

**TEACHERS' UNDERSTANDING OF CRITICAL LANGUAGE  
AWARENESS AND THEIR ENACTMENT OF THIS  
UNDERSTANDING IN THE CLASSROOM**

**LUCIA PETERSEN**

**PTRLUC006**

**A minor dissertation submitted in partial fulfilment of the requirements for the  
award of the**

**Degree of Master in Philosophy of Education**

**FACULTY OF HUMANITIES**

**UNIVERSITY OF CAPE TOWN**

**FEBRUARY 2014**

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

## TABLE OF CONTENTS

<b>Contents</b>	ii
<b>Abbreviations</b>	v
<b>Acknowledgements</b>	vi
<b>Declaration</b>	vi
<b>Abstract</b>	vii
<b>Chapter 1: Introduction</b>	1
1.1 Introduction	1
1.2 Rationale and Research Question	1
1.3 Conclusion	3
1.4 Chapter Outline	4
<b>Chapter 2: Theoretical Framework and Literature Review</b>	5
2.1 Introduction	5
2.2 Theoretical Framework	5
2.2.1 Critical Discourse Analysis	5
2.2.2 Fairclough's model of Critical Discourse Analysis	6
2.2.3 Critical Language Awareness	7
2.2.4 Critical Literacy	9
2.2.5 Classroom Discourse	10
2.3 Literature Review	10
2.3.1 The Curriculum and Assessment Policy Statement (CAPS)	11
2.3.2 Text selection	13
2.3.3 Teacher and Learner Identity	16

2.4	Conclusion	18
<b>Chapter 3: Research and Methodology</b>		19
3.1	Introduction	19
3.2	Research Design	19
3.3	Selection of Participant Teachers	20
3.4	Data Collection	21
3.5	Arrangements to collect Data	22
3.6	Difficulties experienced to set dates for the video recording of lessons	22
3.7	Video recording of lessons	23
3.8	Difficulties experienced during the video recording of lessons	23
3.9	Overview of the data collected	23
3.10	Data Analysis	24
3.11	Data Analysis in Translated Text	25
3.12	Ethics	26
3.13	Conclusion	27
<b>Chapter 4: Singular and Multiple Interpretations of Meaning in Texts</b>		28
4.1	Introduction	28
4.2	Introducing the teachers and their understanding of CLA	28
4.2.1	Teacher Alice	28
4.2.2	Teacher Beatrice	29
4.2.3	Teacher Chloe	30
4.3	Interpretations of CLA in the classroom	31
4.3.1	Teacher Alice	31

4.3.2	Teacher Beatrice	37
4.3.3	Teacher Chloe	42
4.4	Conclusion	49
<b>Chapter 5: The impact on Identities and Personal Histories on Selection of texts and pedagogy</b>		51
5.1	Introduction	51
5.2	Teacher Alice	52
5.3	Teacher Beatrice	60
5.4	Conclusion	65
<b>Chapter 6: Conclusion</b>		67
6.1	Introduction	67
6.2	Findings and Further Research	67
6.3	Contributions of the study and Reflection	71
<b>References</b>		73
<b>Appendices</b>		76
<b>Appendix A:</b> Tabular lesson summaries		77
<b>Appendix B:</b> Translated transcripts of lessons		78
	B1 Alice	78
	B2 Beatrice	86
	B3 Chloe	97
<b>Appendix C:</b> Afrikaans transcripts of lessons		105
	C1 Alice	105
	C2 Beatrice	114
	C3 Chloe	122

## **ABBREVIATIONS:**

CAPS : Curriculum and Assessment Policy Statement

NCS : National Curriculum Statement

NSC : National Senior Certificate

CDA : Critical Discourse Analysis

CLA : Critical Language Awareness

CL : Critical Literacy

HL : Home Language

FAL : First Additional Language

CA : Curriculum Advisor

## **ACKNOWLEDGEMENTS**

I would like to thank my supervisors, Carolyn McKinney and Jacqui Dornbrack for their encouragement, support and insights throughout the research process. Thank you for acknowledging the significance of my work in my quest to support language teachers in their critical pedagogy. You were truly inspirational.

I wish to thank my family for their love and support, especially during the last year of my studies.

To my sister, Maranda, thank you for not only taking care of our mother, but for being part of my support structure, and for regularly cooking for us.

To Henry, my husband, thank you for your love and moral support, for your constant encouragement and for believing in me. Thank you especially for your assistance in translating my data. Thank you for being my critical friend and for the hours you spent discussing my work and listening to me while making sense of my data. Above all, thank you for always encouraging me to be the best that I can be.

## **DECLARATION**

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## ABSTRACT

This study was prompted by my role as Afrikaans Curriculum Advisor which is *inter alia* to identify and address shortcomings and needs in the professional development of teachers. One of my immediate interventions was to help teachers understand critical literacy in order to implement Critical Language Awareness (CLA) as defined in the newly revised CAPS curriculum. Teachers need to master teaching CLA before its implementation in terms of the curriculum, introduced incrementally in 2012 in Grade 10.

In order to determine teachers' understanding of CLA I selected three Afrikaans Lead Teachers who attended most of the sessions presented as part of the Grade 10 and 11 CAPS orientation. The research question therefore looks at selected teachers' understanding of CLA and their enactment of this understanding in the classroom.

The theoretical framework for the study draws on Critical Discourse Analysis (CDA) which views language not only as a form of social practice, but as a socially conditioned and conditioning process. (Fairclough, 2001, p. 19).

The data collected for the three case studies were audio taped individual interviews with each teacher to probe their personal understanding of CLA, as well as video recorded complete lessons of CLA taught by each teacher.

For my data analysis I drew on Fairclough's model for CDA as interpreted by Janks (1997). Analysis revealed how two of the teachers approached texts as though meaning is singular, and the third constructed meaning as multiple. Teachers' approaches to meaning in text were found to either close down or open up opportunities for critical class discussion. Another significant finding is how teachers' identities and personal histories impacted on their selection of texts for the critical literacy lesson, and their pedagogies. I explore how these pedagogies restricted/enabled classroom interaction.

An implication for teacher education is that teachers should not only be trained in content and pedagogy, but should be made aware of and assisted in dealing with their own identity issues which might emerge while teaching critical literacy.

## **CHAPTER 1: INTRODUCTION AND RATIONALE**

### **1.1 INTRODUCTION**

Critical Language Awareness (CLA) is a relatively new addition to the National Language Curriculum for schools in South Africa. It was implemented for the first time in high schools in 2006. Teachers had no formal training in the teaching of CLA and government orientation programs did little to provide content or pedagogical knowledge on the subject to teachers. Minimal research has been done in South Africa to track the progress, or the proficiency of teachers in the teaching of CLA, or to determine what their knowledge of CLA might be.

International research on CLA in the classroom focuses mainly on primary schools and Higher Education Institutions in the UK, Australia and New Zealand. South African studies on CLA in the classroom focus mainly on Higher Education Institutions (Granville, 2003; McKinney, 2005). In South Africa studies on teaching CLA in the classroom, focus on the experience of the learners, e.g. Janks (2001) and McKinney (2011). Research from the perspective of teachers, their understanding of CLA as espoused and enacted in the classroom, is almost nonexistent. My investigation of teachers' CLA related practice in three high school classrooms aims to contribute towards filling this gap.

### **1.2 RATIONALE AND RESEARCH QUESTIONS**

The first time CLA was introduced in the South African language curriculum, was in the National Curriculum Statement (NCS), implemented for Grade 10 learners in 2006. In the Western Cape orientation for the implementation of the NCS took place over a period of one week during the mid-year school holidays of 2005. Because this completely new curriculum was introduced to teachers within a week, CLA was merely mentioned in passing and teachers were left to their own devices for implementation. As a teacher at the time, I was orientated to the new curriculum in this way, as were the three teachers in my study.

While the previous NCS for languages required teachers to teach CLA, teaching was only focussed on the Language Structures and Conventions component of the NCS. CLA was therefore dealt with only in comprehension exercises, and in work with visual and multimodal texts. Furthermore, teachers took their cue

from the matriculation examination guidelines (DOE, 2009), which determined where and how CLA was to be examined. Critical literacy teaching was therefore limited to what was expected in the final matriculation examination, resulting in limited teaching and critical exploration of texts.

One of the objectives of the revised curriculum, the Curriculum and Assessment Policy Statement (CAPS), which was incrementally implemented starting from Grade 10 in 2012, was to extend critical literacy teaching. However, personal experience gained by regularly moderating matric scripts (school based assessment tasks) in the 50 high schools in the metro district I serve which offer Afrikaans revealed that learners are still struggling with, or have limited exposure to, critical language teaching. Because of the previously limited teaching of CLA, teachers by and large did not attempt to teach texts critically and did not contribute to the objective of teaching learners to really read 'with' and 'against' the text (Janks H. , 1997). It is an area of concern as to how few learners are exposed to critical literacy pedagogy.

One of the changes from the previous NCS to CAPS is the approaches to teaching. The NCS has an outcomes based approach where it is expected that a number of critical and developmental outcomes should be achieved by learners. These Outcomes Based approaches encourage "a learner-centred and activity-based approach to education" (DOE, 2003, p. 2). The approaches specified by CAPS are text-based, communicative, as well as a process approach (DOE, 2011, p. 11). It is therefore necessary to ascertain how teachers interpret CLA and how they implement the pedagogical approaches of CAPS when teaching CLA.

My research questions therefore, investigate selected teachers' understandings of the requirements of CLA.

- How do three Grade 10 and 11 Afrikaans Lead teachers interpret Critical Language Awareness in the Curriculum and Assessment Policy Statement (CAPS) documents?
- How do they translate this understanding into practice in their classrooms?

The three selected teachers are Lead Teachers<sup>1</sup> in the Cape Metro district where I am Curriculum Advisor for Afrikaans, all of which teach at schools on the Cape Flats. It is extremely important that we understand how teachers view their role in teaching students in a way which will help them to be more critically aware and more responsible citizens. Fairclough states clearly:

*People cannot be effective citizens in a democratic society if their education cuts them off from critical consciousness of key elements within their physical and social environment. If we are committed to education establishing resources for citizenship, critical awareness of the language practices of one's speech community is an entitlement (1992, p. 6).*

### **1.3 CONCLUSION**

My research aims to investigate teachers' understanding of critical language teaching, as well as their CLA teaching practices. I am interested to see how teachers approach the teaching of CLA and which pedagogies they employ in order to encourage learners to work with texts critically. What I hope to find is a pedagogy of engagement, i.e. the manner in which teachers facilitate activities that focus on the knowledge and discourses learners bring to the classroom and whether they are able to incorporate or use these to enable critical thinking. I have a particular interest in how teachers position themselves within "knowledge-power relations" (Luke, 1995 - 1996, p. 8) and how these constrain or enable learners to become critically literate.

---

<sup>1</sup> Experienced and successful teachers who are experts in their field and are assigned to assist newly qualified and under-performing teachers. They often assist with the drafting of common examination papers and tutor matric learners preparing for the final examination.

## 1.4 CHAPTER OUTLINE

In **Chapter 1** I introduce my study and present the rationale for conducting the research. Threerafter in **Chapter 2** I introduce the Critical Theory of Language named Critical Discourse Analysis (CDA) which is applied to the classroom as Critical Language Awareness and Critical Literacy. I explore key aspects of CDA as a theoretical approach which is central to my research and review literature relevant to my study.

**Chapter 3** discusses the research design and introduces my participant teachers and their selection. I provide an overview of the method of data collection, and the difficulties experienced during these processes. I then outline how the data was analysed and ethical issues.

In the first data analysis chapter, **Chapter 4**, I introduce my three participants individually and provide a background and context for each of them. I analyse the singular and or multiple interpretations of meaning in texts foregrounded by each of the teachers as observed in their lessons.

In the second data analysis chapter, **Chapter 5**, I focus on the impact of teacher identities and personal histories on their text selection and the pedagogies employed by two of my participant teachers.

In **Chapter 6** I reflect on the findings of the study. I also discuss what the implications are for teacher education. Furthermore I raise possibilities for further research within the field of critical literacy pedagogy.

## **CHAPTER 2**

### **THEORETICAL FRAMEWORK AND LITERATURE REVIEW**

#### **2.1 INTRODUCTION**

My research is informed by a critical theory of language which sees the use of language as a form of social practice that is connected to specific historical contexts and as the means by which existing social relations are reproduced or contested and different interests are served (Janks, 1997, p. 329). This theory is often named CDA and applied to the classroom in CLA and Critical Literacy (CL). Below I will explore key aspects of CDA as a theoretical approach. Central to my research and factors which will inform and structure my research design are language and its relation to power, how texts are both positioned and positioning, the socio-historical and political agenda and emancipatory aspects of critical literacy.

#### **2.2 THEORETICAL FRAMEWORK**

##### **2.2.1 CRITICAL DISCOURSE ANALYSIS**

The meaning of discourse is central to understanding Critical Discourse Analysis (CDA). For Fairclough, a leading scholar of CDA, discourse is more than language in use: it constructs society and social relations, as well as being shaped by these (Fairclough, 1992, p. 8). Discourse therefore “involves social conditions, which can be specified as social conditions of production and social conditions of interpretation” (Fairclough, 2001, p. 20). Comber and Simpson refer to the term discourse as “kinds of knowledge and ways of talking. Discourses achieve authority through their claims to know about and explain the ways things are” (1995, p. 2). The authors make it clear that discourses are not truths, although society operates as if they are. Janks quotes Gee’s definition of discourses as “saying (writing)-doing-believing-valuing combinations” (Gee, 1990:142 in Janks, 2010, p. 58) and stresses how important the hyphens are as they bind saying or writing with doing, believing and valuing. Janks states that if one sees literacy as a social practice, you recognise that “speaking and writing cannot be separated from embodied actions like doing, believing and valuing” (2010, p. 58).

For Luke the purpose of discourse analysis is "...to disarticulate and to critique texts as a way of disrupting common sense" (Luke, 1995 - 1996, p. 20). A part of the disarticulation referred to may entail an analysis of whose material interests specific texts and discourses might serve, how the articulation works on readers and listeners as well as "strategies for reinflecting and rearticulating these discourses in everyday life" (1995 - 1996, p. 20). Luke also views discourse analysis as viable and a practical agenda for critical literacy in the classroom.

### **2.2.2 FAIRCLOUGH'S MODEL OF DISCOURSE ANALYSIS**

For Fairclough discourse entails social conditions of production, and social conditions of interpretation, which relate to

*...Three different 'levels' of social organisation: the level of the social situation, or the immediate social environment in which the discourse occurs; the level of the social institution which constitutes a wider matrix for the discourse and the level of the society as a whole (2001, pp. 20,21).*

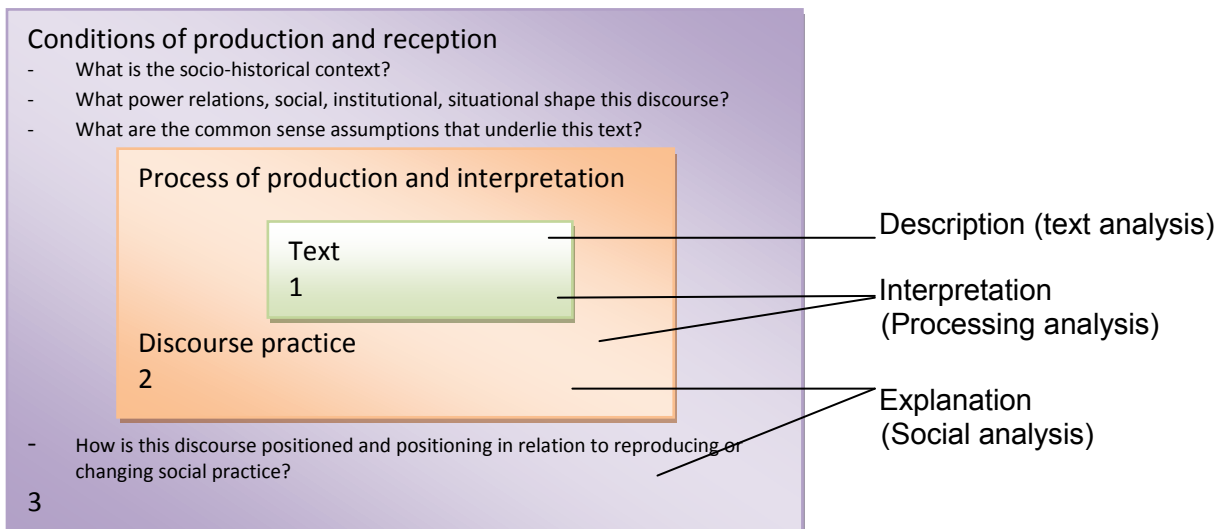
He points out that it is these social conditions which shape those resources people bring to production and interpretation and this in turn shapes the way texts are produced and interpreted (2001, p. 21).

Fairclough also states that "Every discursal instance has three dimensions: These are

- Spoken or written language *texts*;
- *Interaction* between people, involving processes of producing and interpreting the text;
- And it is part of a piece of social action – and in some cases virtually the whole of it" (1992, p. 10).

Each of these dimensions requires a different kind of analysis. Janks's description of the analysis is as follows:

- Text analysis (description)
- Processing analysis (interpretation)
- Social analysis (explanation) (1997, p. 329)



Fairclough's dimension of discourse and discourse analysis as adapted by Janks (1997, p. 330)

Fairclough's view on the **description** stage is that it is concerned with the formal features of the text. **Interpretation** deals with the relationship between text and interaction, as text is a product of a process of production and **explanation** is concerned with the relationship between interaction and social context (2001, pp. 21,22).

### 2.2.3 CRITICAL LANGUAGE AWARENESS (CLA)

CDA has been applied in language education in Critical Language Awareness. CLA is a term coined by the Language-Ideology-Power research group working at Lancaster University in the late 1980s and early 1990s. CLA is a pedagogical approach that foregrounds the relationship between language and power and asks language users to consider all the different choices they make and the consequences those choices have. Language choices construct a version of reality. The language user should be able to question these constructions. Who benefits? Who is disadvantaged? Whose interests are served? In defining CLA, Janks quotes Paulo Freire that reading the word cannot be separated from reading the world. (Janks, 2009, p. 238) CLA therefore is a way to read texts "critically and differently" (Granville, 2003) focussing on the implications of how language is used and the relation between **language and power**. Fairclough is concerned with what he sees as a "widespread underestimation of the significance of language in the production, maintenance and change of social relations of power" (2001, p. 1).

The above has significant implications for teachers, especially language teachers in terms of content and pedagogy. The study of CLA should not be seen as a branch of language study, but rather an orientation towards language with implications for the broader study of language (Fairclough, 1992, p. 7). Teachers therefore should teach students to examine the linguistic and grammatical choices that construct texts in order to determine the interests at work (Janks, 2009, p. 239). Because CLA focuses on the relation between language and power and is interested in the way language is used to maintain and contest relations of domination, “Education in CLA can contribute to processes of resistance and transformation by denaturalizing dominant discourses” (Janks, 2001, p. 139).

Clark et al., see in CLA a “dialectical relationship between the growth of critical awareness and the growth of language capabilities, with the latter being fed by the possibilities for change opened by the former” (1990, p. 249) For them the purpose of CLA is therefore to help students develop “not only operational and descriptive knowledge of linguistic practices of their world, but also a critical awareness of how these practices are shaped by, and shape, social relationships and relationships of power” (1990, p. 249). Clark and Ivanic (1999) warn that “Language Awareness-raising which ignores issues of ideology, subject-positioning and power is in danger of complicity with social inequities maintained by language” (Clark & Ivanic, 1999, p. 63) and argue for the ‘urgent’ need for CLA in language curricula.

Fairclough’s definition of CLA clearly highlights the implications for education:

*Language conventions and language practices are invested with power relations and ideological processes which people are often unaware of. It criticises mainstream language study for taking conventions and practices at face value, as objects to be described, in a way which obscures their political and ideological investment (Fairclough, 1992, p. 7).*

In my research I am interested in investigating not only what the participant teachers say their understanding of CLA is, but also what their approaches to language teaching are. In observing them teaching CLA lessons, I am interested in their methodologies, and especially their engagement with texts and their learners through their questioning. Do they focus on the relation between language and power? What kind of engagement do they have with texts, and what kinds of reading do they model?

It is important to note that there is no major difference between CLA and Critical Literacy (CL). Currently the term CL is more broadly used in the UK, Australia and North America, and even in South Africa by Janks (2010, 2014). Janks explains: "CLA, which offers linguistic tools for the critical analysis of texts, fits easily under the broader umbrella of CL. What CL offered me, as opposed to CLA, was a way to bring my interests together" (Janks, 2010, p. 15). Since CLA is still used in the curriculum documents, the term CLA will be used for this research.

#### **2.2.4 CRITICAL LITERACY**

While Critical literacy is dependent on an ability to decode text and to engage with its meanings, Janks states that it works at the interface of language, literacy and power. It has been widely accepted by many who have different orientations to literacy and power, that education and specifically literacy education, is not a neutral activity. Janks quotes Green that curriculum should be understood as "constituting a particular, unavoidably partial 'selection' from the culture" (Green in Janks, 2010, p. 22). These selections are positioned and positioning, as all choices are fundamentally political. Janks poses questions like: Who decides what is taught? Is the curriculum imposed from above by government? Do teachers decide? How much say do students have? It is important for learners to be aware of the hidden agendas of texts being positioned and positioning so that they can examine their own positions and not just accept the positions of power imposed on them.

For Janks it is important to look at approaches to language and literacy that take power seriously (2010, p. 23). She argues that different realisations of critical literacy operate with different conceptualisations of the relationship between language and power by foregrounding one or the other orientations of domination, access, diversity or design (2010, p. 23) and that we need to "find ways of holding these elements in productive tension to achieve what is a shared goal of all critical literacy work: equity and social justice" (2010, p. 27). Janks argues that "The interrogation of texts, reading against the text is tied to critical literacy" (2010, p. 22). If this is the case, there is an implication that readers recognise texts as selective versions of the world, versions to which they are not subjected, and that such readers can imagine how texts can be transformed to represent a more suitable set of interests (2010, p. 22).

