 2A-C(a)), compared to pages where the represented participants were looking askance or away from the reader (Set 2A-C(b)). The vertical axis shows the percentage of students who indicated a particular preference. Where percentages do not add up to 100 in any of the following charts, it is the result of some learners giving answers that could not be used.

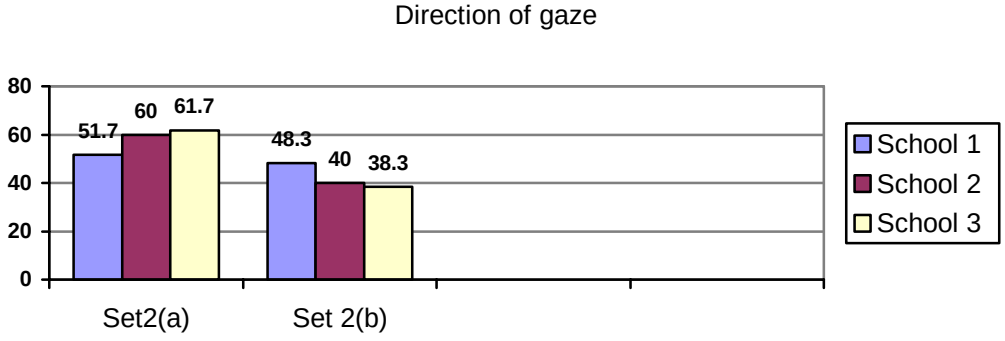


Figure 20: Preference in terms of direction of gaze

On this chart (fig. 20) the preference is less pronounced than was the case with Set 1, i.e. learners found the differences more significant. Almost equal numbers of learners from school 1 indicated a preference for the direct and averted gazes. For the other two schools the choice is clearly in favour of the direct gaze, but not as strong as the choice for youthful age was in Set 1.

Preference within separate pairs

The graph below (figure 21) sets out the preferences of the three school groups per page, illustrating their preference for either the direct or the averted gaze (cf fig. 1, and fig. 17-19 above).

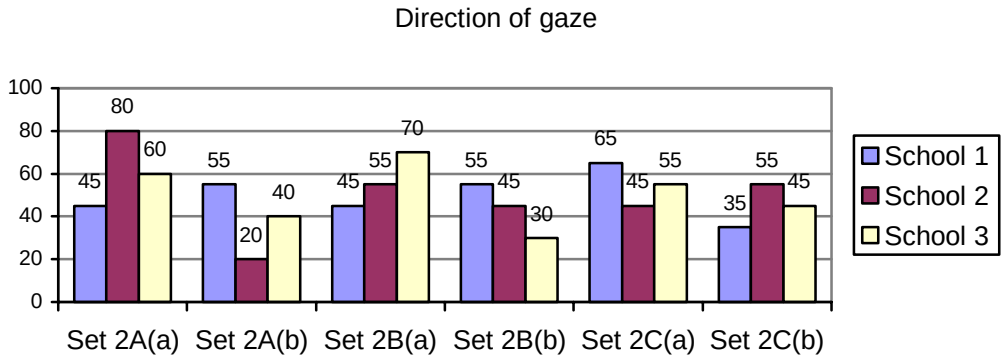


Figure 21: Direction of gaze preference.

The bar chart above (fig. 21) shows the following:

- Learners from school 1 marginally preferred the averted gaze (the visual "offer") in pairs 2A (all females) and 2B (all males). This is interesting in view of the fact that the represented participants, who made eye contact with the reader on the other pages tended to have friendlier/happier facial expressions than those looking away. However, when it came to pair 2C (mixed gender), the learners from school 1 expressed a pronounced reversal of preference in favour of the direct gaze (the visual "demand").

This reversal resulted in an average preference of the direct gaze for school 1.

- School 2 revealed a preference for the direct gaze when it came to pairs 2A (all females) and 2B (all males). Regarding 2B (all males) the difference between the number of learners choosing the direct gaze and those choosing the averted gaze was much smaller than in the case of 2A (all females). When it came to 2C (mixed gender) the preference was reversed in favour of the averted gaze. The overall preference (in terms of averages) for this school was in favour of the direct gaze, despite the reversal in C.
- School 3 preferred the direct gaze throughout. Their preference was not reversed when it came to pair 2C (mixed gender), but the difference in the number of learners who preferred the direct gaze to the averted gaze was the smallest for this pair.

Further questions

From the data above the following questions arise. These will be taken into consideration again when the data relating to gender is interpreted, and when learners' comments are considered.

1. Why did group 1 prefer 2C(a), the direct gaze, to 2C(b), the averted gaze?
2. Why did group 2 prefer 2C(b), the averted gaze, to 2C(a), the direct gaze?

GENDER

Overall preference for A vs. B vs. C

The following two graphs show what learners preferred in terms of the semiotic element "gender".

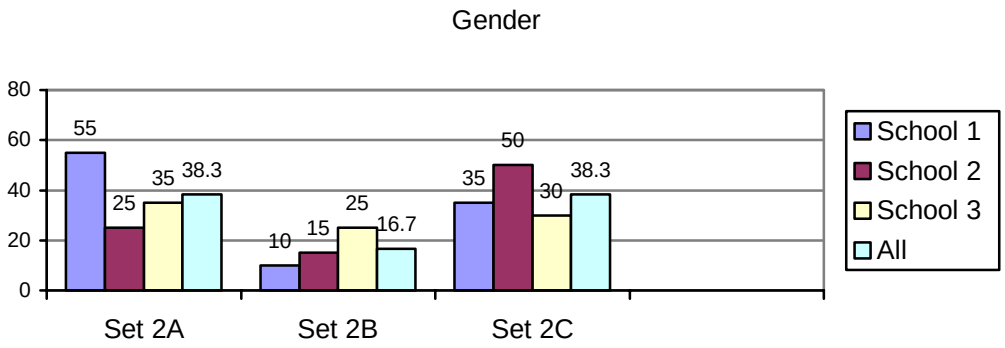


Figure 22: Gender preference in the three schools.

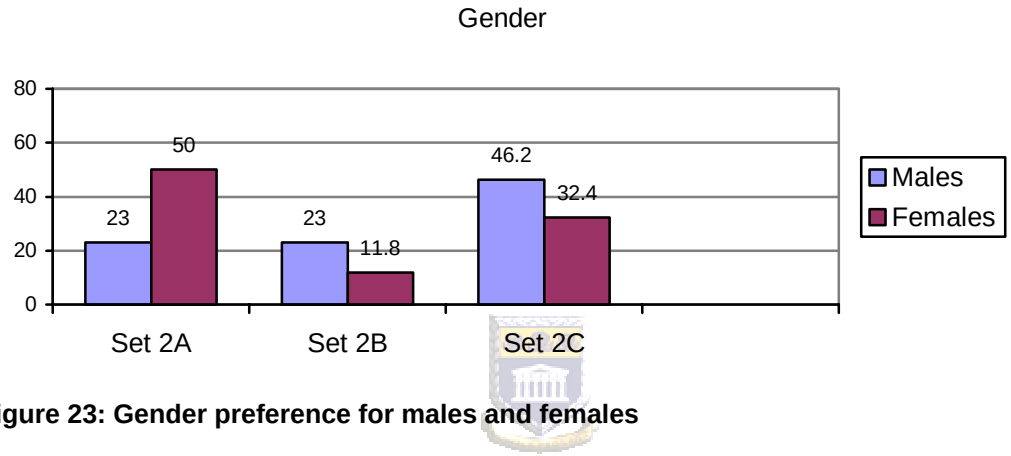


Figure 23: Gender preference for males and females

Figures 22 and 23 show that

- overall the all-female and the mixed gender pages drew equal (fig. 22) at 38.3% of all the learners in the core sample of 60 preferring each of these options.
- in terms of the gender division of preferences females (50%) preferred the all-female pages (fig. 23).
- male learners (46.2%) preferred the mixed gender option, instead of the all-male option as might have been expected (fig. 23).
- the males overall displayed an equally low preference (23%) for the all-male pages and the all-female pages (fig. 23), while the females (32.4%) preferred the mixed gender option after the all-female option. Very few of them (11.8%) preferred the all-male pages.

When looking at the preference patterns within the different schools, displayed in fig. 22 again, we find the following[42]:

- in school 1 the learners (55%, all female) preferred the female images, with the mixed gender page in second place (35%).
- in school 2 overall more learners preferred the mixed gender page, with the female images in second place. Most of the male learners (7 out of 12, i.e. 58.3% of males from core group 2) selected the mixed images. There was an equal proportion of males (3, i.e. 25%) and females (2, i.e. 25%) who selected the all-female page. However, it is likely that, had all the female answers been valid, this would have been different (2 female answers could not be used).
- overall school 3 seemed to prefer the female images with the mixed images in second place. More of the learners who selected the female images were female (4:3, i.e. 66.7% of females and 21.4% of males), while more males (5:1, i.e. 35.7% of males and 16.7% of females) selected a mixed gender page rather than a single gender page. It is interesting to note that more males from school 3 than from school 2 were inclined to select the male images (4, i.e. 28.5% of the males in the core sample from school 3, to 2 i.e. 16.7%, from school 2). This greater preference for the male images resulted in the overall preference being in favour of the female images.

This data suggests that there is some correlation between what learners favoured among the options in this set, and their gender. What is interesting is the unexpected preference showed by males for the mixed images, instead of the male only images. The reasons for this are not clear. It may be that there was something particularly offensive about the male pictures, apart from gender, or that males have become sensitised to gender issues in such a way that they wanted to avoid

[42] When considering the overall preference in each school, the gender composition of that sample must be taken into account (cf section 1: 1).

appearing to be chauvinistic, or that they simply prefer mixed company at this stage in their development.

GENDER AND DIRECTION OF GAZE COMBINED

Something which is interesting when considering direction of gaze and gender representation together, is that the data for schools 2 and 3 show that considering the all-male pages, an equal number of the females preferred the direct and the averted gaze, while more of them had preferred the direct gaze in the previous pair. This raises the question whether some females preferred to receive a visual "offer" (less aggressive) from the male represented participants, while the males preferred the slightly more aggressive "demand"[43]. Learners' comments, neither confirm nor conclusively deny such a possibility. This division of preference partly explains why, for school 2, the distinction between the preference for the direct vs. the averted gaze in pair 2B (all male) was less pertinent than for pair 2A (all-female) (see fig. 21 above).

Males from both schools 2 and 3 shifted their preference towards the pages with representations of the averted gaze, when it came to the mixed gender pair (2C), while females (particularly from schools 1 and 3) tended towards the pages with representations of the direct gaze. The comments suggest that the reason for individual learners' choices lay in the difference in experiential and interpersonal content between 2C(a) (family life and relationships) and 2C(b)(reading and education). Interest in a specific subject/theme may have resulted in the apparent reversal in preference for schools 1 and 2 when it came to this last pair in the set (cf fig. 21). A further discussion of learner comments may be found below.

[43] Interestingly the data for school 2 shows that fewer males also preferred the direct gaze for this pair than had been the case for the previous pair. Overall more males preferred the direct gaze here because there was an increase in the number of males from school 3 who selected the direct gaze.

SUMMARY OF PREFERENCES

- Overall learners from all three schools preferred the direct gaze to the averted gaze.
- Female learners overall preferred the all-female option while males preferred the mixed gender option. More males, most of whom came from school 3, preferred the all-male option than females did. There therefore seems to be a relation between learners' gender and their preferences.
- Learners from school 1 did sometimes prefer the averted gaze to the direct gaze, as may be expected from the most "Westernised" group among the three. This corresponded with Kress and Van Leeuwen's (1996) observations about the value of objectivity and detachment in "Western" education. Kress and Van Leeuwen's (1996) explanation of the ambivalence in the use of visual demands and offers in educational materials (see ch. 4: 2.1.5) may explain why this preference was not very strong. In addition it may be possible, in the light of Eggins' (1994) explanation of power relations, that a preference for the averted gaze was an indication of the fact that learners from school 1 saw themselves as being in a position of power. This is likely, as teaching practice increasingly empowers learners and casts the educator in the position of facilitator, rather than the "teacher" who knows everything and has the last say. These suggestions by Kress and Van Leeuwen (1996) and Eggins (1994) are interesting pointers to possible explanations for the preference of the averted gaze, but given the sort of evidence I have, they are not conclusive here and would need further investigation in terms of visual communication. The preference school 1 had for the averted gaze for 2A and B was reversed in the case of pair C, resulting in an overall preference for the direct gaze. Learner comments may shed more light on this matter.
- School 2's overall preference for the direct gaze was challenged in 2C by their preference for the page with represented partcipants looking away from the reader. This change in preference seemed to be related to the fact that males in particular had shifted.

- Learners from school 3 preferred the direct gaze throughout.

LEARNER COMMENTS

It would seem that learners had more trouble giving reasons for their likes and dislikes regarding Set 2 than Set 1. In Set 1 it was clearer what the activities, the visual "processes", were. Experiential content was more closely linked with the semiotic element (age and socio-economic status) which was being investigated. In terms of Set 2 it is not as easy to relate learners' comments with their preferences.

Pair 2A: All female, direct and averted gaze

Here learners commented on the activities (like disc jockeying) portrayed in the images, as well as on the feelings they read in the faces of the represented participants. Many comments referred to such emotive content. Most learners did not like pages where they interpreted the majority of faces as expressing sadness, anger or other negative feelings. They preferred happy, friendly and loving faces. No comments revealed an overt awareness of the direction of gaze. A few comments referred directly to the issue of gender. They commented mainly in the negative about gender saying why learners did *not* like a page, rather than why they liked it. There were again a noticeable number of comments which seemed to be related to art style. Someone raised the issue of age again, although an attempt had been made to neutralise this element in these images by selecting participants representing various ages.

2A(a): All female, direct gaze

(a)  (b)   (c) 

Figure 24: Images on page 2A(a)

Considering the positive comments made about this page quite a number indicate that loving/happy/friendly/smiling faces and impressions were important. Learners from all three groups commented positively in this regard. A number of positive comments also came from schools 2 and 3 regarding the DJ. Learners said they loved music, or would like to be a DJ, or follow an associated profession like TV presenting.

In school 3 there were two comments that these faces were beautiful and pleasing (in contrast to the "strange" faces on the opposing page). This seemed to be a comment on art style and caricature.

Not many negative comments were made about the page. A male learner from school 2 said that he didn't like the fact that there were only women on the page. He said he "doesn't like women". Another male, referring to both 2A(a) and (b), said that he didn't like them because there were only women on these pages and "women do not reason like men". This was an indication that there was indeed a level of gender identification at work here and that male learners may not have been as sensitive to gender issues as speculated above (see "Overall preference for A vs. B vs. C" above).

One learner from school 1 commented that the "styles" were old fashioned. If this was a reference to art "style" the comment may be interesting, because it would suggest that art style might date images. As a fashion statement it contrasts with the statement of another learner who liked some of the hairstyles and accessories – an indication that personal tastes as well as general fashion trends may play a role. A learner from school 3 said s/he did not like (dark) glasses (the DJ wore tinted glasses, see fig. 24(c) above). This is an interesting statement because this kind of comment was made by another learner from school 3 regarding an image in set 3. It seems to be an almost irrelevant element of detail, yet learners pick it out and comment on it.

2A(b): All female, averted gaze

(a)  (b)  (c) 

Figure 25: Images on page 2A(b).

Learners from school 1 who preferred 2A(b) enjoyed the variety of emotions depicted on the page saying such things as that it revealed "character" and "the point of view of individuals". These comments reveal the ideology of individualism which is characteristic of a "Western", "First World" worldview. The learners from the other schools generally did not take this view. They felt the images depicted suffering and people having trouble, and they did not like that.

One male from school 2 said that he did not "like women much", thus commenting on the gender distribution on this page. Interestingly all three of the male learners who did not like 2A, because of all the women, picked a mixed gender page as their favourite, rather than an all-male page. Two of them selected page 2C(a) (all female, direct gaze) as their favourite, citing family life as their positive association[44]. On both pages 2A(a) and 2C(a) there were representations of loving relationships. On page 2A(a) there was a grandmother holding her granddaughter (fig. 24(a)) and on page 2C(a) there was a family posing together for a photo and a man and a woman in a picture frame with their arms around each other (see fig. 28(a)). It would therefore seem likely that the two males mentioned earlier positively associated with the loving and caring relationships depicted there, but that gender distribution played a determining role in their final selection.

[44] The other one selected 2C(b) (mixed gender, direct gaze), but gave a rather vague reason for his choice.

No mention was made of direction of gaze. To comment on that aspect without prompting probably would have required quite a sophisticated awareness from learners.

Some learners from school 1 referred to the style of drawing/combination of art styles as being more attractive than on other pages, but there was one learner who said that the pictures were not "nicely" and "carefully" drawn[45]. A learner from school 2 said the "people and things look so funny [strange]". This may have been another reference to art style.

Interestingly one learner from school 2 said that he thought "the picture shows that education is not important". He was explaining why he did not appreciate this particular page and was therefore saying that education *should* be regarded as important. Which particular picture he was referring to is not clear. It would be interesting to know this, since the picture most clearly linked with education depicted two girls studying together. How was such a picture interpreted as showing that education was not important? One suggestion may be that the learner interpreted the pen in the hand of one of the represented participants to be a cigarette, which was something a studious and diligent teenager should not be holding (a comment on one of the discarded questionnaires showed that this interpretation was possible). It may also have been the worried expression on the faces of the represented participants that led to this comment.

Pair 2B: All male, direct gaze

The comments generally covered the same range as those aimed at the first pair discussed above. They included comments relating to the depicted activities and associated themes, like flying and going to the dentist[46], comments about the emotions and attitudes learners read on the faces of represented participants,

[45] This learner was not from an African background, as one might have expected, taking into consideration that this type of comment generally came from school 3 regarding similar art styles.
[46] In fact, the picture (cf fig. 27(c)) probably depicted a doctor checking a patient's tonsils, but because the doctor was looking into the patient's mouth many learners interpreted it as a visit to the dentist.

gender, and art style. Comments about the general interest value of the pictures were also quite common. There were not many positive comments about this pair. In terms of art style there were indications that schools 1 and 3 operated on opposite ends of the continuum between realistic/naturalistic depiction and cartoons/caricaturing. Learners from school 1 seemed to dislike a very realistic/naturalistic, while learners from school 3 seemed to dislike certain caricatures.

2B(a): All male, direct gaze

(a) (b) (c)

Figure 26: Images on page 2B(a).

Considering comments that related to the activities depicted on this page, a learner from school 3 felt that it didn't show studying students. Another from the same school criticised the page by saying that the represented participants had "stopped reading/studying" and were now "talking/reporting about "things of the street/community events". It is not clear to which images this learner was referring, but this negative comment also seemed to be expressing the sentiment that there should have been some reference to studies on the page for him/her to appreciate it. In contrast a learner from school 1 commented that the page was "too schoolish" (it is not clear what had triggered this association). Positive comments from school 3 referred to flying (the pilot in his aeroplane) and athletics/sports (the two youths in vests) and their positive associations with these activities. Learners from the other schools did not comment overtly on these activities. From these comments it is again clear that learners enjoy images that relate to their interests. Continuing in this vein a number of learners from schools 1 and 3 found the page boring and lacking in interest. Very few learners found it interesting.

Concerning the perceived feelings and attitudes of the represented participants a learner from school 2 said that these were the kind of people who only thought of themselves and liked to gossip, while another one said there were a number of unhappy people on the page. This last type of comment was also made by learners from school 3 who said the represented participants looked cross all the time. On the positive side learners from school 1 commented that some faces looked happy and cute, while school 2 said the people looked as if they enjoyed themselves and had achieved success. The apparent contradiction in these comments may be ascribed to the fact that the page contained represented participants with a variety of facial expressions, and learners focused on those that were of greatest interest to them.

An interesting comment from school 2 was that the represented participants were "grown-up", but that they still "behaved like children". Indirectly this may be a comment on a certain art style, where represented participants are drawn in a somewhat childlike style, but do adult things, like piloting an aeroplane in this case. A learner from school 1 also called the page "too childlike", possibly referring to this picture as well as to some of the others (see fig. 26(c))

Regarding art style some learners from school 1 quite intensely disliked the naturalistic drawing style used for the first picture at the top of the page (the two boys in sports vests, see fig. 26(a). On the other hand there were learners from school 3, who disliked the art style of some of the other pictures on the page: "There is somebody who is looking at you with big eyes like a creature" (a likely reference to one of two faces with big, wide eyes, see fig. 26(b).
One male from school 3 made the statement that he liked 2B(a) the best, because it contained more men than the other pages, thus confirming that some males in school 3 had based their preference on gender distribution. So far there have been no females who commented on the gender distribution, although it seems quite clear from their preference for the female pages that gender distribution did influence them.

Some miscellaneous comments were that a learner from school 1 found that the pictures did not “make sense together”, while one from school 3 liked a hairstyle that looked like dreadlocks to him.

2B(b): All male, averted gaze

Figure 27: Images on page 2B(b)

Page 2B(b) attracted most of its negative comments in terms of negative associations with going to the dentist (cf footnote 46). Learners from all three schools commented on this in various ways. With reference to the picture of a man in an easy chair looking at the crossword in the newspaper, there was one negative comment from school 2, “You can’t always sit and fill in crosswords, because you will get bored at some stage” and some positive references, “There is somebody who is reading. I also like to read”. Some learners even had positive associations with the doctor/dentist (all three schools).

Several Xhosa learners from school 3 said the characters were ugly. Two learners from school 1 (not Xhosa speaking) agreed. Various learners from both schools complained that the represented characters were not smiling, didn’t look lively and interesting, or looked sad.

Pair 2C: Mixed gender combination, direct and averted gaze

In terms of pair 2C schools 1 and 2 showed a reversal compared to their previous patterns of preference. For both these schools as well as for school 3 the focus in their comments about 2C(a) (directs gaze) fell on their interpretation of and associations with the interpersonal relationships depicted in the images. For several learners this seemed to have determined their choices resulting in the

apparent reversal of preference. Regarding 2C(b) (averted gaze) many comments were made about the educational theme depicted in the images. Among all the comments about 2C (mixed gender) there was only one comment directly related to gender. It was the only comment of this kind made by a female. In comparison to the comments about 2A and B, there were relatively few remarks relating to art style. Other interesting remarks were made that could be construed as learners' awareness of modality in visual images.

2C(a): Mixed gender, direct gaze

(a)  (b)  (c) 

Figure 28: Images on page 2C(a)

For school 1 the general impression was that interpersonal content, in terms of what they read into relationships among the represented participants, was what resulted in their reversed preference pattern. 2C(a) depicted a loving family as well as a happy couple all posing for photographs (see fig. 28(a) and (c)). Most of the other faces on the page were smiling. Learners made positive remarks centred around these aspects of the represented participants – they looked happy and relaxed, they depicted happy and loving families/friends. This positive interpersonal content seemed to sway the preference balance in favour of this page with its depiction of a direct gaze. In the other two pairs the majority preferred the images with an averted gaze.

School 2 focused on the same themes as school 1. These learners gave a substantial number of positive comments relating to the themes of family life and friendship. The difference between schools 1 and 2 lay in the negative comments from school 2. Three learners from this groups said that family life was something they did not feel "ready" for yet. Thus instead of interpreting these pictures in the light of being a child in a family, as most of those who had felt positively about

family life had done, these learners interpreted family life in terms of themselves as parents and felt that they were not ready for it yet: “Things are done there that would be in my way, e.g. a family.” This may reflect the socio-economic and socio-cultural background from which many of these learners came. This is a community where girls fall pregnant at a statistically younger age than in the community of school 1. In their frame of reference being a teenage parent might be a familiar thing. One learner from school 3 shared this sentiment. This comment seemed to be a more direct moral judgement, “there are young people who had kids, so I don’t like it”. Positive as well as negative comments regarding family life were made by males as well as females.

Two interesting comments about this page came from two African students, the one from school 1 and the other from school 3. The learner from school 1 said: “I don’t like false people. I like the real thing.” The learner from school 3 remarked in somewhat broken English, that s/he did not like to watch children on television, because not all the things they do there were “a fact” (real). This learner interpreted the frame around the representation of a photograph, as the frame of a television screen.

It would seem that both of these learners registered an insincerity/probable falsehood in the pictures on this page that others had not. It is clear to which image the learner from school 3 was referring, namely the one depicted in fig. 28, (a). It seems likely that the other learner from school 1 was referring to the same image and/or another one, in which the family members were arranged in a typical family photo configuration: all smiling and looking directly out at the viewer (fig. 28(a) and (c)). It would seem that these learners interpreted such images as being marked for modality as “unreal/insincere” (see ch. 3: 4.2.2. for more on modality). This influenced their preference and indicates a quite sophisticated awareness of the nuances that may be expressed visually.

Another comment that related to another aspect of modality, which is discussed in greater detail in Section 3, was the following, also from school 3:

I do not like people that want to laugh at everything. I hate those people.

It is uncertain to which image this comment refers, but it would seem to be a remark about the expression of a flippant or mocking attitude towards things that should be taken seriously. This may also be seen as an interpretation of modality.

Two male learners from school 3 said this page didn't make sense. It was not clear to them what they page was talking about, and it didn't show what the people were doing. The represented participants on this page were indeed rather static. There were very few transitive visual processes, very few vectors indicative of action. Instead of understanding these comments as simply meaning that learners did not possess the necessary visual, or cultural schemata, for understanding the pictures, I think they may be interpreted as meaning, "These pictures don't show specific action, so they are boring/They don't interest me".

2C(b): Mixed gender, averted gaze

(a)  (b)  (c) 

Figure 29: Images on page 2C(b).

Most of the comments regarding this page remarked on the theme of education, including reading, writing and learning. School 3 almost exclusively commented in this regard. Their comments revealed a positive attitude towards reading and gaining an education. For school 2 this theme also seemed to attract mainly positive comments, although there was also a remark that the page was boring. Most of the other remarks from school 2 were not specific about which aspect of the images had triggered a certain reaction.

I was interested to know why more learners from school 1 had not picked this page, as it was the page in the pair where represented participants looked away from the reader/viewer (they had preferred this direction of gaze for the previous two pairs). Their comments were:

- *it doesn't catch my attention*
- *I don't like the pictures*
- *The people are too serious, they are all working*
- *The pictures are sort of blacked out. What a waste of ink. It does draw my attention to it, but as I said, I would think to myself "what a waste of ink".*
- *I don't like being at the same school with boys*

The first two comments don't give explicit reason for the respondents' dislike, but they may be construed as an indication that to these learners the theme of studying/school was boring (in contrast to the overwhelmingly positive response from school 3). The third remark seems to indicate that studying is serious (not fun) and unpleasant work. It echoes the strong sentiment this learner, and others from school 1, had about page 1A(b) (upper class professional adults). There they also complained about work being unpleasant and boring. The fourth comment above follows another negative remark with reference to fully inked silhouettes. The previous remark was made with reference to page 1C(a) (youth/teenagers involved in sports and entertainment). That learner commented, "The man with the tennis racquet looks terrible, so ugly". It was interpreted as a possible reference to the art style.

The last remark above is interesting, as it relates directly to the semiotic choices tested here, and as it was the only remark of the kind made by a female learner. It is likely that other learners from her girls' school would share the sentiment, or at least feel that they did not identify with the co-ed set-up represented in these pictures. This may be a further contributing factor to the shift from a preference for the page depicting the averted gaze to preference for the direct gaze in 2C. It is

interesting to note here that a combination of the two genders was found to be objectionable within a specific context. The male learners who commented on gender displayed a more general aversion to the company of females, although their preference did not indicate that they preferred the exclusive company of males. The preference displayed by females from all three schools tended in the direction of a preference for exclusively female company.

The fact that many of the represented participants in this set of pictures were shown only as faces resulted in there being very few limbs for creating vectors through gestures or the wielding of tools. Thus the focus was put on the interpersonal interpretation of the pictures. This can be seen in the many comments that focussed on emotions and personality.