## **2.2.5 CLASSROOM DISCOURSE**

A final field informing my study is research on classroom discourse. Hicks highlights two theoretical perspectives on classroom discourse. Firstly there is a duality of discourse as textual products and discursive practices. For this reason classroom interactions can be examined after the fact, as discourses in the classroom have “stable generic forms associated with particular activity structures” (Hicks, 1996, p. 4). This means that children become familiar with the ‘stable’ activity structures of different oral and written texts as well as other forms of discourse, and therefore need not learn these on a daily basis. Hicks’s second theoretical perspective is that discourse can never be neutral, “discourses always reflect ideologies, systems of values, beliefs, and social practices” (1996, p. 5).

According to Luke (1995 - 1996, p. 12) the main aim of studying language critically is “...to make sensible and available for analysis everyday patterns of talk, writing and symbolic exchange that are often invisible to participants”. Luke also states that classroom talk could be regulated through “...powerful lexicogrammatical positioning devices and through a series of systematic omissions and silences” (1995 - 1996, p. 29). McKinney argues that classrooms are “sites of multiple and competing discourses” (2011, p. 5) and shows in a study of asymmetrical relations of knowing, how a teacher’s inability to step outside of the authority position and to take up a less powerful position even momentarily, positions her exclusively as knower and creates missed opportunities for her to learn from her learners. The teacher thus determines “the conditions of knowledge and its production and reproduction” (Soudien, 2007, p.443 in McKinney, 2011, p. 15). While teaching CLA it is important to position the learners as knowers in order to create the idea of multiple readings and multiple reading positions. These aspects will be important in analysing the classroom discourse in the three classrooms.

## **2.3 LITERATURE REVIEW**

I now review literature that has informed my research, including the position of CLA in the CAPS document, studies on critical literacy practice in the classroom, the selection of texts for CLA teaching as well as studies on teacher and learner identities.

Comber identified three principles guiding approaches to critical literacy practices in the classroom. She argues that teachers should:

- Reposition students as researchers of language,
- Respect students' resistance and explore minority culture constructions of literacy and language use, and
- 'Problematise' classroom and public texts. (1993, p. 75).

As the CL agenda is shaped by the socio-historical and political context, Janks is also of the opinion that CL needs to address both global and local issues, such as global warming (2010, p. 203). I shall be looking for the take up of these different elements of CL in my investigation of teachers' critical literacy teaching practices.

### **2.3.1 THE CURRICULUM AND ASSESSMENT POLICY STATEMENT (CAPS)**

In the current CAPS documents CLA forms part of the Reading and Viewing section. In the Home Language (HL) document CLA is positioned as part of the reading process, and specifically the Post-reading part of the process (DOE, 2011, pp. 22,23). In the First Additional Language (FAL) document CLA is positioned as one of the strategies teachers must employ during the reading process. (DOE, 2011, pp. 29,30). One can thus assume that CLA should be part of the teaching of all texts, including literature.

The HL document states the following about the teaching of CLA:

*Develop CLA: Facts and opinion; direct and implied meaning, denotation and connotation; socio-political and cultural background of texts and author; the effects of selection and omissions on meaning; relationships between language and power; emotive and manipulative language, bias, prejudice, discrimination, stereotyping, language varieties, inferences, assumptions, arguments, purpose of including and excluding information (DOE, 2011, p. 23).*

The language used in the document is in itself problematic. The reference to e.g. emotive and manipulative language, bias, prejudice, discrimination, fact and opinion, as used in the document suggests that one can have unbiased writing, without any prejudice or discrimination, or texts that are purely factual. It can also be argued that what is considered a fact or opinion might differ according to the context, audience and reader. Therefore simply stating that learners must know facts or opinions reduces a complex notion into a simple right or wrong answer.

Another shortcoming of CAPS is that it does not foreground multiple interpretations of texts. Multiple meanings could possibly be read into “direct and implicit meaning”, or in “the effect of selection and omissions on meaning”, but the multiplicity of meaning is too implicit. If the pending examination guideline does not clarify what is meant by multiplicity of meaning, teachers will have difficulty in both teaching and assessing (learners’) multiple interpretations.

While it may seem on the surface that CLA in the FAL document is similar to how it (CLA) is presented in the HL document, it is in fact substantially different. The FAL document excludes the teaching of socio-political and cultural background of texts, discrimination and language varieties, as well as the relationship between language and power (DOE, 2011, p. 30). The omission of the relationship between language and power is glaring, since it lies at the heart of the teaching of CLA. It is also pertinent in South Africa where the majority of English and Afrikaans FAL learners are in most need of the ability to recognise and speak to issues of inequality and injustice.

In both these documents (HL and FAL) CLA, as explained above, remains, as in the previous curriculum document, part of the teaching of Language Structure and Conventions.

The current National Senior Certificate Examination is regulated by the Examination Guidelines of 2009. Since the Examination Guidelines for CAPS needed for implementation in 2014 are not yet available, it is expected that teachers consider the 2009 guidelines for examination purposes in the absence of the 2014 document. In my view the examination guidelines presented are not critical enough, as these do not attempt to address the relations between language and power sufficiently. This view is supported by the study of Kapp and Arend, who compared the requirements of the NSC for English as an Additional Language with the 2008 and 2009 final Grade 12 National Senior Certificate (NCS) examination papers. They found

*...a considerable mismatch between the (NCS) and the examination papers. The curriculum emphasis on the role of language as a tool for critical, independent thinking is not evident in the examination papers, which reinforce traditional gender norms and essentialised notions of Africa. The examination papers are cognitively undemanding, requiring only the most basic understandings of texts. (Kapp & Arend, 2011, p. 1)*

### 2.3.2 TEXT SELECTION

As part of my research I have closely examined the way teachers selected their texts for teaching CLA. This was addressed during interviews to get an understanding of how my participants chose multimodal and literary texts. Comber and Simpson (1995) include everyday texts such as the texts on cereal boxes as common texts for critical literacy. Such texts as the text on commodities like cereal boxes and mothers' day catalogues (Comber, 1993) are almost invisible and the reader is unaware of the messages they convey. Texts on commodities capitalise heavily on techniques which combine information with invitations to become particular kinds of people (Comber & Simpson, 1995). Because texts are not natural representations of the way things are, they can be deconstructed in order to interrogate the view of the world they represent (Janks, et al. 2014).

Of interest to me was how aware my participants were of these techniques, whether they were able to help learners deconstruct texts or whether texts were treated as natural representations of the world. With the implementation of CAPS teachers had to select text books, which they are now compelled to use regularly. The danger for CLA teaching is if these textbooks take on a non-critical approach, e.g. limiting language education to a functional resource for tackling social problems (Fairclough, 1992, p. 12), such as negotiating health care issues like HIV and AIDS, rather than for understanding the origin of such social issues. Rather than placing the focus on CLA, the way the discussion is lead and questions are asked in the text books might not address the critical issues of power. The challenge for teachers will then be to take up an assertive position to text, rather than a submissive one (Wallace, 1992). Teachers will also need to select texts which encourage learners to "look critically, not just at the texts themselves, but at the whole practice and process of reading as dependent on social context" (Wallace, 1992, p. 63).

In Wallace's research with adult students wanting to improve their English in a UK college, her overall pedagogic aim was to help students to see reading and written texts as problematic, and to be critically aware of literacy as a phenomenon, as well as being assertive in their interaction with written texts. In her pedagogy Wallace avoided approaches which talk of finding the right answer – whether this is seen as the conventional best answer or guessing what the teacher has in mind. She also

encouraged answers which were argued through and defended against rival interpretations of the group.

In a South African study with pre-service teachers, (Granville, 2003) recognises that against the background of Apartheid South Africa and the way texts were dealt with traditionally under this regime, no more was required from black students than to decode texts and answer teachers' comprehension questions. Her challenge was to select texts which encouraged students to read "assertively, resistantly" (2003, p. 4) rather than submissively. It is of concern that since 2006 when CLA first appeared in the language curriculum (DOE, 2003) not much has changed. Teachers are still grappling with decoding texts and reading 'with', rather than 'against' the text. While it is necessary to choose texts carefully for teaching CLA, it is also important to allow students to bring their own texts to the classroom to supplement the texts of teachers (Wallace, 1992; Granville, 2003).

The process methodology of CAPS requires pre-, while- and post reading activities and here Wallace and Granville's studies are examples of how this process can be adapted to a more critical approach to teaching. Granville (2003) found that it seemed that most students' belief systems were so naturalised that they struggled to grasp the positions of others with opposing views, even for a short while. She supplemented the heated discussions with role play where she asked students to take roles that represented a different view from their own.

While teachers have more freedom to select literature in the lower grades than in grade 12, I will be interested in the literature texts my participants, teaching Grade 10 and 11 classes, select for critical literature teaching. Morrell's work (2008) in an urban high school in the US with students from minority groups and low socio-economic status is of interest here. He argues against the "hegemony of traditional literature instruction" (2008, p. 83).

For Morrell, it is not a question of whether to teach literature, but what literature and how. Morrell (2008) questioned the low academic results and the apathy or disconnect of his students to the traditional forms of literacy, while he was aware of how students engaged in multiple literacies via their participation in popular culture. He found many parallels between the kinds of literacy practices associated with youth participation in popular culture and the academic literacies that English

teachers wanted students to develop. Morrell realised that his students' lives were saturated with sophisticated literacy practices. These students did not just consume popular culture; they also produced popular culture as participants in everyday culture (Morrell, 2008, p. 92).

Morrell argues that two of the key challenges that urban secondary literacy teachers face are student disengagement from the work and their inability to access the content. These findings are relevant even in our own urban schools. Morrell's advice to teachers is that the critical focus is essential when dealing with both. With a critical focus students are more motivated and engaged because the work deals with relevant individual and social issues and furthermore with a critical focus the work will allow students to make connections with their literate lives outside of the classroom and the work "allows them to access all of their intelligence, wit and spirit in the process" (2008, p. 112). Morrell and Duncan-Andrade (2002) used Hip-hop music and culture to "forge a common and critical discourse that was centred upon the lives of the students, and allowed them to tap into students' lives in ways that promoted academic literacy and critical consciousness" (2002, p. 88). The Hip-hop texts selected, they argue, are literary texts which can be used to scaffold literary terms and concepts and ultimately foster literary interpretations.

Another problem South African teachers face, is the large number of students with low levels of literacy and who do not read, many of them with parents who do not have a culture of reading (Howe, et al., 2011).

Morrell and Duncan-Andrade's research shows potential entry points into the popular culture of our own urban students, with their low literacy levels, who could be reached, should teachers make use of critical literacy strategies. What will be important here is to look at teacher attitudes toward this kind of strategy and how they feel about using it. I refer to this taking into consideration the age of the selected teachers, and how their own attitudes toward popular culture will influence their selection of text, as well as their teaching of critical literacy.

### **2.3.3 TEACHER AND LEARNER IDENTITY**

Analysing the three lessons revealed the important role teacher and learner identities play not only in the selection of lesson material, but also in the classroom interaction

and lesson outcomes. McKinney and Norton argue that it is important to recognise that teacher and learner identities are central to language and literacy education (McKinney & Norton, 2008, p. 202).

David Block (2007) investigating the poststructuralist view of identity discusses the work of a number of authors, concluding that the socio-cultural rather than psychological conception of identity is most useful in language education. Identity is viewed as a site of struggle and poststructuralist constructs such as the negotiation of difference, ambivalence, structure and agency, communities of practice and symbolic capital, (2007, p. 867) amongst others, are foregrounded. He also identifies three terms, *identity*, *subject positions* and *positioning* as interchangeable terms being used by poststructuralist authors (2007, p. 866).

Janks draws on Elsworth (1989) who stresses that poststructuralist thought is not bound to reason, but to discourses made up of partial narratives. These narratives are “partial in the sense that they are unfinished, imperfect, limited; and partial in the sense that they project the interest of the ‘other side’ over others” (Elsworth, 1989, p.305 in Janks, 2001, p. 145). Janks explains how the debate that critical pedagogy brought to a multiracial class in the implementation of her materials was not based on rational argument, but that it was rather psychological and political as student identities and political and cultural positioning were at stake (2001, p. 146). While learners identity is acknowledged as central in understanding critical literacy practice (McKinney, 2004) the role of teacher identity is less explored.

Day (1998), in his study of a teacher’s practice, identified a number of competing images of selves which teachers have to manage simultaneously while preparing and teaching. They called these ‘educative’, ‘ideological’ and ‘personal’ selves and explain how tension was created between the teacher’s ‘educative self’ with his views as a professional teacher, his ‘ideological’ or ‘emancipatory’ self, which was based on his espoused values and his ‘personal’ self, which includes his

*“...teaching and learning dispositions which were themselves complicated by his need to control. In the lessons observed, his espoused values of self-sufficiency, individuality, self-searching, were constrained by his personal need to maintain a dominating teaching role”* (Day, 1998, p. 258).

Norton, in a review of Janks's *Literacy and Power* (2009) points out how teachers are caught between their own histories and their current situations when she states that often teachers are caught in conflicting struggles for institutional power, and "a visit from 'the minister' might well lead to conflicts in a teacher's identity and contradictory pedagogical practices" (Norton, 2010, p. 871). Norton also discusses Janks's concern over noticeable contradictions between the ways in which teachers occasionally "...adopt the form of critical practice without necessarily appreciating its substance" (2010, p. 871). Janks argues in this vein that "a teacher's literate habitus fundamentally affects how he or she teaches literacy" (Janks, 2010, p. 200). The Bourdieuan concept of habitus refers to "our ingrained unconscious way of being that embodies beliefs, values and ways of doing" (Bourdieu, 1991, p.57 in Janks, 2010, p. 200). What was interesting to observe, was how able teachers and students were in their development of rational debates and how successful the teachers were in not imposing their own viewpoints on their learners, and allowing learners to express their opinions.

The only research I have located which focuses on a *teacher's* experience of critical literacy pedagogy in the high school classroom is the study of Williams in her Master's thesis. Williams explored the impact on herself as critical literacy teacher arguing for recognition of the unique role of the teacher:

*"I facilitated the pedagogy in my class, yet I had to work through my own struggles as well as the struggles of my learners. I found that the complexity of the teacher's role is as important as the learners in critical literacy" (Williams, 2012, p. 70).*

Taking into consideration the struggles of Williams, my study is an attempt to address this gap in the research by focussing on the role, identity and experience of the teacher in the high school language classroom, as they pursue critical literacy pedagogy.

## **2.4 CONCLUSION**

In this chapter I have discussed the critical theory of language, Critical Discourse Analysis, as well as the underpinning areas of Critical Language Awareness, Critical Literacy and Classroom Discourse, as these are the application of CDA in the classroom. I have specifically examined Fairclough's model for CDA (Fairclough,

1992; 2001) and as interpreted by Janks (1997, 2009), not only because it provides a general understanding of the critical theory of language, but it is also the model I used to analyse my data.

I have reviewed the way in which CLA is approached in the CAPS language curriculum, as well as studies of the classroom practice of critical literacy, foregrounding text selection, and teacher and learner identities. In the next chapter I present the methodology for this research.

## **CHAPTER 3: METHODOLOGY**

### **3.1 INTRODUCTION**

In this chapter I discuss the research design for this study, sketch the rationale for the selection of participants and give a brief introduction to the three participants. I also discuss the methods of data collection and reflect on difficulties experienced during the data collection process. I provide a tabular overview of data collected, after which I discuss the data analysis and ethics.

### **3.2 RESEARCH DESIGN**

Located within the qualitative paradigm this research took the form of three case studies, investigating three teachers' understanding of CLA as espoused and enacted in the classroom, as well as my understanding of their CLA teaching practices. Yin states that a case study investigates a "contemporary phenomenon within its real-life context" and in which "multiple sources of evidence are used" (Yin, 1984, p. 23). A case study also restricts or narrows down the focus to a small selection which will be studied in great detail (Grix, 2001). The 'contemporary phenomenon' under investigation in this study is the understanding of CLA by my three participant teachers and how this understanding is manifested in their teaching of CLA, in the 'real-life context' of three urban high school classrooms in Cape Town at two Cape Flats<sup>2</sup> schools.

I selected three teachers for the case studies and my design was to interview each of the teachers individually, to explore their understanding of CLA and what CAPS requires from them after which I arranged to video record one complete CLA lesson from each teacher. My understanding of a complete lesson is that it could comprise of more than one teaching period, within which the lesson and lesson application would be taught.

---

<sup>2</sup> Geographically the Cape Flats is situated on the low lying plains of Cape Town East of the Cape Flats Railway line. This railway line also served as a geo-political boundary between the 'Cape Coloured' population and those classified as white. The demographics of this area have remained largely unchanged over the years. Historically there have been a number of crime riddled and gangster infested pockets and it is in one of these where the schools in this research are situated. The low socio-economic levels of these communities have always been conducive to the growth of gangsterism and high levels of crime.

### 3.3 SELECTION OF PARTICIPANT TEACHERS

As part of the Lead Teacher program (2006) of the district within which I work, the Curriculum Advisors (CAs) were invited to select a group of Afrikaans teachers. Initially 20 Afrikaans Lead Teachers were selected because they were identified as dynamic, progressive teachers who stand out from the rest. They indicated that they were eager to learn and to become part of this group. They all displayed a willingness to share best teaching practices and they are teachers who usually achieve good results under difficult circumstances.

I chose three from this selected group of Lead Teachers as the participants in my research study as I work with them closely. This is an example of “purposeful sampling”; a strategy in which particular persons are deliberately selected for the information they can provide that cannot be collected should other participants be chosen (Maxwell, 2008, p. 235).

Judging by the average age of the selected teachers (45 – 55), all of them were educated during Apartheid South Africa. Teacher education, especially language teaching, did not include the study of CLA. Furthermore I selected these Lead Teachers because they demonstrate a commitment and desire to implement CLA; they are interested in furthering their own knowledge, and they indicated that they would be comfortable with a CA researching their practice.

Two of the three teachers, Alice<sup>3</sup> and Beatrice have recently completed Honours Degrees in Afrikaans in their quest to advance their professional development. Two of the teachers, Alice and Chloe are teaching at the same school, while Beatrice is teaching at a neighbouring school in the same circuit of the district we work in. Both schools are on the Cape Flats. In terms of race the teachers and their learners can be described as coloured<sup>4</sup>. Referring to coloured (here) is merely a term of reference and not a tool of discriminatory intent.

---

<sup>3</sup> Pseudonyms given to protect the identity of the three teachers.

<sup>4</sup> In SA *Cape Coloureds* is the name given to an ethnic group composed primarily of persons of mixed race, generally called *Coloureds*. The *Coloureds* form the predominant population group in the Western Cape. ([http://en.wikipedia.org/wiki/Cape\\_Coloureds](http://en.wikipedia.org/wiki/Cape_Coloureds)) This term was used by successive oppressive regimes in their attempts to segregate these people of colour and to distinguish them from black South Africans.

The Grade 10 class taught by Alice is an Afrikaans FAL class and this is the first year she is teaching this class group, as well as the CAPS curriculum. The other teachers, Beatrice and Chloe had already started teaching the CAPS curriculum to their learners in the previous year in Grade 10. The advantage these two teachers have is that because they are teaching their classes for the second year, they know the learners better, while Alice, at the time of the study, was still getting to know her learners. The teachers will be introduced in more detail in Chapter 4.

### **3.4 DATA COLLECTION**

My methods of collecting data were semi-structured individual interviews with the teachers, as well as video recorded classroom observations of their practice. Maxwell argues that qualitative studies generally rely on the integration of a “variety of methods and sources of information, a principle called triangulation” (2008, p. 236). The benefit of using more than one method is to reduce the risk that conclusions will reflect only the systematic biases or limitations of one specific method, and using multiple data sources, “allows you to gain a better assessment of the validity and generality of the explanations you develop” (2008, p. 236).

Because the semi-structured interviews and the lessons taught took place using Afrikaans, I had to first transcribe the data and then translate it into English. The complete interviews were transcribed and translated. After viewing and making summaries of the lessons video recorded, I selected sections for transcription and translation. With all three lessons I started the transcription at the start of the lessons as I thought that it would be important to look at lesson introductions and how it developed from there. In the case of two of the lessons I decided to continue with the transcription through the teaching phase to the point where the application started. In the case of the third lesson I started at the introduction and because of the lecture style presentation I selected sections where there was interaction with the learners. I also video recorded and transcribed a section of the second lesson where learners reported back on their group work. I found the section I selected for transcription in this part of the lesson particularly intriguing.

I collected samples of the texts used and handouts given to the learners. In one case the work produced by learners was given to me.

### **3.5 ARRANGEMENTS TO COLLECT DATA**

After the interviews were completed and transcribed, I arranged appointments with the three teachers to video record CLA lessons taught to their respective classes. At this point I had acquired consent from the two principals and both agreed to sign the documents when I arrived at the schools to video-record the lessons. Both the principals willingly obliged and had no problem allowing me into their schools.

### **3.6 DIFFICULTIES EXPERIENCED TO SET DATES FOR THE RECORDINGS**

After setting up a meeting with Chloe, it became clear that they were all under pressure in terms of time to prepare model lessons. As a result they wanted to postpone the recordings. Unfortunately this was not possible. After explaining to Chloe that model lessons were not required, she agreed to keep within the time frame we originally agreed upon and approved by the district curriculum manager. She committed to liaise with the other teachers to arrange time slots for the recordings.

At this time teachers were also involved in industrial action and at the two schools unionised teachers worked to rule. This meant that they did not participate with or allow district officials at their schools. I had to make it very clear that I would be at the schools in my capacity as student, and not as a district official and had to clarify this with the principals as well.

At both schools double teaching periods were arranged, so that it would not be necessary to record follow up sessions. However, Beatrice's lesson structure necessitated that I go back to record a follow-up session.

COSATU arranged a protest march on the day of Alice's lesson. This meant that the day was shortened drastically. Although the principal assured me that this would not impact on the video recording of the lesson, in my opinion it did have some impact. The Head of Department arranged for the class to stay with her for as long as the lesson continued, but the shortened day meant disruptions in the form of announcements over the intercom at crucial times. I am of the opinion that Alice did feel rushed by this, judging from the fact that she continued to teach while announcements were made even though she would ask learners to continue only after the announcements.

### 3.7 VIDEO RECORDING THE LESSONS

After I was introduced, I explained to the learners in the three classes that I was there in my capacity as a student doing research and that I was not there to evaluate them or their teachers and that we would require them to act normally.

After the lessons were video recorded I discovered that the three teachers, amongst themselves, decided on the kind of texts they were going to use for their lessons. As a group they decided that Alice would be using magazines, Beatrice literature and specifically the prescribed work, *Vaselinetjje* and Chloe would use a newspaper article.

### 3.8 DIFFICULTIES EXPERIENCED DURING THE VIDEO RECORDING OF THE LESSONS.

The three classes were overcrowded. Alice's class had 53 learners, and Beatrice and Chloe had 40 learners each. This left very little room to physically manoeuvre the camera. I was basically confined to one spot. This limited the recordings in that in some instances I had recordings of voices, but had to make do without the visual link, or have the learners on video-tape, but not the actions and reactions of the teacher.

Having only one camera in the class meant that certain situations were captured on audio, but the video camera was focussed on another area in the class, e.g. Jamiel and Chloe (the camera focussed on the words pasted on the board while Chloe reprimanded Jamiel for talking) and there is no video footage of Beatrice's awkwardness as it finally sinks in that her learners do not have a clue of the emotiveness of 'hotnot' (the camera focussed on Kayleen).

### 3.9 OVERVIEW OF THE DATA COLLECTED

I collected the following data:			
	<b>ALICE</b>	<b>BEATRICE</b>	<b>CHLOE</b>
Minutes of interview text (transcribed and translated)	26:00	36:00	55:00
Minutes of Video recorded text	48:57	2:19:27	1:12:35
Minutes of video recorded transcribed (and translated text	25:59	1:12:35	25:00

### 3.10 DATA ANALYSIS

All interviews were transcribed and translated in full. After viewing the complete lessons of the three teachers, I created summaries and then decided which sections to transcribe and translate into English. I chose sections where there was significant learner participation.

I have used Fairclough's model of critical discourse analysis, following Janks' interpretation of this model (Janks, 1997). Following the three dimensions of discourse, Fairclough distinguishes three stages of CDA. Description is the stage concerned with formal analysis of the text, Interpretation deals with the relationship between text and interaction and Explanation focuses on the relationship between interaction and social context (2001, pp. 21,22). Janks (1997) explains that the theory and practice of CDA suggests that we employ strategies while we start reading 'with' the naturalised version of the text, and "argues the need for reading against the text to counterbalance reading with the text" (1997, p. 331).

In my analysis this meant that I had to look at my transcribed texts in two ways. Firstly I focussed on my own practice of accepting the naturalised version of what is said in the interviews and of the lessons taught. I also had to find ways to read against the text, using the above analytical framework, by interpreting what was said or how the lesson is taught against the socio-cultural practice or conditions of production and interpretation.

Another important aspect of the analysis was to look at teacher practices and how the teachers dealt with the texts selected for their lessons. Were they able to get their learners to read with and against the text and how did they do it? Did they recognise the whole range of factors, textual and non-textual which "structure the reader's engaged-estranged location in relation to any particular text" (Janks, 1997, p. 331), in this case the texts that they taught.

For Janks, the usefulness of Fairclough's three dimensional model is that it provides "multiple points of analytic entry" (1997, p. 329). I found this very useful, as "it is in the interconnections that the analyst finds interesting patterns and disjunctions that need to be described, interpreted and explained" (1997, p. 329).

I began the analysis tracking each of the following aspects of the transcribed lessons:

- Initiation-response-evaluation/feedback patterns in classroom talk (IRE/IRF)
- Pronoun analysis
- Moments of learner engagement
- Opportunities for opening up/closing down classroom discussion

These aspects allowed me to follow patterns of classroom talk, how the teachers approached their lessons and their learners, the strategies they used as well as the power relations at play.

I also made a comparative analysis captured in a table of the three teachers in terms of their:

- Selection of topic
- The talk
- The activities
- The teachers' understanding of CLA
- The impact of their upbringing on their understanding of CLA.

After going through the above analysis the two macro themes that became apparent for further analysis were:

- The orientation of the teachers to meaning in text as multiple or as singular.
- The impact of teacher identities and personal histories on their lesson content and approaches (tracked in detail for two of the teachers for whom this was most salient).

These two themes form the basis of the two data analysis chapters, the first of which focuses on the orientation of the teachers to meaning in text as multiple or as singular and the second of which focuses on the impact of teacher identities and personal histories on the lesson content and approaches of two teachers.

### **3.11 DATA ANALYSIS IN TRANSLATED TEXT**

Weizman, discussing the complex relations between the translated product, the source language and the target language, argues that the languages might differ at

the level of discourse structure in a given register and that these differences might affect the choices made by the translator when translating in this language (Weizman, 1986, p. 116). Nord, however, argues that the reception of a text is determined by the competencies of the translator as receiver. The translator as receiver ideally has to be bi-cultural, meaning that the translator has

*A perfect command of both the source and the culture (including language), and possesses a transfer competence, which comprises the skills of text reception, text production, and the use of translation tools, as well as the ability to 'synchronize' source text reception and target text production ( cf. Wilss, 1977, p.626 in Nord, 2005, p. 12).*

I transcribed the source text as well as translated the target text in question since I have an excellent command of the source language, Afrikaans, and the target language, English. As a result I could capture even subtle nuances in translation as I intimately know the register and the culture of the source text which was translated.

In terms of the text as communicative interaction Nord sees the difference with intercultural text transfer as special "in that two cultures (including languages) are involved" (Nord, 2005, p. 13). I interpret the first culture as the culture of the three Afrikaans medium classes on the one hand and the second culture as the translated English target text, used for academic analysis on the other. I am well-positioned in the sense that I am cognisant of both the cultures, and am aware of and am able to identify and translate subtle nuances in both languages.

The original untranslated texts are included as Appendix C for verification. My supervisors also perused extract quotes from the original, as well as the translated English texts.

### **3.12 ETHICS**

I applied for and was granted ethical clearance from the School of Education at UCT and permission to conduct the study in selected schools from the Western Cape Education Department and the relevant district. I then requested and was granted permission from the principals of the two schools to video record the lessons.

I made appointments to meet each of the teachers at their homes, where the interviews were conducted and audio-recorded with consent. All of the teachers consented to participate.

After transcribing the interviews I emailed the Afrikaans transcriptions to the individual teachers for verification, after which these were translated into English. It is my intention to discuss the findings of my study with the teachers.

### **3.13 CONCLUSION**

In this chapter I have described my research design, methods of data collection, selection of participant teachers, the research process and difficulties experienced. I have also given an overview of the data collected and described how I went about my data analysis. Finally I discussed data analysis in translated texts as well as Ethics. In the following two chapters the analysed data is presented.

## **CHAPTER 4:**

### **Singular and multiple interpretations of meaning in texts**

#### **4.1 INTRODUCTION**

In this chapter I introduce my three participants in more detail and use the interview data to give an account of their understanding of CLA. In order to protect their identities I have used a pseudonym for each teacher: Alice, Beatrice and Chloe.

Drawing on Fairclough's model for CDA, this chapter focuses on the first two dimensions of the model. The text, in this case the classroom discourse and the pedagogy have been described and analysed. In the second dimension where the process of production and interpretation takes place, the analyses were processed and interpreted.

#### **4.2 INTRODUCING THE TEACHERS AND THEIR UNDERSTANDINGS OF CLA**

##### **4.2.1 TEACHER ALICE**

In our interview Alice describes CLA as 'how you as an individual understand what language wants to say to you, verbally or non-verbally'. To her CLA means 'to be very aware of language – spoken and unspoken', i.e. what is said and what is implied. Alice does not mention the fact that text is positioned and positioning but explains that it is not only what the text wants to say to you, but also how different readers interpret the text.

At the time of the interview, Alice had not consulted the CAPS document regarding CLA, as she had not yet taught CLA to her Grade 10 class. Her viewpoint was thus not directly influenced by curriculum requirements. This year was her first experience of teaching CAPS.

Alice grew up outside of Cape Town, in a rural town. Both her parents were involved in her upbringing, in a patriarchal community. During her interview she discussed examples of how she was affected by this paternalism, e.g. she has two daughters and many people hinted that she should have a son as well, because then 'you are a true mother'.

She explained how she resented the way in which language was taught while at school and recalls a comprehension exercise based on, 'Die Oliehoutboom', a typical text she found extremely boring and which did not lend itself to "close, critical analysis either at sentence or discourse level" (Kapp & Arend, 2011). She describes how teachers mostly taught to the textbook and how learners had to 'answer questions without a critical involvement'. Alice decided that this was not the way she wanted to teach. Her positive disposition towards teaching CLA contrasts with these schooling experiences.

#### **4.2.2 TEACHER BEATRICE**

Beatrice answered the question about her understanding of CLA by reading a quotation from a book she had studied: 'We learn that power is an ideological object... which creeps in where we do not recognise it, e.g. in institutions, teaching, etc. ..., but power is invincible because the object in which it is carried...is language.' Beatrice sees language as 'loaded – it is much more than mere words on paper. And that these words... must be interpreted in a specific manner and in this interpretation CLA is located'. Beatrice says 'language must be used to convey a message'. In this she sees irony, stereotyping, the language influencing us to manipulate; what the hidden messages are. In this way she looks at language critically. She reports that studying literature at university at post graduate level triggered this understanding.

While Beatrice sees text as 'loaded', she makes no reference to what the reader brings to the text, or to the contextual aspects in which the text was produced. She also refers to 'a message' which language must convey, which suggests that she sees texts as having a particular singular meaning which the reader is obliged to unravel.

Beatrice grew up in the same area where she now teaches. Her father deserted the family when she went to high school after which she was raised by her mother. She is still amazed at what a strong mother she had, who was able to raise her five children alone. Beatrice describes all five as successful, balanced adults with their own careers.

### 4.2.3 TEACHER CHLOE

Chloe's point of departure is that CLA starts with reading and listening. She indicates that she wants to be aware of where the author or speaker is taking her and wants to be sensitised to their intentions: 'So whose point of view is it? Where does it take me and what do I eventually want to get out of it? ... How do I view what I am ... reading? Am I open to what is written or do I just accept?' CLA for her is not only about reading and listening, 'it is also about narrowing the focus, a deeper insight.' While she does not mention the contextual aspects in which the text was produced she believes that we must become more attentive – each person's opinion brings a different perspective: 'That which you read... and when you interact with the learners, ... their answers bring a different perspective, you are geared to be more sensitive to the fact that there is more than one way of looking at a matter.' This demonstrates her sensitivity to multiple meanings of texts.

Like Beatrice, Chloe grew up in the same area where she now teaches. She says that both her parents were present, but a strong mother figure carried the family. She did not receive much direction from her parents on issues like apartheid and she had to make up her own mind on matters pertaining to life. As a child she consciously decided to embrace the church and its teachings and reports that she built her moral value system from this. Chloe is the only one of her siblings who studied at a university. This was possible because of reduced fees: her mother was an employee<sup>5</sup> at the university she attended. Her school paid her first year registration fees. During her university career she constantly faced financial hardship.

---

<sup>5</sup> At this time support services had not been outsourced and employees in the support services were entitled to fee exemptions for their dependents.

### 4.3 INTERPRETATIONS OF CLA IN THE CLASSROOM

I begin with a discussion of the lessons of Alice and Beatrice to illustrate their seemingly singular interpretations and search for the 'correct' answer. I continue with a discussion of how Chloe allows her learners to explore multiple meanings of the text she presents to them. Granville (2003) investigates the questions put by Roger Simon (1992) when teaching critical literacy. He poses the questions: "What do we hear and what is audible to us in the response of the Other? and: Can we learn to 'hear differently?'" (Simon, 1992 in Granville, 2003, p. 15). I argue that the singular interpretation of texts by Alice and Beatrice prevents them from being able to "hear differently" (2003) and therefore they have difficulty in dealing with or discussing the different opinions of their learners.

#### 4.3.1 TEACHER ALICE: "Think like I do and you will be right!"

Alice placed a magazine picture of celebrity Beyoncé's face on the writing board and asked her class what they knew about her. While learners responded enthusiastically, it became clear that Alice was looking for a specific word when, after 37 conversational lines, while affirming their efforts, she gave them the word she had been looking for. This resembled what Hicks (1995, p. 16) refers to as "the elicitation of so-called known-information questions, questions where the teacher is seeking the 'right answer'.

38 Alice: She is well known and successful. I was actually looking for the word  
39 successful. You take too long. But actually, you have said it. Beautiful. You have come up  
40 with it all and said lots of things about Beyoncé. ....

Alice headed in a specific direction. She imparted facts about Beyoncé that, she explained, they might not be aware of, as they did not come up with any; that Beyoncé is the face of L'Oreal and on the picture of her last album she looks like a white woman. Beyoncé was criticised for this by those who think that she makes more of her French roots and denounces her 'Africanness'. Thereafter Alice stated: 'Our beauty has become our biggest struggle' (97). She asked Fiora, a learner, to give her understanding of this statement. Alice's singular interpretation surfaced again by not pursuing Fiora's interpretation. Instead, she viewed Fiora's answer as 'jumping the gun' (110) on her lesson. (Full extract will be given in Chapter 5).

103 FIORA: Because people like Beyoncé, they are beautiful. And they have the hair and they  
104 have the money and we also want to be like those people because they are our role models.  
105 We do not have other people to look at, because it is all we see... in like, magazines, when  
106 you page through magazines then you only see people like Beyoncé. You never see ordinary  
107 people. Like you Ma'm. You are an ordinary person. My mother is ordinary. We do not see  
108 people like that in magazines. We only see people like Beyoncé. As a result you look up to  
109 those who appear in magazines.

110 Alice: OK. She has jumped the gun. But I hope that you have listened to her.

Fiora's interpretation of the 'struggle' created by our beauty does not include skin colour or hair texture and styles. It is about being beautiful with beautiful hair and having the money to aspire to look like their role models. She makes the distinction between beautiful and ordinary - which will not be seen on magazine covers. Alice does not explore Fiora's answer, which could have opened up multiple interpretations of 'the struggle of our beauty'; instead, she promptly reverts to the discussion she has intended by telling them what she meant. Alice continues to guide learners towards a very specific interpretation, focusing on *hair* to illustrate her point (114). Walking through the class, she discovers that everybody in the class has what she calls Beyoncé hair. (An analysis of this statement follows in Chapter 5).

In order to maintain her focus with the direction of the lesson, Alice uses the strategy of relating personal stories, which she hopes will provide examples of the kinds of situations she wants the learners to discuss (116 – 122). She invited them to tell their own similar stories, but while the learners enjoyed their teacher's stories and some of them nod in agreement, no learners take up the offer. One can therefore assume that they either did not identify with her stories, or did not have the same experiences and therefore could not participate in the discussion even though they agreed with her (128). This suggests that she had to provide the answer to the question she asked (126). She explained how family members often say that you are more beautiful only because you have a lighter complexion or have straight hair.

Instead of adapting her lesson to what could have been more relevant to the class, Alice proceeded with her focus firmly on the interpretation she has, even referring to her notes to stay on track of what was planned. The next step was to hand out beauty magazines to each learner and Alice posed the question: Who has a black person on the cover page (145). Out of 53 learners only two of them had black women on the cover. It took 7 more conversational turns and her directing the

questioning to focus on skin colour before a learner provided the answer Alice wanted (179):

- 179 Learner: It tells us that white women are more beautiful than black women.
- 180 Alice: Do you agree?
- 181 CLASS: Yes Ma'm!
- 182 Alice: She says that the message that emerges here, the implicit message, is that  
183 white women... pause... are more beautiful. That white women ... what did you say just  
184 now? ... are famous, that white women ... (learner whispers: have opportunities) What did  
185 you say? ...are successful.
- 186 Learner: Ma'm! (*draws teacher's attention*) White women get more opportunities  
187 than black women.
- 188 Alice: But be careful, we are not here to defend the black women, we are busy  
189 talking about magazines, and how they see things. So the message that we get from this, is  
190 that white women are more successful, white women are more beautiful, and white women  
191 are better known.

Alice's response again suggests that she has a fixed view of what the magazine covers tell us and is reluctant to allow her learners' interpretations to shift this view. She first gets the class to agree with her, strings together learners' answers, and ends with her own word, 'successful'(185). Another learner tries to change the direction of the conversation by providing a reason for white women being selected (186, 187). This learner opens up another discourse stating that white women have more opportunities than blacks, clearly interpreting the text presented differently. Again, instead of pursuing this or allowing a different direction Alice reverts to the interpretation of the text she focused on by providing another example of how white people are selected for magazine covers instead of well known blacks in the South African context<sup>6</sup>. With this explanation (197 – 214) Alice firmly changes the discussion to white versus black, in line with her interpretation.

Alice's next question addressed the ideal reader of these magazines. Most learners thought women are most likely to read them, but Alice asked for a deeper response than women enjoying reading magazines. Fiora tries again:

- 233 Fiora: It is written here: 'How to look 20 years younger and to be a new you' and about  
234 food and beauty and youth and about life and ...

---

<sup>6</sup> The full translated lesson transcript is provided as Appendix B1.

235 Alice: Ok. The answers from the class are as follows: They feel that it is women,  
236 because everything in these books is about women, things which are important to women,  
237 but taking into consideration the lesson we are busy with today, the conversation we are  
238 having, right? What do you think, why would it be important to women to observe all these  
239 things?  
240 *Long pause... Alice points to a boy...*

241 Learner: Ma'm, I think it is for women because they only show beautiful women and I am  
242 not rude, but I think there surely are women who are not so beautiful as these women and  
243 they must be an inspiration, so I think a person must read it and they must see these people  
244 and think: Ah... I want to be like that!

245 Alice: OK. We hear your answer.

246 Learner: (girl): inaudible

247 Alice: *(clearly not happy/ satisfied with their answers)*: I am going to say... Do  
248 you know what I wanted? Is there anybody who wants to say something? Maybe I am  
249 expecting too much of you *(in my direction: They are only 15, Ma'm)*... pause... Shakiera,

In her follow up Alice summarised Fiora's comments but selected not to engage with the new topics she raised, e.g. the notion of age and women's struggle to stay young. Instead, Alice directed the lesson to her interpretation: She asked them to consider the lesson they were busy with, pointing them to what she wanted them to think about. However, the conversation (237) Alice referred to, (whites are seen to be more beautiful and more successful than blacks), is one to which her learners had difficulty responding. Alice indicated that her learners are possibly too young to identify with this topic. She contemplated giving them the answer she wanted (247,248) but decided to give Shakiera, another chance at an answer to the question: 'Why must women see this?'(255,256) and pointed to the fact that most of the women on the cover pages are white. However, Shakiera's answer raised a contentious issue with her classmates; they did not agree with her and voiced their disagreement:

257 Shakiera *(she is at the back of the class)*: Ma'm. men, hey, they *(women)*... they must look  
258 after the home. They must give money for food, now they do not have the time for this  
259 *(holding up the magazine)*, they must work that's why I say they must work. The women  
260 must be at home and they have the time on their hands to read this.

261 Alice: Hmm...

262 Shakiera: Now if they see this, hey, then they think these are beautiful people, then  
263 they want to know more about these people who are so nice... *(The class start to become*  
264 *noisy, it is clear that they do not agree with her, then the intercom engages, announcements*  
265 *are made and she is totally inaudible, while the class is still noisy)*

266 Alice: Shakiera, just hold on! (*indicates she has to wait until the announcements*  
 267 *are made, but continues herself, even if the announcements are not done yet. It is the end*  
 268 *of the period, but we continue, as arrangements were made for us to complete this lesson.*)  
 269 Now what is the message that is revealed here? Black women are not beautiful at all, white  
 270 women are beautiful. What are we to do when we read it ... We are those women  
 271 (somebody at the door) Come now! Why is it important for us to see it?

272 Learner: Ma'm, Say these magazines were on the shelves, people will not buy it, Ma'm,  
 273 because I do not know why, Ma'm (class reacts immediately by laughing nervously) Yes,  
 274 Ma'm, there is not a white person on the cover, and they might possibly think that the whole  
 275 magazine is about black people...

276 Alice: So what are we to do? We should do what? We are now aware of the  
 277 situation; we should do something to... (*Class answers, but totally inaudible*) to...?

Shakiera's view was that women are at home, while the men must go and work to provide for the family. Therefore women have the time to read such magazines. Judging from the protesting noises from the classmates, they did not have consensus with this view. The intercom engaged and announcements were made. The period came to an end. The noise from the class indicated they were discussing their disagreement and Shakiera became inaudible. Alice asked Shakiera to pause (to allow for the announcements to be made), but rather than allowing learners to debate this issue, she continued, despite the announcements.

The teacher's practice suggested that since the first period expired, she was under pressure to complete her lesson. She did not acknowledge what Shakiera said or the reaction it evoked. This was possibly a result of the pressure created by the announcements at the end of the period, the bell and the rowdy learners outside. All of this colluded to disallow full engagement with the learners' voices and her wanting to bring the formal (teaching) part of the lesson to a close. However, it could also point to her singular interpretation of the lesson outcomes she had planned. As she summarised the lesson content, she referred to "*the message that is revealed here, that black women are not beautiful at all, while white women are beautiful*" (269,270). This suggests that her understanding of the text is that there is one dominant meaning and that she has conveyed this to her learners. Her focus on this singular meaning silenced the voices of those who interpreted the message differently. She seems to struggle to 'hear differently'.

With her focus firmly placed on *skin colour* (269,270), Alice now asked the class for a response to this message the magazine covers portrayed. The learners concluded that the media shows us that white women are more beautiful, successful and well known and they finally get to Alice's teaching moment, which is that they need to be aware of this so they can challenge and correct this view:

278 learner: To correct this.

279 Alice: That is what I was looking for and the answer came from you! You must  
280 learn not to think on such a shallow level, because you can think. Do you get me?

281 CLASS: Yes Ma'm!

Viewing meaning as singular and fixed, Alice interprets her learner's responses as *thinking on a shallow level* (280), but she finally got the answer she wanted, because she claims '*they can think*'. Alice's final remark was that they need to think like her, then they would be right (295). The approach that is observed here is what Wallace in her practice tried to avoid that is approaches aimed at finding the right answer, the conventional best answer or "guessing what the teacher had in mind" (1992, p. 70).

282 Alice: Remember now, we said THEY said they are beautiful, we need to get to  
283 another point. So we are the people who need to look at this, because what did we say just  
284 now? We must gain confidence in ourselves.