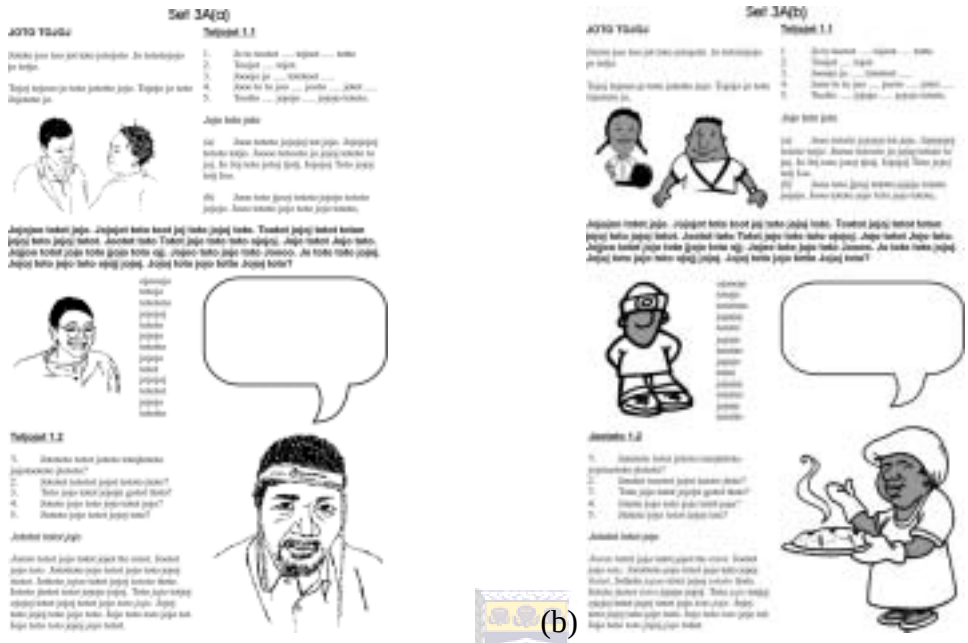
SUMMARY OF FINDINGS BASED ON COMMENTS

- The preference data showed that learners preferred the direct gaze to the indirect/averted gaze. Interestingly no comments were made in this regard. It would seem that learners were not overtly aware of the influence of the direction of gaze. It is not a factor which operates independently from facial expression, which is what learners noticed and commented on.
- The correspondence between gender and preference suggested by the preference data was borne out by comments from males who objected to 2A containing only images of females, and a male who expressed appreciation for the fact that 2B contained more males. A single comment from the female camp also indicated that gender played a role. For her the specific context of attending school with boys was a problem.
- The challenge in 2C to school 1's preference of the averted gaze in 2A and B may be ascribed to various factors. These include gender identification (2C(b) depicted males and females in school together, while they were in an all girls school), unpleasant aspects of the educational theme depicted in 2C(b), and the positive associations with family life and loving relationships evoked by the pictures in 2C(a).

- The challenge offered in 2C (mixed gender pair) to school 2's overall preference for the direct gaze is more difficult to explain because of the relative strength of their preference for the direct gaze, particularly in 2A, and the relatively few explicit reasons offered for their choices. The difference in preference between (a) (direct gaze) and (b) (averted gaze) for school 1 was not very great in 2A and 2B and they offered several possible reasons for their change in preference in 2C. The most likely explanation for school 2's preference change in 2C seemed to be learners' interests regarding the represented topics of family (and other) relationships in 2C(a) and reading and education in 2C(b).
- Learners from school 3 preferred the direct gaze throughout, but their strongly positive associations with the themes of reading and education in 2C(b) may explain why their preference for the direct gaze is the least prominent in this pair (2C).
- Interpersonal content (the communication of meanings relating to interpersonal relationships, feelings, attitudes) represented mainly by means of various facial expressions were very important to many learners. Learners from schools 2 and 3 were more inclined than learners from school 1 to interpret and focus on emotions that were either very positive or very negative. Pictures with negative emotive content were rejected.
- Art style, as a possible marker of modality (cf ch. 4: 2.1.1 and 4.3.3 below) was also noticed. Preferences in this regard were most strongly articulated by learners from schools 1 and 3, although they were not the same. Learners from these schools preferred different art styles. School 3 learners disliked certain cartoons, while school 1's learners disliked the naturalistic art style.

4.3.3. Set 3

Set 3 specifically depicted the semiotic elements “art style” and “race” as described below.



(a) (b)

Figure 30: Pair 3A, black represented participants, (a) naturalistic art style, (b) cartoon style.

- **Page 3A(a)**: Black represented participants in a naturalistic drawing style;
    - No skin tone was added to indicate race. Racial cues were curly black hair in styles suitable to such a hair type and facial features. One picture also included a beaded headband as a cultural cue.
- **Page 3A(b):** Black represented participants in cartoon style;
    - Here skin tone was added as a cue to race. Hair and facial features were not very distinctive (two of the four characters wore head coverings, one character was without a visible mouth).

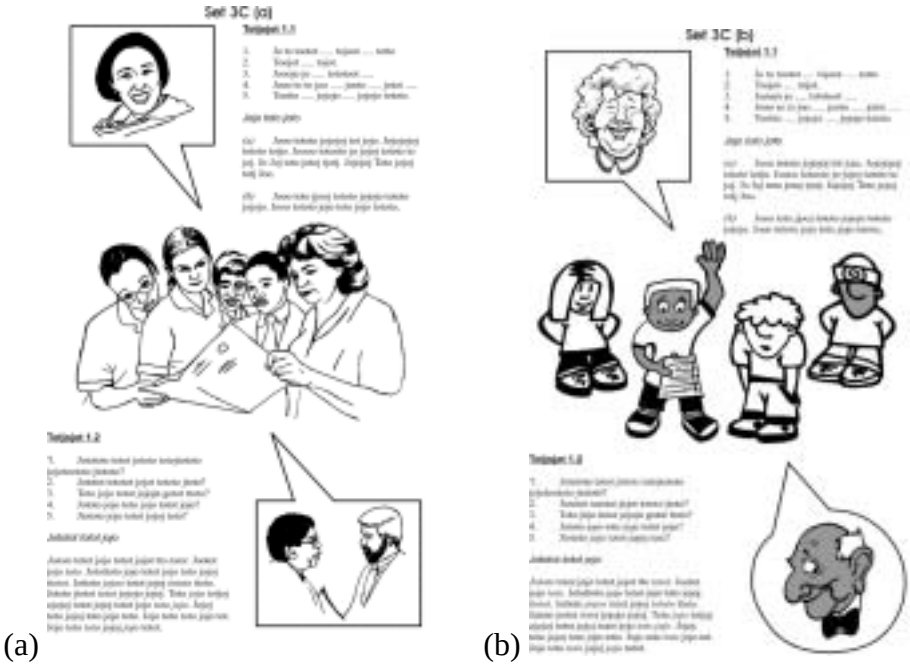
(a) 

(b) 

Figure 31: Pair 3B, white represented participants, (a) naturalistic art style, (b) cartoon style.

- **Page 3B(a):** Naturalistic white represented participants, with no skin or hair colour.
    - Racial cues were hair (style and texture, not black), as well as facial features.
- **Page 3B(b):** White represented participants in cartoon style
    - The racial cue was a lack of skin and hair colour[47].

[47] These pictures indicate an interesting feature of images like these. They were essentially unmarked for race, yet they were assumed to be depicting white represented participants. This phenomenon is similar to the phenomenon in language where unmarked nouns in languages like English and Afrikaans are interpreted as male, unless there are very specific contextual cues to indicate that they should not be interpreted as such.



(a) (b)

Figure 32: Pair 3C, multiracial represented participants, (a) naturalistic art style, (b) cartoon style.

- **Page 3C(a):** Naturalistic style; multiracial combinations of represented participants (not just only black and white, but also Indian and oriental).
    - Racial cues were again present in the representation of hair and facial features.
- **Page 3C(b):** Cartoon style; multiracial combinations of represented participants.
    - Skin tone was the only racial cue, but once it was established, facial features such as the old man's prominent nose (Indian/Semitic?) also became racial cues.

ART STYLE

This section presents the findings in terms of the visual element "art style". Figure 1 below shows the percentage of core learners in each school who indicated a preference for pages drawn in a naturalistic style (Set 3(a)), compared to the percentage of learners who preferred pages where various cartoon styles

were employed (Set 3(b)). Where (a)+(b) does not equal 100, it means that learners either had not marked a box, or had ticked both.

In anticipation of what the data for Set 3 may reveal, the reader may remember the comments relating to art style in Sets 1 and 2. Learners from school 1 indicated that they enjoyed the relatively childish style on page 1C(b), while some students from school 3 reacted quite negatively to this art style. The naturalistic, hand-drawn image (as opposed to computer art), at the top of Set 2B(a) drew several negative comments from school 1, while the cartoon drawings on the same page seemed to draw similarly negative comments from school 3.

Overall preference for (a) vs. (b)

Figure 1 below shows the percentage of learners from the core group (60 learners), who indicated a preference for pages with a naturalistic art style (Set 3A-C(a)), compared to pages with cartoons (Set 3A-C(b)). The vertical axis shows the percentage of students who indicated a particular preference.

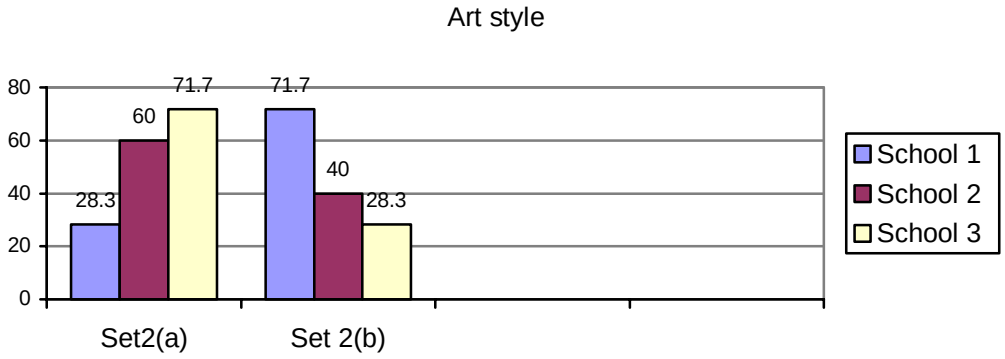


Figure 33: Art style preference

According to figure 33:

- the learners forms schools 1 and 3 had exactly opposite art style preferences. School 1 preferred the cartoon style, while school 3 preferred

the naturalistic style. This confirmed what their comments on some of the other pages already suggested.

- The preference of learners from school 2 lies between the two extremes, but closer to that of school 3. Some of these learners preferred the naturalistic style, but there were fewer of them than in school 3.

Preference within separate pairs

Figure 34 sets out the preferences of the three school groups per page, illustrating their preference for either the naturalistic art style or cartoons (cf fig. 1, and fig. 30-32).

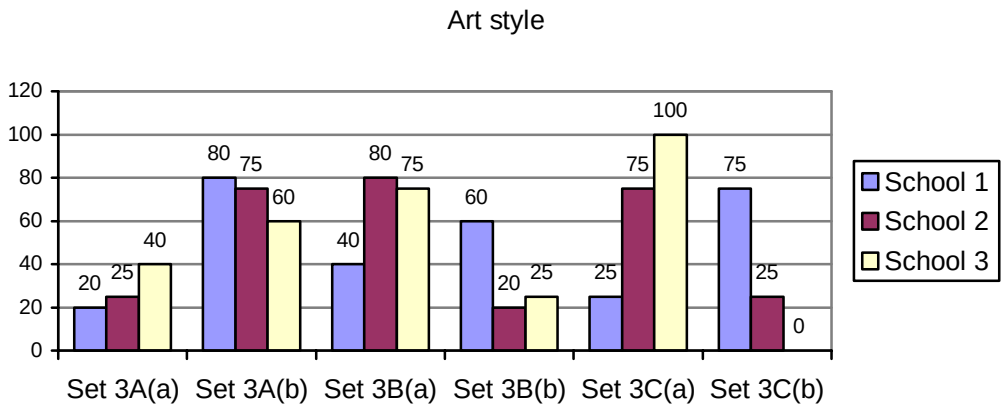


Figure 34: Art style preference for the core sample.

According to figure 34:

- learners from schools 2 and 3 greatly preferred the naturalistic pages to those with cartoons. However, in pair 3A they favoured the cartoon page. This may indicate that there was another, more conspicuous factor which determined their choice in that set.
- School 1 preferred the cartoons throughout, although they seemed to like them less in 3B than in the other pairs.

Further questions

From the data above the following question arises. It will be taken into further consideration when learners' comments are considered:

1. Considering page pair 3A (black represented participant), why did the learners from schools 2 and 3 select the cartoon images instead of the naturalistic images?

REPRESENTED RACE

Overall preference for A vs. B vs. C

Figure 35 below shows the preference per school for each of the three racial representations, black, white, and multiracial.

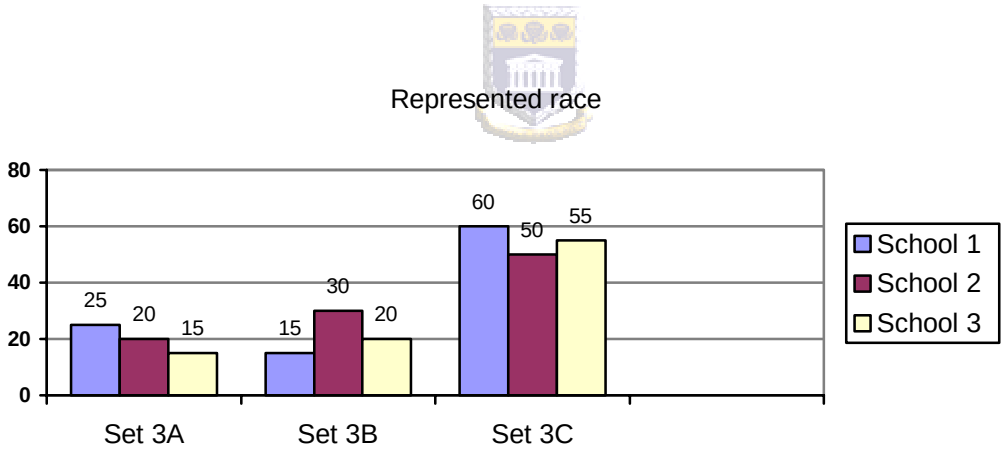


Figure 35: Preference, represented race, core sample. School 2: 0 invalid/confusing. School 3:10% invalid/confusing

Figure 35 shows that

- half, or a little more than half, of the learners from each school chose a racially mixed page as their favourite. This choice is in accordance with the multiracial sentiments and values currently propagated in South Africa.

It is likely that learners may have felt that this was the more appropriate choice, if they were sensitive to generally more acceptable attitudes. It is not possible here to consider such skewing of the results, as there was no additional check to this in my questionnaires.

- in school 1, where the majority of learners were white a slightly greater number of learners (5:3, i.e. 25% :15%) selected as their favourite, a page with black represented participants. A closer look at the specific responses shows that four out of the five respondents who made this choice were in fact black.
- in school 3, where the majority of learners were black, a slightly greater number (4:3, i.e. 20% :15%) selected as their favourite, a page with white represented participants. There were no white learners in the group, so no skewing as may have happened in school 1, was possible.
- The oppositions I worked with in these images were white: black: multiracial, thus there was no separate representation of "coloured". A cartoon page where the skin toning could have been interpreted either as black or "coloured", could have been selected by learners from school 2, if racial identification was important to them. However most of them favoured the multiracial pages. Only 1 learner preferred the skin-toned cartoons in pair 3A. From the three schools school 2 had the greatest number of learners (30%:20%:15%) who selected the white images as their favourite. More of them (6:4, i.e. 30%:20%) selected white images than black images.

SUMMARY OF PREFERENCES

- Learners from school 1 preferred cartoons to naturalistic images.
- Learners from schools 2 and 3 preferred naturalistic images to cartoons.
- All three groups preferred multiracial representations to monoracial representations.
- With a slight majority learners from school 1 preferred black images to white images.

- With a slight majority, learners from schools 2 and 3 preferred white images to black images.

LEARNER COMMENTS

Pair 3A: Black represented participants, naturalistic and cartoon styles

Only three learners, all from school 2, selected the first page in this pair as their favourite[48]. Their comments were the only favourable comments on that page, while there were numerous negative comments. These negative comments show that the interpersonal content of these images, i.e. the relationships between represented participants, the perceived attitudes of represented participants, and the attitudes these images triggered in learners as interactive participants, was the key factor in determining learner preference. The strongly negative response resulted in learners from schools 2 and 3, who have been shown to prefer naturalistic images, to choose the cartoons instead. The comments about the cartoon page did not add new insight to this. No comments were made about race.

3A(a): Black represented participants, naturalistic art style

(a)  (b)  (c) 

Figure 36: Images on page 3A(a).

[48] There was another positive response from school 3, but this learner had not followed the instructions in making the selection, so that her choice and comment were disregarded. The same applied to learners who gave negative comments about the page they incorrectly indicated as the one they disliked the most. This has been my policy throughout the discussion of the preference data (cf 3. above).

None of the learners in schools 1 and 3 selected this page, the naturalistic pictures of black people, as their favourite. Several of them selected it as the one they liked the least. The negative comments will therefore be the focus of the discussion of the comments about this page. The positive comments made by a few learners from school 3 are discussed in contrast to related negative comments from school 3.

Some of the comments expressed a negative attitude, but did not explain or give clear reasons for this attitude. Such comments included:

> *Now is not the time to be like this and it doesn't look acceptable* (school 2)
> *I don't like this picture* (school 3)

I would suggest that these learners would have agreed with their classmates who were able to express themselves more precisely, as described below.

Then there were some remarks relating more specifically to learners' interest in these images.

> *It does not stand out and get my attention* (school 1)
> *Boring, unattractive, content looks boring, off-putting* (school 1)

Further remarks were made about the general appearance of these images.

> *They are ugly* (school 3)
> *…it does not look so beautiful* (school 3)

Had there been an indication that learners from schools 2 and 3 did not like the art style used on this page, one might have interpreted the two comments above as referring to the drawing style in some way. But there was no indication that they did not like the style. In fact had they not been put off by something else, they

were very likely to have preferred this page to the one opposite it. The following comments begin to give an indication of what it was that they did not like.

> *The people don't look like the people I would socialize with* (black learner, school 1)
> *It looks like the two women are unhappy* (school 2)
> *There are people who don't agree with each other* (school 3)
> *…you fear them* (school 3)

The interpersonal meanings that refer to the relations between represented participants, as well as between represented and interactive participants (images and viewers) did not appeal to these learners. One picture in particular was found unacceptable. This picture of a modernised traditional healer (he was wearing an open-collar shirt as well as a headband of beads) looked straight at the reader, his head tilted forward slightly so that he had to look out from under his brow. Learners, both male and female, seemed to interpret this look as threatening.

> *The guy at the bottom looks like a rapist* (Afr/Xhosa learner, school 1)
> *He looks cocky. I don't like the way he looks* (black learner, school 1)
> *Sangomas lie and give you the wrong medicine* (black learner, school 1)
> *It scares me and makes me feel uncomfortable. It looks so sangoma-like* (school 2)

The negative reaction to this page is contrary to my expectations. Concerning the two represented participants who seemed to be involved in some sort of discussion (see fig. 36 (a)), there were learners (schools 2 and 3) who interpreted this interaction in a negative light as an argument or disagreement, while three learners from school 2 interpreted the interaction in a positive light and in particular as a discussion of important matters. I would have expected the same reaction from learners in school 3, but there were no positive comments from them in this regard. The comments that illustrate this opposition are the following:

Positive (School 2):

- *I like having a conversation with other people*
- *A person talks about your problems. There are others who can help.*
- *It is very important when your parent speaks to you about being a Christian, because what if he doesn't know what is happening in your church and in the world around you? it is better if he asks and talks about what bothers you the most.*

Negative (Schools 2 and 3):

- *It looks like the two women are unhappy* (school 2)
- *There are people who don't agree with each other* (school 3)

I expected the majority of Xhosa learners to interpret the picture positively, because pictures with black represented participants interacting in like manner, may be found in other educational material such as Bock and Sutton (1997). This particular sketch of two characters in conversation was a line tracing of part of a full colour paint and crayon sketch found in educational material for the general public (Soul City and Jacana Education, *c.* 2002).

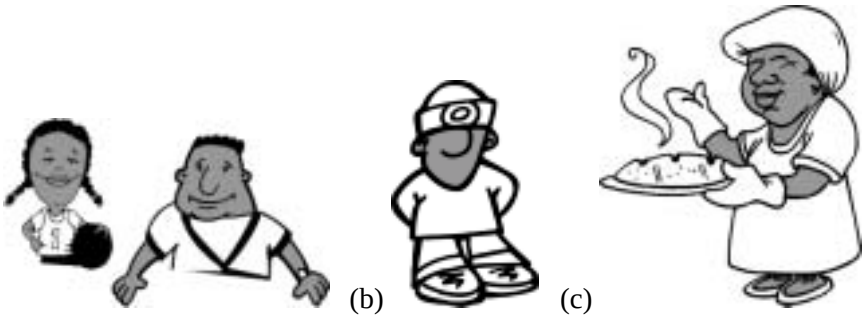
The strong negative reaction to the traditional healer (see fig. 36(c)) was also unexpected. I had not realised he would look so threatening to learners. Since traditional healers are being increasingly acknowledged for their contribution to national health, and since a return to African roots is being propagated, I would have expected a traditional healer to promote positive cultural identification with the material.

There was one represented participant on this page with a smile, but even this picture drew a negative comment (from school 3), because she was wearing glasses.

In terms of interpersonal content this page was completely objectionable to its target audience within the core group. The learners' dislike was such that they

opted for the other page in the pair, even though, as has been established, they did not favour cartoons.

3A(b): Black represented participants, cartoon style



(a) (b) (c)

Figure 37: Images on page 3A(b).

By far most of the reasons for choosing 3A(b) centred around the fact that one of the images on the page showed food. This seemed to have been the easiest aspect of the picture to comment on. One learner from school 3 said "the people are beautiful". It is not clear to which aspect of the representation s/he was referring. A learner from school 1 said, "It is simple and the pictures don't clash. They are not depressing. They are not that ugly at all". This comment may be a reference to the art style of the images on this page and it is a suitable remark in the light of the overall preference from school 1 for the cartoon page[49].

Pair 3B: White represented participants, naturalistic and cartoon styles

Several comments were made about the art style used in these images. Several learners from school 1 reacted quite negatively to the naturalistic style of the images on the first. On the other hand, there was a positive comment about these pictures from school 3, but only negative remarks about the cartoons on the second page.

[49] Interestingly this learner took art as a subject and commented on the appearance, art style, and picture combinations in all the other pages she liked or disliked. This is an indication that visual training influences learner responses and comments.

In terms of interpersonal content (relationships, feelings and attitudes) there was a variety of comments about both pages in pair 3B. Learners from school 1 seemed to focus on the negative emotions they saw in (a) (naturalistic style), while school 3 focussed on the positive. The remarks from school 2 lay somewhere between the two extremes. Concerning (b) (cartoons), there was an overall negative response. No comments were made concerning race.

3B(a): White represented participants, naturalistic art style

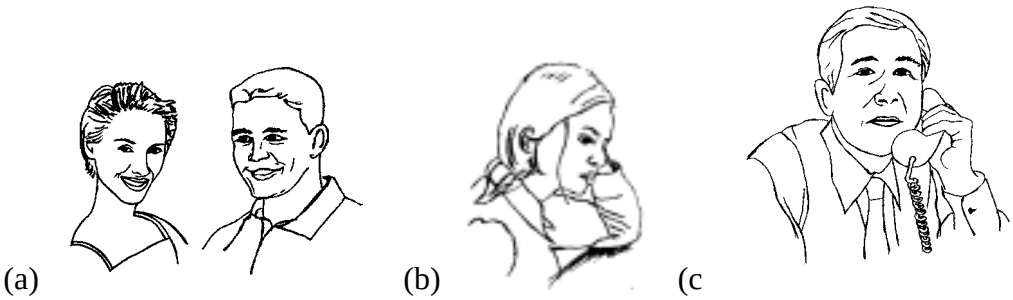


Figure 38: Images on page 3B(a).

Concerning art style learners from school 1 commented specifically on the realistic detail of the style:

> *The people are very realistic and it is a bit distracting*
> *These drawings are too detailed, I lose interest very quickly.*
> *The lines on their faces from their mouths are so ugly. They really spoil everything*

More general comments were:

> *The pictures are so badly drawn, they are depressing*
> *They are big – they seem overpowering*

There was one appreciative comment from school 1 about the art style on this page:

Art work, very good, lifelike. Attractive.

There was only one positive comment from school 3 that may be related to art style preference, but it is significant that there were *no* negative comments from these learners, in comparison to the strong opinions voiced by learners from school 1, and in comparison to a comment stating the opposite about the cartoon page

Learner from school 3 about (a): *It has beautiful pictures*
Learner from school 3 about (b): *These people are very ugly*

The comments above confirm that art style was a determining factor in terms of learner preference.

Concerning interpersonal meanings, the negative comments from school 1 indicated that they felt the represented participants portrayed negative emotions which had a negative effect on them as interactive participants. To them the represented participants seemed worried and unhappy. Similar comments were made by some learners from school 2.

They all seem sad and on their own mission (school 1)
They are sad, and when you are not in the mood for work you need upliftment (sch. 1)
It looks like that chick has too much on her mind (school 1)
The people look so worried, and I don't like that (school 2)
You remain alone. Phone all day. Don't know what to do (school 2)

One learner recognised a drawing as representing George W. Bush, and said she hated him, thus indicating another negative association between represented and interactive participant.

On the positive side learners from schools 2 and 3 commented on the happy couple at the top of the page (fig. 38(a)). Learners from school 2 commented in particular on their positive view of "relationships" (i.e. boy/girl relationships). On male learner from this school particularly appreciated the "very pretty girl" on the page. It is most likely that he was referring to the smiling girl from the couple mentioned above. Other positive remarks included one from school 3 referring to the usefulness of the telephone, echoing similar responses to the telephone in Set 1, as well as a remark that "it explains something that is happening".

3B(b): White represented participants, cartoon style

(a) (b) (c)

Figure 39: Images on page 3B(b).

The comments about page 3B(b) confirms that there were learners who appreciated the drawing style:

The cartooned pictures are the cutest and quite amusing

On the other hand, there were those, even from school 1, where one may have expected a lack of negativity in this regard, who disliked the cartoon style used here. One comment was particularly interesting:

It comes across as if they tried too hard to impress us with those pictures

This was an interesting view, because it said something about how, for this reader/viewer the image contributed to the construction of the implied audience and author as interactive participants. She interpreted the image as expressing an

attitude that seemed to be excessively learner centred and/or made based on incorrect assumptions about the intended audience.

It has already been mentioned in the discussion of page 3B(a) above, that one learner felt the people on page 3B(b) were "very ugly". Another learner said:

> *The people have big mouths. You fear them, and what's more they make us afraid that they are going to eat us.*

From my point of view this comment seems a little tongue in cheek, but I am aware that there may be cultural references here to which I do not have access. The negative view of the caricaturing effect nevertheless seems clear.

The comment above seemed to be referring particularly to the image in the centre of the page. This image was drawn in an unusual style not used elsewhere in the research material (fig. 39(b)). The style reminded of Picasso's and looked more modern than other cartoon styles found in the research material. In addition this image seems to be the one to which the following comments refer:

> *The older lady is moaning* (school 1)
> *You can't always scold a person, because it won't make things all better* (school 2)
> *If you bully someone it will come back to you, just worse* (school 2)
> *I don't like getting angry* (school 2)

These comments again focus on interpersonal meanings relating to attitudes, emotions and the relations between people. Another interpersonal meaning learners felt these images represented was an attitude of laziness. The reference was probably to the figure of a boy lying on the floor with a book and the figure with his hands in his pockets (fig. 39(c)). A learner from school 1 added that she thought this was "too laid back" for a textbook, thus revealing genre knowledge about textbooks.

An unexpected comment on the semiotic element “age” appeared in the comments from school 2. According to him there were “too many little children” and he didn’t like it when little children cried. Once again the role of age as a factor in determining visual preference is established.

A pattern which has been arising from the data for all three sets of pages has been that there were learners, particularly from school 3, who said that pages they didn’t like didn’t make sense to them, or that it did not show “what was happening”. Regarding the current page there were again two learners from school 3 who felt that it was not clear what was going on. One learner wrote:

> *These people are very ugly and I can’t see what is happening/what is going on*

For this learner there seems to be a connection between appearance (art style) and whether the picture makes sense or not. It may be that she had difficulty understanding the pictures from within her visual schemata, that she lacked some interpretational experience. This sentence may also contain two separate statements. The second, “I can’t see what is happening/what is going on” may be a reference, in terms of experiential meaning, to the lack of strong visual processes in the images. Such processes would be expressed by strong vectors, which these images lacked. It seems to be the easiest for learners to formulate a response to obvious actions represented by strong vectors between clearly represented participants, and to visible circumstances such as a telephone (cf ch. 3: 4.2.1). Where these factors are present it is easier to see what the image is “about”, i.e. to identify the field of the message. A lack of obvious activities and circumstances may result in learners feeling that they do not know what it is that they should be commenting on, i.e. “what is happening”. Similar comments were made by others, including learners from all three schools, about pages 1A(b), 2B(a), 2B(b), 2C(a), and 3C(b). All of these pages shared some of these characteristics of “inactivity”.