285 CLASS: Yes Ma'm!

286 Alice: I am past the stage where, I was also at a stage where I **relaxed** my hair.  
287 I do not know what the Afrikaans word for it is... (*class in stitches*) I think I was... listen!... in  
288 my thirties ... when I decided I am going to accept my curls. This is what I am.(*dramatic*  
289 *silence*)... I am not ashamed of it; I do not desire to have straight hair, sometimes, yes, if  
290 people swing their bob hairstyle, and then I think, **Ai...** (*class starts laughing*) let go of those  
291 devilish thoughts! But see, we need to learn to love ourselves. And we need to learn to.. the  
292 English has a nice word... **challenge** the messages which come out of this! (*Holds the*  
293 *magazine up for all to see*) We need to correct it. We need to stop believing that we are not  
294 beautiful, (*class shake their heads in agreement, Hmmm...*) So you see, that is how you need  
295 to think, think like I do then you will be right. (*She enjoys a good laugh while the class do not*  
296 *really look like they agree*).

Alice is successful in reaching the outcome she intended with the lesson. However, her singular interpretation of her lesson material did not allow her to fully engage with her learners' viewpoints, even though they tried on a number of occasions to show that their thinking differed from hers. (e.g. 186,187) She chose to maintain the focus

on her own interpretation in order to keep track with the lesson outcomes she had designed.

Considering Alice's monologue (286 – 293) one can construe that the reason for her persistence with this singular interpretation is the fact that she possibly still struggles to come to terms with the issues of her youth and her perceptions of racially based norms and standards for beauty which she raised in her lesson. Her learners, on the other hand, did not identify with these issues in the same way she does. The answers most of Alice's learners provided, point to the fact that the post-apartheid South African youth have started to embrace diversity as opposed to having the colonised mindsets of their predecessors. Therefore their perceptions of what constitutes beauty and 'the struggle of our beauty' as experienced by Alice differ.

The effect of change and innovation in terms of appearance with which Alice still has issues and which is the topic of her lesson (the fact that Beyoncé's hair and skin colour are becoming lighter in the L'Oreal advertisements) creates a disjuncture with her learners. They have difficulty in identifying with her viewpoint. Nowhere in any of the learners' attempts to contribute to the discussion do they address the issue of skin colour. One can thus assume that while skin colour and the texture of one's hair are important issues for Alice, they are not necessarily important for her learners, who were born almost five years into a democratic South Africa. These generational differences were not factored into her lesson, and therefore Alice preferred to focus on the responses she had in mind while the inputs which her learners made were largely ignored.

#### **4.3.2 TEACHER BEATRICE: "This is what CAPS says"**

Beatrice's interpretation of CLA is closely tied to the requirements of CAPS. She teaches most of her lesson in lecture style. Throughout the lesson Beatrice explains that her aim is, not only to prepare her learners for the examination, but also to cultivate their ability to deal with language critically, because this is what 'the document' (CAPS) requires. From the outset Beatrice prepares her learners for a lecture, she tells them to sit back, that she will do the talking. However, she does expect them to contribute to the lesson. The introduction is a video clip of the reading of a poem by Ronalda Kampher, an excellent choice for the lesson as

learners could easily identify with its content. It is written in a vernacular variety of Afrikaans which is familiar to the learners but is not Kaaps<sup>7</sup>. (Kampher grew up in a rural town and only later came to live in a township in Cape Town where she came into contact with Kaaps).<sup>8</sup>

Beatrice started off by providing a formal introduction to CLA and gave background information about Kampher, a prominent brown poet. She then asked the first question, using meta-language: 'Who is the target reader of the poem?'

38 Long pause... somebody clears his throat.

39 Beatrice: I want you to relax. I am not saying the poem is not for young children, I  
40 am only saying that if you say it is for young children, I can also phrase the question  
41 differently. Why do you say the poem is written for young children? Or in other words, what  
42 does the poem say to young children? Does anybody else have another opinion?

Beatrice is successful in getting learners to respond, however, the discussion takes a different direction so that the question of target audience was not answered. She concludes by discussing the poem using the knowledge of their own community which helped them to understand. While this is an essential aspect of reading texts critically – for readers to use their own background knowledge to make meaning, a critical discussion of the content of the poem did not follow.

Beatrice continues with a PowerPoint presentation of CLA. Before going through every concept individually (fact and opinion; emotive language; slang; denotation and connotation; stereotyping; bias and prejudice; discrimination; labelling; manipulative and persuasive language) she takes learners through their text books and identifies all the concepts she is going to teach. She also points out the purpose of CLA, which is for readers to be empowered, 'to resist manipulation and to use language sensibly'. For her it is important that her learners know all the CLA concepts in their textbooks and in CAPS. She constantly refers to the CAPS document. By doing this she tries to impart the importance of knowing the CLA concepts and their purpose, and also for them to recognise and be able to apply

---

<sup>7</sup> "Kaaps" is a dialect of Afrikaans which is labelled as non-standard and which is the *lingua franca* of the learners in Beatrice's class.

<sup>8</sup> A short description of the content of the poem is given in the lesson summary (Appendix A).

them. Again this is hardly surprising given the strong focus on doing well in the examinations.

Before Beatrice started her talk on individual concepts, she wanted to know what their understanding of CLA was, as the learners had already dealt with some aspects (possibly in the previous year when they were in Gr. 10). After two learners attempted to give their understanding and her correcting them, she continued with a discussion of the first concepts, 'facts and opinions'. She read a section from the novel, *Vaselinetjie*, and asked the learners to identify an example of 'fact and opinion' from the novel.

88 Beatrice: In this section we have just read, remember when we first read - we have  
89 already read this part - we read and looked mostly for the content, hey. Is there any  
90 part/section, or proof that you can distinguish, where you can identify examples of fact and  
91 opinion in the section I have just read? Pause... Only in this section. Is there any section  
92 where you can say, hey, but this is an opinion, or this is a fact and not an opinion?

93 Learner: Ma'm, it is there where Vaselinetjie feels that she is a girl who is already in  
94 matric. She is actually not in matric yet, so that is her opinion, because it is not a fact, as  
95 she is not yet in matric, but she feels like a girl who is in matric, as if she is already a big girl.

96 Beatrice: It is how she feels.

97 Learner: Yes, Ma'm so it is an opinion.

98 Beatrice: OK.

99 Learner 2: Also where Puk says that everyone in Jo'burg live in flats. Everybody does not  
100 live in flats; some people in Cape Town live in houses.

101 Beatrice: Beautiful! But we are not in Cape Town, we are in Jo'berg.

102 Learner 2: Sorry! Jo'burg!

In the extract above Beatrice limits the lesson to the specific section she had. This suggests that she had a specific answer in mind and judging from the way she responded to the first learner, it was not the answer she wanted.(96 – 98) This is again an example of what Hicks (1995, p. 16) refers to as "the elicitation of so-called known-information questions, questions where the teacher is seeking the 'right answer'. Her positive response to the answer of the second learner suggests that it *is* the one she had in mind. In this way a singular interpretation is evident in Beatrice's approach to this lesson.

Beatrice apparently was not convinced that the first learner understood 'fact and opinion'. Her focus on a formal understanding of the concepts compelled Beatrice to ensure that all her learners understood every aspect. She therefore spent the following 25 conversational lines (103 – 127) re-teaching the notion of 'fact and opinion'. She also referred to her goal – to cultivate the ability 'to deal with language critically so that people cannot manipulate me' (122,123), and referred to CAPS once again.

From the outset Beatrice's "I"-constructions set the stage for what is to come, what they can expect: 'I am going to talk a lot, hey, (74). Beatrice also uses "I"-constructions to place herself in the shoes of her learners (113 - 116), e.g. after teaching the terms 'fact and opinion' and learners responding to her questions, she explains how these terms must be identified within a text and specifically which questions should be asked. She does this as if *she* is the learner having to decide which concept is the correct one. Below we see an example of her talk:

111 in inverted commas... these are not Puk's words. "I did not say we have a house, idiot,"  
112 then she says: "in the city people do not live in houses, everybody has... (Class choruses :)  
113 Flats. Now would you say this is an opinion? *What must I remember?* Because this is an  
114 opinion, this is how Puk sees it. This is her understanding. *Can I objectively prove* this as  
115 being true or false? (CLASS: No!) *Now when I measure* it against this, *must I say that* it is  
116 definitely not fact but an opinion?

The approach is didactic as she gives clear step by step instructions on how to go about 'doing CLA'. Once again this is strongly influenced by the CAPS document. By using "I"-constructions Beatrice positions herself as an examiner and she methodically guides her students about how to provide an answer that would be deemed correct by an examiner: '*So next time when we read the text, I could ask you whether a particular section is a fact or an opinion*' (126,127). It is clear that her learners also understand her intentions. The response of a girl suggests that learners are aware of the fact that there will be an examination where they will be asked to identify and use these terms (128 – 131). The preparation for examinations takes place concurrently with Beatrice's main purpose, which is to help them 'cultivate the ability to deal with language critically, so that people cannot manipulate us'.

128 Girl sitting in front of class: After the lesson you have taught now, it shall actually help us  
129 in the exams, Ma'm, because we are going to ... if we go and read and you maybe ask us

130 different questions about the traits of the character, Ma'm, we will be able to expand and we  
131 can read with comprehension.

The statement above of the learner acknowledges the power dynamics towards the teacher as the learner acknowledges her teacher as having the power to pass or fail the learners when writing tests and examinations.

Beatrice also positions herself as the knowledge-holder. The "I"-constructions in this case position her as the one with the knowledge to impart, e.g. *I want to tell you... (158) My love for language... (159); I try to engender... love for language... (160) I try to give you another dimension of language... (161) I said to you...*

Beatrice asked a girl to give her understanding of 'manipulation'. The learner's answer put Beatrice in the spotlight: The learner pointed out that Beatrice sometimes manipulated them and told of the time when she promised them something for drawing posters for the class. Beatrice admitted to this and had a good laugh with her class. This real life example of how manipulation works showed that the learner had a good grasp of the concept and Beatrice possibly could have used this opportunity to elicit further good examples from the class. However, Beatrice quickly reverted to lecture mode, referred to her love of the language, which she tries to engender in them, once again referring to CAPS.

157 Beatrice: But this encouraged you, we can see all the examples that were produced for  
158 R20 and a package on the wall! So people, it is important and I just want to tell you this  
159 quickly: a person must often... you know language and my love for the language, hey, and  
160 how I try to engender that love for the language. This morning I tried to give you another  
161 dimension of language. There are also other ways of dealing with language. Words, a word  
162 can have so many meanings. Please remember language which is aimed at gaining an unfair  
163 advantage...  
164 Last night I again looked at what the CAPS document says about CLA. Remember what I  
165 said to you in the beginning about CLA. It empowers, so my purpose here is to start to make  
166 you critically aware. To start to empower you as they say: I am quoting from the document:  
167 So that you can resist manipulation and use language sensitively and I don't want to tell you  
168 and I don't always... and I have simply by taking these texts, *Vaselinetjie*, I wish to tell you  
169 that even literature is used to manipulate you. And even literature, we shall see now, even  
170 the language usage... There is a sensitive relationship with the language in our prescribed  
171 novel.

Beatrice's focus on a formal lesson structure as well as the purpose of CLA stipulated in CAPS could be viewed as an interpretation which narrowed down opportunities for learner interpretation and participation. The learners expressed their understanding in a more informal way by using everyday examples, but

provided evidence (143 – 146) that they understood the concepts which were taught. Beatrice, positioning herself as the knowledge-holder and the formal nature of the lesson could have deterred learners from giving their opinions and displaying the knowledge they had, thus Beatrice's narrow focussed interpretation of CLA and how it should be taught becomes the focal point.

### 4.3.3 MULTIPLE INTERPRETATIONS OF CHLOE: 'Who differs?'

#### LESSON OVERVIEW

Chloe began by flashing pictures of Mandela on her interactive white board. She referred to coloured paper placed on their desks and asked them to write down one word that came to mind when they thought of Madiba. These were pasted on the writing board.

The learner who wrote trouble maker explained that this is what Rolihlahla, Mandela's first name, means. Chloe also referred to trouble maker and explained that this could also be how the previous government, who incarcerated him, would have described Mandela.

She then flashed the headlines of an article which appeared in local newspaper, *Die Burger* onto the screen:

**Ek wens Madiba sterf** (I wish Madiba would die).

There was an immediate reaction of shock, which got the class talking. They expressed strong feelings of hurt, anger and unhappiness. Chloe wanted to know if anyone had a different response. More differing opinions were given.

Then Chloe displayed the name of the person who was quoted: Prof. Jonathan Jansen<sup>9</sup>. The reaction of the class was one of utmost shock. It was clear that they knew him well.

Chloe then referred to CLA and started her lesson by explaining how words could be loaded with meaning, manipulation and the importance of one's own interpretation of texts.

Chloe appears to be comfortable with allowing learners to steer the direction of the lesson. Her lesson design enables this. She deconstructs the information in the text she is using into separate parts for learners to derive meaning from each selection presented. This she does by capitalising on the learners' own knowledge which allows them to formulate their own opinions. Eventually the deconstructed texts she presented are contextualised as part of a newspaper article which is read later.

---

<sup>9</sup> Rector of the University of the Free State, newspaper columnist and extensively quoted expert on education

Each new text selection allows the learners to express their opinions and sentiments and changes the perspectives of the content as well as the opinions of the learners.

### DETAILED LESSON DESCRIPTION

During the first activity she asks learners to write words that come to mind if they think of Mandela:

- 1 Chloe: Who is the person on the screen? Raise your hands!
- 2 Learner: Nelson Mandela
- 3 Chloe: Nelson Mandela. So, we all know Nelson Mandela. So here is a picture of
- 4 him, hey, probably when he was a little younger... (*Class agrees*) and here is one
- 5 where he is a bit (*CLASS: older...*) older.
- 6 Learner: and much greyer
- 7 Chloe: And greyer. You have probably noticed that there are sheets of coloured paper on
- 8 your desks, but not on every desk, because it is a task that you can do together, in groups.
- 9 So, I want you to think of a word: When you think of Mandela, which word do you think of?
- 10 Chloe hands out felt tipped pens. Learners are busy with the task in their groups.
- 11 Chloe: Write in big letters. What do you think of when you look at that picture of Nelson
- 12 Mandela?
- 13 Learner: Does it have to be about the pictures?
- 14 Chloe: When you look at the photographs, do you think Nelson Mandela? Now what comes
- 15 to mind when you think about him?
- 16 Learner: Can it be about his past too?
- 17 Chloe: Anything. I just want a word which comes to mind now. When you think of
- 18 Mandela, think about the word you associate with him. Come, we have finished! Come, you
- 19 can attach it to this, or that side of the board.
- 20 *Chloe hands out prestik. The learners come and attach their cards with words on the board.*
- 21 *Great excitement. Many wrote "freedom". Everybody is amazed. When all the words have*
- 22 *been stuck to the board, Chloe asks the learners to read the words.*

At the beginning of the lesson, there is a definite *Initiation, Response, Evaluation /Feedback* (IRE/IRF) classroom discourse structure, as Chloe initiates by asking questions, and evaluates learner responses by repeating their prompt answers (7). Throughout the lesson she asks the questions. This would suggest a teacher dominated lesson, however, the type of activities and questions used prompt learner responses which makes Chloe's role that of a facilitator. The ease with which Chloe deals with her class is evident. The conversation is comfortable, it is clear that

learners have no problem taking part in class discussions or talking to her. As she repeats her learners' responses (7) she affirms their efforts. When she gives them the instruction to write a word describing Mandela, learners ask questions for clarity (13, 16), making sure that they understand the instruction.

It is the second year Chloe has taught this class and her knowledge of them is apparent and significant. This knowledge is affectively applied in the structure of the lesson and activities. She had an idea of what kind of reaction she could expect with the material she had, hence the strategy to release the information gradually to extract the most responses. This is an effective way to open up opportunities for learner participation and multiple interpretations of a text.

In disciplining her learners, Chloe's approach is innovative. Disciplining Jamiel for talking when he is supposed to be writing, she focuses on his chosen word, forcing him back onto the task, rather than on the transgression:

- 23 Chloe: What do you have to say, Jamiel?  
24 Jamiel: He's a legend.  
25 Chloe: So what are you saying? Is it your word?  
26 Jamiel: Yes, Ma'm.  
27 Chloe: So you are proud to write that word.  
28 Jamiel: Yes, Ma'm!

The first activity is one of her strategies to open up an opportunity for learner participation. The outcome of this activity delivers maximum learner participation and good summaries, which boost their confidence. Byron wants to talk about his word, 'trouble maker'. He explains that this is what Rolihlahla means. Because his teachers could not pronounce this name, they called him Nelson. Chloe uses this opportunity to show her learners that a word does not necessarily have to be interpreted in one specific way. She gives them another possible interpretation (extract below), which could be the way in which the apartheid government viewed him. In this way she displays her openness to multiple interpretations.

- 46 Chloe: Correct. If I can also summarise, trouble maker can also refer to  
47 another part of our history, most of us hero worship Nelson Mandela, but there are other  
48 people who do not share these sentiments. Because when you think in terms of the  
49 government of yesteryear... pause... he was a trouble maker in their opinion.

What is evident here is what Morrell and Duncan-Andrade refer to as the basic principles of critical literacy – that it is “situated in the experiences of the students” and not in those of the teachers, that “it called for critical dialogue and a critical

engagement of the text” and that the text should be related to “larger social and political issues” (2002, p. 91).

When Chloe displays the newspaper headline: *I Wish Madiba would die* (Ek wens Madiba sterf) there is an immediate reaction of shock. This gets the class talking and everyone wants to give an opinion.

65 Jason: Ma’m, I think these are the thoughts of a white man. Ma’m, a black person will not  
66 agree because he led the blacks to democracy up to now and therefore I say it is the words  
67 of a white man. Because the whites did not actually want Apartheid to stop, Ma’m.

68 Chloe: Right. (*Points to a girl.*) Do you agree?

69 Learner: I agree. I shall say that the white man is very racist towards the black man.

70 Chloe: Right. Was this always the case? Come, Ashley, when you see those words, which  
71 sentiments rise in you?

72 Ashley: Dissatisfied, unhappy, Ma’m. Because Mandela was in prison for 27 years,  
73 Ma’m, and when he was released, Ma’m, our country was a democratic one and everybody is  
74 equal, Ma’m. Nobody was elevated above another.

75 Chloe: Candice?

76 Candice: Ma’m, I think it’s a person who harbours hatred towards Madiba, because it has  
77 been said that when Madiba dies one day, a public holiday will be declared. I think that is  
78 why they behave in this way about the whole matter. (*Class starts laughing excitedly.*)

79 Chloe: So you think they are already thinking about the public holiday? (*Class laughs.*)  
80 Right. Abigail?

81 Abigail: Ma’m, I think that the person who said it, that person should die. If it had not  
82 been for Mandela that person would also not have had freedom.

83 Learner (*does not wait for Chloe to ask her*): Ma’m, when I read that statement, all I can  
84 think of, is I am deeply hurt because Nelson Mandela spent 27 years in jail for our freedom.  
85 He sacrificed for our freedom. (*Made her point strongly*)

86 Boy: Yes, Ma’m, I concur.

87 Chloe: Who differs? Pause...

88 Learner (girl): Ma’m, maybe that person made the statement because he is in and out of  
89 hospital. Maybe they do not want to see him suffer. (*Chloe corrects her language usage.*)  
90 Ma’m, hence the statement he should rather go.

91 Learner (boy): He says: ‘wishes’

92 Learner (girl): They cannot say ‘they wish’, Yo! Mandela spent 27 years in prison  
93 (*disgusted*).

94 Chloe: Sergio will have the last say.

When the shocking headline is displayed learners use “I” constructions to express their sentiments: *I think...Therefore I say* (65, 66) *I agree... I shall say...*(69) *I think ...*(76) *when I read...all I can think of is that I am deeply hurt...*(83,84) *I concur...* (86) While this is happening, Chloe merely facilitates the discussion by managing the turn taking and prompting questions: *Do you agree?* (68) *Who differs?* (87), etc.

It is clear that many different possible opinions are allowed while Chloe withholds her’s. When she asks ‘who differs?’ a learner answers, using euphemisms. Without interruption from Chloe, another learner corrects her by stating that the word used, was ‘wishes’, indicating that he disagrees with her euphemistic opinion. This learner, realising that she overlooked the word ‘wishes’, immediately responds in disgust, realising the emotiveness of the headline. The above spontaneous discussion sparked by Chloe’s question ‘Who differs?’(88 – 93) was unlikely to have taken place if Chloe had dominated the discussion and had she not taken the role of facilitator. The extract above displays the learners’ multiple interpretations (65 – 94).

The fact that her learners express such strong sentiments and opinions about the newspaper headlines comes as a surprise to Chloe and she expresses her surprise at this outcome in the extract below. This is evidence of how loosely Chloe structured her lesson to accommodate any possible responses from her learners. Chloe’s willingness to allow multiple interpretations of each deconstructed part of the text was the reason for the outcome being a ‘pleasant surprise’ (99,100). For the expression of her sentiments Chloe uses “I” constructions, displaying how she values their participation. This is effective as she rarely uses such constructions while teaching. . It is clear that to her it is important that as many learners as possible participate. Noticing Jamiel’s raised hand, she asks him if he wants to be the last speaker on the matter. This opens up an opportunity for even more individual interpretations, with Chloe allowing one more speaker, Byron.

99 Chloe: Now I am sorry that the section that I wanted to include has been left out by me,  
100 but I will refer to it. Because I think that this has been a surprising outcome for me. Jamiel,  
101 do you want to have the last say? Is your hand raised or not?

102 Jamiel: Yes, Ma’m. It could be that the person who made the statement “I wish Mandela  
103 will die”... because a big fuss is made of it every time Mandela goes to hospital. It is widely  
104 publicised and maybe that could be the reason.

- 105 Class noisily agrees with him.
- 106 Chloe: Byron, the last one...
- 107 Byron: Madiba was not alone in the fight for the freedom of South Africa, Ma'm. But he  
108 gets most of the glory, all the glory, Ma'm. One person cannot fight against a million South  
109 Africans. And maybe because he now gets all the glory and all those who fought with him,  
110 they are not recognised for their contributions.
- 111 Chloe: Good! (*Busy adjusting the screen*). What am I doing now? It is because the  
112 image is too big. Wait; let me decrease the size because it affects the next one which I want  
113 to show you... (*Then she displays the same newspaper article, but with the name of the*  
114 *person who was quoted in the headlines clearly on the board*).
- 115 CLASS: WHAT?!!! YO! This is shocking!
- 116 Boy: It's a coloured!
- 117 Another learner: It's an ex-learner of Sunrise High<sup>10</sup>!

When Chloe finally ends the discussion by proceeding to display the next bit of information, she starts her conversational turn with: "Good!" (111). By using this word she expresses her satisfaction with the manner in which different opinions were raised and the evaluation was clearly not meant for Byron only. She now focuses on the screen and her difficulty getting the size of the picture right. It is almost as if she delays the display of the next bit of information, focusing on herself and the screen, as she is anticipating their reaction. This is another strategy which opens up an opportunity for the class to participate, which they promptly do.

When she displays the name of the person quoted, Prof. Jonathan Jansen, there is an immediate reaction of shock from the class. From the information they provide, it is clear that the learners know Prof. Jansen well, as he spent much time in discussion with their student body. This creates an intense interest. The class wants to know why he would say this and is eager to start reading the article.

Chloe uses this opportunity to start her lesson on CLA. During this talk (extract below) she displays her multiple interpretations of meaning that could be used to make sense of the text. She talks about the intention of the author to manipulate us into his way of thinking by selecting this shocking headline and how important it is

---

<sup>10</sup> Pseudonym for learners' school.

that we need to decide how we want to view the headline and content of the article. She explains that if we do not allow ourselves to be manipulated by a text and if we decide for ourselves how to evaluate its content, we are critically aware. It is interesting that with the commencement of her formal teaching, she reverts to the interpretation stipulated in CAPS.

During the CLA lesson Chloe mostly uses an inclusive '**we**'. Over four conversational turns she uses '**we**' 37 times. The pronouns '**you**' and '**I**' are used to clarify that each one has their own interpretation of texts; they read texts differently as this is influenced by factors like upbringing, principles, moral convictions, religion, and lifestyle. By using '**you**' and '**I**' she acknowledges the differences in the lives as experienced by the '**we**' and establishes the respect that '**we**' should display for each other even though we have different points of view:

166 Chloe: And then **we** ignore some of them. Right. So all these texts, when **we** deal with  
167 them, **we** already have a value judgement. So **we** have principles and **we** have things, in  
168 which **we** believe, and these in turn will influence **us**, how **we** interpret that text. So each  
169 one of **you** interpreted this heading according to **your** own convictions, whether it is religion,  
170 or the principles by which **you** live, everything now becomes a text. How **you** look at it.  
171 Now this writer can manipulate **us**. So do **you** believe everything the newspapers report to  
**us**?

Chloe takes 33/71 conversational turns, while the learners take 38/71 turns. 15/33 conversational turns are direct questions to her class, while 4/38 turns are questions posed by learners. This means that she dominates the direction of the discussion; however the lesson design, text selection and knowledge of the class all create enough opportunities for maximum learner participation.

As part of Chloe's formal lesson the class investigated not only how the journalist manipulated the reader, but also how the speaker used his position of power as the rector of a university to make this statement to first year students. After evaluating both sides Chloe checks in with her class, asking them how they feel, since they have a better understanding of the possible intentions of the statement.

Chloe combines media education and new technologies, which includes the pictures flashed on the interactive white board and the coloured cards on which learners wrote descriptive words which were the basis for the first discussion. As the lesson progresses she adds additional comments from the media by flashing feeds from the social networks on the topic as well as letters to the editor on the same subject on

her screen. At this point she hands out copies of the article for learners to actively read it. These elements she integrates into her lesson to create discussion around critical awareness of language and to alert learners to avoid manipulation by the media.

The design of the lesson allowed for multimodal production and reconstruction by using a range of multimedia technologies. Chloe also employed her interactive white board effectively to reconstruct the information by allowing her learners to start the discussion on each of the texts which she revealed in stages. This enabled her to create opportunities for learners to identify multiple meanings of the text provided. She allowed her learners to generate a large number of new meanings which enriched the discussion as learners contributed freely. It also created deep interest. As more information was revealed learners wanted to know progressively more.

#### **4.4 CONCLUSION**

An analysis of the classroom data in all three lessons revealed strong traces of the influence of CAPS. As discussed in Chapter 2, this in itself is a reduced sense of what it means to be critically aware. In all the lessons the different aspects that the CAPS document<sup>11</sup> prescribes as important for critical awareness (DOE, 2003, p. 23), were taught. Examples of these aspects are ‘fact and opinion, denotation, connotation, stereotyping’, etc. In two of the lessons being aware of ‘manipulation’ by texts was stressed as being very important to become a critical reader and in the other lesson the significance of ‘implicit messages’ was stressed. There is an absence of the role of power positions in critical literacy in all the lessons. However, what should be taken into consideration is the fact that the FAL document omits the relationship between language and power.

The ways in which the three teachers deal with the texts they selected, differ. Janks states that according to Poststructuralist theory,

*“...meaning is plural, not singular, ... words, expressions, propositions, and so on, change their meaning according to the positions held by those who use them” (2001, p. 141).*

Both Alice and Beatrice approached texts as though there is a singular meaning to texts and did not make allowances for the exploration of multiple meanings of the

---

<sup>11</sup> An explanation of what is prescribed by CAPS is discussed in the Literature review.

texts they selected. This was mirrored in the way they went for the 'right' answer, as if there is only one 'right' answer. This should, however, be understood against the background of the new focus on assessments and performance in tests and examinations. Janks describes the South African schooling situation as follows

*Schooling teaches students that questions have right and wrong answers. This is most obvious in South Africa in the system of external matriculation examinations that teachers have to prepare students for (2001, p. 141).*

Chloe, on the other hand, approached texts as though there are multiple meanings to it and with an understanding that meaning is multiple. She not only drew attention to the multiple meanings but she also facilitated and questioned in a way that allowed learners not only provide their own valid interpretations, but brought their prior knowledge into the classroom space. She achieved this by inviting learners to express their opinions and sentiments on selected sections of text as the lesson progressed.

I argue that while all three teachers' critical literacy pedagogy are strongly influenced by what CAPS requires, the teacher who approached texts with an understanding that meaning is multiple, Chloe, was able to open up more opportunities for learners to express their opinions, sentiments, beliefs and experiences. McKinney, quotes Giroux, who explained that critical literacy offers to learners the opportunity "to interrogate how knowledge is constituted as both a historical and social construction' and that it should provide them with 'knowledge and skills necessary...to understand and analyse their own historically constructed voices and experiences as part of a project of self and social empowerment'" (Giroux, 1989, pp.33- 34 in McKinney, 2005, p. 380). I argue that Chloe's learners, being able to explore the multiple meanings of the text she selected, are potentially empowered through their literacy practice.

## CHAPTER 5:

### The impact of teacher identities and personal histories on selection of texts and lessons taught

#### 5.1 INTRODUCTION

In this chapter the third dimension of Fairclough's model is being employed for analysis. A social analysis, focusing on the conditions of production and interpretation will take place.

McKinney and Norton discuss the foregrounding of identity in language and literacy education:

*(Foregrounding identity) has led to a much more sophisticated understanding of language learners that locates them in the social, historical, political, and cultural contexts in which learning takes place and explores how learners negotiate and sometimes resist the diverse positions those contexts offer them (McKinney & Norton, 2008, p. 192).*

I argue that more research is needed to foreground the identities of teachers in critical language and literacy education. My study reveals that the direction a lesson takes appears to be intimately linked to personal identity positions and histories of the teachers.

While the content of the lessons of all three teachers seem to link closely with their own identities and personal histories, I was struck by the ways in which the personal histories of Alice and Beatrice influenced their critical reading of the texts they selected, as well as their expectations in relation to how their learners would engage with these texts. There was no visible learner resistance to the texts and the lessons taught. However, what was obvious, was the contradiction between "that aspect of their identities that they (*the learners*) attempt to construct for themselves as new, post-apartheid South Africans" (McKinney C. , 2004), and how the identities and histories of their teachers, Alice and Beatrice, influenced the way in which the teachers expected their learners to respond. One could also argue that the silence of the learners was a passive display of learner resistance emanating from underlying generational differences.

My argument in this chapter is that the teaching styles and selection of texts for Alice and Beatrice are closely linked to their identities and personal histories when teaching critical literacy. However, this close connection does not always work to promote their teaching aims. Their identities and personal histories were prominent enough to dominate the class discussion to the extent that they closed down opportunities for their learners to express their own opinions, views, beliefs and experiences, which clearly differed from those of their teachers.

The following is an analysis of the lessons of Alice and Beatrice, which revealed the impact of aspects of their personal histories and identities on their lessons.

## **5.2 TEACHER ALICE**

Alice's lesson is based on the life of the pop artist, Beyoncé and the criticisms lodged against her. While giving an introductory talk on Beyoncé, Alice starts preparing the class for what she actually wants them to talk about. She makes reference to her own history when she tells the class that even her own children think she is stuck in the past; *'But do you know what, that which I am going to say now, still plays a role in our lives and I think it will for the rest of our lives, and maybe still in the lives of your children and grandchildren...'* (49,50,51). Alice's use of 'our' introduces an element of inclusivity which translates into a sense of solidarity across the age divide. Alice incorrectly assumes that her learners see hair texture and complexion in the same way she does and that the 'struggle with our beauty' she refers to later is the same for her and her learners. The statement above suggests that her dominant interpretation, based on her own history and shaped by her identity becomes singular in its intent. This narrows talk about her positioning with respect to the emotional hold that her history seems to exert. She seems to have difficulty realising that her learners experience the issue of hair texture and complexion differently. Alice informs the class that hair texture and skin colour will remain a problem for them for the rest of their lives. Alice's identity as a victim of discrimination in her youth permeates the discussion of the topic with her class.

Beyoncé's story is used to illustrate the powerful statement, *'we must recognise the power of our diverse beauty'* (87, 88); however, Alice personally is neither ready nor prepared to recognise her own diverse beauty. She decided, by her own admission,

to unhitch some baggage, claiming that '*our beauty has become our biggest struggle*' (97). With this statement Alice came very close to what the baggage is she referred to. She wanted to know from the class what it is they 'cry' about. Her questions had direct reference to hair texture (99). This seems to indicate that these issues are still very real and very hurtful to Alice.

96 Alice: I wonder, actually, I am going to unhitch some of my own baggage and also  
97 for you: Our beauty has actually become our biggest struggle. It is a struggle for us. It is  
98 almost like a fight. Why, is there nobody in the classroom who wants to say something to me  
99 about hairstyles? Come; reveal all those things about which you cry.

100 *Class has a good laugh...*

101 Alice: What do you say, Fiora? What does it mean when they say our beauty is  
102 actually our biggest struggle in life?

103 FIORA: Because people like Beyoncé, they are beautiful. And they have the hair and they  
104 have the money and we also want to be like those people because they are our role models.  
105 We do not have other people to look at, because it is all we see... in like, magazines, when  
106 you page through magazines then you only see people like Beyoncé. You never see ordinary  
107 people. Like you Ma'm. You are an ordinary person. My mother is ordinary. We do not see  
108 people like that in magazines. We only see people like Beyoncé. As a result you look up to  
109 those who appear in magazines.

110 Alice: OK. She has jumped the gun. But I hope that you have listened to her.

111 FIORA: *Laughs softly uncomfortably.*

112 Alice: What I meant was, you. Is there somebody in the classroom whose  
113 grandfather or grandmother or great aunt...? Alice walks up and down in classroom,  
114 (to me) O Ma'm, we have a problem, everybody here has Beyoncé hair!

115 *The learners and the teacher have a good laugh!*

116 Alice completes her sentence: which says ...and do you know, it also happens in  
117 my family. My children have such (*she indicates with her hands*) bushy hair. They have  
118 embraced their hair. (*She again exaggerates the bushiness of their hair and the class*  
119 *laughs.*) And my dad when we go and visit him, he is half blind, (*class laughs*) would say:  
120 'Kim, how long ago have you combed your hair?' (*Class roars with laughter... Alice pauses*  
121 *to give them the opportunity to enjoy the joke...*) 'Can't you do anything about that hair of  
122 yours?' (*class laughs*). How many of you sitting here have experienced the fact that a  
123 relative would say to them dramatically, 'I do not want to be funny, but your sister is  
124 prettier than you.' (*Class has a good laugh. They can definitely relate to her story.*)

125 Learner (girl with darker complexion agrees): Yes Ma'm!

126 Alice: I hear a Yes Ma'm! Now why, your sister probably has a lighter complexion  
127 than you!

128 CLASS: Yes Ma'm. Everybody nodded in agreement.

130 Alice: And the hair is sleeker. (*Class becomes rowdy as everybody agrees*) And this  
131 is what they mean... Our beauty has become our struggle. And this creates baggage, and let  
132 me tell you this baggage is going to bother this 51 year old woman for many years to come.  
133 You will have to engage the services of a psychologist. OK. (*She reverts to her lesson notes.*)

In order to place Alice's 'baggage', which is directly linked to hair and skin colour, into perspective, I refer to Erasmus (1997) who highlights how important the issue of hair was in most black South African cultures, but especially in the so called coloured communities during the apartheid years. She explains how what she refers to as 'black hair' was politicised by class and gender and was also racialised.

"The racial hierarchies and values of colonial racism have left a deep mark on our conceptions of beauty. Until recently, in most coloured communities 'good hair' meant sleek/straight hair." (Erasmus, 1997, p. 12).

The rich vocabularies of hair in black discourses are an indication of "both the importance of hair and its complex politics" (Erasmus, 1997, p. 12). This could have been the experience of Alice as a teenager in apartheid South Africa, which contributed to the 'baggage' she is unhitching. Hair politics and what counts as beautiful is to her such an important matter that she refers to the 'baggage' again (131 – 133), explaining to the class that they would need the services of a psychologist to get rid of this 'baggage' indicating the deep rooted trauma she must have experienced as a child in this regard. Erasmus explains that

"'Good hair' was not the only valued feature in my teenage years. The discourse was as biological as could be.", and "Often not even straightened hair was good enough because of the shame it caused when it 'went home' in the rain or at the beach" (Erasmus, 1997, pp. 12,13).

Taking into consideration that the above could also have been Alice's experience of her youth, and that the possible feelings of humiliation must have been very strong, one might imagine that she is referring to herself when she talks about needing the services of a psychologist.

Towards the end of the discussion Alice mentions the issue of hair and hairstyles again, when she tells them how she sometimes yearns for lovely sleek/straight hair, but quickly abandons these 'devilish thoughts' (291). This strong comment suggests that, although Alice says that she has moved on, these issues still remain unresolved, creating the 'baggage' (mentioned twice, 96, 131) she carries. The fact

that she selected this topic for her CLA lesson and continues to refer to the issue of hair texture and complexion on several occasions, (5 times in all) is further evidence of her unresolved issues.

With the statement '*Our beauty has actually become our biggest struggle*' (97) Alice contradicts her previous statement that '*we must recognise the power of our diverse beauty*' (87, 88). While the learners are not able to identify with this statement in the same way she does, their reaction is to laugh when she encourages them to unhitch their own baggage. When Fiora gives her own understanding of this statement, her response is not what Alice expected. Alice's question, 'what does *it* mean' (101) (not what are the possible meanings) shows that she refers to a singular meaning, which does not include Fiora's meaning of the statement, but one based on her own identity. Fiora creates a binary of beautiful versus ordinary. If you are beautiful you might be successful, have money and might be pictured on the cover pages of magazines, while ordinary is not considered beautiful and will not be found on magazine covers. Celebrities appearing on magazine covers are seen as role models, while ordinary folk are not necessarily considered as such.

Fiora's answer (103 – 109) is comprehensive and astute and touches on Alice's teaching objective; this is where she wants to take her lesson, hence her statement that Fiora 'jumped the gun' (110). Alice then brings the discussion back to her meaning and what she wants to achieve (112). As she formulates the next question and looks over the class, she realises that '*we have a problem, everybody has Beyoncé hair.*'(114). Alice's personal history becomes evident in this remark as she transposes her baggage onto her learners. The problem Alice refers to (114) indicates that she assumes the learners to have the texture of hair which, in her youth, would have been seen as problematic and needed to be treated or changed to be acceptable. Above all it appears as if she expects that learners perceive their hair as problematic, and this is what she wants them to discuss. While she tells them how diverse their beauty is (88 – 91), she still seems to expect learners to find their hair and hairstyles problematic. However, while learners can identify, their laughter could suggest that they do not have the kind of baggage Alice refers to. Another possibility is that they found the unhitching of her baggage embarrassing. While they might find their hair problematic and would still treat and or change the

texture of their hair, these learners would not feel the shame or humiliation attached to hair in the same way Alice did as a teenager.

Alice tells them a personal story, one which depicts the kind of situation she wants her learners to relate to (116 – 122). They find the story very humorous as she positions herself at the core of the joke, and unhitches more of her baggage (123,124). Relating the story of her daughters embracing their 'bushy hair' (118) and how they get frustrated talking about what they see as issues of the past (49), Alice does not take into consideration that her learners would embrace their own hair and feel the same way as her daughters. They, like her daughters, have the choice to both change the texture and colour of their hair, or leave it in its natural state.

By holding on to her baggage Alice possibly forgot about the availability of modern hair treatments and technologies that make it possible to have the look you want or desire, depending on affordability. The teacher's own historical identity further does not take into consideration that her learners may have experienced post-apartheid South African society as more accepting of diversity. As values have changed it could even be perceived as cool to have 'bushy' hair.

Judging from the hair and clothing styles of young people, one can assume that teenagers like Alice's Grade 10 class have great numbers of local and international role models across the racial divide, with whom they can identify and often imitate their hair and clothing styles. This is probably very different from the time when Alice grew up, and most such role models were white. While one then understands Alice's criticism of Beyoncé for being 'bleached by L'Oreal' (252) while she should be seen as a black or African role model, this is not necessarily a concern for her learners. The direction in which Fiora and other learners attempt to take the conversation suggests that hair texture, hair colour and complexion are not necessarily components of their 'struggle of our beauty'. There is an idealised beauty, spurred by their aspirations to look like their role models, rather than a race based one. These opportunities for learners to discuss their opinions on how they perceive 'the struggle of our beauty' were closed down by Alice's strong views on 'diverse beauty'.

When Alice creates the grouping 'us'/'we', she includes all black women, including the girls in her class. The problem which occurs, however, is that this grouping is based on Alice's own identity which is closely linked to her experiences as a teenager in Apartheid South Africa and it excludes the boys in her class. One can conclude that there is a stark contrast in the life experiences of her learners, who were born in post-apartheid South Africa, and her own experiences.

At the beginning of the lesson Alice's pronoun use demonstrates how she seems to position herself as 'one of them' and assumes 'like' thinking. One notices how Alice wants to make it clear that '**we**' includes her...

1 Alice: Today we are going to have a cordial discussion. However, we are going to  
2 talk in an orderly manner and when I ask questions, give your ideas. Say what you are  
3 thinking. Don't sit there and think that you are going to say the wrong thing, because you  
4 and I are sort of at the same level at this moment and I am also going to speak and hope  
5 that I can reach you.

*We are going to talk...* (1, 2) and with *you and I are sort of on the same level at this moment ...* (4) she wants them to think that there is no barrier between them at this moment and that they can talk freely, expressing what they are thinking. However, when learners do this, she constantly redirects them to her own interpretation, one that is closely linked to her own positioning of herself, e.g. (38;112; 176,177;188; 192;235;247;269).

Critical discourse analyst Van Dijk (1993) states that "Social power is based on privileged access to socially valued resources, such as ... group membership, education or knowledge" (1993, p. 254). In the way Alice conducts her lesson one sees her using her social power based on her knowledge, education and position as teacher to dominate and control the direction of the discussion, while she assumes that her experiences are shared by her learners. One can argue that Alice is trying to manufacture consent or agreement through her discourse but the power analysis, following van Dijk, is not convincing enough, because the learners are not taking up the position of the dominated. The learners express ideas that are different to hers, which is an indication of an unsuccessful attempt at manufacturing consent.

The issue of the texture of hair and skin colour Alice refers to (126,130) which creates so much distress that 'it would be necessary to employ the services of a

psychologist' (133) is clearly Alice's own issue and part of her own identity. Judging from her learners' responses they do not share this view with her as she repeatedly has to redirect the discussion towards the matter of skin colour. After Alice handed out the magazines and the learners discovered that only two of the magazines had black women on the cover page, it took seven more conversational lines before a learner got to the answer Alice wanted: that white women are more likely to be on magazine covers than black women. After she elicited the answer she wanted, Alice promptly asked the class whether they agreed in an almost dramatically sweet tone of voice in a subtle effort to construct agreement (181).

179 Learner: It tells us that white women are more beautiful than black women.

180 Alice: Do you agree? (*Almost immediately in a dramatically sweet tone of voice*)

181 CLASS: Yes Ma'm!

The learner (272) who attempted to answer Alice's question on the implicit message of the dominance of white models on magazine covers initially said he did not know why (273). This seemed to indicate that he was confused by Alice's persistence with the issue of race, but gives her the answer she alluded to referring to complexion (274,275 extract below). While his answer was satisfactory to his teacher, his answer demonstrated that he did not understand the issue Alice had with complexion. The learners' answers suggested that they now had an idea what it is she wanted and responded accordingly, even though they remained detached. While their laughter is an indication that they were familiar with skin colour and hair texture prejudice in their own families, they possibly do not experience these issues as painfully as their teacher does. Alice interpreted this as her class 'thinking on a shallow level' (280), as she did not seem to be able to reconcile with the idea that her learners did not share her personal strong views on the matter of hair texture and skin colour.

272 Learner: Ma'm, Say these magazines were on the shelves, people will not buy it, Ma'm,  
273 because I do not know why, Ma'm (class reacts immediately by laughing nervously) Yes,  
274 Ma'm, there is not a white person on the cover, and they possibly think that the whole  
275 magazine are about black people...

276 Alice: So what are we to do? We should do what? We are now aware of the  
277 situation; we should do something to... (*Class answers, but inaudible*) to...?

278 A learner: To correct this.

279 Alice: That is what I was looking for and the answer came from you! You must  
 280 learn not to think on such a shallow level, because you can think. Do you get me?

281 CLASS: Yes Ma'm!

282 Alice: Remember now, we said THEY said they are beautiful, we need to get to  
 283 another point. So we are the people who need to look at this, because what did we say just  
 284 now? We must gain confidence in ourselves.