The wide range of possibility for a negative response to this page explains why most learners opted for the other one in the pair. Even learners from school 1, who displayed a clear preference for cartoons did not favour this page as highly above the naturalistic images as was the case for the other two pairs.

Pair 3C: Multiracial represented participants, naturalistic and cartoon styles.

Several comments made by school 1 make it clear that art style was a determining factor in their selection. One or two comments from school 3, who preferred the naturalistic style in contrast to school 1's preference for the naturalistic style, suggested that they were aware of art style too. Apart from some comments relating to experiential meanings (actions and activities), several comments again focused on interpersonal content (feelings and relationships). Among the comments about the relationships between represented participants there were some which may be construed as commenting on racial/cultural unity. The only comment which commented directly on the multiracial/multicultural[50] nature of images was made with regard to this pair of pages. Other comments relate to learner interest, the age of the represented participants and whether the images made sense or not.

3C(a): Multiracial represented participants, naturalistic art style

(a)  (b)  (c) 

Figure 40: Images on page 3C(a).

[50] The learner used the term "multicultural", as I have done throughout the study where race was not pertinent. In South Africa race and culture are often matched in set pairs (e.g. Xhosa=black, "Western"=white), for that reason it seems reasonable to interpret "multicultural" as also meaning "multiracial".

Concerning art style there were the following negative comments on the naturalistic style, all from school 1:

- *It is real pictures and I prefer cartoons*
- *The pictures are not bold enough, their hair stick out and the pictures look like a bunch of lines put together*
- *It looks bland and doesn't catch my eye*

A learner from school 3, on the other hand wrote:

…they are beautiful

Considering the interpretation of experiential and interpersonal content of the images on this page, learners from schools 2 and 3 liked reading and learning. Several responses contained an element of the interpersonal interpretation of meaning. Many learners from schools 2 and 3 referred to the fact that participants "worked together" in these pictures. The idea that the represented participants were co-operating with each other was seen as very positive. Examples of such comments are given below.

I like working with other people and to get to know them
People can get together as a group and do things together as a group

Among these positive comments were some that seemed to be implying that learners noticed the coming together of different races and cultures and felt that this was a good thing.

… it has got people who are working together and it shows that they are brothers and sisters (school 3)
…I like it when people stand together. I like it when people mix with each other (school 2)

The most direct comment to this effect was

> *it is multicultural, which is a VERY big pro* (school 1)

Otherwise several learners from school 1 found this page “incredibly dull”, “boring” and “not eye-catching at all”. They felt it looked too much like hard work.

> *It looks too professional, so like a lot of work*
> *I don’t like serious things like meetings because you have to focus too much*

In the same vein there was a comment from school 1 about there being more pictures and thus less to read on this page.

This attitude towards (school) work contrasts with the enthusiasm and positive attitude expressed towards reading and learning by other learners, from school 3 in particular. I doubt whether this meant that the one group was more, or less, hard-working than the other. However, in the light of my experience as a learner, teacher and lecturer, I would suggest that there is a “culture of showing boredom” in some schools and a “culture of showing interest” in other schools. The word “showing” here may even in some cases be replaced with “feigning”. The expression of such boredom with, or enthusiasm for learning may not necessarily correspond with the actual value placed on education, and the actual amount of work a learner is prepared to do. It seems to be a front that must be put up for socially constructed reasons that fall outside of the scope of this research, but which must be acknowledged.

3C(b): Multiracial represented participants, cartoon style

Figure 41: Images on page 3C(b).

Concerning art style the cartoons received the following comments from school 1:

> *It is simple, cutely drawn, and not old-fashioned*
> *The cartoons in this set just look really funky, clear cut, not too much detail … and just look modern and new*
> *It is more bold than the rest*

Learners from school 3 wrote that the cartoon pictures were ugly and did not make sense to them, that it wasn't clear what their meaning was. In contrast, learners from school 1, said that it "explain[ed] a lot" and looked "like it could make a nice story". This data suggests a possible connection between art style and how well learners felt they understood the images (for more see 1.4.4 below).

The comments of several learners from school 1 reflected their interpretation of the apparent represented age of the participants. These learners interpreted the images to represent children younger than themselves, and as with page 1C(b) (childish images about sports and entertainment), they responded positively to it. In contrast a learner from school 3 said that what s/he saw on the page was meant for little children, and s/he did not like that. The fact that these images were of a different kind to the childish drawings in Set 1 suggests two things about the contrast in age preference between schools 1 and 3. The first interpretation may be that there is simply a difference between these two groups in terms of their preference regarding age. Secondly, learners from school 3 may regard cartoons in

any style as childish. The following comment provides some evidence for this view, if “dolls” are taken as a reference to art style:

I don’t like the dolls because they are the things that the children play with

A learner from school 2 focussed on the older people represented on the page. She did not want to “think about being old”.

Learners from school 1 found this page more interesting and entertaining than the previous one and saw humour in the pictures that they enjoyed. In contrast learners from schools 2 and 3 wrote the following as negative comments:

It looks so stupid and boring
The people don’t all look happy
It doesn’t teach me anything for school
The young ones make the grown-ups look silly

What really bothered learners from school 2 was that to them it looked as if the represented participants were not working together, as they had seen on page 3C(a). The interpersonal distance portrayed here by means of such visual elements as the physical distance between the characters as well as their body language did not appeal to these learners. They did not like the apparent group dynamics represented here. The following were some of their comments

The people don’t all communicate with each other
There are two boys standing with their hands in their pockets who do not want to participate

One learner from school 3 remarked that some of the characters looked like gangsters, and s/he did not like that. This was interesting, because these pictures were in the same style as the other “gangster” pictures in 1B(a). In fact, some of the characters were exactly the same. This time they were in a different context,

however, and other learners who had earlier disliked the gangster theme did not seem to interpret this page in the same light.

SUMMARY OF FINDINGS BASED ON COMMENTS

- Learners from schools 1 and 3 were aware of art style as a determining factor in their choices. The clearest indication of this awareness came from school 1. Learners from school 2 did not comment on art style in an overt manner.
- Learners from schools 2 and 3 preferred the naturalistically drawn pictures to cartoons. The comments suggest that learners from school 3 in particular found that these images made more sense to them.
- All three groups preferred multiracial representations to monoracial representations. Learners in schools 2 and 3 particularly appreciated the co-operation between the different people represented on page 3C(a) with the multiracial, naturalistic images.
- Schools 2 and 3 preferred the "white" pages to the "black" ones. The reason for this seemed to lie in the meanings they made from the pictures, rather than anything to do with race. They disliked indications of discord and preferred smiles and evidence of good relationships.
- The main reason why many learners from schools 2 and 3 preferred 3A's cartoons to the naturalistic pictures seemed to be that the interpersonal meanings they made from the naturalistic pictures did not appeal to them at all. They disliked the "sangoma" on the page and interpreted the representation of a conversation as showing discord or unhappiness between the two characters involved in the conversation.
- Interpersonal meanings relating to the emotional state of represented participants and the relationship between them were important to learners from all three schools.
- Several learners felt the images on the last page, 3C(b), represented children younger than themselves. Learners from school 1 liked it, while learners from school 3 did not.

FURTHER DISCUSSION ON ART STYLE AS A MARKER OF MODALITY

Learners from school 3 used expression like “the pictures are not human”, and “eyes like a creature”, about cartoon pictures in Sets 1 and 2. In an informal conversation with another member of the same community (a young man, though not a learner anymore), he too described cartoons along the lines of “not human”. He said cartoon characters had arms and legs and eyes like humans, and talked and moved like humans (animated cartoons), but they were not human. This notion of cartoons not representing “real” people, and therefore being offensive on some level, suggests art style as a very strong modality marker of what is real/credible for this community (cf ch. 3: 4.2.2 for more on modality).

I want to suggest that art style was also a modality marker for those who preferred cartoons. The difference was that for them the modality of pictures drawn naturalistically was too high, i.e. such pictures seemed “too real”. Kress and Van Leeuwen (1996) say social groups determine what is regarded as real for them. In science, for example, reality is defined in terms of what “things are like *generically* or *regularly*” (Kress and Van Leeuwen, 1996: 163). Surface detail is seen as being of passing importance, while processes that cannot generally be seen with the naked eye are made visible. According to Kress and Van Leeuwen (1996: 163) “a particular kind of realism is in itself a motivated sign, in which the values, beliefs and interests of [a] group find their expression”, and “[e]ach realism has its naturalism”, that is, each set of criteria for what is seen as real, has a most apt way of representing that reality. Thus a photograph may be the most naturalistic style for one form of realism, while for another it is a diagram (Kress and Van Leeuwen, 1996). Learners who complained that the more naturalistic pictures in Sets 1 and 2 were not “well drawn” and not “straight forward”, while cartoon pictures were seen as “clear”, “simple” and “to the point” may have been doing more than just criticizing the artistic talent of the image producer. They may have been complaining that within the textbook genre naturalistic pictures provided excessive detail, that they did not get to the essence of things as is required in this context, according to the values, beliefs and interests of this social/cultural group.

More explicit comments about detail being distracting and excessive were found where learners commented on Set 3.

Another function of modality markers in verbal communication, besides indicating how real/credible something is believed to be, is to indicate what a speaker's attitude is towards what s/he is saying (Butt *et al.*, 2000). Visually the different art styles may thus also depict the producers attitude towards his message, for example, "This is conservative, serious and requires effort" (realistic style), or "This is modern, humorous, fun and doesn't require much effort" (cartoon style). The comments from school 1 suggested that they understood art style as a marker of this type of modality. It was not clear whether the learners from school 3 interpreted it in this way. It may be that the appreciation of cartoons (and therefore cartoon art styles) is related to an appreciation of the kind of humour they express, and that learners from school 3 did not see cartoons as "fun", because they did not share the sense of humour.

From the remarks by learners who disliked cartoons, saying that the images on those pages were "not clear", did not show them "what was happening", or did not make sense, as well as from similar remarks made about the naturalistic pictures by some learners who liked cartoons, it would seem that the schemata activated by art style as a modality marker were different for groups who preferred different art styles. Images seemed to "make sense" within a particular frame, or schema, which was activated by art style and which incorporated all the interpersonal meanings associated with that style as a marker of modality. The strength of the schemata activated by art style may be the reason why this semiotic element evoked such a strong and frequent response.

SECTION 3: DATA FOR RESEARCH QUESTION 2

In this section the data for answering research question 2 are presented and discussed.

The first part of this question was partly answered in the first two sections of the chapter, namely in the discussion of each school group's linguistic profile and by the preferences of each of these groups for representations they closely identified with. This is set out in the answer to research question 1. Here (in section 3) a summary of these findings is presented. Then a comparison of preferences is made among three language groups in school 1. The languages represented by these three language groups corresponded with the three languages represented by the three schools, i.e. English, Afrikaans and Xhosa.

Considering the correspondence between aspects of verbal literacy and visual preference, I first reintroduce data to establish a group profile for each school. Secondly, I present preference data within school boundaries according to the relevant aspects of verbal literacy. This is to determine whether or not there is any obvious correspondence between learners' reading habits and their visual preferences.

Lastly, school profiles regarding the visual literacy of each group are presented. Visual literacy was measured in terms of an ability to ascribe the conventionally assigned meaning to common visual signs and symbols. Data indicating likely correspondence, or not, between the preferences determined in answer to research question 1 and the level of visual literacy determined here are presented last.

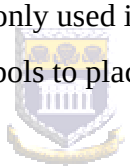
1. Research question 2

The question was:

How do these learners' preferences correspond with their linguistic background, some of their reading practices, and aspects of their more general visual literacy skills and experience in recognising conventionalised signs and symbols?

2. Summary of the methodology

In order to determine linguistic background learners were asked to fill in the questions about language and language use as set out in section 1 of this chapter. For insight into aspects of verbal literacy they were asked to answer questions about their own and their parents' reading habits. For a closer look at visual literacy in terms of whether learners recognised and knew the conventional meanings of signs and symbols commonly used in public spaces, they were given a collection of ten such signs and symbols to place in context and explain.



The data was captured on SPSS for Windows 11.0.1 and analysed using mainly the frequency table and cross tabulation functions.

3. Problems relating to question formulation

Generally the questions about linguistic background were answered well. The main problems encountered in analysing the data here are listed below.

- Some learners listed all the languages their parents knew, with no consideration of their of level of competence.
- Some learners confused official medium of instruction with the language unofficially used for teaching (see section 1: 2.3.1 of this chapter for more detail).
- Some learners exaggerated their own use of English

These problems and mistakes were generally picked up and taken into account in terms of the context where they occurred. A sound image of the linguistic profiles of schools and individual learners still emerged.

Problems regarding the questions about literacy and reading habits are addressed in more detail below where the data for the relevant questions are presented. These problems included:

- the lack of a standard against which to measure what was meant by "much", "a little", etc.
- inaccurate translation
- learners not understanding the instructions

The questions about the ten everyday signs and symbols were quite clear. These were open-ended questions so as not to suggest the answers to learners. Although these signs and symbols normally appear in colour they were copied on the questionnaire in black and white (shades of grey). This was not a problem to learners who knew the signs well. These learners recognised them without fail.

4. Quality of answers

The questions regarding language and visual literacy were generally answered appropriately by the core group, except for the question about medium of instruction, as explained in section 1 of this chapter. Problems with specific answers about reading habits are discussed below where they are relevant.

5. Data presentation and analysis

5.1. Structure of presentation

The data is presented in the following three parts:

1. Language and visual preference
2. Reading habits and visual preference
3. Visual literacy and visual preference

Each of these parts starts out with a presentation of the data regarding language, reading habits, and visual literacy respectively. This is followed by presentation and discussion of data regarding the correspondence between these factors and visual preference. Finally there is a summary of the findings.

5.2. Language and visual preference

Table 31 summarises the data presented in the first two sections of this chapter.

LANGUAGE		School 1	School 2	School 3
Majority school languages:		English	Afrikaans	English Xhosa
Majority parent languages:		English, yet the most multilingual parent corps of the three schools	Afrikaans	Xhosa
Majority learner language:		English, yet the most multilingual learner corps of the three schools	Afrikaans	Xhosa
PREFERENCES:	(with variables in order of preference)			
Set 1	Age	1. Teenagers 2. Children 3. Adults	1. Teenagers 2. Adults 3. Children	1. Teenagers 2. Adults 3. Children
	Socio-economic status	1. Sports & enter-tainment 2. Lower status 3. Higher status	1. Sports & enter-tainment 2. Lower status 3. Higher status	1. Sports & enter-tainment 2. Higher status 3. Lower status
Set 2	Direction of gaze	Slight preference for averted gaze, except in last pair, resulting in overall marginal preference for direct gaze	Direct gaze, except in last pair. Overall preference for direct gaze	Direct gaze throughout
	Gender	1. Female 2. Mixed gender 3. Male	1. Mixed gender 2. Female 3. Male	1. Female 2. Mixed gender 3. Male 4. More even distribution of number of learners selecting each pair.
Set 3	Art style	Cartoons	Naturalistic, except in first pair. Overall definitely naturalistic	Naturalistic, except in first pair. Overall definitely naturalistic
	Race	1. Multiracial 2. Black 3. White	1. Multiracial 2. White 3. Black	1. Multiracial 2. White 3. Black

Table 31: Summary of preference data and language

The main differences in preference between the three school groups were regarding the semiotic elements age, direction of gaze, gender, and art style. For

the purposes of answering the current question the gender preferences will be disregarded as corresponding, firstly and mainly, with the gender composition of the groups rather than with the particular school community. School 1's greater appreciation for the children's drawings might be gender related within that language group itself, but it did not seem to be gender related across language groups. For that reason it is included here.

5.2.1. Correspondence: Language and visual preference

The three main language groups investigated in the current study were all represented in school 1. In order to investigate whether some of the differences between schools corresponded with differences between language groups, the responses of school 1 learners from each of the three language groups were compared. Three groups were compiled according to both parents' language as indicated by learners. In order to get a clear picture learners from the full sample were included in this selection. The inclusion of these learners is not regarded as a problem, because enough questionnaires from this school provided suitable data for analysis. Group A were learners who had two English parents, group B were learners who had two African language parents, with at least one parent speaking Xhosa or Zulu (two mutually intelligible languages). They will be called the Xhosa group. Group C were learners who had two parents speaking Afrikaans (not taking into account whether they were indicated as being bilingual with English or not).

The following three charts (fig. 42-44) map the preference patterns of these three language groups within the one school. There were eight learners with two English parents in group A. None of them were indicated as speaking any other language besides English, except for one mother who also spoke French. Group B consisted of eight learners whose parents both primarily spoke Afrikaans, regardless of whether they knew and used English as well. Seven from this group seemed to come from a "coloured" background. The other three were from white Afrikaans homes. Group C consisted of eight learners with parents who both

spoke an African language. One set of parents spoke Zulu, while in all seven of the other pairs at least the mother spoke Xhosa. Two fathers spoke Sotho.

Figures 1, 2 and 3 below display the preferences for each of the three language groups. Where percentages do not add up to 100% it means that learners ticked, or refrained from ticking, both options in a pair.

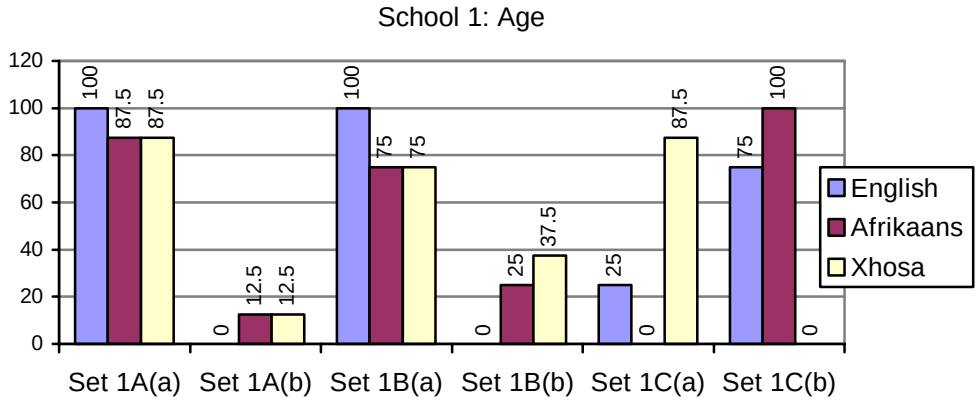


Figure 42: Age preferences of three language groups within school 1

Figure 42 shows:

- The English learners from school 1 preferred the pages with teenage represented participants above adult participants, but between teenagers and children they preferred the page depicting children.
- The Afrikaans learners displayed a similar preference for teenagers above adults and children above teenagers. This preference for the page representing children did not correspond with the preference of their school 2 Afrikaans counterparts. This difference might be explained by the difference in socio-economic status between the Afrikaans learners from schools 1 and 2, or by different values, beliefs and interests resulting from differences in their socio-cultural backgrounds as reflected in the different school communities with which they associate. In the current data there is no indication that this is difference is gender related. Both males and females in school 2 preferred the teenage represented participants, and there is no data for male respondents from the same social sphere as school 1.

- The Xhosa learners from school 1 preferred the teenage pages throughout in correspondence with their Xhosa counterparts in school 3. They did not show any preference for the page representing children. The data did not provide conclusive evidence indicating whether this correspondence was an indication of corresponding socio-economic status, or of other culturally determined values, beliefs and interests.

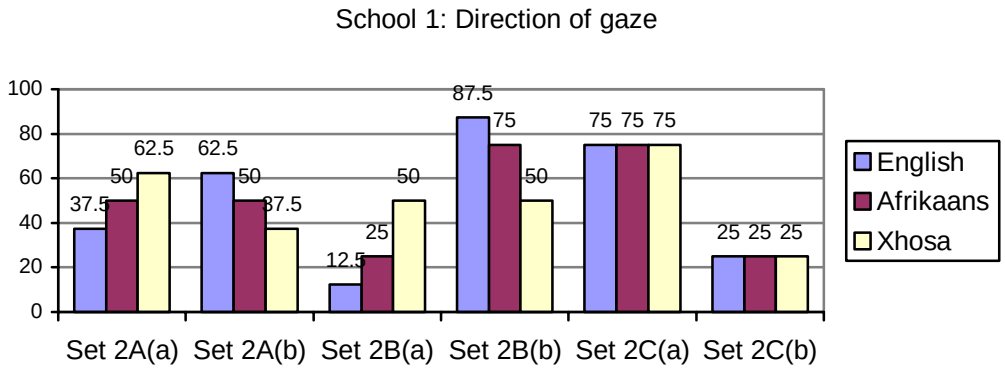


Figure 43: Direction of gaze preferences for three language groups within school 1.

Figure 43 shows:

- The English group from school 1 displayed a more pronounced preference for the averted gaze on pages 2A(b) and 2B(b), but they preferred the direct gaze on page 2C(a).
- The same number of Afrikaans learners from school 1 preferred the direct as the number who preferred the averted gaze in pair 2A. Similar to their English classmates they preferred the averted gaze for pair 2B but the direct gaze for 2C. This is different from what their Afrikaans counterparts in school 2 preferred (see table 31 above). Part of the reason for this may lie in the differences in gender distribution between schools 1 and 2. It was found in section 2 (4.3.2) that males and females seemed to have different preference patterns. Firstly males may prefer a direct gaze in an all male combination of represented participants, while females may prefer an averted gaze. Secondly the choice in 2C (mixed gender combination) between representations of reading and education and representations of family life and relationships may have resulted in the data showing an overall preference for the averted gaze.

The majority of learners in the selected core group from school 2 were males, and the majority of them chose 2C(b) displaying representations of reading and education, as well as the averted gaze. In addition the socio-economic background of the learners from school 2 seemed to influence both males and females to interpret the representations of family life as a reference to themselves as potentially becoming parents already at this young age. This also influenced their selection in 2C (cf section 2: 4.3.2).

- The Xhosa-speaking learners, like their Xhosa counterparts in school 3, displayed an overall preference for the direct gaze. It is interesting to notice that the Xhosa-speaking females from school 1 were equally divided between the direct and averted gaze when it came to the all male combination of images in 2B. This may offer support for the notion that females may find the direct gaze from a group of males threatening, or otherwise objectionable (cf section 2: 4.3.2).

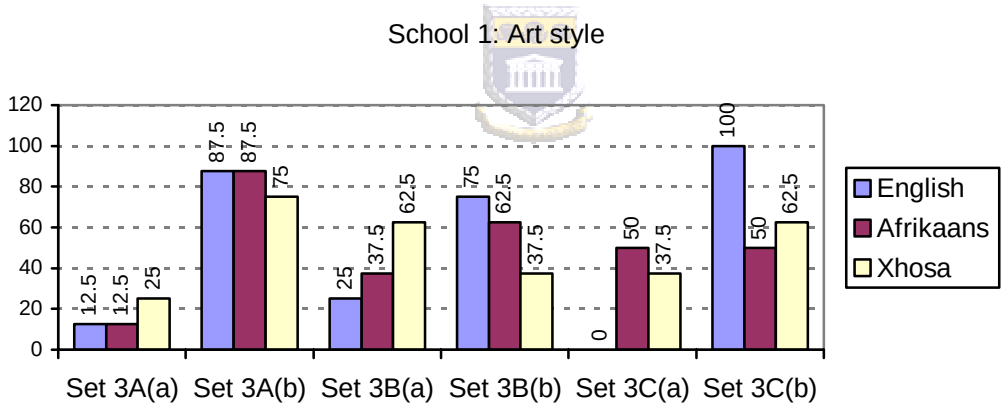


Figure 44: Art style preference for three language groups within school 1.

Figure 44 shows

- The English group from school 1 greatly preferred the cartoon style.
- The preference of the other two language groups was less clearly pronounced.
- Both the Afrikaans and the Xhosa groups preferred the cartoon style in pair A. Like their language counterparts in schools 2 and 3 they found the naturalistic page in this pair unappealing, as this comment shows: “The man looks too weird. The two people

look upset," and " Sangomas lie and give you the wrong medicine". An interesting comment from one of the Xhosa learners from group C was that she liked page 3A(a) (naturalistic images of black represented participants) "so very much, although they lie: BIG TIME!" "They" presumably referred traditional healers like the one on this page. She seemed to make the same meanings as the other learners did, but it did not offend her as it did them.

- The Afrikaans group preferred the cartoon style in 2B and were undecided on 2C. This is in contrast to the choice made by learners from school 2 who preferred the naturalistic pictures in both cases. Overall the majority from this group selected the cartoon style, similar to the English group from the same school.
- The Xhosa group preferred the naturalistic style in 2B, but the cartoons in 2C, in contrast to the learners from school 3 who preferred the naturalistic style in both cases. About page 3C(a) these learners complained that they did not like meetings and didn't like sharing with lots of people. This view contrasts with the positive view of group work expressed by the Xhosa learners from school 3 (cf section 2: 4.3.3).
- The data above suggests that the Afrikaans and the Xhosa learners from school 1 might like both naturalistic pictures and cartoons. The explanations from the Xhosa group (group C) suggest that their values differed from those of their language counterparts in school 3. They were not as focussed on group co-operation as the learners from school 3 were. This is interesting as African cultures are often characterised as being more group oriented, while so-called "Western" cultures are characterised as being individualistic. These comments seem to indicate a measure of acculturation, which is also reflected in art style preferences. The other preferences of group C do not confirm this, but it remains likely that there is a shift towards the general ethos of the school where learners are situated.

5.2.2. Summary of findings

The differences in visual preference regarding age, direction of gaze and art style among the three language groups as represented by the three schools were compared with the preferences of similar language groups in school 1.

- Overall the English group displayed the same general trends as the representative sample from school 1 did.

- The Afrikaans group displayed a preference pattern which leaned towards that of their English classmates, whose language they seemed to be adopting.
- The preferences of the Xhosa language group showed correspondence with those of school 3, in terms of age and direction of gaze. However, they did not show the same strong naturalistic art style preference shown by school 3. Their comments indicated a values shift towards the individualism of many English speaking cultures, although their shift towards English was less pronounced than was the case with their classmates from an Afrikaans background.

The data seem to offer further evidence that preferences correspond with language where language is a marker of culture. Where learners experienced a measure of acculturation, as all these learners' shift towards English indicated, their visual preferences changed according to the established cultural environment of the school. The very high incidence of English in the home among learners from the Afrikaans group (5 out of 8 spoke only English to their parents), and the fact that not one of them claimed Afrikaans exclusively as their main language is taken as an indication of the high measure of these learners' acculturation. This is supported by the fact that their preferences more closely matched those of their English classmates than of any other group. The measure of acculturation experienced by the Xhosa group was smaller. This was reflected in their preferences which still quite closely corresponded with those of their Xhosa counterparts in school 3, as well as in their language use. In this group there were still learners who claimed their parents' language as their first; there were only 3 who did not claim Xhosa/Zulu as one of the languages they spoke the best. There were no learners who spoke English only in the home.

Concerning the correspondence of language and preference in schools 2 and 3 it was noted in section 1 that the monolingual nature of school communities 2 and 3 may be expected to result in fairly homogeneous responses to visuals from the learners of these schools. To a large extent this was true for the learners from

school 3, whose preferences as a group were often distinct from the preferences of learners from school 1 and expressed quite clearly and consistently. Interestingly though, the learners from school 2 were not as homogeneous in their expression of preference as one might have expected from their linguistic profile. There was less unanimity among their ranks than there was in school 3. There was, however, a certain degree of consistency in the manner in which the division in their responses seemed to represent a relative middle ground between schools 1 and 3. This is interesting in the light of the fact that the cultural roots of the "coloured" community are both African *and* "Western".

5.3. Reading practices and visual preference

So far we have noted certain preferences among learners and we have established that some of these preferences correlate with learners' gender, home language, and/or socio-economic background. Within the theoretical framework for this study these factors are seen to shape the schemata constructed for the interpretation of visual communication (see ch. 3: 3.3), but there may also be other factors involved in the shaping of these schemata. According to Sless (1981) an important aspect of what shapes the schemata for visual perception is previous experience with visual material and learners' exposure to visuals in their everyday environment. In this regard I hypothesised that the kinds of print learners read and how much exposure they had to such material may have shaped what they preferred. It may be that avid readers of specific kinds of texts may have similar visual preferences despite other differences in terms of their background. I checked this by asking learners what and how much they read and by asking them about their reading environment at home as reflected in what and how much their parents read.

Learners had to indicate how much they themselves, and then also their parents read, by ticking the box next to an option on a scale ranging from "very much" to "very little" (cf questionnaire 1 in appendix II). For parents there was also an option "They can't read", as the possibility that some parents were illiterate had to

be considered. Learners measured themselves against their own standard which means that provision has to be made for a margin of exaggeration in the reports on how much they read.

Secondly, learners had to indicate, by ticking next to various options, what their parents read. There was a place for specifying anything not mentioned in the list. Several learners from school 3 filled in that their parents read the Bible. Two learners indicated that their parents read only the Bible, or the Bible and letters. No one from school 2 added anything to the list of reading material, while accounts and academic/educational material was added by learners from school 1.

The next question was aimed at finding out what learners read and how much they read of it. They were given a list of ten options to rank from what they read the most (1) to what they read the least (10). Learners apparently found this a difficult exercise, particularly in schools 2 and 3. School 3 seemed to have had the greatest difficulty. There were some learners who only used the numbers 1 and 10 and one or two who only ticked or crossed the relevant boxes. This was seen as and indication that they had not fully grasped my notion of a rank scale. However the values they entered were still used as they could still contribute to creating an overall picture. It was assumed that unranked material was never read, so such material was allocated a ranking of 11. Ticks and crosses were allocated a ranking of 1. For each school the total average ranking for each type of reading material was determined. A ranking position was derived from these averages (see De Wet, 2001 for a similar treatment of ranking).

The list of reading materials was compiled in such a way that there would be a distinction between material generally containing pictures and material generally without pictures. Two translation errors occurred here in the Xhosa questionnaire. The first error was that “Non-fiction books without pictures” was translated in such a way that the negative, “without pictures”, may not have been clear. This error was pointed out in time to give learners oral support. The other error concerned the word “comics” which in English specifically refers to visual

material. The translated word “ezihlekisayo”, however refers to anything that makes one laugh, thus all explicit reference to visual material is removed. This affected the responses I got, as will be indicated below.

5.3.1. Correspondence: Reading practices and visual preference

All the data below refer only to the core group of 60 learners. For the purposes of this analysis and bearing in mind that the lack of a set standard against which to measure their responses may have resulted in some learners claiming that they or their parents read more than they did, while others may have claimed less, I have taken the responses at face value.

READING PRACTICES IN THE HOME: HOW MUCH AND WHAT DO PARENTS READ?

The following table displays the answers to the question “How much do your parents read?” (cf question 23 in questionnaire 1, appendix II).

How much do your parents read?	School 1	School 2	School 3	Overall
Very much	25% (5)	40% (8)	10% (2)	25%
A lot	40% (8)	25% (5)	15% (3)	26.7%
Not very much	20% (4)	20% (4)	20% (4)	20%
A little	5% (1)	5% (1)	35% (7)	15%
Very little	10% (2)	5% (1)	10% (2)	8.3%
They can’t read	0	0	10% (2)	3.3%
Blank	0	5% (1)	0	1.7%

Table 32: Amount parents read, according to learners’ perceptions (core groups).

In table 32:

- The response from school 1 shows that learners assessed their parents at the top end of the scale with 60% of learners indicating that their parents read “a

lot" or "very much". 20% indicated their parents did not read very much. The remaining 15% said their parents read "a little" or "very little".

- The response from school 2 shows that they also rated their parents at the top end of the scale. Here too 60% of learners indicated that their parents read "a lot" or "very much", while 20% said they did not read very much. 10% said their parents read "a little" or "very little".
- The responses from school 3 were more widely distributed. 25% of learners reported that their parents read "a lot" or "very much". As in schools 1 and 2, 20% of these learners also indicated that their parents did not read very much. 45% reported their parents read "a little" or "very little", and 10% said their parents were illiterate.
- This data suggests that learners from schools 1 and 2 are likely to be exposed to more reading material in their homes than the learners from school 3.

The following tables show what learners said their parents read (they marked as many options as seemed relevant to them). This provided some context within which to interpret the ratings presented above.

What do your parents read?	School 1	School 2	School 3	Overall
Flyers, pamphlets, advertisements	40% (8)	40% (8)	0	26.7%
Letters	70% (14)	55% (11)	50% (10)	58.3%
Newspaper	100% (20)	80% (16)	35% (7)	71.7%
Magazines	75% (15)	65% (13)	30% (6)	56.7%
Books	85% (17)	75% (15)	40% (8)	66.7%
Internet, e-mail	55% (11)	5% (1)	5% (1)	23.3%
Bible	0	0	35% (7)	11.7%

Table 33: What parents read, according to learners' perceptions.

Table 33 shows:

- 100% of the learners from school 1 said their parents read the newspaper. Books, magazines and letters were read by respectively 85%, 75% and 70% of learners' parents.

- 80% of learners from school 2 said their parents read the newspaper. Books, magazines and letters were read by respectively 75%, 65% and 55% of learners' parents. These parents seemed to have reading habits similar to parents of school 1 learners. The only difference is that the reported numbers are lower.
- 35% of learners from school 3 said that their parents read the newspaper. Letters, books and magazines were read by respectively 50%, 40% and 30% of learners' parents. The reading material reportedly read by the greatest number of parents was letters, in contrast to the newspapers read most commonly by parents from schools 1 and 2. The reported numbers are generally lower than the numbers for schools 1 and 2. It must be taken into account here that, while there is ample reading matter available in both Afrikaans and English, much less is available in Xhosa and other African languages (original as well as translated texts), the Bible being such a text. 35% of learners from school 3 specified that their parents read the Bible.
- 55% of learners from school 1 reported that their parents read material on the internet and e-mail, while only 5% (1 learner) in schools 2 and 3 reported the same. This could be construed as an indication that the parents of learners in schools 2 and 3 did not have access to such facilities.
- This data further supports the notion that learners from schools 1 and 2 are exposed to more reading material than the learners from school 3. In addition learners from school 1 seem to be exposed to more reading material than learners from school 2.

The data on reading practices and reading materials in the home do not offer conclusive data for determining a clear relation between these aspects of learners' background and their visual preferences. Yet the data do also not allow us to deny that aspects of literacy and reading practices in the home may be involved in the shaping of the visual preferences. The fact that there are indeed general differences between the parents of the three schools, in terms of aspects regarding their reading practices, provides grounds for further investigation into the relation between these factors and visual preference. It seems relevant that the difference

in reading environment appeared to be the greatest between schools 1 and 3, while the differences in terms of preferences were also the most distinctive between these two schools.

CORRESPONDENCE: AMOUNT READ AND VISUAL PREFERENCES

The next set of data represents the answers to the question, "How much do you read" (cf question 22 in questionnaire 1, appendix II).

How much do you read?	School 1	School 2	School 3	Overall
Very much	20% (4)	10% (2)	20% (4)	16.7% (10)
A lot	20% (4)	30% (6)	5% (1)	18.3% (11)
Not very much	25% (5)	40% (8)	70% (14)	45% (27)
A little	20% (4)	10% (2)	0	10% (6)
Very little	15% (3)	5% (1)	5% (1)	8.3% (5)
Blank	0	5% (1)	0	1.7% (1)

Table 34: Amount read by learners, according to own perception, core groups

Table 34 shows:

- The responses from school 1 were spread evenly across the range. 40% of learners reported to read "a lot" or "very much, i.e. an above average amount. 25% said they read "not very much", i.e. an average amount[51], while 35% said they read "a little" or "very little", i.e. a below average amount.
- The responses from school 2 clustered somewhat around the responses indicating that learners read "not very much"[52] or "a lot". Similar to the learners from school 1, 40% of learners here said they read an above average amount (30% said they read "a lot", while 10% said they read "very much). 40% reported that they did not read very much and 15% said they read " a little" or "very little".

[51] "Not very much" was the middle option and was meant to be interpreted on the level of an average amount of reading, but the wording might have allowed for a "below average" interpretation.
[52] See footnote 31

- The responses from school 3 centred on the middle of the scale at “not very much”[53]. 25% said they read “a lot” or “very much”, while 70% said they read “not very much”. The remaining 5% (1 learner) said s/he read “very little”.
- Overall 35% of learners claimed to read an above average amount, 45% an average amount and 18.3% a below average amount.

The following figure (fig. 45) shows how the amount learners read (an above average, average, or below average amount) corresponded with their preferences regarding direction of gaze and art style. Readers from different linguistic and cultural backgrounds who are avid readers might share schemata across cultural boundaries which learners who read less might not share.

The only visual options considered here are direction of gaze and art style, because, as markers of visual modality, they are likely to form part of the visual code to which learners are exposed when reading multimodal material. Moreover preferences regarding these two elements are not obviously related to other factors in learners’ experience like the elements of age, socio-economic status, gender and race are.

It was established in section 2 of this chapter that the associations learners had with the experiential and interpersonal content of the two pages in pair 2C (mixed gender, direct and averted gaze) seemed to play a determining role in their choices. This resulted in an inverted preference pattern for this pair from both schools 1 and 2, while in school 3 the preference became less pronounced. For this reason only the data of learner responses to direction of gaze in pairs 2A and 2B are used in the comparison drawn below (fig. 45).

It was also established in section 2 that learners responded very negatively to interpersonal meanings on page 3A(a) (black represented participants, naturalistic art style). This resulted in learners, particularly from schools 2 and 3, selecting the cartoons on the opposite page, although their preference otherwise seemed to be in

[53] See footnote 31

favour of the naturalistic art style. Pair 3A is therefore disregarded in the comparisons below.

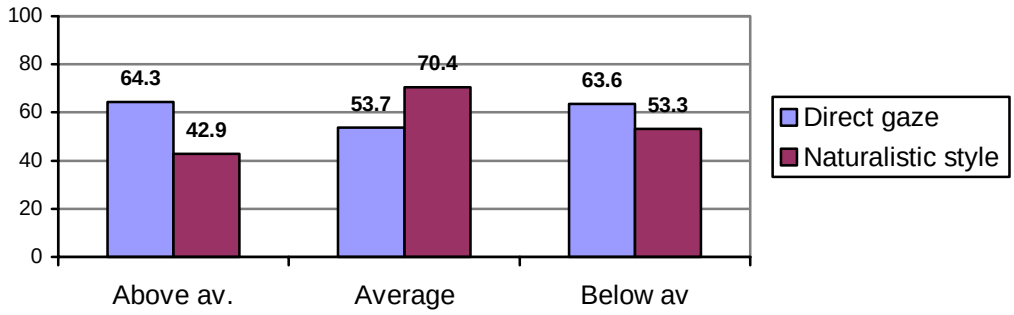


Figure 45: Correspondence between amount read and visual preferences

Figure 45 does not suggest that there is a pattern of direct correspondence between the amount learners read and their visual preferences concerning direction of gaze and art style. Interestingly, though there seemed to be some correspondence between the amount read and art style preference within school 1. In school 1 (the English group) none of the learners who read an above average amount preferred the naturalistic style. They all preferred cartoons in both pairs 3B and 3C. 50% of the votes[54] from learners who read an average amount was in favour of the naturalistic style, while 57, 1% of the votes from those who read a below average amount were in favour of it. The fact that none of the learners from school 1 who read more than average, selected the naturalistic style influenced the overall result as seen above. They formed 38,1% of the total number of learners who read more than average.

On the other hand learners from school 3 (the Xhosa group) in all three reading groups fairly consistently preferred the naturalistic art style – 90%, 85.7& and 100% respectively for the three groups. Learners from school 3 formed the bulk of those who read an average amount (51.9%), which explains the overall result in figure 45 above.

[54] It was not determined whether each individual learner consistently chose the naturalistic art style or not. The total number of votes for a particular page was added up without reference to the choices of individuals.

It would seem that linguistic/cultural background as represented by the three schools, determined art style preference rather than how much learners read. Moreover, if visual preferences regarding direction of gaze and art style are determined to some extent by cultural values[55], then it must be borne in mind that the material learners read in their own language, or other material written within the framework of their own culture, may in fact strengthen their preferences.

CORRESPONDENCE: WHAT LEARNERS READ AND VISUAL PREFERENCES

Learners were asked[56] to rank the following list of reading material in order of what they read the most (1) to what they read the least (10)[57].

- Comics
- Internet sites with lots of visuals
- Internet sites with mostly plain text
- Magazines
- Non-fiction books with pictures
- Non-fiction books without pictures
- Novels (storybooks)
- School textbooks
- Other (specify)

The top five positions for each school were occupied as follows in table 35. Note that the top three positions for each school are occupied by multimodal materials. Magazines appear among these in the list for every school.

[55] Kress and Van Leeuwen (1996) say that the indirect gaze in "Western" culture represents an objective approach to knowledge and is therefore appropriately used in "Western" educational material. About art style they say that every social group determines its own rules about what is regarded as "real". Art style is related to the appropriate depiction of this chosen reality.
[56] See question 25 in questionnaire 1, appendix II.
[57] See 5.3 above for more on scoring and calculation of overall ranking.

School 1	School 2	School 3
1. Magazines 2. School textbooks 3. Internet sites with lots of visuals 4. Non-fiction books without pictures 5. Novels (storybooks)	1. Magazines 2. Comics 3. Newspapers 4. Novels (storybooks) 5. School textbooks	1. School textbooks 2. Comics 3. Magazines 4. Newspapers 5. Novels (storybooks)

Table 35: Rank order of what learners read.

What follows is a chart (fig. 46) displaying the correspondence between the frequency with which learners read magazines and their preferences with regard to direction of gaze and art style (see explanation above). Magazines as a type of reading material was selected for its multimodal nature (the genre makes extensive use of visual material as well as text), and because learners from all three schools indicated it as being among the three types of materials they read the most. Overall 23 learners selected magazines as the type of material they read the most (group 1), 23 learners ranked it second and third (group 2), and 14 learners ranked it below third (group 3). This division of learner responses is used in figure 46 below. These three groups consisted of the following proportions of learners from schools 1, 2 and 3:

- Group 1 (learners who ranked magazines 1st) – 9:8:6
- Group 2 (learners who ranked magazines 2nd and 3rd) – 9:8:6
- Group 3 (learners who ranked magazines lower than 3rd) – 2:4:8

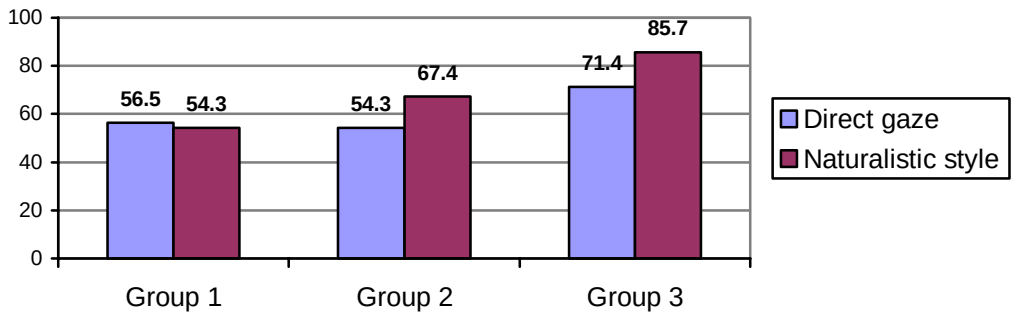


Figure 46: Correspondence between preferences and ranking of magazines

The data in figure 46 suggests a possible correspondence between preferences for the direct gaze and naturalistic art style, and less frequent reading of magazines. However the composition of the groups influenced the pattern. In group 3, almost two thirds of the learners (57.1%) came from school 3. 81.2% of their votes[58] were for the direct gaze and 93.8% for the naturalistic art style. What is interesting, though, is the apparent correspondence between a preference for the direct gaze and less frequent reading of magazines, *within* school 3.

Figure 47 below displays this apparent correspondence. It also shows that learners from all three reading groups within school 3 showed a high preference for the naturalistic style, although interestingly, those learners who read magazines more often showed a lower preference for the naturalistic style than the others did.

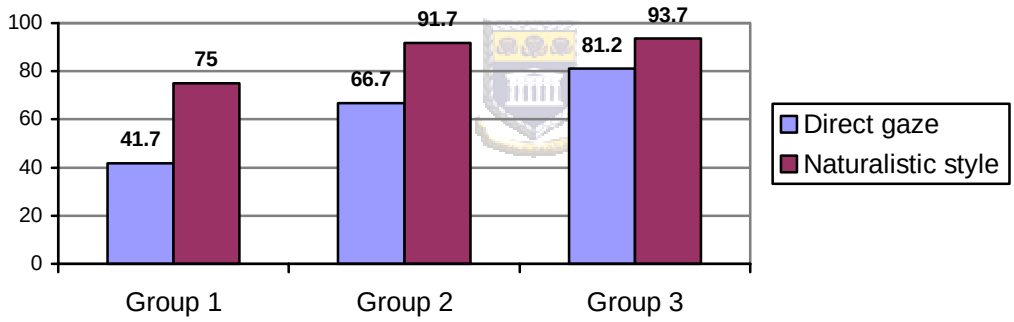


Figure 47: Correspondence between preferences and ranking of magazines in school 3

The data in figures 46 and 47 suggest the possibility that those learners who read more magazines conformed more to a pattern of preference which favoured the averted gaze and cartoon styles. Research (Kress and Van Leeuwen, 1996, Van Aswegen and Steyn, 1987, Duncan *et al.*, 1973) has suggested that these preferences are characteristic of a "Western" semiotic as disseminated by the media.

[58] It was not determined whether each individual learner consistently chose the direct gaze/naturalistic art style or not. The total number of votes for a particular page was added up without reference to the choices of individuals.

5.3.2. Summary of findings

- Learners from schools 1 and 2 displayed a similar pattern in what they reported about the amount of reading done by their parents. The majority of them reported that their parents read an above average amount. The majority of learners from school 3 reported that their parents read a below average amount. This data suggests that learners from schools 1 and 2 are likely to be exposed to more reading material in their homes than the learners from school 3.
- The data about parents' reading material offers further support for the notion that learners from schools 1 and 2 are exposed to more reading material than learners from school 3. The order of preference for certain reading materials among parents is similar in school 1 and 2. Most parents (above 80%) in these homes read the newspaper and the majority of them (above 70%) read books. The numbers for school 2 are somewhat lower than for school 1. Letters is the type of reading material that was read the most by parents of school 3, but the percentage of parents who read letters was fairly small at 50%. All the other reading materials scored below 50%. From the parents side, learners from school 3 do not seem to be exposed to nearly as much reading material as learners from the other two schools.
- The differences in exposure to reading material in the home may contribute to shaping the differences in learners' visual preferences.

- Regarding the amount learners themselves claimed to read the responses from school 1 were similar to that of school 2 – 40% of learners from both groups claimed that they read an above average amount. School 1 had the greatest number of learners who claimed to read less than average. More learners from schools 2 and 3 claimed to read an average amount than below average. 70% of learners from school 3 claimed to read an average amount.

- The data for considering a possible correspondence between the amount read and visual preferences did not offer evidence to show that learners from different linguistic backgrounds, but who read a similar amount shared certain preferences. However, within school 1 there did seem to be some correspondence between the amount read and art style preference. Those who read the most all preferred cartoons.
- The data concerning a possible correspondence between what learners read and certain visual preferences suggest that more learners who read magazines more frequently, prefer the indirect gaze and cartoon style than learners who read magazines less frequently.

5.4. Visual literacy and visual preference

The study done by Van Aswegen and Steyn (1987) shows that rural Swazi adults with a low level of verbal literacy who preferred more naturalistic styles of representation had some difficulty in interpreting conventionalised "Western" visuals, i.e. they did not share the code for the interpretation of such symbols. In order to have a more complete view of the sample of respondents with which I was working, I wanted to verify whether urbanised learners on the same educational level would all be able to recognise conventionalised symbols from the public sphere, which they shared despite their linguistic differences. I felt it necessary to get a rough indication of whether there might be great differences in this area among learners with different preferences. Differences on the level of the recognition of conventional signs may suggest whether differing preferences may be linked to visual literacy[59] or not[60].

[59] See chapter 1: 7.2.
[60] The test administered to learners was not a standardised visual literacy test which would have measured other aspects of visual recognition as well. All I wanted was an indication of a possible link between conventionalised visual experience and visual preferences.

LEARNERS' RECOGNITION OF CONVENTIONALISED SIGNS AND SYMBOLS

Learners' recognition of a selection of signs and symbols was tested by seeing to what extent they could place and were able to explain these signs and symbols.

The following two questions (cf questionnaire 2, appendix II) were asked for each of ten everyday symbols.

> *Where would you expect to see this sign?*
> *What does this sign mean or stand for?*

These open-ended questions did not give learners any cues to the correct answer, thus preventing correct guesses. Differentiation was made possible between learners who definitely knew the answer and those who had a vague idea.

In order to be able to calculate a rough score for each learner, I took the answers to the second question for five out of the ten signs and sorted them into three groups according to the following criteria:

1. The correct meaning was recognized
2. The answer was on the right track
3. An incorrect meaning was given or the learner indicated that s/he did not know the meaning

A correct answer scored 2, an answer on the right track scored 1, and an incorrect/don't know answer scored 0. These marks were then tallied to produce the scores used in the table 36 below.

The answers to the following signs and symbols were used (questionnaire 2):

1. no smoking
2. ladies' toilets
3. emergency exit
4. don't litter
5. for people in wheelchairs

Five signs and symbols were selected to simplify the analysis. These signs and symbols were the ones most likely to be ubiquitous in places frequented by all three groups, as they appear frequently in most public spaces and buildings, including schools. Some of the other signs and symbols, such as the vehicle trademarks, might have discriminated on socio-economic and/or gender level. It was also clear that most learners in all three schools did not recognise the national coat of arms, so that including it in the profile would have been somewhat futile.

Sign/symbol	School 1	School 2	School 3
1. No smoking	40	38	34
2. Ladies' toilets	39	38	31
4. Emergency exit	30	8	4
5. Don't litter	40	38	34
6. For people in wheelchairs/the disabled	38	21	14
Total score/200	189	144	117
Total score/100	94.5	72	58.5

Table 36: Recognition of public signs and symbols

Table 36 shows

- There were significant differences in the total scores of the three schools.
- Signs 1 (no smoking), 2 (ladies' toilets) and 5 (don't litter) were well recognised by the greater majority of learners from all three schools. The

lowest scores for all three of these were obtained by school three, and the highest scores by school 1.

- The score for sign 4 (emergency exit) was the lowest in all three schools. The data did not offer reasons why this was so. Schools 2 and 3 scored especially low. Only one learner in school 2 and none in school 3 gave an exact answer.
- Sign 6 (facilities for the disabled) was well recognised by learners from school 1, but less so by the learners from schools 2 and 3. School 2 scored somewhat higher than school 3. Again the data did not offer reasons for these scores.

In summary it would seem that although all learners from the different schools did not equally recognise the given signs and symbols, the majority of them largely shared the same visual code. The fact that the very low scores were restricted to certain signs suggests that there may be specific reasons why learners did not recognise these signs, although the available data did not offer specific evidence to suggest what these reasons may be.

Further investigation did not reveal any correspondence between learners' overall success in recognising these signs and their visual preferences. As in the case of difference in home reading environment, it is noted here that there were indeed differences between the three school, and these differences are acknowledged as part of the different profiles of the three groups. As such they may shape learners schemata for the interpretation of and response to images in a way not revealed in the current data.

5.4.1. Summary of findings

- The signs/symbols indicating and emergency exit and facilities for the disabled were recognised particularly poorly by learners from schools 2 and 3, but there seemed to be no particular correspondence between the inability to recognize these sign and visual preference regarding direction of gaze or at style.

The key factor in determining preferences regarding direction of gaze and art style seems to be socio-cultural association as marked by language.

SECTION 4: DATA FOR RESEARCH QUESTION 3

1. Research question 3

The question was:

In the light of their preferences, how might visuals like the ones used in this investigation, facilitate, or hinder, learners' access to reading material, given the multilingual and multicultural settings where such materials will be used?

2. Summary of the methodology

Research question 2 must be answered considering the preferences which have already been presented in the answers to questions 1 and 2. In order to gain more insight into the role of images of the kind used in textbooks, and particularly in language textbooks, in facilitating or hindering educational communication, learners were asked how they saw the function of pictures in textbooks. These questions were asked in questionnaires 2 (appendix II). In questionnaire 4 (appendix II) further questions were asked to confirm whether learners felt they used an accompanying picture as an initial bridge into the reading, or not. Learners were then asked, "What good does the picture do?". This question followed one asking whether learners would ignore an initial picture and start reading right away. Learners were not required to read the passage in order to answer these questions. Only their initial impression of the purpose of the picture was important.

Introspectively I felt that my own practice was generally to ignore the picture until I had read the piece. Afterwards I might return to the picture. My own view of

textbook pictures was that they were merely there for a little light entertainment and generally did not contribute to the content of the learning material; unless the lesson dealt specifically with visual communication of some sort, like advertising or political cartoons. I wanted to know whether this was the view of many learners. Their answers would be an indication of the role pictures played for them in facilitating access to reading, and therefore to learning.

The data was captured on SPSS for Windows 11.0.1 and analysed using mainly the frequency table and cross tabulation functions.

3. Quality of answers

No significant problems were encountered with the formulation of the questions themselves.

Considering learners' answers it was found that they understood the instructions for answering the multiple-choice questions and seemed to answer them truthfully. On the other hand, some of the longer answers to open-ended questions were difficult to interpret, especially answers given by learners from school 3. The poor formulation of some of the Xhosa answers may be ascribed to learners having been pressed for time. Learners from schools 2 and 3 misunderstood the question relating to an authentic picture accompanying a reading text. Learners answered the question, "What good does the picture do", by referring to specific picture content, rather than abstracting, or generalising about the benefits of having a picture, which was how the question was intended to be answered.

4. Data presentation and analysis

4.1. Structure of presentation

There were five questions relating to the function of pictures as bridges or barriers to learning. Learners' answers are presented below. The answers from the three

schools are treated separately. This treatment is followed by a summary of the findings and further discussion of the data and how it answers the research question in the light of learner preferences in a multilingual/multicultural teaching context. Where appropriate, reference is made to learner comments and relevant literature.

4.2. Function of pictures in textbooks

The first graph (fig. 48) shows learners' general perception of the pictures in school textbooks and on worksheets (in general, not only for language subjects). Learners were encouraged to mark more than one option.

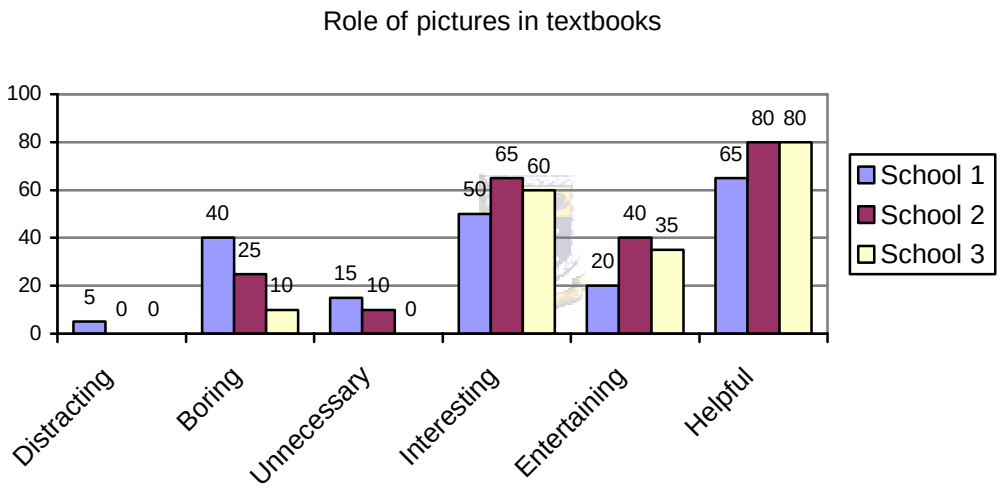


Figure 48: The pictures in textbooks and on worksheets are …

Figure 48 shows

- In school 1 we find the largest group of learners who found textbook pictures "boring". This may again be evidence of the "culture of boredom" prevalent in this school. They also had the lowest indication of finding pictures interesting, entertaining or helpful, and the highest instance of finding them unnecessary or distracting.