285 CLASS: Yes Ma'm!

286 Alice: I am past the stage where, I was also at a stage where I **relaxed** my hair.  
 287 I do not know what the Afrikaans word for it is... (*class in stitches*) I think I was... listen!... in  
 288 my thirties ... when I decided I am going to accept my curls. This is what I am.(dramatic  
 289 silence)... I am not ashamed of it, I do not desire to have straight hair, sometimes, yes, if  
 290 people swing their bob hairstyle , then I think, **Ai...** (*class starts laughing*) let go of those  
 291 devilish thoughts! But see, we need to learn to love ourselves. And we need to learn to.. the  
 292 English has a nice word... **challenge** the messages which come out of this! (*Holds the*  
 293 *magazine up for all to see*) We need to correct it. We need to stop believing that we are not  
 294 beautiful, (*class shake their heads in agreement, Hmmm...*) So you see, that is how you need  
 295 to think, think like I do that you will be right. (*She enjoys a good laugh while the class do not*  
 296 *really look like they agree*).

Alice immediately moves towards her point: 'we need to correct this' (276 – 278). With this teaching moment Alice gives a strong indication of what she views as the purpose of CLA – to alter her learners' attitudes, without recognising that her learners did not need to make the specific shift she is teaching towards.

Alice's final conversational turn indicates that though she says that she has 'moved on', she still is burdened by her history and own identity. The issues that bothered her as a young person have not necessarily gone away. She calls them 'devilish thoughts' (291) and while she reaches her teaching moment – 'we need to correct it' and 'we have to embrace our own diverse beauty', she is the only one who has demonstrated the need to embrace her own beauty. She seems unable to accept that her young learners who are born free<sup>12</sup> South Africans have already crossed this barrier and that the challenges for them might be different.

In the following section I investigate how Beatrice's identity positions and personal history dominate the class discussion to the extent that it closed down opportunities

---

<sup>12</sup> South Africans born after 1994 are called "born-frees": they never experienced apartheid. ([www.sbs.com.au/news/article/2013/.../south-africas-born-free-generation](http://www.sbs.com.au/news/article/2013/.../south-africas-born-free-generation))

for her learners to express their opinions, views, beliefs and experiences, which clearly differed from hers. She seems to have difficulty in grasping, or accepting the fact that they orient differently to racial labels constructed during apartheid and that these labels carry different meanings for the learners than they do for her. Her own personal history and identity played a central role in the direction of the lesson, as she does not allow them to use the word 'coloured' in her class. By doing this she does not take into consideration that her learners have already built for themselves an almost stereotyped identity around the frequently used and much politicised term 'coloured', but that 'hotnot' has vanished from their vocabulary.

### 5.3 TEACHER BEATRICE

The first lesson Beatrice taught was presented in a lecture style where she taught the class all the concepts of CLA as prescribed by CAPS. During this part of the lesson the learners were mostly passive but attempted to answer her questions as she posed them. During the second part of the lesson learners had to work in groups. Each group was allocated a concept of CLA, which they had to define and illustrate with examples extracted from the novel, *Vaselinetjie*. Beatrice gave the class a specific section from the novel to look for examples illustrating their different concepts.

During the interview Beatrice made it clear that one instance where she distinctly differed from her class was that politically they accepted and identified with the term 'coloured' (*kleurling*). She, on the other hand, due to her own history and racial positioning had difficulty accepting it. To her 'brown people' (*bruin mense*) is more acceptable. "I have to try very hard to get them to stop using the word 'coloureds'. Nobody who is taught by me still talks about coloureds. We use '*bruin mense*'". This issue surfaces as Kayleen and her group present emotive language and they select a section from the novel where both the terms 'coloured' and 'hotnot'<sup>13</sup> are used, 'hotnot' in a clearly derogatory way. The group evidently have only chosen 'hotnot' as an example of emotive language because Beatrice used the word as an example in the first lesson. It soon becomes apparent that neither Kayleen, nor the rest of the

---

<sup>13</sup> A word used for coloured people in the Western Cape in South Africa, who have profound Khoisan ethnic facial features. It's considered by everyone to be a derogatory word and is not used in a normal, decent conversation. (<http://www.urbandictionary.com/define.php?term=hotnot>)

class understands why this word is emotionally laden. Beatrice's reaction indicates that she is not convinced that the class neither knows the meaning, nor have any idea why it is emotive.

This conversation continued over 68 conversational lines (202 – 270) as Beatrice employed the IRE/IRF discourse structure to get the answer she was looking for, but without success. Throughout this discussion Beatrice posed different questions to probe learners' feelings (207) about the word, whether they had discussed it, and whether they considered themselves as part of the group referred to in the novel (216). Kayleen's use of the pronoun 'we' (203; 204; 206) created solidarity with her group, which unified the group in their lack of understanding of the emotiveness of the word and parried the initiation efforts of Beatrice.

200 Kayleen: On page 80, Ma'm. The reason we are saying it expresses hurt, is because we  
201 read: "Vaseline feels hurt by Puk's attitude". So I shall say that word contributed to  
202 Vaseline's feeling of being hurt. And our third example is on page 83, 'hotnot'. (*Pause, must*  
203 *first refer to her notes*). We said it makes us feel inferior and that we are not part of a group  
204 of people, because we are isolated from a group of people.

205 Beatrice: From whom?

206 Kayleen: (Searches in her notes): We did not say from whom, Ma'm.

207 Beatrice: Is this the only feeling which the word 'hotnots' evoked when you worked in  
208 groups? Did you express the sentiment that it made you feel inferior?

209 Kayleen: Yes, Ma'm.

210 Beatrice: Any other emotion? Any other from the rest of you? We are all on the same  
211 page, aren't we? (refers to the novel).

212 Class: Yes, Ma'm.

213 Beatrice: When she says on p.83: "Two of my other brothers are coloured and Maud  
214 had them adopted by hotnots." Hey? If you now... You just now got to that sentence and  
215 you are reading it again. You have sat and worked through that text... do you consider  
216 yourself as part of the group which is being referred to?

217 Learner: No, Ma'm. (Almost inaudible)

218 Beatrice: I want a quick response ...pause... Joshua, what do you have to say?

219 Joshua: It must be brown people, Ma'm, not hotnots.

220 Beatrice: Yes, OK. Look, we have decided a while ago that, when we see the word  
221 coloured in texts, we would replace it with brown people. We decided that as a class. But  
222 now we are not talking off the top of our heads, we have to view it against the background of  
223 the text, when we read the text as a prescribed work, we are now looking critically at the

224 language used in the text and please remember what I said when we had our discussion.  
225 And I said that sometimes it is also about your awareness and your experience of language  
226 itself. Because there are many grey areas in CLA as well. Which emotion, especially in the  
227 case of the emotive word; maybe the word leaves me cold, but it generates a particular  
228 emotion in your case. Do you understand what I am saying? That is why I am saying that  
229 you must forget about the conversation about brown people. I just quickly want to ask that  
230 when she speaks of her two brothers as coloureds and Maud had them adopted by hotnots,  
231 what is meant by it? That is why I asked how you view those words, 'kleurlinge' and  
232 'hotnots' and the author implies differentiation between the two.

In Beatrice's initiatives to get learners' understanding of the emotiveness of the word, Joshua (219) replaced 'hotnot' with 'brown'. This he clearly did in line with Beatrice's 'rules' regarding how to talk about race in her classroom (Interview). Joshua's discourse is directly shaped by his teacher's own history and identity. Beatrice therefore has to explain that, while they agreed to replace 'coloureds' with 'brown people', when reading the literature text, they are now looking at the text critically (220 – 232) and therefore she wants them to distinguish between 'coloureds' and 'hotnots' and to get their understanding of why "hotnot" is an emotive word. The consensus constructed through 'we' (220 - 222) is part of the hard work she does to change learners' ways of talking about race. She thus has to ask the class to suspend the normal rules she has constructed with them about how to talk about race and in this instance accept that it is permissible to say 'kleurling' because it's in the prescribed text. One almost senses Beatrice's irritation (222 - 224) telling them not to talk off the top of their heads. She wants them to think critically.

Beatrice explains the 'grey areas of CLA' (226), she talks about *emotion* and how words might leave some 'cold while being emotive for others' (227, 228). It is evident that she does not yet realise that this word, 'hotnot' might be one of those which generates a lot of emotion for her, but leaves her learners cold. She continues to initiate by asking probing questions (235,236) in a persistent way.

233 Learner: She is racist. (a few learners agree with her).

234 Beatrice: Do you see what I say, coloureds, hotnots, these were two different names  
235 for the same race group, if I could use that word? Now why do you think, does she make a  
236 distinction between her brothers, who were coloureds and the fact that she allowed hotnots  
237 to adopt them? Did anyone think about this, and why she then makes the distinction between  
238 the two terms for the same people? Did you think about this already?

239 CLASS: No, Ma'm...

240 Beatrice: what do you say? Long pause... do not clam up... give it out of your

241 perspective. Muneesa, how would you answer my question?

242 Muneesa: For coloureds I would say ... they extract their front teeth, Ma'm, they wear  
 243 *buffs?? (Not clear, do not understand what she is saying) (Reaction of the class: the boys*  
 244 *start laughing)* they put ....(*totally inaudible*) on their hair, that is how coloureds are seen in a  
 245 racist way, Ma'm. That is how I see it, but I do not know about hotnots.

246 Beatrice: So you don't use, have never used, you do not know people who use the  
 247 word hotnots?

248 (Muneesa shakes her head indicating that she definitely has no idea).

249 Beatrice: It is to you like a foreign word. (Muneesa laughs and shakes her head in  
 250 agreement) But you know what I refer to?

251 Muneesa: No, Ma'm.

252 Learner, (Boy): (clearly trying to clear the matter up) through the use of language, Ma'm,  
 253 the language use. There are certain people who speak correct Afrikaans. For example if I  
 254 say you are a hotnot, it is almost as if you say to the people that you do not speak correct  
 255 Afrikaans.

256 Beatrice: (*Quiet, does not say anything, she now starts realising that her learners*  
 257 *do not know the associations with the word hotnot*).  
 258 Through the person him/herself, or through the naming of people?

259 Learner, (Boy): Through the naming of the people.

260 Beatrice: So say for instance that someone does not speak Afrikaans well, he will be  
 261 called a hotnot?

262 Learner, (Boy): Yes

263 Beatrice: Is this what you are saying? So if someone are more able to use the  
 264 language , you will now not use the word, hotnot, but coloured, is this what you are saying?

265 Learner, (Boy): Yes, Ma'm.

267 Kayleen: This is then where labelling comes in, Ma'm. Now they label the hotnots and the  
 268 coloureds because the hotnots speak Afrikaans a little different to the coloureds.

269 Beatrice: (*Pauses, it is now clear that her learners definitely have no idea what the*  
 269 *original connotation to the word is. She seems not to know what to say.*) Interesting... I  
 270 think... Hmm... (*Lengthy Pause.*)

271 Beatrice: That is why I'm saying, here we are in post-Apartheid South Africa and we  
 272 can talk about the meaning of certain words. Now you can think for yourselves, in yesteryear  
 273 there was a large group of people specifically here on the Cape Flats who were known as  
 274 nothing else than hotnots. So what I can add can you see how far language has also  
 275 progressed? Remember the time when we did Soetgebak (poem)? We said then that the  
 276 language also had a history, and the language has also been democratised.  
 277 Remember that at some time in the past they also referred to my grandmother and your  
 278 grandmother as hotnots. And also remember that there was nothing positive about being

279 called that. Therefore I can say that today people we can make up our own minds.  
280 We can be critically aware. And remember, we said that CLA also makes you sensitive  
281 about language. Therefore we must know better and not use words like hotnots, etc. We  
282 understand nuance, the emotion. These words are emotion laden.

For Beatrice's class neither 'kleurling' nor 'hotnot' seem to carry any emotive meaning. They clearly stated that they have not thought about it either (239). When Beatrice asked Muneeba to give the meaning from her own perspective, she provided a stereotypical description of 'coloureds', but had no idea what 'hotnot' meant. Beatrice's follow up questions demonstrated that she has trouble believing that her learners do not know the word and have no idea why it is emotive (250). Judging from her probing questions she was deeply touched by the derogatory way in which the words are used in the dialogue of the novel and alluded to the fact that the learners should understand why (234,238), however, they did not understand. It is *her history* and identity, which differed from that of her class which created this misunderstanding.

A boy tries to help by giving his own version of what 'hotnot' could mean. While he is totally off the mark, Beatrice continues to initiate by asking probing questions, (261,262,264), as if she wants to be very clear on how he understands the word. It appears as if Beatrice is allowing and accepting multiple interpretations to the original question. However, by now she should have been aware of the fact that this word leaves her learners 'cold'. The fact that her learners have no idea what this word means, gradually sinks in, leaving her astonished and at a loss for words (269 – 270). Beatrice has difficulty accepting that this derogatory term is no longer part of the frame of reference and vocabulary of her learners, as she expected them to have at least some knowledge, or have heard of it.

Beatrice starts to give an explanation of the context of this derogatory term, but judging from her comments she possibly decided not to burden them with the full meaning of the word or give them an understanding of why it is emotionally laden. It could also be that she wanted to protect her learners from the painful emotions she experienced in response to the text.

Making her final comments on the matter (271 - 282) Beatrice uses the word 'remember' four times (275 – 280). Twice she uses 'remember' almost literally for

when she wants them to remember, e.g. the poem, *Soetgebak* they have studied earlier and the effect of CLA which was discussed in earlier lessons. However, the interesting use of 'remember' by Beatrice is to construct a shared history with her learners (277 – 278), drawing them in and creating intimacy in the process. But it is not possible for her learners to remember their grandparents being called by this derogatory term, 'hotnot', and for them to remember that the term only has negative connotations if they have indicated that they are not familiar with it.

This is the kind of comment Beatrice could have made many years ago, but she did not take into consideration that her learners are young, born free South Africans who have a different frame of reference to hers. Beatrice's own history and identity were exposed in the class with the word 'hotnot' and her persistence to get the correct understanding of the emotiveness of the word. This closed down opportunities to discuss matters which are closer to the frame of reference of the learners. It denied them the opportunity to explore matters related to the text as too much time was spent on this issue.

#### **5.4 CONCLUSION**

Analysing the reasoning of students after exposing them to the CLA material she developed, Janks had the following to say:

"This debate is not based on rational argument. Rather, it is psychological and political. It is psychological in the sense that the students identities are at stake and it is political in that the black students' struggle is an attempt to win power over their meanings." (2001, p. 146).

The way Alice and Beatrice deal with lesson content which is unfamiliar to their learners is similarly not rational, but "psychological and political". In the case of Alice her attempt to create a grouping which includes all black women, including the girls in her class is psychological. Teaching the learners to change and correct behaviour which did not need to be changed, is closely linked to aspects of her identity. The same could be said for Beatrice who asked her class to remember that their grandparents were called by the derogatory term 'hotnot' and that they should not use this term, while they have clearly indicated that they are not familiar with it. The emotions stirred by the teachers' histories are so strong that they cloud their attempts to illustrate to learners what CLA is about.

It is also political for both teachers as they attempted to win power for their own meanings and convince their learners. What is evident here is that they are too closely and intimately connected to the text to distance themselves.

Day explained how the teacher in his study, reflecting on his practices disclosed how he experienced tension between his 'educative self' as a professional teacher and his 'ideological' or 'emancipatory self', which was based on values he believed his students should acquire through him. (Day, 1998, p. 258). Both Alice and Beatrice display the same kind of need to impart important knowledge and values which they believe their learners should acquire from them. One can thus say that they could have experienced the same tension between their 'educative' and 'emancipatory' selves.

## **CHAPTER 6: CONCLUSION**

### **6.1 INTRODUCTION**

In this study I investigated three Afrikaans teachers' practice. The aim of the study was to investigate their understanding of CLA as it appears in the newly revised language curriculum, CAPS. The study also investigated how this understanding was enacted in the classroom. The theoretical framework for the study drew on Critical Discourse Analysis which views language as a form of social practice (Janks, 1997). For the analysis of my data I drew on Fairclough's model for CDA as interpreted by Janks (1997).

In Chapter 4 the first two dimensions of this model were addressed. First the texts, in this case the classroom discourse and pedagogy were described thereafter a discourse analysis was applied to the discursive and pedagogical practices of the three teachers. From these analyses the data was interpreted drawing on relevant socio-cultural and socio-political conditions and practices. The third dimension of Fairclough's model i.e. socio-cultural and political contexts of text production and interpretation was the focus of analysis in Chapter 5.

### **6.2 FINDINGS AND FURTHER RESEARCH**

Two overarching themes emerged from the data analysis. The first concerns the teachers' approach to meaning in text, as my analysis revealed how two of the teachers viewed the meaning of text as singular, while the third viewed it as multiple. The second theme is the impact of teacher identity positions and personal histories on their choice of texts and their critical literacy pedagogy.

There could be a number of reasons for Alice and Beatrice's approach to meaning in text as singular. What should be noted is how discourse is both enabling and constraining (Fairclough, 2001, p. 23). The classroom data revealed that the three teachers are strongly influenced by CAPS and the manner in which CLA is presented.

What is problematic about CAPS is that the *relationship between language and power*, captured in the HL document, is omitted in the FAL document. (DOE, 2011, p. 30). Another constraint of CAPS is that it does not foreground the multiple

meanings of text as an outcome of CLA whilst critical literacy foregrounds multiple understandings. Thirdly, as illustrated in chapter 2 the language used in CAPS is also problematic in that the reference to terms like *fact and opinion, emotive and manipulative language, bias, prejudice*, etc. as used in the document suggests that one can have unbiased writing, without any prejudice or discrimination, or that texts can be purely factual.

Janks, drawing on Neo-Marxist theories of power argues that critical literacy should make the functioning of power visible, moreover, it should be an “emancipatory project in which subordinated groups are rescued from ‘false consciousness’ in the interest of social justice” (Janks, 2010, p. 36). The curriculum thus, especially for FAL, leaves large gaps in the teaching of CLA. Alice’s (FAL) lesson covered implicit messages and the awareness of manipulation through language was dealt with by Beatrice and Chloe in their HL classes. However, the relationship between language and power was not addressed by any of the teachers.

The limiting effect of CAPS not foregrounding multiple meaning of text as an outcome of CLA is evident in the practice of the teachers. Janks argues that the external matriculation examinations, for which South African teachers prepare learners, play a major role in establishing the idea that “questions have right and wrong answers” (Janks, 2001, p. 141). The manner in which Alice selected her text and prepared her CLA lesson is a demonstration of how questions have right and wrong answers. Her lesson was designed to have a singular outcome with content having a singular meaning. While she focussed on achieving the lesson outcome planned, she did not notice that her learners’ views differed greatly from hers. The moral she wished to impart was so important that she did not notice that her learners had not encountered the issue with which she was still struggling.

The issue of right and wrong answers to questions was also evident in Beatrice’s lesson, as she constantly referred to the CAPS document. To Beatrice it was very important that she imparted this knowledge to the class, to prepare them for the examination and to deliver the message as per the document. The lesson therefore was very formal, and because of the formal approach, her learners missed the opportunity to participate in the conversation or discuss their knowledge. In the follow up lesson one sees learners giving the answer they think their teacher had in

mind (Wallace, 1992), rather than giving an answer which they understood better. One sees this when Kayleen gave an example of an emotive word, 'hotnot', but had no idea of its emotive connotations. One soon realised that the word was very emotive for Beatrice. When her learners had to display their knowledge of the concepts, Beatrice gave them a fixed number of pages from the novel within which they had to find examples, leaving the impression that she was looking for specific answers.

Chloe's learners had experienced working with text and its multiple meanings. While working through their exercises they displayed a clear understanding of the emotiveness of words, possibly due to the way in which they were allowed to experience emotive word use. Because of the way in which they dealt with the text, they learnt to develop and voice their own opinions even when these differed from the opinions of others.

The curriculum created constraints on a socio-political level. While I went into the three classrooms as a student researcher, the fact that I am the teachers' Curriculum Advisor should not be underestimated. All three teachers demonstrated a very good knowledge of CLA and an excellent knowledge of the content of CAPS and they clearly wanted to display this knowledge and their compliance with the curriculum to me. Issues like examination preparation and the consolidation of 'the right answer' had been part of both their teacher education, and mine. One must also take into consideration that these teachers, over the years, have been very successful in getting their learners through the examinations under trying conditions and are very sensitive to the changes in the way in which examination papers are set.

Another significant finding is how teachers' identity positions and personal histories had an impact on the lessons taught and the subsequent opportunities for discussion by their learners. Alice and Beatrice had difficulty distancing themselves from their histories and identities. The singular way in which Alice and Beatrice interpreted the texts which they taught, may well have arisen from their historical backgrounds which clearly shaped their current identities. In the case of selection of texts Alice's choice was closely linked to her own way of viewing hair and complexion and her strong conviction about challenging what she viewed as prejudices against curly hair. This silenced the voices of her learners. She struggled to 'hear' their voices

(Granville, 2003) while dominating the lesson outcome by confining herself to her lesson notes.

The socio-political differences between Beatrice and her class were evident as she decided that the term 'coloured' should not be used in her class, but rather 'brown people', which she considered part of her own identity. Her learners, on the other hand, gave a stereotypical description of 'coloured' and demonstrated that they identify with and have no problem being called 'coloured'.

The study also highlights that the learners of these experienced teachers have their own sets of problems and are constructing their own identities as new, post-apartheid South Africans (McKinney, 2005, p. 381), identities that will necessarily differ greatly from those of their teachers. In Alice's case her learners viewed hair texture and complexion in a different way to their teacher and the 'the struggle of our beauty' for them was a different one. Beatrice's learners had constructed their identities as 'coloureds' contrary to their teacher's viewpoint. These differences are clearly generational ones of which teachers should be aware when planning their critical literacy lessons.

It is important to consider how we take account of teachers' personal histories and subjectivities in critical literacy teacher education. While teacher education focuses on subject content and pedagogy, factors like the role of teachers' histories and identities and to a lesser extent curricular constraints are mostly ignored. It is important for teachers to understand that the way in which they view text can have a significant impact on their pedagogy. Teachers should also be alerted to how their subjectivities have a major influence on their lessons and lesson outcomes.

The studies of McKinney (2005) and Day (1998) have the focus on the teacher examining her / his own practices through reflection, identifying their conflicting identity positions and their impact on pedagogy. This study, however examines the practices of teachers by another (person), without an opportunity for self-reflection by the teachers. Alice and Beatrice's lesson analyses accentuate the different identity positions playing themselves out. Teachers should have the opportunity for deep reflection on their practice in order to come to realise how their personal identities and histories are impacting on their lessons. This awareness through reflection

could have a positive impact on their critical literacy pedagogy and their professional development, which presents an opportunity for further research.

Williams, accentuating the significance of “the complexity of the teacher’s role” (2012, p. 70) in critical literacy provides further evidence for the need for more research on the experiences of teachers in critical literacy pedagogy.

### **6.3 CONTRIBUTIONS OF THIS STUDY AND REFLECTION**

The way in which teachers approach texts influences both their text selection for critical literacy and their pedagogy *per se*. The relevance of this finding to the South African language classroom is that teachers should be aware of the way in which they view texts. Teachers should be sensitised to the multiplicity of meaning in texts, in order to teach their learners to deal with texts critically. Selected texts should be mediated with the generation gap in mind. Teachers should also be aware of the constraints of the curriculum regarding CLA. It is only when examination papers are drafted focussing on multiple meanings that teachers will be compelled to look for the multiplicity of meaning in texts rather than to teach to a memorandum.

Another contribution of the study is the knowledge of the potential impact deep rooted teacher subjectivities and histories can have on teachers’ critical literacy pedagogy. It might be assumed that South African teachers have moved on in the post-apartheid era. However, the study reveals how issues of race and discrimination re-emerge to have an effect on the pedagogy employed, even while teachers think they have moved beyond their prejudices. While large numbers of teachers had the opportunity to undergo programs like ‘Deep Democracy’<sup>14</sup> to deal with these issues, the majority of teachers were not reached. Such programs would go a long way in addressing the needs Alice alluded to.

If teachers are aware of the impact of their subjectivities on their practice and reflect on this regularly, it could possibly influence the way they mediate texts with their learners. Even successful, experienced teachers need to be aware of the generation gap and differing identities as they help to develop the critical literacy skills of their learners.

---

<sup>14</sup> Workshop-style programs in which teachers were assisted to deal with their own experiences of the apartheid past.

As a Curriculum Advisor supporting relatively large numbers of language teachers, this study has changed my perspective on the kind of support I give to teachers in critical pedagogy. A point of departure for me would be to discuss the findings of this study with my participant Lead Teachers as I am of the opinion that awareness of the findings would benefit their pedagogy. I would meet with them regularly not only to reflect on their own pedagogy, but also as Lead Teachers to discuss strategies to improve their practice and in so doing improved critical literacy practice will filter down to the classroom.

The study will have a definite impact on my presentations to teachers on Critical Language Awareness and critical pedagogy. It is important that teachers understand that CLA is not taught in isolation, but that it becomes everyday practice as they deal with texts.

## REFERENCES

- Bloch, D. (2007). The rise of Identity in SLA REsearch, Post Firth and Wagner(1997). *The Modern Language Journal*, 863 - 876.
- Blommaert, J. (2005). Critical Discourse Analysis, Introduction. In J. Blommaert, *Discourse: A critical introduction* (pp. 21 - 38). Cambridge: Cambridge University Press.
- Clark, R., & Ivanic, R. (1999). Editorial: Raising Critical Awareness of Language: A Curriculum Aim for the New Millenium. *Language Awareness*, 63 - 70.
- Clark, R., Fairclough, N., Ivanic, R., & Martin-Jones, M. (1990). Critical Language Awareness Part 1: A Critical Review of Three Current Approaches to Language Awareness. *Language and Education*, 249 - 260.
- Comber, B. (1993). Classroom explorations in critical literacy. *The Australian Journal of Language and Literacy*, 73 - 83.
- Comber, B., & Simpson, A. (1995). Reading cereal boxes: analysing everyday texts. In P. a.-W. Adams, *Texts: the heart of the English Curriculum* (pp. 1 - 9). Adelaide: Department of Education and Children's Services.
- Day, C. (1998). Working with the different selves of teachers:beyond comfortable collaboration. *Educational Action research,, 6(2)*, 255 - 275. doi:10.1080/09650799800200055
- DOE. (2003). National Curriculum Statement Grades 10 - 12 Languages: English Home Languages. *National Curriculum Statement Grades 10 - 12 Languages: English Home Languages*. Pretoria, Gauteng, South Africa: Governrment Prining Works.
- DOE. (2009). Examination Guidelines for Grade 12 HL, FAL and SAL. Pretoria, Gauteng, South Africa: Government Printer.
- DOE. (2011). NCS: Curriculum and Assessment Policy Statement: FET Grades 10 - 12: English First Additional Language. *NCS: Curriculum and Assessment Policy Statement: FET Grades 10 - 12: English First Additional Language*. Pretoria, Gauteng, South Africa: Government Printing Works.
- DOE. (2011). NCS: Curriculum and Assessment Policy Statement: FET Grades 10 - 12: English Home Language. *NCS: Curriculum and Assessment Policy Statement: FET Grades 10 - 12: English Home Language*. Pretoria, Gauteng, South Africa: Government Printing Works.
- Erasmus, Z. (1997). 'Oe! my hare gaan huistoe': Hair-styling as black cultural practice. *Agenda: Empowering women for gender equity*, 11 - 16.
- Fairclough, N. (1992). Introduction to CLA. In N. (. Fairclough, *Critical Language Awareness* (pp. 1 - 29). London: Longman.
- Fairclough, N. (2001). *Language and Power* (2nd edition ed.). Essex, England: Pearson Education Limited.

- Granville, S. (2003). Contests over meaning in a South African Classroom: Introducing critical Language Awareness in a climate of social change and Cultural diversity. *Language and Education*, 1 - 20.
- Grix, J. (2001). *Demystifying Postgraduate Research*. Birmingham: University of Birmingham Press.
- Hicks, D. (1995). Discourse, teaching and learning. *Review of Research in Education*, 49 - 72.
- Hicks, D. (1996). Chapter 1: Discourse, teaching and learning. In D. Hicks (Ed.), *Language, Literacy and education: a reader* (pp. 3 - 23). Cambridge: Cambridge University Press.
- Howie, S., van Staden, S., Tshela, M., Dowse, C., & Zimmerman, L. (2011). *PIRLS South African Children's Reading Literacy Achievement*. Pretoria: Centre for Evaluation and Assessment, University of Pretoria.
- Janks, H. (1997). Critical Discourse Analysis as a Research Tool. *Discourse: studies in the cultural politics of education*, 18(3), 329 - 342.
- Janks, H. (2001). Identity and conflict in the Critical Literacy Classroom. In B. Comber, & A. Simpson, *Negotiating Critical Literacies in Classrooms* (pp. 137 - 150). Lawrence Erlbaum Associates, Inc., Publishers: New Jersey.
- Janks, H. (2009). Critical Language Awareness, Teaching the relationship between language and power. *Teaching Language*, 237 - 250.
- Janks, H. (2010). *Literacy and Power*. London & New York: Routledge.
- Janks, H., Dixon, K., Ferreira, A., Granville, S., & Newfield, D. (2014). *Doing Critical Literacy; Text and Activities for Students and Teachers*. New York: Routledge Taylor & Francis Group.
- Kapp, R. (2004). 'Reading on the line': An Analysis of Literacy Practices in ESL Classes in a South African Township School. *Language and Education*, 246 - 263.
- Kapp, R., & Arend, M. (2011). 'There's a hippo on my stoep': Constructions of English Second Language teaching and Learners in the new National Senior Certificate. *Per Linguam*, 1 - 10.
- Luke, A. (1995 - 1996). Text and Discourse in Education: an Introduction to Critical Discourse Analysis. *Review of Research in Education*, 3 - 48.
- Maxwell, J. (2008). Ch. 7: Designing a Qualitative Study. In L. Bickman, & D. Rog, *The Sage handbook of applied social research methods* (pp. 214 - 253). London: SAGE.
- McKinney, C. (2004). 'A little hard piece of grass in your shoe': understanding student resistance to critical literacy in post-apartheid South Africa. *Southern African Linguistics and Applied Linguistics*, 63 - 73.
- McKinney, C. (2005). A Balancing Act: ethical dilemmas of democratic teaching within critical pedagogy. *Education Action Research*, 13(3), 375 - 391.

- McKinney, C. (2008). Ch. 6: Uncomfortable positionings: Critical Literacy and Identity in a Post-Apartheid University classroom. In K. Cooper, & R. White, *Critical Literacies in Action: Social Perspectives and Teaching Practices* (pp. 99 - 115). Rotterdam /Taipei: Sense Publishers.
- McKinney, C. (2011). Asymmetrical relations of knowing: pedagogy, discourse and identity in a de(re)segregated girls' school. *Journal of Education*, 1 - 23.
- McKinney, C., & Norton, B. (2008). Identity in Language and Literacy Education. *Blackwell Handbook of Educational Linguistics*, 192 - 205.
- Morrell, E. (2008). Teaching Popular Culture in an Urban English Classroom. In S. N. Editor) (Ed.), *Critical Literacy and Urban Youth: Pedagogies of Access, Dissent, and Liberation* (pp. 83 - 112). New York: Routledge.
- Morrell, E., & Duncan-Andrade, M. (2002). Promoting Academic Literacy with Urban Youth through Engaging Hip-hop Culture. *The English Journal*, 88 - 92.
- Nord, C. (2005). *Text Analysis in Translation; Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Amsterdam: Radopi B.V.
- Norton, B. (2010). Review: Literacy and Power, Hilary Janks, New York, NY:Routledge, 2009, pp. 245. *Tesol Quarterly*, 870 - 872.
- Simon, R. (1992). *Teaching Against the Grain. Texts for a Pedagogy of Possibility*. Toronto: OISE Press.
- Van Dijk, T. A. (1993). Principles of critical discourse analysis. *Discourse & Society*, 249 - 283.
- Wallace, C. (1992). Critical Literacy Awareness in the EFL Classroom. In N. Fairclough, & N. Fairclough (Ed.), *Critical language Awareness* (pp. 59 - 92). London: Longman.
- Weizman, E. (1986). An interlingual Study of Discourse Structures: Implications for the Theory of Translation. In J. House, & S. (. Blum-Kulka, *Interlingual and Intercultural Communication: Discourse and Cognition in Translation and Second Language Acquisition Studies* (pp. 115 - 126). Germany: Gunter Narr Verslag Tübingen.
- Williams, C. (2012, July). Engaging differences: Linguistic diversity and critical literacy pedagogy in the classroom. *Minor Dissertation for the Degree of Master in Education*. Cape Town, Western Cape, South Africa.
- Yin, R. (1984). *Case Study Research: Design and Methods*. London: SAGE.

## **APPENDICES**

### **APPENDIX A:**

#### **LESSON SUMMARIES**

The following table (Appendix A) contains summaries of the three lessons observed in order to give a comprehensive overview of the lessons. My description of the lessons is based on direct observations captured in field notes and subsequent viewing, transcribing and translating of video recordings. However, I acknowledge that my interpretations will be subjective.

## APPENDIX A: TABULAR SUMMARIES OF THREE LESSONS

TEACHER ALICE	TEACHER BEATRICE	TEACHER CHLOE
<p>Alice started the lesson by placing a full page picture of celebrity Beyoncé’s face on the writing board. She asked learners to identify and tell her about the person.</p> <p>Learners immediately recognised Beyoncé and volunteered descriptions. A range of descriptions were given, but Alice was looking for <b>successful</b> – She gave the word and gave them information about Beyoncé that was new to them. She explained that Beyoncé’s beauty is the sum total of her roots, which include French and African American ancestry, but also that people are not happy with her denouncing her ‘Africanness’.</p> <p>Alice stated that we should embrace our own diverse beauty and explained this by using herself as an example. Another statement was put to the class: <b>Our beauty has become our biggest challenge</b> (<i>Ons skoonheid het ons grootste stryd geword</i>). “Is everybody as perfect as Beyonce? What is diverse beauty?”</p> <p>The girl who answered explained that she thought normality is found in the looks of her mother and her teacher, while the media projected people like Beyoncé as role models.</p> <p>Alice reacted by stating that the learner had jumped the gun and reverted to the point she wanted them to discuss. She appealed to the class to talk about how families in our community perceived beauty – which often is linked with fair skin and straight hair.</p> <p>Alice then gave each learner a magazine and asked them to indicate how many of the magazines had black women on the cover page. Only two learners raised their hands. The rest all had the faces of beautiful WHITE women on the cover.</p> <p>Next she explained <b>implicit message</b> and asked learners what message the magazine covers conveyed. Throughout the lesson she directed her questioning to the implicit message that white women are more beautiful, more successful, etc. than black women.</p> <p>Alice brushed over a girl’s example of <b>prejudice</b>. She wanted to get to her point: To be more acceptable, you need to look like white people.</p> <p>Work with work sheets included facts and opinion, denotation, connotation, and stereotyping, in CAPS, which she explained and learners identified examples thereof.</p>	<p>Beatrice set the scene and explained that she was going to teach CLA. She would be doing most of the talking, but there would be a follow up lesson where learners would work on their own and give feedback to the class.</p> <p>The lesson commenced with the playing of a video clip. It was a reading with sketches of the poem, <i>Klein Cardo</i> by Ronelda Kamfer. The poem depicts the life of young boy living on the Cape flats who died when, upon hearing shots outside, he looked through the window and a bullet struck him in the throat.</p> <p>Beatrice started off and told them about the poet, the difference between analysing the poem and looking at it critically. The questions that would be asked, differ, e.g. who the target audience of the poem is, the intention of the poet and the message.</p> <p>One of the learners suggested that the message of the poem is that one should not stand at a window when shooting takes place outside. The questioning turned to where shooting would take place in public. The learners responded that it occurred in gangster infested communities like their own. She alerted them to all the messages and meanings that could be read into the text, which was possible through their knowledge of such communities.</p> <p>Beatrice continued with a PowerPoint presentation on ALL aspects of CLA and the purpose of teaching CLA in CAPS. The lesson continued in lecture style. Aspects addressed were fact and opinion, emotive language, denotation and connotation, stereotyping, prejudice, discrimination and manipulative language.</p> <p>In the case of each of these aspects, she referred to the novel, <i>Vaselinetjie</i>, and tried to engage them to find appropriate examples. She often referred to the purpose for CLA in CAPS.</p> <p>In response to her question a girl responded that Beatrice sometimes manipulated them. She referred to something Beatrice promised them if they made posters (depicting scenes from the novel, <i>Vaselinetjie</i>) for the classroom. The class laughed and enjoyed her awkward moment. She regained control by referring to CAPS and started to read from this document.</p> <p>During the follow up lesson the learners had to work in groups, each group was given an aspect of CLA to define, discuss, and find examples from <i>Vaselinetjie</i>. These were presented to the class.</p>	<p>Chloe began by flashing pictures of Mandela on her interactive white board. The learners immediately recognised him.</p> <p>She then referred to pieces of coloured paper she placed on the desks, handed out felt-tip pens and asked them to write down one word that came to mind when they think of Madiba. These were pasted on the writing board.</p> <p>The learner who wrote trouble maker explained that this is the meaning of Rolihlahla, Mandela’s first name. Chloe also referred to this word and explained that this could also be how the previous government, who put him in jail, would have described Mandela.</p> <p>She then flashed the headlines of an article which appeared in local newspaper, <i>Die Burger</i> onto the screen:</p> <div data-bbox="1487 584 1906 643" style="border: 1px solid black; padding: 5px; text-align: center;"> <p><b>Ek wens Madiba sterf</b> (I wish Madiba would die).</p> </div> <p>There was an immediate reaction of shock. This got the class talking and everyone wanted to give an opinion. They expressed strong feelings of hurt, anger and unhappiness.</p> <p>Chloe wanted to know if anyone had a different response. More differing opinions were given.</p> <p>Then Chloe displayed the name of the person who was quoted: Prof. Jonathan Jansen<sup>15</sup>. The reaction of the class was one of utmost shock. It was clear that they knew him well.</p> <p>Chloe then referred to CLA and started her lesson by explaining how words could be loaded with meaning, but could not be viewed in isolation. She discussed manipulation and the selection of shocking words and the importance of one’s own interpretation of texts.</p> <p>Copies of the article were circulated and after it was read, Chloe asked if the knowledge derived from the text made them feel any better about Jansen’s words.</p> <p>Most learners were still not happy but she continued by using the article to teach and identified aspects like emotive words, rhetorical questions, intertextuality, denotation and connotation, positions of power, facts and opinions and prejudice in the CAPS syllabus.</p>

<sup>15</sup> Rector of the University of the Free State, newspaper columnist and extensively quoted expert on education

## APPENDIX B: FULLY TRANSLATED LESSON TRANSCRIPTS

### APPENDIX B1: Translated transcript of Lesson: Teacher Alice

Grade 10 class. Arrangements were made so that the complete lesson could be taught. The day was shortened because of the Sadtu protest March, but we had permission complete the lesson, while ALICE's second class was directed to the teacher who was going to supervise them.

The result was that the lesson was interrupted by announcements over the intercom, as well as the bell and the noise of learners changing classrooms.

At one point the alarm of the school was triggered and it was difficult to hear what learners were saying.

PREPARATION: ALICE's preparation included pictures of beautiful women stuck to the writing board, which she revealed in two groups as the lesson went along. On another piece of the writing board she had questions she wanted learners to answer, which she opened up towards the end of the lesson.

She brought a magazine for each learner, as well as a set of notes with an article on the topic, as well as notes on the various concepts of CLA.

- 1 1ALICE: Today we are going to have a cordial discussion. Notwithstanding this, we are going to  
2 talk in an orderly manner and when I ask questions, give your ideas. Say what you are  
3 thinking. Don't sit there and think that you are going to say the wrong thing, because you  
4 and I are sort of at the same level at this moment and I am also going to speak and hope  
5 that I can reach you. Now look at that photograph on the board. Ignore your books and pay  
6 attention to the writing board. What can you tell me about this woman?
- 7 2Learner1: She is beautiful.
- 8 3Learner2: She is stunning.
- 9 *A number of learners start talking about the picture...*
- 10 4Learner3: She has beautiful hair.
- 11 5Learner4 (boy): She is a model.
- 12 6ALICE: Yes, she has beautiful hair. And who is she?
- 13 7CLASS: Beyonce!
- 14 8ALICE: Yes it is Beyonce, the whole world knows Beyonce. I heard you say that she  
15 is beautiful, she is stunning, what more can you say about Beyonce?
- 16 9Learner3: She has a child, Ma'm!
- 17 10ALICE: She has a child...
- 18 11Learner: She is a singer
- 19 12ALICE: She is a singer, What else?

20 *Excitement, everybody seems to start talking / knows something about Beyonce...*

21 13ALICE: She is also an actress. Can you remember the movie in which she starred?

22 *Confusion... Learners start talking /discussing the movies she starred in*

23 14Learner: Obsession!

24 15Learner: And Temptations!

25 16Learner: Austin Powers

26 17ALICE: Austin Powers. Who is that woman with the hair? (she demonstrates bushy  
27 hair)

28 18Learner: Roxy

29 19ALICE: Roxy! And you know what I was thinking of? Dream Girls!

30 20Learner: Yes Ma'm

31 21ALICE: Now look here! She is an actress. Now would you say that she is an  
32 ordinary girl?

33 22CLASS: No, Ma'm!

34 23ALICE: So what is she?

35 24Learner: A role model, Mam.

36 25ALICE: A role model?

37 26Learner: She is well known!

38 27ALICE: She is well known and successful. I was actually looking for the word  
39 successful. You take too long. But actually, you have said it. Beautiful. You have come up  
40 with it all and said lots of things about Beyonce. Something else that you haven't said or  
41 probably not thought of...except that she is famous, she also features in adverts...

42 28CLASS: Advertisements!

43 29ALICE: There is one thing that I know about her and that is that she also features  
44 in advertisements. Now Beyonce Knowles is also known and famous for her honey blonde  
45 hair. (She walks to the board with the photograph and points to the hair.) and her honey  
46 coloured complexion. You said that she sings. She appears on cover pages and she is used  
47 by the L'Oreal Company for advertisements. On her latest album, now I know we are  
48 becoming tired of this, my children, my own children also sometimes ask: 'Mommy, why  
49 are you so stuck in the past?'. We do not feel like listening to that. But do you know what,  
50 that which I am going to say now, still plays a role in our lives and I think it will for the rest  
51 of our lives, and maybe still in the lives of your children and grandchildren... Hopefully not.  
52 On the cover of Beyonce's latest CD and I am not sure whether it is still the latest, but from  
53 the information I drew from the internet, hmm... Four, is that correct the correct title?

54 30CLASS: Yes Ma'm.

55 31ALICE: You have agreed. Do have it? I also want to buy it for myself, because I  
56 also like it.

57 *Subdued laughter from the class.*

58 32ALICE: On her latest cover and at the Grammy's last year, there was something

59 about her. (Teacher becomes dramatic). She looked very white. That is what people said.  
60 She looked like a white woman.

61 33Learner: Hmm...

62 34ALICE: Her hair is becoming prettier, oh! The skin, the curls, everything. When you  
63 look at Beyonce she looks like a white woman. Pause... In a facial advert for L'Oreal a face  
64 cream advertisement for L'Oreal she said, she specifically spoke about her skin and she said  
65 that her complexion is a mixture of all the races from which she comes. And you know, that  
66 there are always people which pay attention to everything and have things to say about it.  
67 What do you think, would they have to say about it? Would they have had something  
68 specific to say about it?

69 35CLASS: Everybody quietly agreeing, Yes Ma'm.

70 36Learner: Plastic surgery?

71 37ALICE: Hmm? Do you think they would say that Beyonce is saying the right thing  
72 about all the races from which she originates? Specifically the French which she named...She  
73 spoke of the Native Americans... people had a problem with this. They said Beyonce?  
74 Pause... it is almost as if she denied her black roots.

75 38CLASS: Hmm!...

76 39ALICE: Are we also not like that? Many of us?

77 40Learner (Boy): Some of us!

78 41ALICE: We all know of the Germans in our families, and of the Jews, and all those.  
79 But we know very little of our Khoi ancestors. Not so? That is what they held against  
80 Beyonce then. They said Beyonce speaks about all those things, but what about her black  
81 heritage? Why does she not talk about her black heritage? Pause... There are also people  
82 who believe that she should not be forced to deny her black identity. Do you understand  
83 what I am saying?

84 42CLASS: Some Yes!, others No Ma'm!