- The percentage of learners from school 2 who found pictures “boring” lies exactly half way between the percentage for groups 1 and 3. The greatest difference between schools 2 and 3 lies here. There were also somewhat more learners in school 2 who found the pictures “unnecessary” (no-one in school 3 found them so). These results look interesting, but if we compare the overall pattern for schools 2 and 3 it seems that learners from school 2 may generally have marked options a little more enthusiastically than school 3. Thus the general patterns of the two schools seem to correspond. More learners from schools 2 and 3 than from school 1 found pictures in textbooks “interesting”, “entertaining” and “helpful”. No learners from these two schools found pictures “distracting”.
- In all three schools the highest percentage of learners said they found pictures “helpful”, while the second highest percentage found them “interesting”.

When comparing the same data for the three language groups from school 1, as introduced in answering research question 2 (cf section 3: 5.2.1), the following was found.

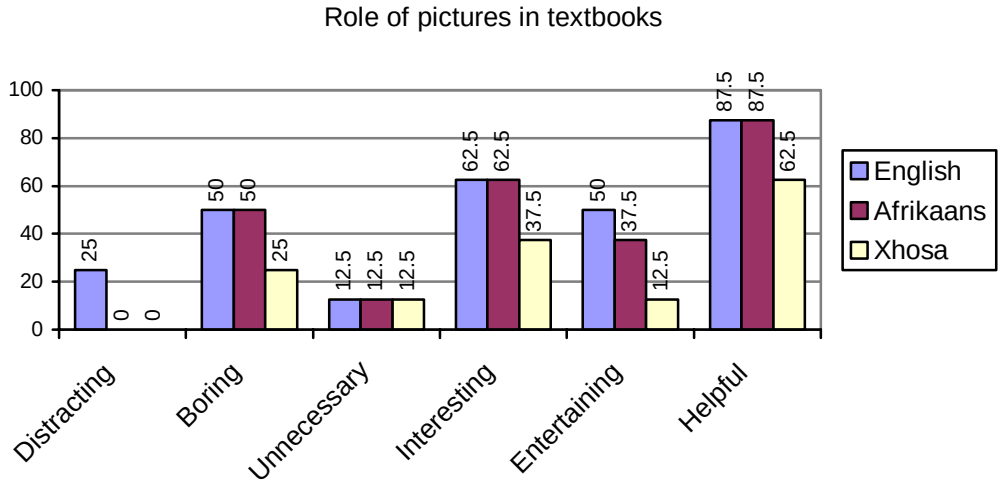


Figure 49: The role of pictures according to three language groups in school 1.

Figure 49 shows

- The overall pattern for the three language groups within school 1 is similar to the pattern for the three language groups as represented by the three schools to the extent that in both cases the greatest number of learners found pictures "helpful" and "interesting", while only a few found it "unnecessary".
- The data for the English and Afrikaans groups are exactly the same for the labels "boring", "unnecessary", "interesting" and "helpful". The English group is the only one where learners found pictures distracting. The Afrikaans group did not find pictures as entertaining as the English group did.
- Interestingly the Xhosa group gave the lowest indication of finding the pictures "boring", but at the same time they gave the lowest indication of finding them "interesting", "entertaining", and "helpful". They seemed generally less enthusiastic about the pictures than the other two groups. It is possible that the pictures in the learning material used at this school were less effectively aimed at the Xhosa group than at the other two.

From the data above it would seem that pictures may generally facilitate reading for these learners in two ways. Firstly by offering support of some kind (being helpful) and secondly by capturing learners' interest.

4.3. Purpose of pictures in language textbooks

The graph given below (fig. 50) shows learner perceptions in terms of the purpose of pictures particularly in their *language* textbooks and worksheets. No language was specified so that learners could have had any of their language textbooks in mind. Learners could choose from among the options, as many as they felt to be appropriate. Here it might have been interesting to know exactly which textbooks they were using for the three major language subjects.

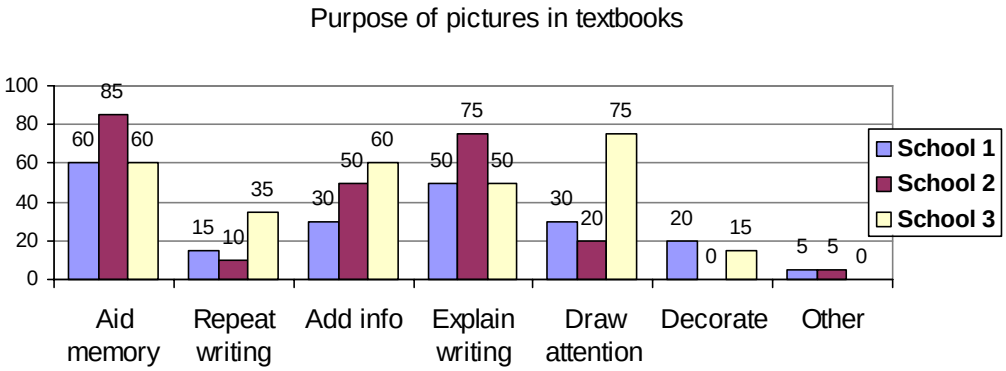


Figure 50: What do you think is the general purpose of the pictures in the <u>language</u> textbooks/worksheets that you use in school?

Figure 50 shows

- In school 1 the most frequently marked were that pictures "help you remember" and "explain the writing". The first of these is interesting in the light of the fact that language subjects do not usually require as much memorization of facts as content subjects like History or Biology do.
- In school 2 the same options were marked most frequently, but the frequency with which they were marked was considerably higher than in school 1. In each instance there is a difference of 25% between the number of responses received from school 2 compared to school 1.
- In school 3 the most frequently marked option was that pictures "draw attention to the writing" and secondly that they "help you remember" and "add information that is not in the writing". This is the first group whose response is in line with what some writers (Sless, 1981; Petterson, 1998; Buehl, 2001) suggest would be the overwhelming response, namely that the main function of pictures is to attract attention. It is also interesting that these learners felt that pictures added new information to the text. This suggests that they might view pictures as more than just an aid to understanding the verbal content. For them the learning content may in fact be incomplete without the pictures.

From this data it would seem that pictures that facilitate access to reading materials by being "helpful" do so for learners from school 1 and school 2 mainly

by helping them remember and explaining the text, and for learners from school 3 by mainly helping them to remember and by adding information that they don't find in the text.

4.4. Perceived benefits of an introductory illustration

The following figure (fig. 51) shows how learners felt the picture at the top of an authentic reading text would benefit them (appendix I, p. 4C). The illustration was placed above the passage as a kind of introduction. In school 3 there were 4 answers (20%) that could not be classified, because they were too vague, or did not answer the question. Several learners in school 2 thought that the question referred specifically to the individual picture, so they gave picture content as an answer, rather than to generalise or abstract. Such answers were classified as referring to the narrative/experiential content of the picture (the actions and activities taking place there). One learner in school 3 gave such an answer, none in school 1.

Below is a list of major categories which appeared when learners' responses were sorted. These categories encompass some of the labels used in the questions discussed above[61].

- The picture draws attention, is interesting, makes the work fun
- The picture says what the story is about/sets the scene.
- The picture explains/clarifies/helps you understand what you read.
- The picture aids memory.
- The picture helps you visualise what you read
- Other responses
- No benefit
- Comments referring to narrative content.

[61] The same labels were not presented to learners again, because I wanted to see if learners would add any new functions to the list I already had.

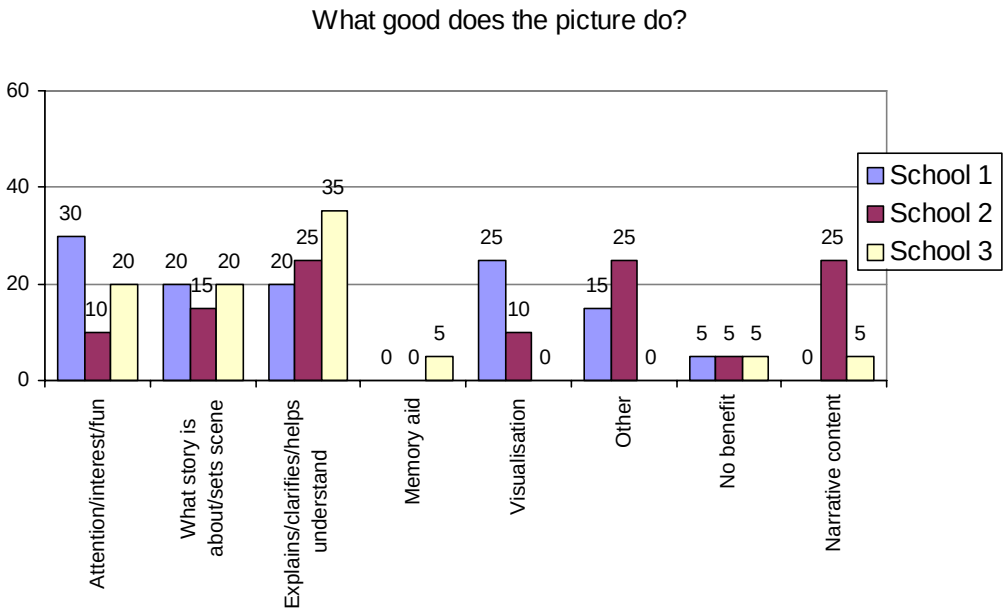


Figure 51: What good does the picture do?

Figure 51 shows

- In school 1 the greatest number of learners indicated that the picture had the purpose to draw attention, be interesting, or make the work more "fun". The second greatest number of them indicated that the picture helped them to visualise the verbal content.
- In school 2, 25% of the responses referred to narrative content rather than abstracting the purpose of the picture. An equal number of learners gave miscellaneous other responses, while another 25% said the picture was there to explain, to clarify or to help them understand the verbal text. Smaller numbers of comments were made in the remaining categories.
- In school 3 the greatest number of learners said that the picture was there to explain, to clarify or to help them understand the verbal text. The second most comments referred to the picture drawing attention/being interesting/adding fun as well as to the picture telling learners what the story is about/setting the scene. The role of the picture summarising the story or setting the scene for the passage may be put differently as the role of pictures to "induce schemata" for comprehension (cf Hudson, 1982).

The question asked for obtaining the following data preceded the question asked to obtain the data in figure 51 above. For both of these questions learners were referred to photocopies of the same authentic material (cf appendix I). The question was

Do you normally ignore the picture and start reading straight away?

It was asked to get an indication of whether learners did in fact generally use an available picture to access reading material, or not.

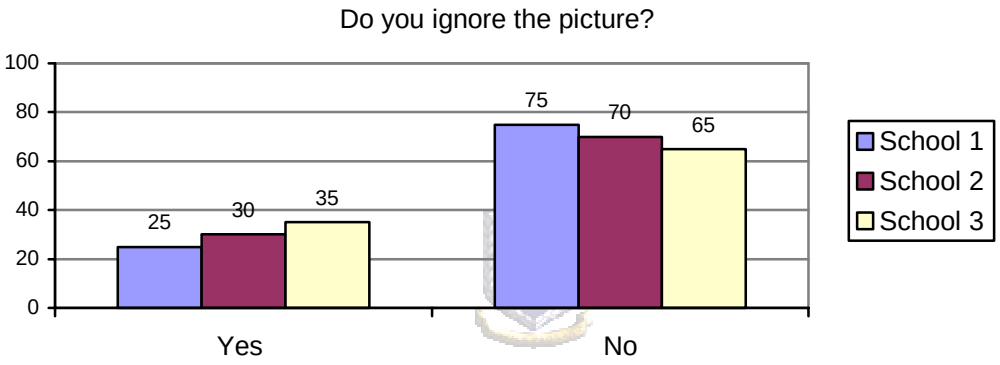


Figure 52: Do you normally ignore the picture and start reading straight away?

Figure 52 shows:

- The majority of learners from all three schools generally claimed not to ignore the picture.

There was an ascending pattern from school 1 to 3 of initially[62] ignoring the picture. This was somewhat unexpected in the light of the responses from learners regarding the role, purpose and benefits of pictures in textbooks, as presented above. More learners from schools 1 and 2 than from school 1 there indicated that they found pictures "boring" or "unnecessary", so it was expected that the

[62] What learners did later in the reading process, e.g. returning to the picture after reading the passage, or consulting the picture when something in the passage was unclear, was not investigated

majority of those who claimed to ignore the picture would be from those schools. Interestingly in each school only 1 of the learners who said pictures in textbooks were boring also claimed to ignore the picture and start reading straight away. Moe than half of the learners from school 3 (4/7) who said they ignored the picture also said that the purpose of pictures was to draw attention (cf fig. 50 above). Sless (1981) argues that an attentional[63] picture serves a very brief purpose. Once the picture has caught the viewers' attention, they move on to the text, and do not return to the picture. Their view of the purpose of some pictures may explain these learners claim to ignoring initial pictures. What Sless (1981) says further suggest that they do not return to the picture later, thus not benefiting from it any further.

4.5. Summary of findings

Function of pictures in textbooks

- In all three schools the most common description for pictures in textbooks was "helpful". Second most commonly learners found pictures "interesting".
- The learners from school 1 had the highest instance of selecting "boring" for describing textbook pictures. The general patterns for schools 2 and 3 seemed to correspond with each other.
- The English and Afrikaans groups within school 1 displayed similar views of school textbooks. The Xhosa group appeared to have a lower appreciation of the value of pictures in their textbooks. They found them less entertaining, less interesting, and less helpful than their English and Afrikaans classmates did.

Purpose of pictures in language textbooks

- Contrary to what literature suggested (Sless, 1981; Pettersson, 1998; Buehl, 2001), most learners from schools 1 and 2 did not see the "attentional" as the main function of pictures in language textbooks. On the other hand, the

[63] The term used by Sless (1981).

majority of learners from school 3 did view pictures in language textbooks as mainly attentional.

- In schools 1 and 2 the option selected most often was that pictures in language textbooks aided memory, i.e. the retentional function (Sless, 1981). The option selected second most frequently by these learners was the purpose of pictures in explaining the written text, i.e. the explicative function (Sless, 1981).
- After the attentional function most learners from school 3 selected the retentional function as well as the option that pictures add information that is not in the written text. This is another aspect of the explicative function (Sless, 1981). It may also be an indication of the compensatory function (Pettersson, 1989), if learners are unable to access certain information in the written text due to poor reading skills, and therefore experience some of the information provided in the picture as additional to what they gained from the writing.

Perceived benefits of a picture above an authentic reading passage

- In response to authentic material consisting of a picture at the top of a reading passage, as an apparent introduction to, or illustration of the passage, learners gave a variety of responses. The most responses in all three schools belonged in categories that seemed to indicate that this kind of picture played a role in capturing learners' attention and retaining it (by being interesting and "fun") and that it played a supportive role by helping learners to understand the written material, by aiding visualisation of what is read and by saying what the passage is about (summarising it) and setting the scene.
- Most learners indicated that they did not ignore the picture to start reading straight away, as was suggested they might do by Buehl (2001), and as I considered I would do in the situation. More learners from school 3 said they ignored the picture, than from the other two groups. School 1 indicated the lowest incidence of ignoring the picture. It seemed that for some learners in school 3 this response was related to their view of the general purpose of pictures as being merely attentional.

5. Further discussion

The generally positive view learners had of textbook pictures indicated that pictures have an important function in encouraging positive attitudes towards learning material. Pictures may alleviate initial stress experienced by learners when confronted with an unfamiliar verbal text.

It is interesting that so many learners found pictures helpful. This seemed to be an indication of them needing some assistance, and pictures fulfilling an important role in this capacity. I did not anticipate this response. My anticipation was that learners would say pictures were entertaining, or interesting, thus focussing on the attentional, decorative and social functions of textbook illustrations. This was what the work of authors like Sless (1981) and Pettersson (1989) suggested (cf ch. 3: 4.1). These functions were also what I would have focussed on, if asked the same questions. Instead learners focussed on the retentional and explicative, the supportive and compensatory functions (Sless, 1981; Pettersson, 1989).
In functioning on the supportive and compensatory level, as well as by inducing schemata for reading comprehension, pictures may be regarded as bridges to learning, particularly if the experiential and interpersonal content of the images are appealing to learners.

The preference data and comments presented in section 2 of this chapter suggest that learners from different cultures generally interpreted images in similar ways. Although pictures are always open to some variation of interpretation (Kress and Van Leeuwen, 1996; Pettersson, 1989; Sless, 1981), many learners across language groups made similar meanings from the same representations. This was an indication that the schemata for interpreting visual cues such as line, form and dimension were similar for the various groups of learners.

On an attitudinal and relational[64] level learners responded differently to images, probably because different individuals as well as different cultural groups have different values, beliefs and interests. Visual literacy in the sense of merely being able to recognise representational conventions, such as the use of overlapping objects to represent spatial depth, is therefore not enough to ensure the success of images as bridges to learning in a multilingual/multicultural context. Learners' ability to recognise whether the "reality[65]" being represented visually is appropriate within their personal and cultural schemata, i.e. whether it is relevant and acceptable within their given socio-cultural context of values, beliefs and interests, must be considered also.

The first level of identification with images seemed to be the experiential content of the representations — who was doing what to whom (and under what circumstances[66]) (Butt *et al.*, 2000). Dynamic narrative processes where the process and its participants were clearly represented seemed to draw the most attention and encourage the most involvement. Examples of such processes were (1) a boy working on a computer, where the boy and the computer were two separate participants and the process was represented by the vector formed between the tilted screen of the computer and the boy's upturned face (see Appendix); (2) a pair of young people dancing, where the pair of young people together and separately are the participants, and the vectors formed by their limbs pointing in various directions and towards each other indicate the process of dancing together. Static processes of classification or analysis, for example pictures representing people posing for a photograph, looking out at the reader, and being presented for classification (e.g. "this is a family"), seemed to cause some learners to ask, "What is going on here? I don't see anything happening."

[64] Here I am referring to various relationships including the relationships between learners and represented participants, learners (as readers/viewers) and image/materials producers, and learners and their fellow learners and other member of their culture and society at large.
[65] It must be remembered that the visually depicted reality always remains a *representation*, motivated by the values, beliefs and interests of the sign maker (Kress and Van Leeuwen, 1996).
[66] Circumstances were limited as background and contextual detail was largely left out of the pictures. Tools and clothing were the main indicators of circumstance, but were so closely related to the participants and processes that they will not be discussed further.

Such pictures seemed to be less effective in immediately drawing learners' interest and involvement.

Within the genre of learning materials for school, learners from the Xhosa community also looked for meanings associated with reading and study. Such meanings seemed to meet with their approval because for them it identified the intended audience as students, and they identified positively with that image. Education seems to enjoy high prestige within that community. Meanings related to reading and studying may furthermore have served a purpose in genre identification. It told learners that this was educational material.

Learners from school 1 held an opposing view. For them associations with work and school had to be kept to the minimum. Such content caused them to reject the particular material as oppressive and boring. From my own insight into the dynamics within our society, I would interpret the reactions from these two schools as reflecting different socially determined beliefs about and attitudes to education. The Xhosa group apparently interpret education as a way of moving forward, a way of bettering one's prospects for the future. The English group apparently believe school to be something stifling, holding them back, preventing them from immediately enjoying all the world has to offer.

With regard to interpersonal content learners were able to identify the represented relationships between and among represented participants. Again several different interpretations were possible, and still many learners across language groups seemed to interpret the material in similar ways. For example, learners generally seemed to read similar emotions on the faces of represented participants. There were from all three schools who interpreted the Picasso-like cartoon of a woman on page 3B(b) (see section 2 fig. 38(b)) as expressing negative emotions. This was an indication that on this level too, learners made use of similar schemata.

On the other hand differences in their schemata were revealed in the different associations and attitudes evoked by their interpretations.

Where the relations between represented participants were clear and presented facets of the represented reality with which learners could identify, and with which they *wanted* to identify, learners reacted positively to the material. Thus pictures drew learners into the material. Where learners recognised the represented relationships, but felt they represented a reality from which they wanted to distance themselves, the representations acted as barriers to learning. Where relationships were friendly, loving and dynamic, learners from all three groups identified positively with represented participants. Where represented relationships were more static or involved potential conflict or pain, learners reacted more diversely according to their personal motivations and their group contexts. These motivations and contextual factors included their cultural heritage with regard to values and belief systems, and socio-economic status, as well as the interests that flow from these.

As interactive participants involved in the visual communication process learners stated their need to be identified as the target audience for the material. Five of the six tested semiotic elements played a role in this visual construction of the intended audience, the intended "you" in the visual mode of "conversation". These elements were socio-economic status, age, gender, direction of gaze and race.

Regarding socio-economic status learners identified most positively with the experiential meanings associated with different levels of society. The other four elements functioned more directly in terms of expressing interpersonal meanings. Learners from all groups identified positively with represented participants of a clearly youthful age. They felt that such images were directed at them and reflected who they were. Images representing older participants were generally rejected particularly by schools 1 and 3. Age in combination with experiential meanings depicted in these images decreased learner involvement with the material. Learners did not like the images of older people and what it was that older people did. They preferred younger people who were involved in activities

that suited them. In cases where younger people were involved in activities that did not reflect how learners saw themselves, or wanted to be seen, the combination of age and experiential meanings prevented learners from feeling positively identified as the target audience. Learners from school 2 felt particularly strongly in this regard about the depiction of young people as gangsters. The representation of participants as being much younger than the age of the learners succeeded in convincing learners, particularly from schools 2 and 3, that the material was not intended for them, thus they rejected it. Interestingly the learners from school 1 did not seem to feel the same. Most of them identified very positively with these pictures of little children.

Concerning gender it would seem that learners identified positively with represented participants of their own gender, although most male learners, as well as a number of female learners preferred pages where both genders were represented. Learners noticed gender and seemed to select pages where the gender composition, in combination with other meanings, was favourable to them.
The direction in which a represented participant looks can engage the reader/viewer directly or indirectly with the material (Kress and Van Leeuwen, 1996). Direct eye contact addresses readers/viewers directly, identifying them as the addressees of the material. Kress and Van Leeuwen (1996) point out that learning materials often engage learners directly by addressing them in this way. However the same material also present images where the represented participants look away from the reader/viewer to allow the viewer to scrutinize them objectively. In cultures where objectivity is valued highly it would be important not to have all the represented participants looking directly at the viewer. The direct engagement of the reader seemed to be received positively by learners from all three schools, yet learners from group 1 seemed to favour the opportunity for objective scrutiny where there were no other grounds for rejecting the images. The direct gaze, in the case of the “sangoma” on page 3A(a) (cf section 2, fig. 36(c)), functioned as a barrier where learners interpreted the gaze as seemingly threatening, intimidating and sly.

In terms of race the depiction of multiracial represented participants seemed to be met most favourably, thus functioning as a bridge to learning. From the positive reaction to multiracial representations it seems likely that learners noticed mono-racial representations as well. It may be that learners from races other than the one depicted would to some extent feel excluded by material where they were not represented and thus apparently not included among the readers/viewers for whom the material was intended. The inclusive nature of the multiracial representations seemed to appeal to learners.

Pictures were generally regarded by learners as helpful bridges to learning. This is the expectation learners have of visual material in textbooks. Moreover learners from the different language groups examined here, shared schemata for the interpretation of visual material. In a multilingual context this means that pictures may successfully be used to cross linguistic barriers. Yet learners speaking different languages representative of different socio-economic and cultural groups, differed in their reactions to some of the commonly understood meanings expressed in pictures. This was the result of differences arising from the different experiences, values and interests of each group. There were a number of meanings to which most learners from all three groups reacted positively, as a result of shared socio-cultural schemata and experiences. In a multicultural context pictures that focus on these shared experiences would therefore be the most effective bridges to learning.

SECTION 5: ANSWER TO RESEARCH QUESTION 4

1. Research question 4

The question was:

How can the answers to questions 1-3 inform the production and use of printed material in learner-centred language education, in the current South African context?

2. Summary of the methodology

This question is answered below in the form of several discussion points using the findings with regard to questions 1 to 3.

3. Discussion

- Learners responded to the experiential and interpersonal meanings expressed through images. They responded positively where these meanings identified them as the intended audience of the material and where it corresponded with their interests, values and beliefs. Where this identification and correspondence did not take place they responded negatively to the material.

  Responses to experiential meanings mainly related to represented activities they enjoyed and of which they approved, or not. The responses included references to aspects of clothing and instruments used, like telephones. The activities used to represent socio-economic status as a semiotic element evoked the most of these responses.

  On an interpersonal level they responded to the represented relationships among and represented attitudes/emotions of the characters in the pictures (i.e. the represented participants). Furthermore they responded to the relationship

established between the implied authors/materials designers and themselves as the readers/viewers of the material. Learners recognised themselves as the intended audience primarily by the semiotic element "age", but the other five elements tested in the research material also contributed to this aspect of their response.

Materials that take these responses into account may successfully reach their target audience. Materials that are intended for a very specific audience may address them very specifically within their particular socio-cultural (or socio-economic or gender context), but where materials are to be used in a wider multilingual/multicultural context involving learners from different socio-cultural and socio-economic backgrounds, care should be taken to use images which identify the target audience as being multilingual, multicultural and representative of societal strata with which learners may relate comfortably[67].

- Regarding the semiotic element "age", learners from all three schools identified positively with represented participants of a youthful age similar to their own. Interestingly the females from the English girls' school also associated very positively with representations of young children. The same positive response was not received from the females in the Afrikaans and Xhosa schools (nor from the males). Similar responses to the representation of gender were also received from all three groups. It was interesting that, although more females seemed to prefer an all-female representation, more males preferred combination where both genders were represented. Representations of youthful characters in gender-balanced combinations are likely to be acceptable to the majority of learners across the linguistic range.

  Considering the relevance of representations of race as a semiotic element to the identification of the target audience, or to the viewer as interactive

[67] There is of course a place for materials to challenge learners' worldviews and images that challenge learners' schemata may play an important role in this regard. However, it is important in such instances that educators should be aware of the relevant challenges and oppositions, so that learners' negative responses may be harnessed in an educationally sound way towards achieving educationally sound outcomes.

participant in the visual "conversation", learners identified positively with representations of integrated racial diversity. They did not openly object to mono-racial representations, but my assessment is that, should a book depict one race in overwhelming majority, learners from other groups may feel alienated.

In terms of the interpersonal metafunction of images, whoever is given the "floor"[68] most often may be identified, not only as having the greatest power, but also as being the most important interactive participant, the one, or the group, whom the image maker is *really* addressing. In my view having the "floor" is represented visually by the type of represented participant who is most frequently depicted, and/or who occupies the most visual space. Thus learners at whom the material is aimed, but who do not find themselves represented in the types of images occupying the "floor", may feel, "This is not really meant for me/us", and lose interest. If the represented participants do not represent all relevant groups equally, some learners may recognise that they are being represented; yet they may feel marginalized.

An interesting development seems to be taking place in this regard. Designers of images for the public realm are increasingly creating represented participants who cannot be recognised in terms of race. This may be the development of a uniquely South African visual semiotic; it may also testify to a more general awareness of multiculturalism in "Western" societies.

One of the reasons why race has been a distinct element in South African visual communication lies in the use of realistic/naturalistic art styles for the representation of people. Racial features are unavoidable when people are represented very naturalistically. From the data gathered for answering research question 1, it seemed clear that learners from some linguistic/cultural backgrounds preferred naturalistic art styles, while learners from a different

[68] See Eggins (1994) for more on the issue of power and gender relations as expressed in who takes and holds the floor, and how this is done in language.

linguistic/cultural background preferred cartoons (a style which allows for more abstraction and thus the neutralisation of racial features).

Another current development in the South African visual semiotic seems to be the use of new art styles that may satisfy the needs of all audiences better than before. It seems very necessary to me that more research should be done on this aspect of the visual semiotic system, as apparently art style is an important marker of modality, which affects the credibility of material, and thus its relevance and trustworthiness in the eyes of the viewer. Important educational messages may not gain acceptance if presented in a style that viewers find implausible and untrustworthy.

Art style may also be a marker of an attitude to be adopted towards a given multimodal text. For some groups the realistic/naturalistic style was preferred, while for others it seemed to mark text as serious, old-fashioned and tedious. These readers would rather read something else. It would be very interesting to find out how differences in art style preferences may be overcome so that visual material may communicate successfully to as wide an audience as possible.

- According to Eggins (1994) the power relations in a communicative situation is revealed in, among other things, which participant it is that generally "demands" and who it is that "offers"(information, goods or services[69]). Represented participants that make direct eye contact with the viewer demand the viewer's attention, and place the viewer in the responsive position of least power, but in contrast to face to face communication where a response must always be forthcoming, visual texts always leave the viewer the option of not responding (Kress and Van Leeuwen, 1996).

[69] Also see Butt *et al.* (2000) for more on the grammatical structure for expressing demands for or offers of information, goods and services.

Most learners seemed to respond favourably to the direct gaze of represented participants in the research materials. In these materials direction of gaze was tested in combination with gender preferences. The data suggested, even if still tentatively (cf section 2: 4.3.2), that the response of the two genders to the visual "demand" and "offer" from male represented participants compared to female represented participants differed. This may be an indication to materials designers of a sensitivity in learners with regard to the power relations represented in materials through the combination of direction of gaze and gender identification[70].

- A complex network of circumstances, including language, socio-economic status, gender, reading environment and visual literacy operate together in creating the socio-cultural environment from which the values, beliefs and interests stem which shape learners' responses to images. In such circumstances materials designers need to take into account more than just whether learners can recognise representational conventions.

  Consideration of which visuals would be most appropriate to use in textbooks, of course only makes sense if learners actually have sufficient access to such materials[71].

[70] Facial expressions such as a smile in contrast to a frown may add further nuances to the representation.
[71] See chapter 5, section 1 for an indication of the access learners in the schools represented here, had to textbook material.

CHAPTER 6

Conclusions and recommendations

1. Findings and recommendations for further study

4.4. In view of the study aims

This research aimed to test, in a limited way, the manner in which learners from different cultural contexts related to visual images in language textbooks prepared for use in secondary schools. It was found that learners from different cultural contexts marked by their different language profiles related differently to the same visual material. In addition to cultural and linguistic differences indications of gender differences were also found to be significant within and across cultures. Some of these differences seemed to be related to socio-economic status. On the other hand it was found that there were aspects of visual representation to which learners from all cultural contexts related in similar ways.

It was found that learners from different cultural backgrounds all expected to recognise themselves in the represented participants depicted in the images prepared for learning materials. They expected these images to depict people of their own age engaged in activities that were interesting and relevant to their lives. It was also found that learners across language groups largely shared the same visual communication system in terms of being able to recognise conventional symbols as well as the visual cues for representation of experiential and interpersonal represented realities[72].

[72] There were learners who misunderstood some pictures (e.g. mistook a pen for a cigarette, or a smiling old lady for a crying old lady), but generally it seemed that despite some misinterpretations, learners shared the visual code.

The findings here are not presented as conclusive psychological or psycholinguistic evidence of exactly how learners interpret images. Nevertheless some insight was gained on how certain visual elements, relevant to the illustration of people, contribute to encouraging students to access their learning material. The process of making meaning from images is more complex than a research project of this kind can fully investigate. What I have done here is to show that there are trends and indications of culturally corresponding patterns that confirm or challenge expectations in materials design. For better insight into the full complexity of meanings made from visual material by different cultural groupings in South Africa, more studies would have to be undertaken. Some aspects of these studies would have to be more quantitatively motivated and executed and then analysed statistically. Once that has been done more qualitative in-depth investigations would have to be conducted. What is required, is a deeper investigation into cultural and socio-economic forces at work within the specific communities, as well as into the processes by which individuals make meaning. It would further be important to identify specific visual markers and conventions for combining these markers, akin to Kress and Van Leeuwen's (1996) "grammar of [Western] visual design", which constitute the visual system according to which learners from different groups in South Africa interpret and relate to meaning expressed visually.

The first differences among groups were recognised where learners from different cultural contexts related differently to represented activities. Although there were indeed individual learners in all three groups (English, Afrikaans, Xhosa) whose preferences did not correspond with those of their classmates, the findings generally relate to majority choices that seemed to have a cultural/linguistic basis.

Learners from school 1, the English group, did not relate particularly positively to images depicting reading and study, while several positive comments in this regard were obtained from school 3, the Xhosa group. In Kress and Van Leeuwen's (1996) terms of *interest*, it seemed that based on the schemata activated for the purposes of answering these questionnaires, some learners from

school 1 had a negative interest in representations of work and study, while learners from school 3 had a positive interest, in fact expressed enthusiasm, for learning and study. Whether these expressions of interest also functioned during authentic classroom interactions with materials, or at home when learners were doing their homework from authentic materials, cannot be determined from the current data. Therefore future research would also benefit from including studies done in authentic visual communication situations. Such studies might include rich, thick descriptions of the interactions within groups of learners engaged in group work involving visual material. Participant observation, where the teacher meticulously notes how learners interact with the materials they use during the normal course of teaching and learning, may also render interesting and illuminating results.

Considering the response from school 2 regarding their interaction with represented realities, I found that learners from this school identified more closely with the page depicting workers, than the other two groups did. This preference was particularly strong because it was expressed in opposition to a representation of youngsters they associated with gangsterism. Especially the females from school 2 did not identify with such represented participants. There were males from both schools 2 and 3 who related positively to this theme.

Learners from school 2 were less vocal than the other groups about the reasons for their preferences. It may be that these learners were not as used to voicing their own opinions as the other two groups were. It may be necessary to devise other methods for investigating their interaction with visual material, possibly asking more focussed questions.

The other significant difference regarding the preferences of the three groups related to art style. The studies by Duncan *et al.* (1973) and Van Aswegen and Steyn (1987) suggested that learners with traditional rural African backgrounds might prefer naturalistic art styles, as opposed to more stylised, cartoon representations. Duncan *et al.* (1973) indicated that both urban white and rural

black primary school learners preferred a naturalistic style, the urban white children showing a somewhat greater appreciation of cartoons than their rural black counterparts. Van Aswegen and Steyn (1987) tested rural Swazi adults with low literacy levels and found that they preferred naturalistic representations to more stylised "Western" representations.

For the current study it was hypothesised that high school learners from a more "Westernised" English context would prefer cartoons to naturalistic representations. This expectation was based on general observation. I expected that learners from the "coloured[73]" Afrikaans and even the Xhosa tradition would enjoy cartoons. The learners who responded in the current research were all in high school, were literate and came from geographical regions where the distinction between urbanised and rural communities was not as pronounced as had been the case in the earlier studies. These learners had access to the same printed media and television programmes, so if these factors were central in determining art style preference one may have expected to find the differences among the three groups to be minimal.

It was found, however, that the learners from the English group (school 1) strongly preferred cartoons, while learners from the Xhosa group (school 3) strongly preferred the naturalistic style. Previous studies (Duncan *et al.*, 1973; Van Aswegen and Steyn, 1987) suggested that art style preference may be related to learners lacking knowledge of the visual conventions for understanding the more stylised representations. My findings do not support this. I found that learners from school 3 generally understood cartoons, but did not share an appreciation of the humour and modality expressed through these representations. Learners from school 2 also preferred the naturalistic style, but did not express themselves as strongly against cartoons as learners from school 3 did. Their preference may be based on a different appreciation to that of group 3. Further study of the expression and appreciation of humour and modality through visual

[73] This term is used here to make a cultural distinction within the Afrikaans community, where the historical separation of "coloured" and white Afrikaans-speaking people has led to cultural differentiation.

images, and how cultures may differ in their assessment of what is funny, plausible or "real", may be enlightening.

Insight was gained into the way in which visuals could be bridges or barriers to reading (and thus also to learning) in learner-centred language education in a multilingual/multicultural South African context. It was confirmed that learners from all groups engaged with material more readily when they recognised themselves in it. Contrary to what the literature (Sless, 1981; Pettersson 1989, 1998) suggests, learners from schools 1 and 2 did not focus on the attentional function of pictures in learning material, when asked about the general purpose of pictures in language textbooks. Also, the majority of them did not ignore an authentic picture which some regarded as fulfilling mainly an attentional purpose. In response to the same question learners from school 3 did focus on the attentional purpose of pictures in language textbooks. In addition a greater number from this group said they ignored the introductory picture. Further investigation into the actual practices of learners as they engage with multimodal learning material would provide greater insight into the functions of pictures as bridges or barriers to learning. Pettersson (1989) offers examples of various types of studies that might be helpful in this regard.

At the heart of the research lay the question: what would be the effect if a teacher tried to use the same learning materials (in terms of the visual mode of representation) for all learners, regardless of their cultural and linguistic background? This question may be answered as follows.

Firstly, as with any communicative situation, learners bring with them to the visual communicative situation or event various aspects of their individual personalities, their experiences and their social context. These influence their interpretation of the message. Various authors have described this background information in various ways and focussed on various aspects of it. Pettersson (1989) named factors like mood, time and stage of development and current social and cultural status as influencing the receiver's interpretation of any message.

Unlike Pettersson's (1989) after him, Schramm's model (presented in Pettersson, 1989) did not break down into various components the fields of experience brought to the communicative situation by the sender and the receiver. Yet Schramm's model shows that there must be overlap between the field of experience of the sender and the receiver for communication to be successful. Sless (1981) in turn focussed on the need for visual schemata compiled from previous visual experience with similar images, if a learner is to efficiently make use of images in textbooks. Kress and Van Leeuwen (1996) focussed on visual communication as a social process which encodes various social meanings relating to the values, beliefs, interests and power relations within a particular social or cultural group. Here, as elsewhere, misunderstandings and unexpected responses may occur when learners are presented with visual material as part of the educational process. Anything from their personal and social background may cause confusion, a negative or unexpectedly positive interpretation or response.

This research tried to find out whether there might be predictable reactions that may spring from learners' differing socio-cultural backgrounds. In a classroom in a multilingual/multicultural school where learners from the three language and racial groups discussed in this thesis learn together, it may be expected that learners will have the same level of visual literacy and would generally understand the pictures with which they are presented in the same way. In other situations teachers may have to check that what they presume learners to understand is indeed so. Where learners from very different backgrounds come together, not having been through the same or similar educational or social processes, that shaped their visual literacies, there may be learners who do not recognise conventional symbols (as well as possibly other representational conventions) with which some of their classmates may be familiar. Teachers should be aware that visual interpretation requires visual schemata, and that not all learners may have had the visual experience that establish schemata for interpreting certain images.

Secondly, learners may have differing views from each other, or from the teacher as to the purpose of the pictures in multimodal materials. When visual materials are used in a multilingual/multicultural classroom, teachers should be aware of the purpose of these visuals. They should note how learners may rely on visuals/images to clarify written material, and establish both the field and tenor of the communication. Teachers may find that learners use picture content that was not intended as part of the lesson to answer some questions, or that learners may ignore picture content as simply attentional, thus not accessing helpful information. Sless (1981) emphasises that learners should be trained in the effective use of visual material for learning.

Thirdly, the teacher should realise that the markers of interpersonal meaning in the image may be interpreted differently by learners from different cultural backgrounds. It is this aspect of visual material with which the current research was primarily concerned. It is in this area that teachers may find that learners are not all equally motivated by the pictures presented to them. Very naturalistic pictures may demotivate learners from English backgrounds, while cartoons may not be enjoyable to learners from Xhosa or "coloured"[74] Afrikaans backgrounds. Learners from diverse backgrounds, who attend the same school, may assimilate the dominant culture within that school, as suggested by the data for three language groups in school 1. This may diminish some of the perceived differences.

4.5. In view of the hypotheses

Hypothesis (a) was that learners from different cultural groups would have different preferences regarding the depiction of human subjects. This proved to be so mainly with regard to art style, as explained above. With regard to the other five semiotic elements that present an artist with choices when representing people visually, learners had remarkably similar preferences. In terms of age all

[74] This term is used here to make a cultural distinction within the Afrikaans community, where the historical separation of "coloured" and white Afrikaans-speaking people has led to cultural differentiation.

learners preferred teenagers, though the female learners from school 1 also enjoyed the pictures of younger children. Learners all enjoyed the depiction of sport and entertainment above other activities associated with both a high and a low socio-economic conditions. The majority of learners reacted favourably to represented participants making eye contact with them, unless they interpreted the look as sly or threatening, as nearly all the learners seemed to do with the picture of the traditional healer on page 3A(a). Learners from school 1 did show some preference for an indirect gaze, but this was not very pronounced. Retesting in another context of meaning may provide clearer results. Males and females across cultures seemed to have similar preferences regarding the gender distribution of represented participants. The learners from all three schools preferred multiracial representations.

Hypothesis (b) assumed that learner preferences would not correspond entirely with what was currently available in textbooks at this level. It was found that learner preferences corresponded with what was found in textbooks regarding the depiction of age, and art style. Regarding the representation of socio-economic circumstance there was no general trend in the textbooks consulted. Other educational material depicted what appeared to be represented participants dressed according to and involved in activities representing certain socio-economic contexts. This research found that learners from a similar socio-economic background to the one represented may associate with the representation if they associate positively with the particular experiential meanings conveyed by these images, i.e. if it met their interests. An example of this is found where learners from school 2 positively identified with people occupied on workers' level, as representing values they approved of, while they rejected representations of gangsters, as representing values they did not support. Learners from other socio-economic contexts may appreciate pictures representing levels different from their own if this met their interests. An example of this is learners where learners from a more affluent background appreciated the representation of gangsters, while rejecting representations of professional occupations which seemed to them boring and tiring. In terms of gender it would seem that textbooks where gender

equality is represented may have the greatest appeal. Gender equality is not necessarily depicted in textbooks currently available. In the book by Sadler *et al.* (1987), for example, instructions about the lesson material are always given by a male represented participant. The reviewed textbooks did not employ the direct engaging look as often as might be the case with new materials. An appreciation of the indirect gaze was expressed by learners from school 1. Schools 2 and 3 seemed to appreciate the direct gaze more. Lastly the reviewed textbooks did not represent multiracial groups as much as learners seemed to appreciate.

Hypothesis (c) assumed that expressed preferences would correspond, at least to some extent, with learners' reading practices and acquired visual literacy skills and experience. There was a measure of correspondence in this regard to the extent that the different linguistic/cultural groups also displayed differences regarding reading practices and the ability to recognise conventional signs/symbols. There seemed to be some relation within school 1 between the amount a learner read and her art style preference. Within school 3 there seemed to be some relation between the reading of magazines and art style preference. It appears as though socio-cultural and socio-economic differences played the most important role in the visual preferences tested here, but that reading practices and the ability to recognise conventional signs and symbols were part of the socio-cultural and socio-economic context of each of the three groups.

2. Evaluation of the research process

2.1. Research materials

The research material worked fairly well in terms of limiting learner responses to the relevant visual elements; yet there were still many elements of meaning that could not be or were not controlled. This rendered some of the data inconclusive.

It is recommended that further research include more studies on authentic materials used in authentic teaching and learning situations, as well as further

studies where custom designed material is used. More attention could be devoted to the intended message of the images and how well it is received. The extent to which interpretations are influenced by changes in certain visual elements, like art style, might be interesting. Further research may benefit from taking the interests of the materials producer, which motivates the selection of images, into account to inform the selection of images for learning materials further. Communication is an interactive process, yet the role of the image maker/materials producer was deliberately played down in the current study so as to focus on what viewers brought to the situation. This role may be given more attention in further studies.

2.2. Respondents

For further research it may be profitable to test both more and fewer respondents. Quantitative data for determining the extent and significance of certain trends would be useful, and much needs to be done in terms of in-depth studies on how people make meaning from visuals. Such qualitative studies can only be conducted meaningfully with smaller numbers of respondents.

2.3. Research methodology

For this study data was gathered over a very broad spectrum, and the respondents were of an age where they were, to some extent, able to give reasons for some of their answers, but much of the data would have benefited from in-depth verification, qualification and elaboration. Within the scope of this study, such procedures would, however, have resulted in unmanageable amounts of data to process. I feel that this study provided a good overview of what might become interesting for further investigation on various levels, be it in terms of visual literacy levels, the grammar of visual design, the ideological impact of visual material in education in South Africa, or a developing South African visual semiotic.

The use of questionnaires was effective considering that the process of gathering data was subject to time constraints. This method however did not allow much for learners who did not understand questions and who did not always ask for clarification. Afterwards it was difficult for facilitators to revisit and ask learners what their answers meant. It is uncertain whether learners would, in fact have been able to explain their answers more fully, unless they were asked immediately. The fact that in some schools so many learners did not follow the instructions correctly complicated data analysis to such an extent that some data had to be left out of the final interpretation. Thus only responses from learners able to follow instructions with minimal guidance or test taker's interference were considered for final analysis.

The focus on preferences proved to be invaluable, as learners were often unable to express verbally their views regarding an image. However, preferences alone, without comment would have given little insight. When doing research, on the making of meaning from non-verbal communication systems, researchers should include such non-verbal methods of indicating what is understood or meant, because not all visual meaning can be translated directly and exactly into words.

3. Conclusion

This study is largely exploratory in the domain of visual literacy and the interaction between readers/viewers and images in multimodal texts. With many new educational materials becoming available and various developments in visual representation that may be uniquely South African, a vast body of material is becoming available for further investigation. As some cultures continue to spread more widely and others continue to mingle, the schemata involved in the visual interpretation process will continue to change. And as other social processes continue, people's responses to the visually expressed meanings will continue to change. Thus opportunities are constantly opening up new research in these areas. The outcomes of such research should inform processes of change, processes of

materials development and processed of communicative interaction with learning materials in language education.

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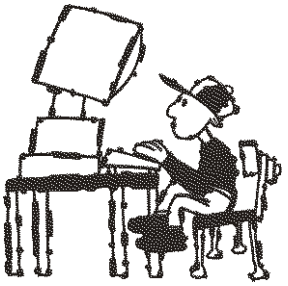
APPENDIX I

Visual material

- Set 1
- Set 2
- Set 3
- Set 4: Authentic material

Set 1A (a)

Totjojot 3.1



1. Jo to tootot ..... tojoot ..... totto joto ..... tjjo.
2. Toojot ..... tojot toot jjto ..... tjjo..
3. Jooojo jo ..... tototo ..... tjjot ootj oojt otj.
4. Jooo to to joo ..... jooto ..... jotot .....tjjoto ....
5. Tootto ..... jojojo ..... jojojo tototo ..... tjjoto toojtooo.
6. Ojjto oojt ..... jjto jjtto ojto ..... jooj toto.

Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj
Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj.

ojooojo
totojo
totototo
jojojoj
tototo
jojojo
tototo
jojojo
totot
jojojoj
totot
jojojo
tototo

Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot. Otot *jotot* joto jjoot ojtoot *otojt joot* tootj? Jooot joto *tootjo* tjjoot tjjt ooj *tjjot* ojotttoto.

Set 1A (b)

Totjojot 3.1

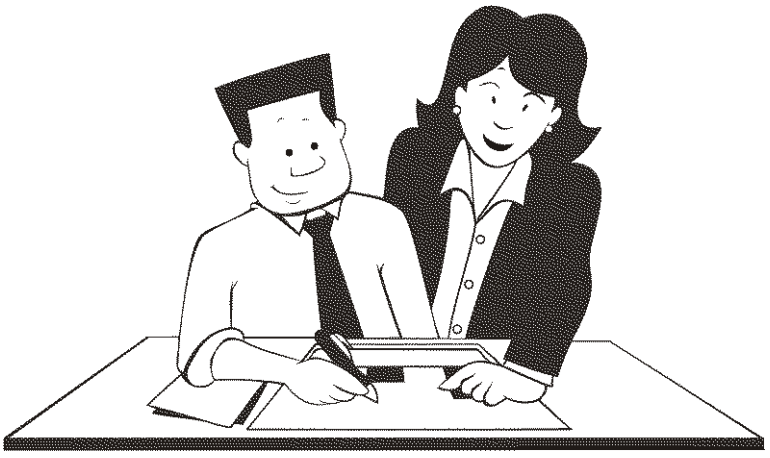
1. Jo to tootot ..... tojoot ..... totto joto ..... tjjo.
2. Toojot ..... tojot toot jjto ..... tjjo..
3. Jooojo jo ..... totototoot ..... tjjot ootj oojt otj.
4. Jooo to to joo ..... jooto ..... jotot .....tjjoto ....
5. Tootto ..... jojojo ..... jojojo tototo ..... tjjoto toojtooo.
6. Ojjto oojt ..... jjto jjtto ojto ..... jooj toto.

Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj
Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj.

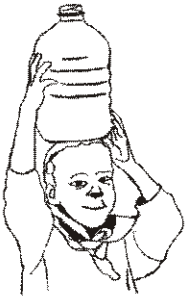


Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot. Otot *jotot* joto jjoot ojtoot *otojt joot* tootj? Jooot joto *tootjo* tjjoot tjjt ooj *tjjot* ojotttoto.

Set 1B (a)

Totjojot 3.1



1. Jo to tootot ..... tojoot ..... totto joto ..... tjjo.
2. Toojot ..... tojot toot jjto ..... tjjo..
3. Jooojo jo ..... tototo ..... tjjot ootj oojt otj.
4. Jooo to to joo ..... jooto ..... jotot .....tjjoto ....
5. Tootto ..... jojojo ..... jojojo tototo ..... tjjoto toojtooo.
6. Ojjto oojt ..... jjto jjtto ojto ..... jooj toto.

Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj
Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj.

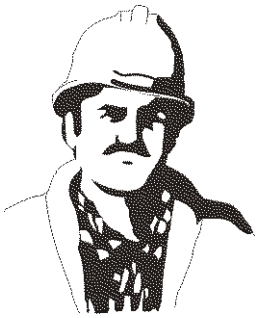
Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot. Otot *jotot* joto jjoot ojtoot *otojt joot* tootj? Jooot joto *tootjo* tjjoot tjjt ooj *tjjot* ojotttoto.

Set 1B (b)

Totjojot 3.1

1. Jo to tootot ..... tojoot ..... totto joto ..... tjjo.
2. Toojot ..... tojot toot jjto ..... tjjo..
3. Jooojo jo ..... tototo ..... tjjot ootj oojt otj.
4. Jooo to to joo ..... jooto ..... jotot .....tjjoto ....
5. Tootto ..... jojojo ..... jojojo tototo ..... tjjoto toojtooo.
6. Ojjto oojt ..... jjto jjtto ojto ..... jooj toto.



Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj
Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

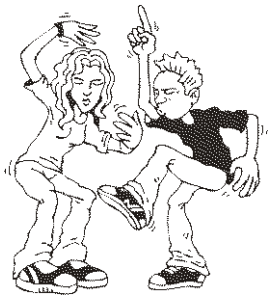
Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj.

Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot. Otot *jotot* joto jjoot ojtoot *otojt joot* tootj? Jooot joto *tootjo* tjjoot tjjt ooj *tjjot* ojotttoto.

Set 1C (a)

Totjojot 3.1



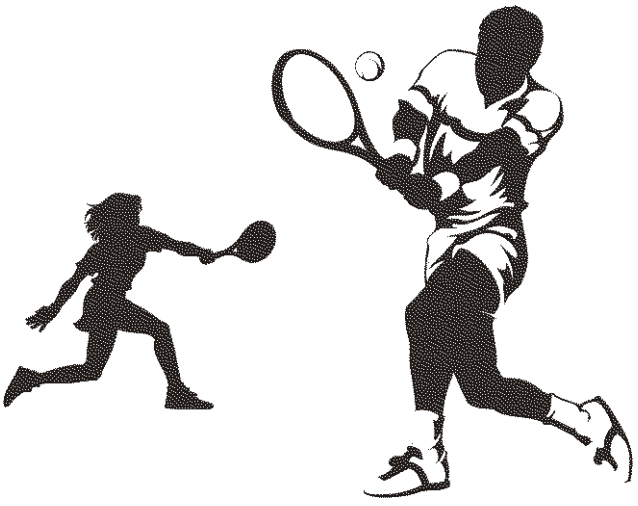
1. Jo to tootot ..... tojoot ..... totto joto ..... tjjo.
2. Toojot ..... tojot toot jjto ..... tjjo..
3. Jooojo jo ..... tototoot ..... tjjot ootj oojt otj.
4. Jooo to to joo ..... jooto ..... jotot .....tjjoto ....
5. Tootto ..... jojojo ..... jojojo tototo ..... tjjoto toojtooo.
6. Ojjto oojt ..... jjto jjtto ojto ..... jooj toto.

Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj
Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj.



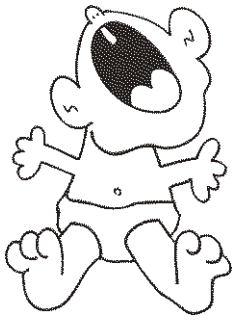
Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot. Otot *jotot* joto jjoot ojtoot *otojt joot* tootj? Jooot joto *tootjo* tjjoot tjjt ooj *tjjot* ojotttoto.

Set 1C (b)

Totjojot 3.1

1. Jo to tootot ..... tojoot ..... totto joto ..... tjjo.
2. Toojot ..... tojot toot jjto ..... tjjo..
3. Jooojo jo ..... totototoot ..... tjjot ootj oojt otj.
4. Jooo to to joo ..... jooto ..... jotot .....tjjoto ....
5. Tootto ..... jojojo ..... jojojo tototo ..... tjjoto toojtooo.
6. Ojjto oojt ..... jjto jjtto ojto ..... jooj toto.

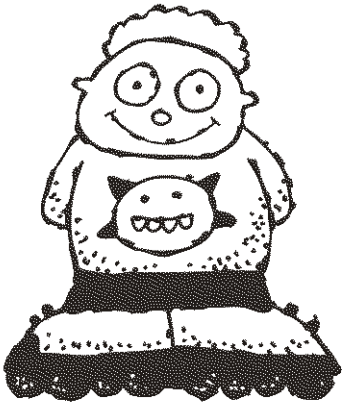


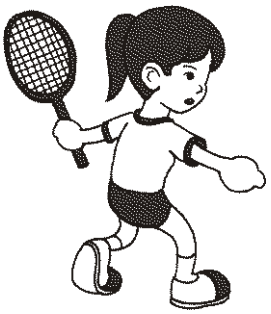
Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj
Jootoj	Jtojtoojt
Jttojo	Ojtootjjo
Ottojo	Ojttojtoj
Jotjto	Ojtootjjo
Jtotjo	Jotjtooot
Tojtoj	Tjotjjtoj
Otjotj	Tjottjotto
Ojtojt	Tojtojtot
Tjotjo	Jotjootjo
Jotjto	Tjotjotjo
Jjotjo	Otjotjotj
Ojtojt	Otjotjotj

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj.





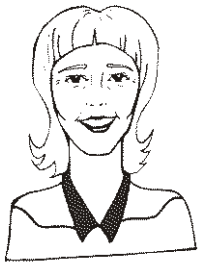
Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot. Otot *jotot* joto jjoot ojtoot *otojt joot* tootj? Jooot joto *tootjo* tjjoot tjjt ooj *tjjot* ojotttoto.

Set 2A (a)

Totjojot 2.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... totototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.



Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj.

Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.

Set 2A (b)

Totjojot 2.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... totototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj.

Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.

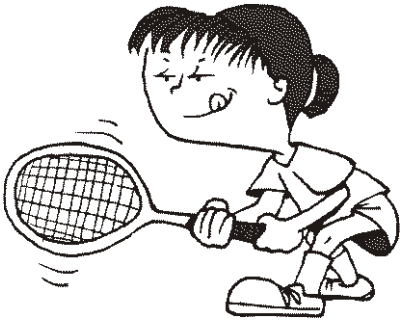
Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototot totot jojo

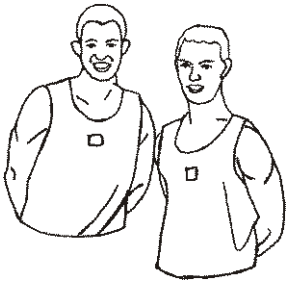
Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.



Set 2B (a)

Totjojot 2.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... totototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.



Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj.

Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

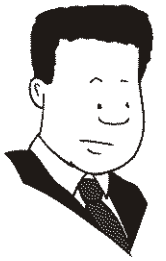
Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.

Set 2B (b)

Totjojot 2.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... tototo ot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.



Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj.

Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

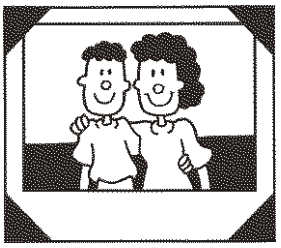
Jototot totot jojo

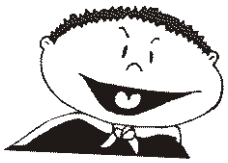
Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.

Set 2C (a)

Totjojot 2.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... totototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.





Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj.

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Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

Ojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto.

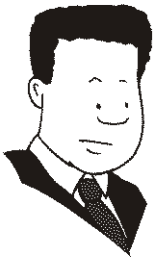
Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.

Set 2C (b)

Totjojot 2.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... totototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.



Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot.

Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj.

Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto? Joot To totot jo to jotojo, jo jotot jo tot tojo, jotot totjo tojoto. Toto jo to jotto jot to jotot o tot jo. Joto tojo ttoto jot ojto toj ojto. Jo ot jot to jot jjot ojtot jto jto oojto ojtjo ootjo! Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.

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Jototjo totj oto tjoto tjoto otto. Jototjo, tjot otjtot totjoot jotto. Otojto tojot otojjjto totjot oot jt oot jtooj totjtootjto. Ojotoo. Ojtotj Otjtjo Tojtjto jototo totjto toto tot jjtoto. Joto, jotto, totjto, tjotto ototoo tjtot otto totot otojjto to.Jootot toto Totot jojo toto toto ojojoj. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

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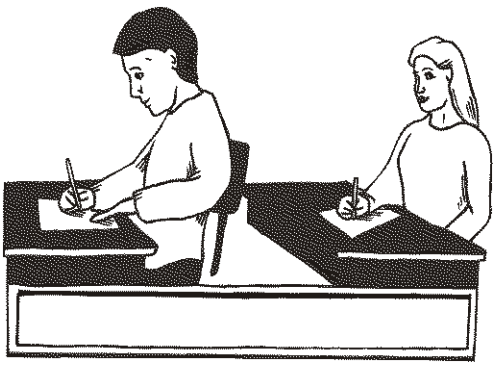
Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto*. Jotottoto jojo totot jojo toto jojoj *ttotot*. Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.



Set 3A(a)

JOTO TOJOJ

Jototo joo too jot toto jotojoto .Jo totot ojojo jo totjo.

Tojoj tojooo jo toto jototto jojo. Tojojo jo toto Jojototo jo.

Totjojot 1.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... totot oot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.

Jojo toto joto

(a) Jooo tototo jojojoj tot jojo. Jojojojoj tototo totjo. Joooo totooto jo jojoj tototo to joj. Jo Joj toto jotoj tjotj. Jojojoj Toto jojoj totj Joo.

(b) Jooo toto jjooj tototo jojojo tototo jojojo. Jooo tototo jojo toto jojo tototo,

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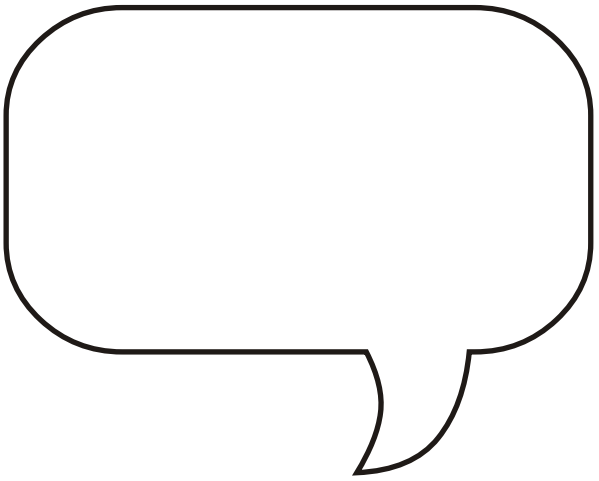

Totjojot 1.2

1. Jotototo totot jototo totojtototo jojotoototo jtototo?
2. Jototot totot jojot tototo jtoto?
3. Toto jojo totot jojojn gotot ttoto?
4. Jototo jojo toto jojo totot jojo?
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Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.

Set 3A(b)

JOTO TOJOJ

Jototo joo too jot toto jotojoto .Jo tototo jojo jo totjo.

Tojoj tojooo jo toto jototto jojo. Tojojo jo toto Jojototo jo.

Totjojot 1.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... tototo ot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.

Jojo toto joto

(a) Jooo tototo jojojoj tot jojo. Jojojojoj tototo totjo. Joooo totooto jo jojoj tototo to joj. Jo Joj toto jotoj tjotj. Jojojoj Toto jojoj totj Joo.
(b) Jooo toto jjooj tototo jojojo tototo jojojo. Jooo tototo jojo toto jojo tototo,

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

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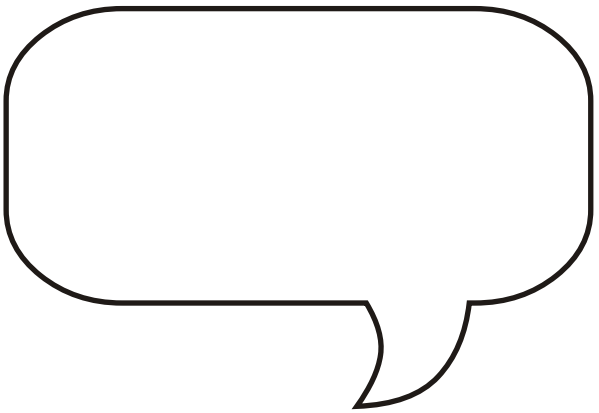

Joototo 1.2

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Set 3B (a)

JOTO TOJOJ

Jototo joo too jot toto jotojoto .Jo tototo jojo jo totjo.

Tojoj tojooo jo toto jototto jojo. Tojojo jo toto Jojototo jo.

Totjojot 1.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... tototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.

Jojo toto joto

(a) Jooo tototo jojojoj tot jojo. Jojojojoj tototo totjo. Joooo totooto jo jojoj tototo to joj. Jo Joj toto jotoj tjotj. Jojojoj Toto jojoj totj Joo.

(b) Jooo toto jjooj tototo jojojo tototo jojojo. Jooo tototo jojo toto jojo tototo,

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

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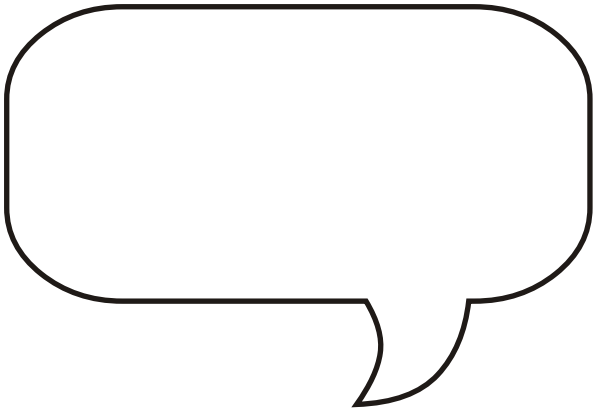

Totjojot 1.2

1. Jotototo totot jototo totojtototo jojotoototo jtototo?
2. Jototot totot jojot tototo jtoto?
3. Toto jojo totot jojojn gotot ttoto?
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Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.

Set 3B (b)

JOTO TOJOJ

Jototo joo too jot toto jotojoto .Jo tototojojo jo totjo.

Tojoj tojooo jo toto jototto jojo. Tojojo jo toto Jojototo jo.

Totjojot 1.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... tototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.

Jojo toto joto

(a) Jooo tototo jojojoj tot jojo. Jojojojoj tototo totjo. Joooo totooto jo jojoj tototo to joj. Jo Joj toto jotoj tjotj. Jojojoj Toto jojoj totj Joo.

(b) Jooo toto jjooj tototo jojojo tototo jojojo. Jooo tototo jojo toto jojo tototo,

Jojojoo totot jojo. Jojojot toto toot joj toto jojoj toto. Tootot jojoj totot toton jojoj toto jojoj totot. Jootot toto Totot jojo toto toto ojojoj. Jojo totot Jojo toto. Jojjoo totot jojo toto jjojo toto ojj. Jojoo toto jojo toto Joooo. Jo toto toto jojoj. Jojoj toto jojo toto ojojj jojoj. Jojoj toto jojo totto Jojoj toto?

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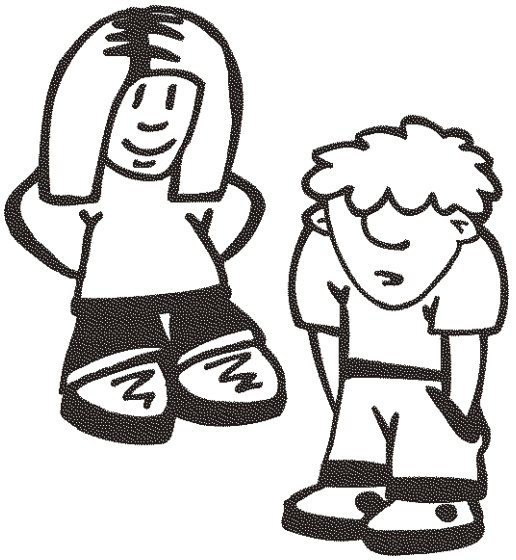
Totjojot 1.2

1. Jotototo totot jototo totojtototo jojotoototo jtototo?
2. Jototot tototot jojot tototo jtoto?
3. Toto jojo totot jojojn gotot ttoto?
4. Jototo jojo toto jojo totot jojo?
5. Jtototo jojo totot jojoj toto?

Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.



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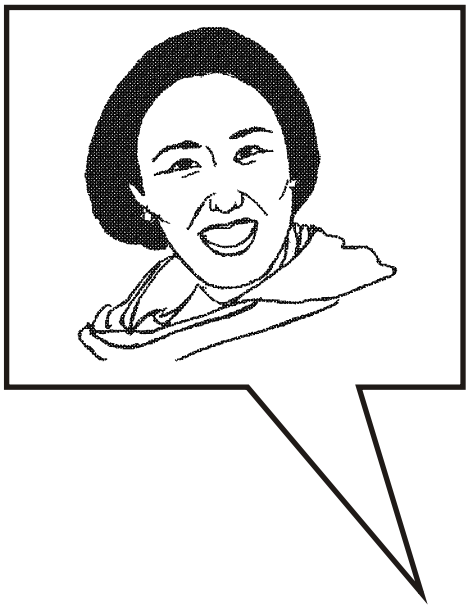


Totjojot 1.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... tototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.

Jojo toto joto

(a) Jooo tototo jojojoj tot jojo. Jojojojoj tototo totjo. Joooo totooto jo jojoj tototo to joj. Jo Joj toto jotoj tjotj. Jojojoj Toto jojoj totj Joo.

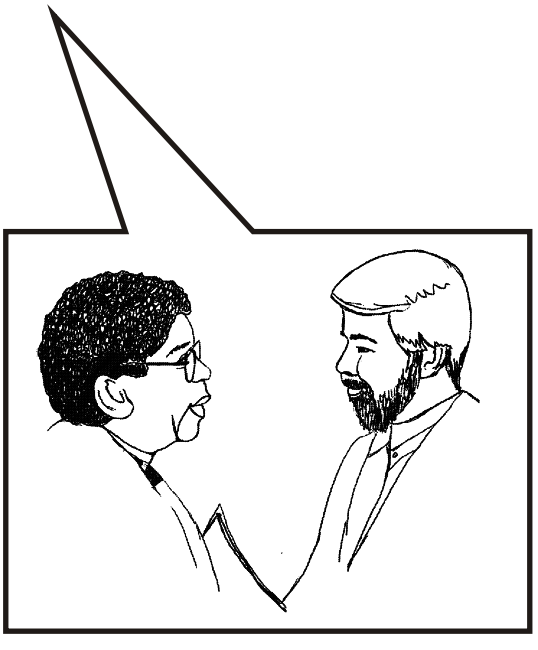
(b) Jooo toto jjooj tototo jojojo tototo jojojo. Jooo tototo jojo toto jojo tototo,

Totjojot 1.2

1. Jotototo totot jototo totojtototo jojotoototo jtototo?
2. Jototot tototot jojot tototo jtoto?
3. Toto jojo totot jojojn gotot ttoto?
4. Jototo jojo toto jojo totot jojo?
5. Jtototo jojo totot jojoj toto?

Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.



Set 3C (b)

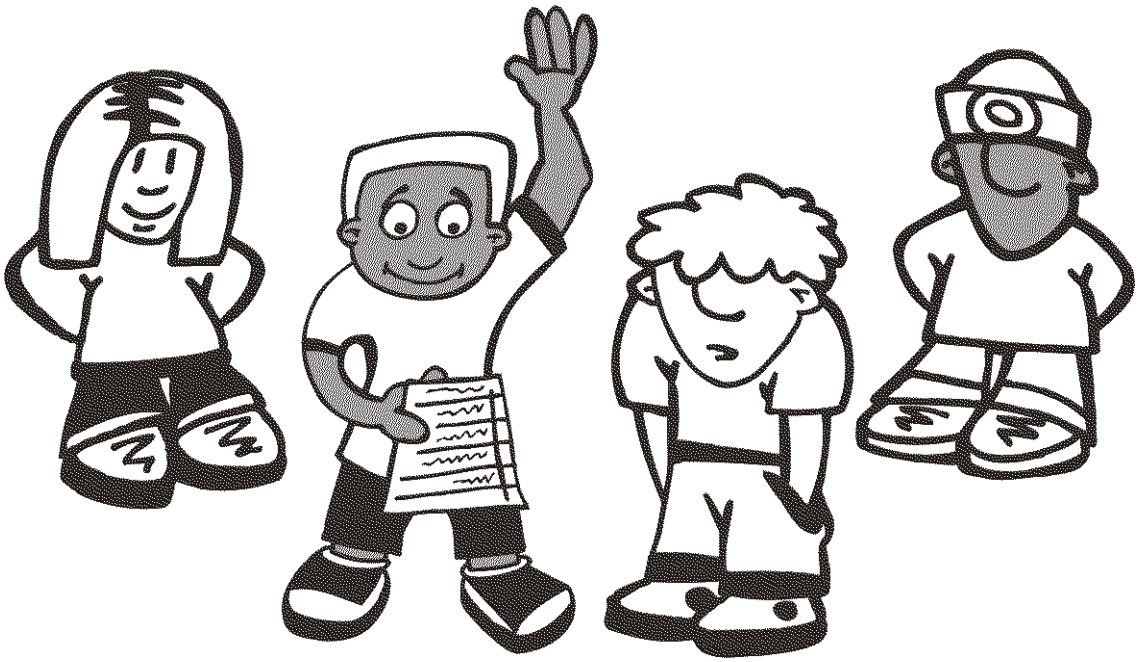
Totjojot 1.1

1. Jo to tootot ..... tojoot ..... totto
2. Toojot ..... tojot.
3. Jooojo jo ..... totototoot .....
4. Jooo to to joo ..... jooto ..... jotot .....
5. Tootto ..... jojojo ..... jojojo tototo.

Jojo toto joto

(a) Jooo tototo jojojoj tot jojo. Jojojojoj tototo totjo. Joooo totooto jo jojoj tototo to joj. Jo Joj toto jotoj tjotj. Jojojoj Toto jojoj totj Joo.

(b) Jooo toto jjooj tototo jojojo tototo jojojo. Jooo tototo jojo toto jojo tototo,

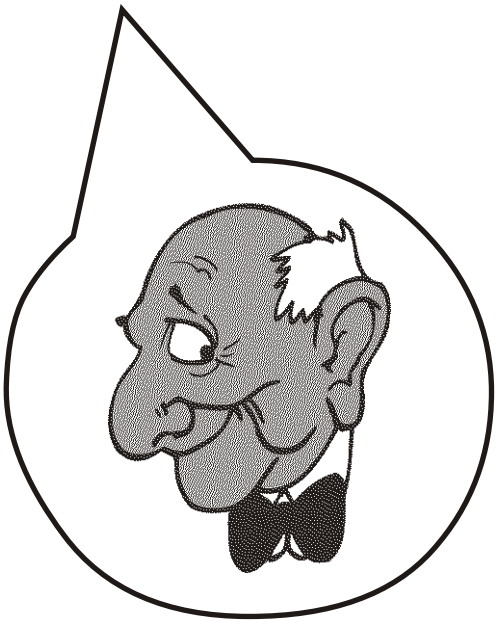


Totjojot 1.2

1. Jotototo totot jototo totojtototo jojotoototo jtototo?
2. Jototot totot jojot tototo jtoto?
3. Toto jojo totot jojojn gotot ttoto?
4. Jototo jojo toto jojo totot jojo?
5. Jtototo jojo totot jojoj toto?

Jototot totot jojo

Jototo totot jojo totot jojot tto *totot*. Jootot jojo *toto.* Jotottoto jojo totot jojo toto jojoj *ttotot.* Jottoto *jojoo* totot jojoj *tototo* ttoto. Jototo jtotot *totot* jojojo jojoj. Toto *jojo* totjoj ojojoj totot jojoj totot jojo *toto jojo*. Jojoj toto jojoj toto jojo toto. Jojo toto *toto* jojo tot. Jojo toto *toto* jojoj *jojo* totot.



4A

answer stupid questions like a trained cockatoo. But then our goading would become cruel and we'd start to hit him. Yet he was too amiable to run away. After all these years I can still see the hurt and confusion in his eyes. And at the time I felt a vague unease and guilt about it, but it didn't stop me from doing it again.

Another dimension of our cruelty was the way we'd pick on those post-war unfortunates, the migrant kids. The term 'New Australian' had to be forced into our vocabulary and remains as ludicrous as the euphemism 'national serviceman' for conscript. Yet it was certainly better than the epithet of reffo or DP. 'Go back to your own country,' we'd chant at some bewildered victim.

Of course the pecking order in the schoolyard is as vicious as that of a fowlyard. The bullying is stratified in exactly the same way with some poor little bastard being the ultimate victim. He might be weak or weak-minded or particularly shabbily dressed. If he was especially vulnerable, he'd be the target. Years later I read *Lord of the Flies*, and when the kids killed poor Piggy it had the unmistakable ring of truth.

As well as being racist and religious bigots, kids are also snobs. I well remember times in class when we'd turn our attention to the poorest, most neglected child present; to someone who came to school in hand-me-downs, looking just a little dirtier than the rest of us. One such child, a girl called Val, was nicknamed Stinky by us all and her life must have been a crucifixion. For my own part, I suffered the nickname of Boofhead, and, although my cranium was only slightly larger than the normal, I felt as though it were a dirigible.

While I remember some of my teachers with affection and gratitude, I remember others with detestation. It's amazing the number of classroom sadists I encountered, worse bullies than any you'd find in the playground.

And I also remember the agonisingly slow progress of the classroom clock. Nowadays an hour seems a minute, a week lasts a day. But then time was interminable. Every class seemed a life sentence. I also remember the turgid rhetoric of Anzac Day speeches and the pompous lyrics of school songs. (Fancy being forced to sing stupid verses about one's undying debt to a group of prefab classrooms and a patch of broken asphalt.) Then there was the hollow mockery of the flag ceremony: 'I love God, I love God and my country, I will honour the flag, I will serve my King and cheerfully obey my parents, teachers and the laws.' And they talk of indoctrination on mainland China and tut-tut about Chairman Mao's *Little Red Book*.

Then there was the tyranny of sport, of the compulsory worship of football. And because I was no good at it, I was one of the poor devils that waited and waited to be picked for sides. Two of those odious school heroes (most of them finished up on points duty or as unsuccessful commercial travellers – there's a certain vindictive pleasure in that), would stand out in front and choose the kids they wanted, like Southern gentlemen at a slave auction. A barbarous system, because someone had to be last.

Then there was the tyranny of ignorance, not knowing about things. Of being curious about sex and not being told. I can remember one day hearing a boy I rather admired – I think his name was Lindsay Shields – saying a funny word in the school ground. For some reason it struck me as an amusing group of letters.... While I had no idea as to its meaning, it stuck in my mind and, that night, when cleaning my shoes, I was chanting it to myself. Whereupon my grandmother came charging through the door like a Valkyrie and boxed my ears, thus branding the word for ever in my vocabulary.

Of course, there were good things like Crosbie Morrison's nature broadcasts and hearing Grandpa and his mates sing their favourite songs like *The Rugged Cross* and *The Galloping Major*. And being given a few legs to crack from the crayfish which in those days was working man's food.

But for the most part childhood was crushing boredom. It was sitting on a kerb writing down the numbers of trams or the number-plates of cars as they came and went. It was swapping comics that you'd read twice already. It was being so limited in finance and freedom that one's options were pitifully narrow. It was being told to put on a jumper, to stay in the backyard, to do one's homework. It was being required to mow the lawn weekend after weekend, a task that seemed absurdly repetitive and ultimately meaningless.

And, increasingly, it was coping with the sufferings of puberty. Most of the time when I was a kid I felt myself on the receiving end of adult indifference or incompetence. And I remember pledging that I would be different when I grew up, that I would remember what it meant to be a kid. Yet when I think of my own impatience with my children, I know that I've forgotten.

[from *The Unspeakable Adams*
by PHILLIP ADAMS]

4B

Language Basics (13)

Comparisons

Here are some important rules that will help to make comparisons work clearly for you.

Rule 1 • Use the **comparative** degree of the adjective or adverb to compare *two* subjects.
EXAMPLE: Sue is the better jogger of the two.

Rule 2 • Use the **superlative** degree to compare *more than two* subjects.
EXAMPLE: In my opinion, jogging is the best of the non-competitive sports.

Rule 3 • Compare subjects that are **logically linked.**

EXAMPLE: (a) Her ripple-soled runners are as expensive as an Olympic champion. – *Incorrect!*

This implies a comparison of the cost of ripple-soled runners with the cost of an Olympic champion! What is intended is a comparison of the cost of the girl's ripple-soled runners with the cost of those of an Olympic champion.

EXAMPLES: (b) Her ripple-soled runners are as expensive as those of an Olympic champion.

OR

(c) Her ripple-soled runners are as expensive as an Olympic champion's.

Rule 4 • When a comparison is being made, use **'other'** to keep the subject distinct.

EXAMPLE: (a) Mat sprints faster than any athlete in his club. – *Incorrect!*

Well, as Mat himself is a club member, he would then have to be faster than himself. The use of 'other' avoids any confusion.

EXAMPLE: (b) Mat sprints faster than any other athlete in his club.

Rule 5 **'Unique'** and certain other words (**'square', 'circular', 'equal', 'empty'** etc) defy comparison.

EXAMPLE: Here is a very unique string singlet in club colours. – *Incorrect!*

Remember, 'unique' means 'the only one of its kind'. So, 'very unique' is illogical. Be aware of other words of this type.

Using the Rules

Use the rules to correct the errors in the following sentences.

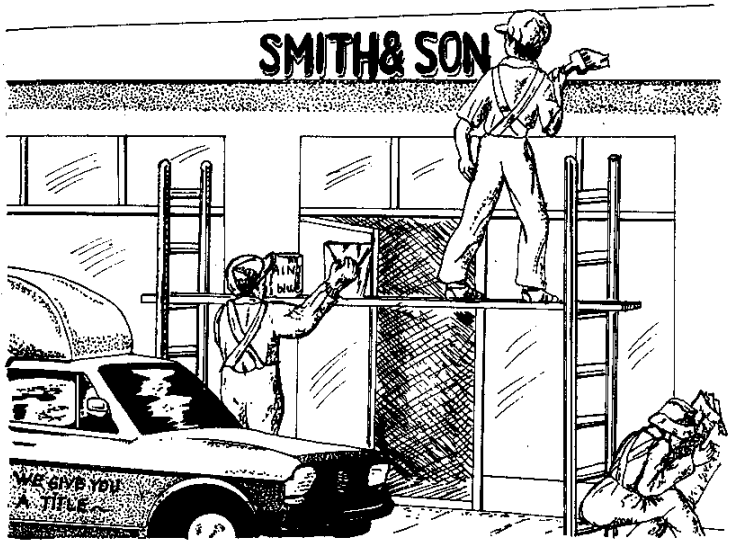
(1) When Jodie and Don jog together, Jodie is the fastest of the pair.

(2) Phil Gifford is the world's most perfect example of a backsliding jogger.

(3) The sweatshirt with the German brandname over the heart indicates more clearly than any shirt that a running freak is upon you.

blood. Strange that life is so colourless against the bright shade of death.
I wheeled and stepped towards the river. He and I washed our hands. We walked back to the orchard to gather a few peaches for the table. For the first time, I noticed the bruised and spoilt fruit on the ground.

Cathy



The Sign Painter

It was a hot, thudding, buzzing day when I saw him. He stood leaning against a dust-covered truck watching absently as two men erected a scaffold outside the shop. Small dust-clods were colouring the tight ankles of his jeans as he kicked his heel impatiently into the dry ground.

Then his attitude of superior impatience changed. He climbed onto the scaffold and started what must have been almost a daily ritual to him. I watched intently as the letters appeared. His hand was sure and steady as he judged, measured and drew. And then he stood back and viewed his unusual artistry with extreme satisfaction. He was on his own private stage now, playing to an exclusive audience and he wanted acknowledgement. He turned and looked at me with brazen confidence —and I was impelled to admire his work with a smile....

And then he was busy again. One of the men had already mixed the paint for him and had placed a selection of brushes within his reach. Lovingly he

What is happening? (Paragraph 4)

What has happened to the pump attendant? What has the driver not *done? (Paragraph 6)*

3. Using language

(a) Write down the questions to which these sentences are the answer.

(i) When the traffic started moving forward, my father released the brake.
(ii) A red sports car was moving up very fast behind us.
(iii) Dad noticed the red sports car in his rearview mirror.
(iv) We were driving along in our new green station wagon.
(v) We signal with a yellow indicator when we wish to turn to the left or to the right.

(b) Use each of the following words in a sentence to show that you understand their different meanings:

brake, break
there, their
stationery, stationary
were, where, wear
whether, weather

APPENDIX II

Questionnaires

- English questionnaires 1, 2, 3, 4.
- Afrikaans questionnaires 1, 2, 3, 4.
- Xhosa questionnaires 1, 2, 3, 4.

Questionnaire 1 (Background)

1. **Name**: _____ 2. **Sex**: _____

3. **Surname**: _____ 4. **Age**: _____

5. **Residential area**: _____ 6. **Town**: _____

7. **How long have you been staying here?** _____

8. **Where do you stay in the school term?** _____

9. **Primary school/s you attended:** _____

10. **In this column write down all the subjects you take.**	11. **In this column make a mark next to each subject for which you have a textbook to yourself.**

12. **Average school achievement**: ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

13. **Write in this column all the languages that you study in school. Say whether it is on First, Second or Third Language level and HG or SG**	14. **Write in this column what you got for your language subjects at the end of 2001.**

15. **What is your mother's language?** _____

16. **What is your father's language?** _____

17. **What is the language that you speak the best?** _____

18. **What other languages can you speak?** _____

_____

19. **Which language/s do you use in each of the following situations?**

	English	**Afrikaans**	**Xhosa**	**Other** (Specify)
a. *When you speak to your mother*				
b. *When you speak to your father*				
c. *Where you stay during the school term*				
d. *In your neighbourhood or community*				
e. *At church/mosque/etc.*				
f. *When you go to the shops in town*				
g. *With your best friends at school*				
h. *To speak to your teachers at school*				
i. *For doing your homework*				
j. *When you write tests and exams*				

20. **What language do most of your teachers use for teaching?** _____

21. **In what language are most of your text books?** _____

22. **How much do you read?** (Pick one.)

☐ *Very much* ☐ *A little*

☐ *A lot* ☐ *Very little*

☐ *Not very much*

23. **How much do your parents read?** (Pick one.)

☐ *Very much* ☐ *A little*

☐ *A lot* ☐ *Very little*

☐ *Not very much* ☐ *They can't read*

24. **What do your parents read?** Mark only the things that you see them read often.

- ☐ *Flyers, pamphlets, advertisements*
- ☐ *Books*
- ☐ *Letters*
- ☐ *The internet, e-mail*
- ☐ *The newspaper*
- ☐ *Other (Specify)* _____
- ☐ *Magazines*

25. **What do <u>you</u> read most often, whether you want to or not?** Number the following from what you read the most (1) to what you read the least (10). Don't say what you *like* the most. Say what you actually *<u>read</u>* the most.

- ☐ *Comics*
- ☐ *Non-fiction books with pictures*
- ☐ *Internet sites with lots of visuals*
- ☐ *Non-fiction books without pictures*
- ☐ *Internet sites with mostly plain text*
- ☐ *Novels (storybooks)*
- ☐ *Magazines*
- ☐ *School textbooks*
- ☐ *Newspapers*
- ☐ *Other (Specify)*

26. **Where do you get your reading material?**

Comics _____

Internet _____

Magazines _____

Newspapers _____

Non-fiction books _____

Storybooks _____

School textbooks _____

Other _____

27. **How many books does your family have at home?** (Pick one.)

- ☐ *Very many*
- ☐ *Almost none*
- ☐ *Quite a number*
- ☐ *None*
- ☐ *Just a few*

28. **Who reads the best in your house?** _____

Questionnaire 2 (Visual experience)

1. **What pictures are there on the wall of the room where you sleep?**

_____

_____

_____

2. **Which of the following things do you have in the house?** Tick the ones you have.

☐ *Camera* ☐ *Television* ☐ *Videomachine* ☐ *Computer*

☐ *Video camera* ☐ *DVD player* ☐ *Playstation*

3. **How many pictures are there on the classroom walls at your school?**

☐ *Many* ☐ *Some* ☐ *Very few* ☐ *None*

4. **Do your school textbooks have pictures? _____**
5. **The pictures in textbooks and on worksheets are …….** (Mark everything that is true for you.)

☐ *Distracting* ☐ *Boring* ☐ *Interesting*

☐ *Entertaining* ☐ *Helpful* ☐ *Unnecessary*

6. **What do you think is the general purpose of the pictures in the <u>language</u> textbooks / worksheets that you use in school?**

☐ *To help you remember* ☐ *To explain the writing*

☐ *To repeat what the writing says* ☐ *To draw your attention to the writing*

☐ *To add information that is not in the writing* ☐ *To decorate the page for fun*

☐ *Something else (Specify)*

_____

7. **For which of your subjects do the textbooks / worksheets have the most pictures?**

_____

Look at the following signs / pictures and then answer the questions next to each one.

8. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

9. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

10. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

11. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

12. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

13. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

14. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

15. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

16. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

17. 

a. **Where would you expect to see this sign?**

b. **What does this sign mean or stand for?**

Questionnaire 3 (Preferences)

Set 1

1. Compare the two sheets in each pair. **Tick the one you prefer for each pair**.

   Set 1A (a) ☐ (b) ☐
   Set 1B (a) ☐ (b) ☐
   Set 1C (a) ☐ (b) ☐

2. Take the 3 sheets that you selected above. **Now select the 1 that you prefer the most**. Write down its number on the line:

   _____

3. **Say why you prefer this one**. You may answer by comparing it to some of the other sheets if you want to.

4. Take the 3 sheets that you did not like. **Now say which one you liked the least.** Write down its number on the line:

   _____

5. **Say why you don't like this one**.

Questionnaire 3 (Preferences)

Set 2

1. Compare the two sheets in each pair. **Tick the one you prefer for each pair**.

   Set 2A (a) ☐ (b) ☐
   Set 2B (a) ☐ (b) ☐
   Set 2C (a) ☐ (b) ☐

2. Take the 3 sheets that you selected above. **Now select the 1 that you prefer the most**. Write down its number on the line:

   _____

3. **Say why you prefer this one**. You may answer by comparing it to some of the other sheets if you want to.

4. Take the 3 sheets that you did not like. **Now say which one you liked the least.** Write down its number on the line:

   _____

5. **Say why you don't like this one**.

Questionnaire 3 (Preferences)

Set 3

1. Compare the two sheets in each pair. **Tick the one you prefer for each pair**.

   Set 3A (a) ☐ (b) ☐
   Set 3B (a) ☐ (b) ☐
   Set 3C (a) ☐ (b) ☐

2. Take the 3 sheets that you selected above. **Now select the 1 that you prefer the most**. Write down its number on the line:

   _____

3. **Say why you prefer this one**. You may answer by comparing it to some of the other sheets if you want to.

4. Take the 3 sheets that you did not like. **Now say which one you liked the least.** Write down its number on the line:

   _____

5. **Say why you don't like this one**.

Questionnaire 4 (Authentic material)

Set 4

1. **Look at 4A**.
    a. What do you think / feel when you get a piece like this to read?

    _____

    _____

    _____

    b. Is 4B better? ☐ Yes ☐ No. Say why……...

    ……

2. **Look at 4C**.
    a. Do you normally ignore the picture and start reading straight away? ☐ Yes ☐ No
    b. What good does the picture do?

    _____

    _____

    _____

3. **Look at 4D**. Read the captions beneath the pictures.
    a. Do you like doing exercises from pictures? ☐ Yes ☐ No
    b. Why / Why not?

    _____

    _____

    _____

Vraelys 1 (Agtergrond)

1. **Naam**: _____ 2. **Geslag**: _____

3. **Van**: _____ 4. **Ouderdom**: _____

5. **Woongebied**: _____ 6. **Dorp**: _____

7. **Hoe lank bly jy al hier?** _____

8. **Waar woon jy tydens die skoolkwartaal?** _____

9. **Laer skool/skole wat jy bygewoon het:** _____

10. **Skryf al jou vakke in hierdie kolom.**	11. **Maak in hierdie kolom 'n merk langs elke vak waarvoor jy 'n handboek vir jou eie gebruik het.**

12. **Gemiddelde skoolprestasie**: ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

13. **Skryf al die tale wat jy op skool neem in hierdie kolom. Sê of dit op Eerste, Tweede, of Derde Taal-vlak is en HG of SG.**	14. **Skryf in hierdie kolom wat jy gekry het vir jou taalvakke aan die einde van 2001.**

15. **Wat is jou ma se taal?** _____

16. **Wat is jou pa se taal?** _____

17. **Watter taal praat jy die beste?** _____

18. **Watter ander tale kan jy praat?** _____

_____

19. **Watter taal/tale gebruik jy in elk van die volgende gevalle?**

	Afrikaans	**Engels**	**Xhosa**	**Ander** Spesifiseer
a. *Wanneer jy met jou ma praat*				
b. *Wanneer jy met jou pa praat*				
c. *Waar jy gedurende die skoolkwartaal woon*				
d. *In jou buurt of gemeenskap*				
e. *By die kerk/moskee/ens.*				
f. *Wanneer jy dorp toe gaan*				
g. *Met jou beste vriende by die skool*				
h. *Om met jou onderwysers by die skool te praat*				
i. *Om huiswerk te doen*				
j. *Om toetse en eksamens te skryf*				

20. **Watter taal gebruik die meeste van jou onderwysers vir klasgee?** _____

21. **In watter taal is die meeste van jou handboeke?** _____

22. **Hoeveel lees jy?** (Kies een.)

☐ *Regtig baie* ☐ *Net 'n bietjie*

☐ *Heelwat* ☐ *Baie min*

☐ *Nie so baie nie*

23. **Hoeveel lees jou ouers?** (Kies een.)

☐ *Regtig baie* ☐ *Net 'n bietjie*

☐ *Heelwat* ☐ *Baie min*

☐ *Nie so baie nie* ☐ *Kannie lees nie*

24. **Wat lees jou ouers?** Merk net die dinge wat jy hulle dikwels sien lees.

☐ *Los blaadjies, pamflette, advertensies*

☐ *Briewe*

☐ *Die koerant*

☐ *Tydskrifte*

☐ *Boeke*

☐ *Die internet, e-pos*

☐ *Ander (Spesifiseer)* _____

_____

25. **Wat lees <u>jy</u> die meeste, of jy nou wil of nie?** Nommer die volgende van wat jy die meeste lees (1) tot wat jy die minste lees (10). Moenie sê waarvan jy die meeste *hou* nie. Sê wat jy regtig die meeste *<u>lees</u>*.

☐ *Komieks*	☐ *Nie-fiksieboeke met prente*
☐ *Internetblaaie (sites) met baie prente en visuele materiaal (visuals)*	☐ *Nie-fiksieboeke sonder prente*
☐ *Internetblaaie (sites) met hoofsaaklik net geskryf*	☐ *Storieboeke*
☐ *Tydskrifte*	☐ *Skoolhandboeke*
☐ *Koerante*	☐ *Ander (Spesifiseer)*

26. **Waar kry jy jou leesstof?**

Komieks _____

Internet _____

Tydskrifte _____

Koerante _____

Nie-fiksieboeke _____

Storieboeke _____

Skoolhandboeke _____

Ander _____

27. **Hoeveel boeke is in julle huis?** (Kies een.)

☐ *Regtig baie*	☐ *Amper niks nie*
☐ *Heelwat*	☐ *Geen*
☐ *Net ‘n paar*	

28. **Wie lees die beste in julle huis?** _____

Vraelys 2 (Visuele ervaring)

1. **Watter prente is daar op die mure van die kamer waar jy slaap?**

_____

_____

_____

2. **Watter van die volgende dinge het julle in die huis?** Merk dit wat julle het.

☐ *Kamera* ☐ *Televisie* ☐ *Videomasjien* ☐ *Rekenaar*

☐ *Video kamera* ☐ *DVD-speler* ☐ *Playstation*

3. **Hoeveel prente is daar op die klaskamermure in julle skool?**

☐ *Baie* ☐ *'n Paar* ☐ *Baie min* ☐ *Geen*

4. **Het jou skoolhandboeke prente? _____**

5. **Die prente in handboeke en op werksblaaie is …….** (Merk alles wat vir jou waar is.)

☐ *Steurend* ☐ *Vervelig* ☐ *Interessant*

☐ *Vermaaklik* ☐ *Nuttig (Dit help my)* ☐ *Onnodig*

6. **Wat dink jy is die algemene doel van die prente in Taalhandboeke / werksblaaie**

☐ *Om jou te help onthou*

☐ *Om te herhaal wat die geskryf sê*

☐ *Om inligting wat nie in die geskryf is nie by te voeg*

☐ *Om die geskryf te verduidelik*

☐ *Om aandag te trek na die geskryf*

☐ *Om die bladsy vir die pret te versier*

☐ *Iets anders (Spesifiseer)*

_____

7. **In watter van jou vakke het die handboeke / werksblaaie die meeste prente**?

_____

Kyk na die volgende tekens / prente en antwoord dan die vrae langs elkeen.

8. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

9. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

10. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

11. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

12. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

13. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

14. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

15. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

16. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

17. 

a. **Waar sal jy hierdie teken sien?**

_____

b. **Wat beteken die teken, waarvoor staan dit?**

_____
_____
_____
_____
_____

Vraelys 3 (Voorkeure)

Stel 1

1. Vergelyk die twee bladsye van elke paar. **Merk die een uit elke paar wat jy verkies**.

   Stel 1A (a) ☐ (b) ☐
   Stel 1B (a) ☐ (b) ☐
   Stel 1C (a) ☐ (b) ☐

2. Neem die 3 bladsye wat jy hierbo gemerk het. **Kies nou die een waarvan jy die meeste hou**. Skryf sy nommer op hierdie lyn:

   _____

3. **Sê waarom jy hierdie een verkies**. Jy mag antwoord deur dit met van die ander bladsye te vergelyk as jy wil.

4. Neem die 3 bladsye waarvan jy nie gehou het nie. **Sê nou van watter een van hulle het jy die minste gehou.** Skryf nou sy nommer op die lyn:

   _____

5. **Sê waarom jy nie van hierdie een hou nie.**

Vraelys 3 (Voorkeure)

Stel 2

1. Vergelyk die twee bladsye van elke paar. **Merk die een uit elke paar wat jy verkies**.

   Stel 2A (a) ☐ (b) ☐
   Stel 2B (a) ☐ (b) ☐
   Stel 2C (a) ☐ (b) ☐

2. Neem die 3 bladsye wat jy hierbo gemerk het. **Kies nou die een waarvan jy die meeste hou**. Skryf sy nommer op hierdie lyn:

   _____

3. **Sê waarom jy hierdie een verkies**. Jy mag antwoord deur dit met van die ander bladsye te vergelyk as jy wil.

4. Neem die 3 bladsye waarvan jy nie gehou het nie. **Sê nou van watter een van hulle het jy die minste gehou.** Skryf nou sy nommer op die lyn:

   _____

5. **Sê waarom jy nie van hierdie een hou nie.**

Vraelys 3 (Voorkeure)

Stel 3

1. Vergelyk die twee bladsye van elke paar. **Merk die een uit elke paar wat jy verkies**.

   Stel 3A (a) ☐ (b) ☐
   Stel 3B (a) ☐ (b) ☐
   Stel 3C (a) ☐ (b) ☐

2. Neem die 3 bladsye wat jy hierbo gemerk het. **Kies nou die een waarvan jy die meeste hou**. Skryf sy nommer op hierdie lyn:

   _____

3. **Sê waarom jy hierdie een verkies**. Jy mag antwoord deur dit met van die ander bladsye te vergelyk as jy wil.

4. Neem die 3 bladsye waarvan jy nie gehou het nie. **Sê nou van watter een van hulle het jy die minste gehou.** Skryf nou sy nommer op die lyn:

   _____

5. **Sê waarom jy nie van hierdie een hou nie.**

Vraelys 4 (Outentieke materiaal)

Stel 4

1. **Kyk na 4A**.
    a. Wat dink / voel jy wanneer jy ‘n stuk soos hierdie kry om te lees?

    _____

    _____

    _____

    b. Is 4B beter? ☐ Ja ☐ Nee. Sê waarom..……...

    ……

2. **Kyk na 4C**.
    a. Ignoreer jy gewoonlik die prent en begin dadelik lees? ☐ Ja ☐ Nee
    b. Watter waarde het die prent?

    _____

    _____

    _____

3. **Kyk na 4D**. Lees die onderskrifte by die prente.
    a. Hou jy daarvan om oefeninge van prente af te doen? ☐ Ja ☐ Nee
    b. Waarom / Waarom nie?

    _____

    _____

    _____

Uluhlu lwemibuzo lokuqala (Imvelaphi)

1. **Igama:** _____ 2. **Isini:** _____

3. **Ifani:** _____ 4. **Iminyaka:** _____

5. **Indawo ohlala kuyo:** _____ 6. **Idolophu:** _____

7. **Mingaphi iminyaka uhleli apha?** _____

8. **Uhlala phi xa ilithuba lesikolo?** _____

9. **Izikolo ofunde kuzo amabanga aphantsi:** _____

10. **Bhala zonke izifundo ozithathayo.**	11. **Beka uphawu ecaleni kwesifundo ngasinye onencwadi yaso (eyeyeyakho).**

12. **Umlinganiselo wempumelelo:** ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G

13. **Bhala zonke iilwimi ozenza esikolweni uze uxele ukuba zikwinqanaba lolwimi lokuqala, lwesibini/ lwesithathu. Xela ukuba lukwinqanaba eliphezulu okanye eliphantsi *(HG /SG)*.**	14. **Bhala ukuba ufumene ngaphi kwizifundo zeelwimi ekupheleni kuka-2001**

15. **Loluphi ulwimi lukamama wakho?** _____

16. **Loluphi ulwimi lukatata wakho?** _____

17. **Loluphi ulwimi oluthetha kakuhle ngokusulungekileyo?** _____

18. **Zeziphi ezinye iilwimi okwaziyo ukuzithetha?** _____

_____

19. **Zeziphi/ loluphi ulwimi olusebenzisayo kwezimeko zilandelayo?**

	isiXhosa	**isiBhulu**	**isiNgesi**	**Nezinye** (Cacisa)
a. *Xa uthetha nomama wakho*				
b. *Xa uthetha notata wakho*				
c. *Apho uhlala khona ngexesha lesikolo*				
d. *Ebumelwaneni/ engingqini yakho*				
e. *Ecaweni*				
f. *Ezivenkileni edolophini*				
g. *Nabahlobo bakho abasenyongweni esikolweni*				
h. *Ukuthetha nootitshala bakho esikolweni*				
i. *Ukwenza umsebenzi wakho wasekhaya*				
j. *Xa ubhala uvavanyo neemviwo*				

20. **Basebenzisa oluphi ulwimi xa befundisa ootitshala bakho?** _____
21. **Zibhalwe ngaluphi ulwimi iincwadi zakho ezininzi zokufunda(text books)** _____

22. **Ufunda kangakanani?** (Khetha ibenye)

☐ *Kakhulu* ☐ *Kancinci* ☐ *Kancinci kakhulu* ☐*Ngokugqithileyo* ☐ *Ngokwaneleyo*

23. **Bafunda kangakanani abazali bakho?** (Khetha ibenye)

☐ *Kakhulu* ☐ *Kancinci* ☐ *Kancinci kakhulu* ☐*Ngokugqithileyo* ☐ *Abakwazi kufunda* ☐ *Ngokwaneleyo*

24. **Bafunda ntoni abazali bakho?** Khetha kuphela izinto obabona bezifunda rhoqo.

☐ *Amaphetshana okwazisa(flyers and pamphlets), iintengiso,* ☐ *Iincwadi* ☐ *Iileta* ☐ *Unxibelelwano ngobuchwephesha bekhompiyutha (The internet, e-mail)* ☐ *Amaphephandaba* ☐ *Nezinye (Cacisa)*_____ ☐ *Iimagazini* _____

25. **Yintoni oyifunda rhoqo, nokuba uyafuna / akufuni?** Dwelisa ezi zinto ngokwendlela ozifunda ngayo, ukususela kozifunda kakhulu(1) ukuya kozifunda kancinci (10) Ungaxeli ozi*thanda* kakhulu, koko ozi*funda* kakhulu.

- ☐ *Ezihlekisayo*
- ☐ *Ezikwi-intanethi zibenemifanekiso emininzi*
- ☐ *Ezikwi-intanethi ezingenamifanekiso*
- ☐ *Iimagazini*
- ☐ *Amaphephandaba*
- ☐ *Iincwadi ezinamabali ayinyani nemifanekiso kuphela*
- ☐ *Iincwadi ezinamabali ayinyani ezingenamifanekiso*
- ☐ *Iinoveli*
- ☐ *Iincwadi zokufunda zesikolo*
- ☐ *Ezinye (Cacisa)* _____

26. **Zeziphi izinto ozifundayo ozifumana kwezindawo zilandelayo?**

- ☐ *Ekhaya* _____
- ☐ *Kwizindlu zabahlobo* _____
- ☐ *Kwizindlu zezizalwane* _____
- ☐ *Esikolweni* _____
- ☐ *Kwithala leencwadi* _____
- ☐ *Ozithengayo* _____
- ☐ *Kwenye indawo (Xela ukuba phi)* _____

27. **Zingaphi iincwadi eninazo kokwenu?** (Khetha ibenye)

- ☐ *Zininzi kakhulu*
- ☐ *Ziliqela*
- ☐ *Zimbalwa*
- ☐ *Phantse zingabikho*
- ☐ *Azikho*

28. **Ngubani ofunda ngcono kokwenu?** _____

Uluhlu lwemibuzo lwe-2 (Amava ngemiboniso)

1. **Yeyiphi imifanekiso ekhoyo egumbini lakho lokulala?**

_____

_____

_____

2. **Zeziphi izinto ezikhoyo endlwini yakho kwezi zilandelayo?** Khetha onazo.

☐ *Ikhamera*	☐ *Umabonakude*	☐ *Umashini wokudlala imiboniso nomculo (DVD player)*	☐ *Ikhompyutha*
☐ *Ikhamera ye vidiyo*	☐ *Umashini wevidiyo*		☐ *Isixhobo sokudlala imidlalo (Playstation)*

3. **Mingaphi imifanekiso esedongeni kwigumbi lakho lokufundela?**

☐ *Mininzi*	☐ *Mininzana*	☐ *Imbalwa*	☐ *Ayikho*

4. **Ingaba incwadi zokufunda zesikolo sakho zinayo imifanekiso?_____**
5. **Imifanekiso esezincwadini nakumaphepha akhutshwayo .....** (Bonakalisa zonke izinto eziyinyani kuwe.)

☐ *iyaphazamisa*	☐ *iyiniki mdla*	☐ *inika umdla*
☐ *iyonwabisa*	☐ *iluncedo*	☐ *ayifuneki nganto*

6. **Ucinga ukuba yintoni umsebenzi wemifanekiso kwiincwadi zokufunda ulwimi okanye kumaphepha akhutshwayo?**

☐ *Kukunceda ukukhumbula izinto*	☐ *Ukucacisa umbhalo*
☐ *Ukuphinda oko kuxelwa ngumbhalo*	☐ *Ukutsala umdla kokubhaliweyo*
☐ *Ukongeza ulwazi olungekho kumbhalo lowo*	☐ *Ukuhombisa nje iphepha*
	☐ *Ezinye izinto (cacisa)*

_____

7. **Zeziphi izifundo ezinencwadi okanye amaphepha akhutshwayo anemifanekiso emininzi.**

_____

Jonga le mifanekiso okanye uphawu uze uphendule umbuzo osecaleni komfanekiso ngamnye.

8. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

9. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

10. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

11. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

12. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

13. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

_____

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

_____
_____
_____
_____

14. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

_____

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

_____
_____
_____
_____

15. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

_____

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

_____
_____
_____
_____

16. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

_____

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

_____
_____
_____
_____

17. 

a. **Ungawubona phi lo mfanekiso okanye olu phawu?**

_____

b. **Uthetha ukuthini/ umele ntoni lo mfanekiso okanye olu phawu?**

_____
_____
_____
_____

Uluhlu lwemibuzo lwe-3 (Izinto ozikhethayo)

Uluhlu lokuqala

1. Jongisisa la maphepha mabini kwisibini ngasinye. **Bonakalisa okanye khomba isibini ngasinye osikhethayo.**

   Uluhlu 1A (a) ☐ (b) ☐
   Uluhlu 1B (a) ☐ (b) ☐
   Uluhlu 1C (a) ☐ (b) ☐

2. Thatha la maphepha mathathu owakhethileyo kuluhlu olungentla. **Kuwo khetha elona ulithandayo.** Bhala phantsi emgceni inombolo yalo:

   _____

3. **Chaza ukuba kutheni ulithanda**. Impendulo yakho unakho ukuyibhekisisa kumahluko wamanye amaphepha.

4. Thatha la amphepha mathathu ungawathandiyo**. Chaza libelinye ongalithandi kakhulu**. Bhala emgceni inombolo yalo:

   _____

5. **Chaza ukuba kutheni ungalithandi eli lona.**

Uluhlu lwemibuzo lwe-3 (Izinto ozikhethayo)

Uluhlu lwe-2

1. Jongisisa la maphepha mabini kwisibini ngasinye. **Bonakalisa okanye khomba isibini ngasinye osikhethayo.**

   Uluhlu 2A (a) ☐ (b) ☐
   Uluhlu 2B (a) ☐ (b) ☐
   Uluhlu 2C (a) ☐ (b) ☐

2. Thatha la maphepha mathathu owakhethileyo kuluhlu olungentla. **Kuwo khetha elona ulithandayo.** Bhala phantsi emgceni inombolo yalo:

   _____

3. **Chaza ukuba kutheni ulithanda**. Impendulo yakho unakho ukuyibhekisisa kumahluko wamanye amaphepha.

4. Thatha la amphepha mathathu ungawathandiyo**. Chaza libelinye ongalithandi kakhulu**. Bhala emgceni inombolo yalo:

   _____

5. **Chaza ukuba kutheni ungalithandi eli lona.**

Uluhlu lwemibuzo lwe-3 (Izinto ozikhethayo)

Uluhlu lwe-3

1. Jongisisa la maphepha mabini kwisibini ngasinye. **Bonakalisa okanye khomba isibini ngasinye osikhethayo.**

   Uluhlu 3A (a) ☐ (b) ☐
   Uluhlu 3B (a) ☐ (b) ☐
   Uluhlu 3C (a) ☐ (b) ☐

2. Thatha la maphepha mathathu owakhethileyo kuluhlu olungentla. **Kuwo khetha elona ulithandayo.** Bhala phantsi emgceni inombolo yalo:

   _____

3. **Chaza ukuba kutheni ulithanda**. Impendulo yakho unakho ukuyibhekisisa kumahluko wamanye amaphepha.

4. Thatha la amphepha mathathu ungawathandiyo**. Chaza libelinye ongalithandi kakhulu**. Bhala emgceni inombolo yalo:

   _____

5. **Chaza ukuba kutheni ungalithandi eli lona.**

Uluhlu lwemibuzo lwe-4 (izinto ezizizo)
Uluhlu lwe –4

1. **Jonga umbuzo 4A**
    a. Ucinga ntoni okanye uziva njani xa ufumana incwadana eloluhlobo ukuba uyifunde?

    _____

    _____

    _____

    b. Ingaba umbuzo 4B ubhetele ? ☐ Ewe ☐ Hayi. Chaza ukuba kutheni?

    ……..……...

    ……

2. **Jonga umbuzo 4C**
    a. Ingaba uqhele ukuqala ngokufunda phambi ungakhange ujonge imifanekiso?

    ☐ Ewe

    ☐ Hayi

    b. Yintoni umsebenzi obalulekileyo womfanekiso?

    _____

    _____

    _____

3. **Jonga umbuzo 4D** Funda okubhalwe ngaphantsi kwemifanekiso.
    a. Uyathanda na ukwenza imisebenzi kwimifanekiso? ☐ Ewe ☐ Hayi
    b. Ngoba kutheni/ Kutheni ungayenzi?

    _____

    _____

    _____

APPENDIX III

Letter of consent

Note: The names of the schools have been blacked out to protect their identities.

Navrae
Enquiries
IMibuzo
Dr Frances Wessels

Telefoon
Telephone
IFoni
425 7400 ext 2238

Faks
Fax
IFeksi

Verwysing
Reference
ISalathiso
20020228-0024

Wes-Kaap Onderwysdepartement
Western Cape Education Department
ISebe leMfundo leNtshona Koloni

Ms M Kirsten
12 Omega Street
Stellenbosch
7600

Dear Madam

RE: RESEARCH BASED ON VISUAL COMMUNICATION

Your application to conduct the above-mentioned research at learning sites in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and learning sites should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. All research should be conducted after school as educators' programmes should not be interrupted.
5. The investigation is to be conducted during March 2002.
6. Should you wish to extend the period of your survey at the learning site, please contact F Wessels at the contact numbers above.
7. The investigation is not conducted during the fourth school term.
8. A photocopy of this letter is submitted to the principal of each learning site where the intended research is to be conducted.
9. Your research will be limited to [redacted] Secondary; [redacted] Secondary and [redacted] High School.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

    The Director: Research
    Western Cape Education Department
    Private Bag 9114
    CAPE TOWN
    8000

We wish you success in your research.

Kind regards.

pp **ACTING HEAD: EDUCATION**
DATE: 2002/03/01

APPENDIX IV

Additional charts

- Data for comparison of trends in age preference between full sample and selected sample: (a) vs. (b).
- Data for comparison of trends in age preference between full sample and selected sample: separate pages.

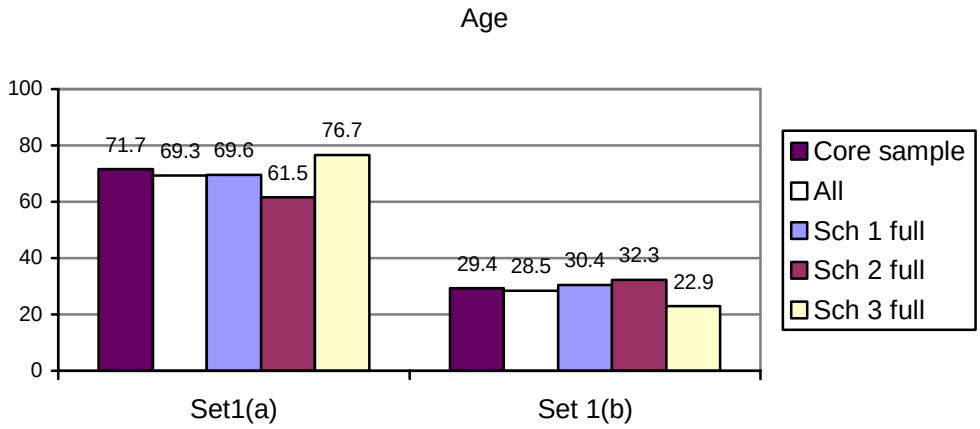


Figure 53: Data for comparison of trends in age preference between full sample and selected sample

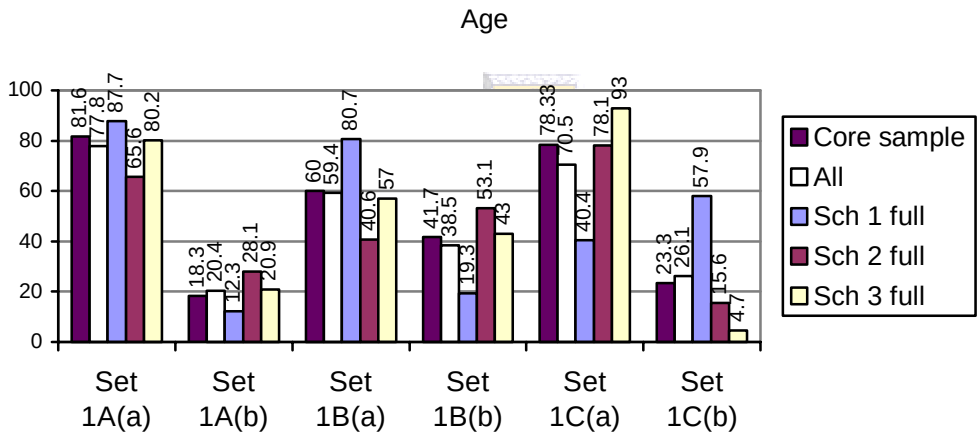


Figure 54: Data for comparison of trends in age preference between full sample and selected sample.