85 43ALICE: And us? Now I want to talk about all of us here in the classroom.  
86 All of us actually are black women, brown, black women. Now we as black women, they  
87 say... the people who are now criticising Beyonce... They say we must recognise the power of  
88 our diverse beauty. Diverse... differently beautiful, not so? We don't all look the same, we  
89 look different, some of our skins are darker, and some are fair skinned. The hair of some of  
90 us is shorter. Others have longer hair. And they say our beauty and I mean beauty is  
91 diverse. It is so interesting and it is so different. And you must recognise the power of  
92 this. And yet, you, when we have quiet moments, and boys, I do not know about you, but  
93 I wonder, the girls must talk to me now, because I am as old as the hills compared with  
94 them!

95 *Class laughs...*

96 44ALICE: I wonder, actually, I am going to unhitch some of my own baggage and also  
97 for you: Our beauty has actually become our biggest struggle. It is a struggle for us. It is  
98 almost like a fight. Why, is here nobody in the classroom who wants to say something to me  
99 about hairstyles? Come, reveal all those things about which you cry.

100 *Class has a good laugh...*

101 45ALICE: What do you say, Fiora? What does it mean when they say our beauty is

102 actually our biggest struggle in life?

103 46FIORA: Because people like Beyoncé, they are beautiful. And they have the hair and they  
104 have the money and we also want to be like those people because they are our role models.  
105 We do not have other people to look at, because it is all we see... in like, magazines, when  
106 you page through magazines then you only see people like Beyoncé. You never see ordinary  
107 people. Like you Ma'm. You are an ordinary person. My mother is ordinary. We do not see  
108 people like that in magazines. We only see people like Beyoncé. As a result you look up to  
109 those who appear in magazines.

110 47ALICE: OK. She has jumped the gun. But I hope that you have listened to her.

111 48FIORA: *Laughs softly uncomfortably.*

112 49ALICE: What I meant was, you. Is here somebody in the classroom whose  
113 grandfather or grandmother or great aunt...? Alice walks up and down in classroom,  
114 (to me) O Ma'm, we have a problem, everybody here has Beyonce hair!

115 *The learners and the teacher have a good laugh!*

116 50ALICE completes her sentence: which says ...and do you know, it also happens in  
117 my family. My children have such (*she indicates with her hands*) bushy hair. They have  
118 embraced their hair. (*She again exaggerates the bushiness of their hair and the class*  
119 *laughs.*) And my dad when we go and visit him, he is half blind, (*class laughs*) would say:  
120 'Kim, how long ago have you combed your hair?' (*class roars with laughter...*) Teacher pauses  
121 to give them the opportunity to enjoy the joke... 'Can't you do anything about that hair of  
122 yours?' (*class laughs*). How many of you sitting here have experienced the fact that a  
123 relative would say to them dramatically, 'I do not want to be funny, but your sister is  
124 prettier than you.' Class has a good laugh. They can definitely relate to her story.

125 51Learner (girl with darker complexion agrees): Yes Ma'm!

126 52ALICE: I hear a Yes Ma'm! Now why, your sister probably has a lighter complexion  
127 than you!

128 53CLASS: Yes Ma'm. Everybody nod in agreement.

129 54Learner (girl with darker complexion): Nods in agreement and says: Yes Ma'm.

130 55ALICE: And the hair is sleeker. *Class becomes rowdy as everybody agrees.* And this 131  
131 is what they mean... Our beauty has become our struggle. And this creates baggage, and let  
132 me tell you this baggage is going to bother this 51 year old woman for many years to come.  
133 You will have to engage the services of a psychologist. OK. (*She reverts to her lesson notes.*)  
134 Now there we have that article. I have mentioned examples. Now I actually want us to  
135 quickly Uh... Ryan, (ALICE takes magazines out of a bag and asks Ryan to help her  
136 distribute them) One magazine per desk, or more.

137 *The magazines are being handed out.... lively buzz in the class.*

138 56ALICE: These things are as old as the hills. Does everybody now have a magazine?  
139 Has everybody been attended to?... Nobody is sitting there without a text?!....

140 57CLASS: Shhh!...

141 58ALICE: I have a few items on this writing board. (she flips the board around and  
142 refers to more photographs of beautiful women and a set of questions that have been

143 prewritten on them). You can look at these, but let us first look at our magazines. Those in  
 144 front of you. I want you to respond and the particular people have to raise their hands.  
 145 Look at your cover, don't page... Who has a black woman on the cover page?

146 59Learner: I, Ma'm!

147 60ALICE: No, don't shout out, just raise your hand. Look carefully, look carefully!  
 148 How many people have raised their hands?

149 *TWO Learners raised their hands.*

150 61ALICE: How many people have raised their hands?

151 62CLASS: TWO, Ma'm!

152 63ALICE: Out of all the magazines that have been distributed in the class, there are  
 153 two people who have a black woman on the cover. Now I want to ask you... this is your  
 154 opportunity to have a lot to say. What does this tell you? Remember what Fiora said just  
 155 now, what does this tell you? What is the implicit message – I actually wanted to give you  
 156 notes (Teacher C *starts looking for notes, finds them in front of her, decides to give it to*  
 157 *them later*). Implicit means ... I don't know if we have spoken about it already, it means  
 158 there is a message that has not been given to you directly, but which you can pick up.  
 159 Maybe we first have to enter into a discussion. Why do people appear on cover pages?  
 160 While we are talking about this, you are going to think of the implicit message, the message  
 161 that has to go out, without it having been directly given to you, but you get it. Why do the  
 162 photographs of people appear on cover pages? Andrea, why do people appear on cover  
 163 pages? Will they put me on a front page? Would they put Mrs. Petersen on a front page?  
 164 Would they put you on a front page?

165 64CLASS: Everybody starts talking

166 65Learner: Maybe it might be a famous person, or they have done something wrong; or they  
 167 have done a good deed, hence their appearance on a cover page.

168 66ALICE: That was a good answer, people on the covers are there because they are  
 169 well known and famous.

170 67Learner: Maybe they are models.

171 68ALICE: There we have another one: Model and being a model is usually  
 172 synonymous with which word? What is a model like?

173 69Raoul: Beautiful!

174 70ALICE: Raoul, now think carefully about beautiful: We are saying they are beautiful,  
 175 but soon we will be talking about the meaning of beautiful. Who tells us what is beautiful?  
 176 So there you have it. What is therefore, the implicit message, listen carefully, don't be scared  
 177 to talk, there are only two black women on the cover pages out of all the magazines here in  
 178 the classroom?

179 71Learner: It tells us that white women are more beautiful than black women.

180 72ALICE: Do you agree?

181 73CLASS: Yes Ma'm!

182 74ALICE: She says that the message that emerges here, the implicit message, is that  
183 white women... pause... are more beautiful. That white women ... what did you say just  
184 now? ... are famous, that white women ... (learner whispers: have opportunities) What did  
185 you say? Are successful.

186 75Learner: Ma'm! (draws teacher's attention) White women get more opportunities  
187 than black women.

188 76ALICE: But be careful, we are not here to defend the black women, we are busy  
189 talking about magazines, and how they see things. So the message that we get from this, is  
190 that white women are more successful, white women are more beautiful, and white women  
191 are better known.

192 77ALICE: Do you know what I have discovered? And this is not limited to women,  
193 maybe I must say people. Something I have wondered about personally... you also buy the  
194 Huisgenoot, not so, but I bought the You Magazine because I saw this specifically in the You  
195 Magazine ... Now Christo Davids, everybody knows Errol, the actor in Sewende Laan.

196 78The whole class: Yes Ma'm! (*Everybody recognises the soapy star.*)

197 79ALICE: OK. He is much more talented person than Errol (the role he plays in  
198 Sewende Laan). Errol is probably a side show in his life. When Karien van Jaarsveld got  
199 married to that rugby player, Derrick Hougaard... is it Derrick Hougaard? ... Yes. They, I  
200 think, allocated three editions of Huisgenoot to report on her and her husband. The first  
201 edition of Huisgenoot covered the wedding, the second covered the honeymoon and I think  
202 an edition of Huisgenoot covered their engagement. Everything. It was a lot of stuff. Do  
203 you know Errol, or Christo, who is equally famous, (she holds up her fingers was giver four  
204 photographs. I am actually sorry now that I did not bring that edition of Huisgenoot along.  
205 She holds up the magazine. Here, Two little pages... it was like this.. Two were here and  
206 here was a little photograph. And I don't think he appeared on the cover. Those people  
207 appeared on the cover page every time there photographs appeared in the magazine! A  
208 small photograph of Christo appeared here... somewhere on the cover (learners react by  
209 laughing). And it struck me... and I wondered why... pause... I think he is just as famous.  
210 (The class noisily agree).

211 80ALICE: And I think he is better known, because he is known across the colour line.  
212 (Spreads her arms to explain what the colour line means... (CLASS makes their approval  
213 known)... I mean, how many of you know Karien van Jaarsveld? ... (class agrees) I don't  
214 think anybody here in the classroom is even aware that she sings. In any case, I have now  
215 digressed, but these are more or less things that I wanted to know from you. Now I want,  
216 you have said it to me, now look at the cover pages, then you look here, (opens the board...  
217 more photographs have been pasted) There are also photographs for you to look at. Who is  
218 the ideal reader (or listener) of the texts with which we are busy, such as those I have told  
219 you about of Beyonce, and the photographs and who are the ideal people to see this? (refers  
220 to target market)

221 *Learners: more mumbling than giving an answer: Women... Women...*

222 81ALICE: I hear women. Why? Come, what do you have to say? talk! Talk!...

223 82Boy: They like to read magazines!

224 83ALICE: They like to read magazines, he says, I think the answer must be deeper.  
225 Andrea?

226 84Andrea answers, other learners join in alarm goes off inaudible.

227 85ALICE: OK. You aspire to look like that.

228 86Learner: Yes Ma'm.

229 87ALICE: What do you want to say? Kezia, why would the texts be meant for women?  
230 You have heard what they are all saying.

231 88Kezia: Mostly inaudible.

232 89ALICE: OK, what do you say, Fiora? Why is this important for women?

233 90Fiora: It is written here: 'How to look 20 years younger and to be a new you' and about  
234 food and beauty and youth and about life and ...

235 91ALICE: Ok. The answers from the class are as follows: They feel that it is women, 236  
because everything in these books is about women, things which are important to women,  
237 but taking into consideration the lesson we are busy with today, the conversation we are  
238 having, right? What do you think, why would it be important to women to observe all these  
239 things?

240 *Long pause... ALICE points to a boy...*

241 92Learner: Ma'm, I think it is for women because they only show beautiful women and I am  
242 not rude, but I think there surely are women who are not so beautiful as these women and  
243 they must be an inspiration, so I think a person must read it and they must see these people  
244 and think: Ah... I want to be like that!

245 93ALICE: OK. We here your answer.

246 94Learner: (girl): inaudible

247 95ALICE: (*clearly not happy/ satisfied with the their answers*): I am going to say... Do 248  
you know what I wanted? Is there anybody who want to say something? Maybe I am  
249 expecting too much of you (*in my direction: They are only 15, Ma'm*)... pause... Shakiera,  
250 before I want to lead you here now, taking into consideration what we have said and I am  
251 going to say it again... I believe in you so much, you can do it. You see cover pages and  
252 advertisements in which women are depicted as beautiful. Beyonce is just about bleached by  
253 L'Oreal because what do they... the image they want to depict, you said it yourself, white  
254 people are more successful, white people are more beautiful, and for that reason there are  
255 only two magazines in the classroom with black women on the cover page. Why must women  
256 see it?

257 96Shakiera (she is at the back of the class): Ma'm. men, hey, they... they must look after the  
258 home. They must give money for food, now they do not have the time for this (holding up  
259 the magazine), they must work that's why I say they must work. The women must be at  
260 home and they have the time on their hands to read this.

261 97ALICE: Hmm...

262 98Shakiera: Now if they see this, hey, then they think these are beautiful people, then  
263 they want to know more about these people who are so nice... (*The class starts to become  
264 noisy, it is clear that they do not agree with her, then the intercom engages, announcements  
265 are made and she is totally inaudible, while the class is still noisy*)

266 99ALICE: Shakiera, just hold on! (*indicates she has to wait until all the announcements 267  
are made, but continues herself, even if the announcements are not done yet. It is the end  
268 of the period, but we continue, as arrangements were made for us to complete this lesson.*)

269 Now what is the message that is revealed here? Black women are not beautiful at all, white  
 270 women are beautiful. What are we to do when we read it ... We are those women  
 271 (somebody at the door) Come now! Why is it important for us to see it?

272 100Learner: Ma'm, Say these magazines were on the shelves, people will not buy it, Ma'm,  
 273 because I do not know why, Ma'm (class reacts immediately by laughing nervously) Yes,  
 274 Ma'm, there is not a white person on the cover, and they possibly might think that the whole  
 275 magazine is about black people...

276 101ALICE: So what are we to do? We should do what? We are now aware of the  
 277 situation; we should do something to... (*Class answers, but totally inaudible*) to...?

278 102A learner: To correct this.

279 103ALICE: That is what I was looking for and the answer came from you! You must 280  
 learn not to think on such a shallow level, because you can think. Do you get me?

281 104CLASS: Yes Ma'm!

282 105ALICE: Remember now, we said THEY said they are beautiful, we need to get to  
 283 another point. So we are the people who need to look at this, because what did we say just  
 284 now? We must get/gain confidence in ourselves.

285 106CLASS: Yes Ma'm!

286 107ALICE: I am past the stage where, I was also at a stage where I **relaxed** my hair.  
 287 I do not know what the Afrikaans word for it is... (*class in stitches*) I think I was... listen!... in  
 288 my thirties ... when I decided I am going to accept my curls. This is what I am.(dramatic  
 289 silence)... I am not ashamed of it, I do not desire to have straight hair, sometimes, yes, if  
 290 people swing their bob hairstyle , then I think, **Ai...** (*class starts laughing*) let go of those  
 291 devilish thoughts! But see, we need to learn to love ourselves. And we need to learn to.. the  
 292 English has a nice word... challenge the messages which come out of this! (Hold the  
 293 magazine up for all to see) We need to correct it. We need to stop believing that we are not  
 294 beautiful, (*class shake their heads in agreement, Hmmm...*) So you see, that is how you need  
 295 to think, think like I do and you will be right. (*She enjoys a good laugh while the class do not*  
 296 *really look like they agree*).

The rest of the lesson then deals with an exercise where the different aspects of CLA are discussed and learners are to identify them from a text.

## APPENDIX B2: Translated transcript of Lesson: Teacher Beatrice

Grade 11, Afrikaans Home Language class.

BEATRICE had this class in Grade 10 the previous year.

1 Has a data projector and screen in the class for the lesson. Starts by explaining that the  
2 lesson is about CLA. Also explains to the class that they will be using their literature book,  
3 the novel *Vaselinetjie*, by Anoeska von Meck, as well as their text book for this lesson. She  
4 also tells them to have only the two books on the desk, that they can relax, as she is going to  
5 teach the lesson and that during the follow-up lesson they will be able to engage with the  
6 work.

7 BEATRICE starts off by playing a clip of the poem of **Ronelda Campher** to them. She is  
8 not very comfortable with the equipment and the learners have to tell her where to click to  
9 get the clip playing: Klein Cardo. Cardo was gebore, maar niemand het hom verwag nie. Sy  
10 ma was 16 en sy pa... gemeenskaps... vir die jaar. Sy ouma was 'n kerksvrou en sy  
11 stiefoupa het gedrink vir die pyn. Cardo was 'n mooi klong met sy donker vel en ligte oë,  
12 mooi genoeg om Engels te praat. Hy het gehou van drie stokkies en vroteier in die pad  
13 speel. Tot die gawa van die ... het gesê Cardo is 'n engelkind. Die aand voor Cardo se eerste  
14 dag op grootskool het die spul ..... in die pad geskiet. Cardo het by die venster uitgeloer, die  
15 koeël het in sy keel gaan sit. Sy ma het nie gehuil nie. Politicians het 'n boompie geplant.  
16 En die Kaapse dokter het dit uitgepluk en gegooi, waar die res van die Kaapse drome lê: Op  
17 die vlaktes.

18 1.BEATRICE: OK, People, Now you have heard, this morning that we are going to look at  
19 CLA, but the texts which we are going to use, are literary texts. You have just listened to a  
20 poem by Ronalda Campher. Now she is one of the brown women writers, female writers who  
21 have made great strides in Afrikaans literature. Now when you normally listen or when we  
22 work with poems, then we would have asked, who is the speaker, what is the theme, but  
23 when you actually look critically at the language in a text or a poem, then I shall ask you: for  
24 whom do you think has the poem been written? Who do you think is the target reader or  
25 the target listener if you have listened to it or, the listener if you find it in an anthology and  
26 you read it. So whom, do you think, Ronelda, the writer, had in mind when she wrote that  
27 poem?

28 Long pause while she waits for an answer.

29 2.Boy: Young children, Ma'm.

30 3BEATRICE: Young children? So you are saying that in the poem she is talking to young  
31 children. What is she saying to young children?...Pause... does she have something to say to  
32 young children?

33 Pause..., the sound of coughing...

34 4BEATRICE: (repeats) Does she have something to say to young children? Because if you  
35 say it is for young children, are you actually trying to say she has something to say to you?  
36 Pause... So... did she have young children in mind when she wrote that poem? Pause...  
37 Come people!...

38 Pause... somebody clears his throat.

39 5BEATRICE: I want you to relax. I am not saying the poem is **not** for young children, I  
40 am only saying that if you say it is for young children, I can also phrase the question  
41 differently. Why do you say the poem is written for young children? Or in other words, what  
42 does the poem say to young children? Does anybody else have another opinion?

43 6Boy: You must not peep through the window when people are shooting at each other in the  
44 street.

45 7BEATRICE: OK. So Faez says he must not peep through the window when people are  
46 shooting in the road. Now where would people shoot in a street?

47 *Learners are now livelier; many have an answer, but do not volunteer their answer. I hear*  
48 *'Township'.*

49 8BEATRICE: Who is talking? Where do people shoot in a street? Another pause.

50 9Boy: In gang infested communities.

51 10BEATRICE: In communities where gangs operate. And which examples of such  
52 communities do we have? We know our own community, 'Township'. (Learners agree) Is 53  
53 that not so? Now, I just want to say that this has only been an introduction to the lesson,  
54 people. Now nobody said to you listen, she has nowhere spoken of gangs. But you could  
55 read into the text that there were confirmations of what she did not say, but which you could  
56 read into the text. Are you with me? Nobody has spoken of 'Township', we have just  
57 heard of Cardo who was looking through the window. But when we read into the text, that if  
58 e.g. I lived in 'Suburb' and I look through the window, then I would see a beautiful view, 59  
59 not so. But if I live in 'Township', then I can see something entirely different and the  
60 bullets can get stuck in my throat. So you actually deduced meanings, but somewhere you  
61 had already made those interpretations based on the knowledge you already have of the  
62 language. Does it make sense?

63 11Learners in a choir: Yes, Ma'm!

64 12BEATRICE: And the knowledge you have, you understand what is happening in Lavender  
65 Hill. And when you heard the poem, you could associate Cardo's circumstances with things  
66 that had happened in 'Township'. Not so? Are you with me?

67 13Learners: Yes Ma'm!

68 14BEATRICE: OK. So people in essence I want to tell you that this is more or less what  
69 CLA is about, hey?

70 She sets up her next PowerPoint presentation on CLA, has a bit of a problem with the  
71 technology and asks the children for advice.

72 15Girl: Slide show, Ma'm!

73 *I assist, by indicating the correct icon. The class has a good laugh.*

74 16BEATRICE: So people, when we are busy with...People this morning, I am going to talk a  
75 lot, hey, you must understand, that when you are busy with CLA, which we are doing now,  
76 hey, we have applied a little bit of CLA. It is about the ability to interpret meaning.

77 She starts with teaching a lesson of the different terminology and the meaning of CLA. She  
78 starts by referring to the text book on p.265 referring to the different terminology and  
79 dealing with this by using the novel, *Vaselinetjie*.

**18:45: on DVD:**

80 17BEATRICE: At this stage, what is your understanding of CLA?

81 18Boy: It is the different languages you use, Ma'm.

82 19BEATRICE: No, not the different languages you use, but it can be a way of using  
83 language. We are later going to see there is also a relationship between language, between  
84 speakers and language, how a speaker is identified through language, this is all part of CLA.  
85 But I did not speak about it. I am just busy with the first part of the lesson.

86 20Girl: I shall say it is to identify the actual meaning of that which somebody is trying to  
87 convey.

***Transcription: A section about Fact and opinion: How the lesson was constructed with a sense that these skills should be applied in all cases?***

***23.57 – 29:00 on DVD***

***Teacher C is reading from the text, Vaselinetjie, p. 79. She is busy explaining to them about fact and opinion.***

88 21BEATRICE: In this section we have just read, remember when we first read - we have  
89 already read this part - we read and looked mostly for the content, hey. Is there any  
90 part/section, or proof that you can distinguish, where you can identify examples of fact and  
91 opinion in the section I have just read? Pause... Only in this section. Is there any section  
92 where you can say, hey, but this is an opinion, or this is a fact and not an opinion?

93 22Learner: Ma'm, it is there where Vaselinetjie feels that she is a girl who is already in  
94 matric. She is actually not in matric yet, so that is her opinion, because it is not a fact, as  
95 she is not in matric yet, but she feels like a girl who is in matric, as if she is already a big girl.

96 23BEATRICE: It is how she feels.

97 24Learner: Yes, Ma'm so it is an opinion.

98 25BEATRICE: OK.

99 26Learner 2: Also where Puk says that everyone in Jo'burg live in flats. Everybody does not  
100 live in flats, some people in Cape Town live in houses.

101 27BEATRICE: Beautiful! But we are not in Cape Town, we are in Jo'berg.

102 28Learner 2: Sorry! Jo'burg!

103 29BEATRICE: Now look, when we... the first time ... now we are going to do things  
104 differently. You are now going to see how we are going to deal with text differently this  
105 morning hey? We have finished reading, we have not spoken about it at all, we have merely  
106 continued. Now we understand OK, there where Puk and her family live in Johannesburg,

107 they now speak of Jo'burg there where they are living, we have now established the location,  
108 not so, we are now past that part, but this morning you can see, Wow, that which Puk is  
109 saying, it is merely... (class choruses:) her opinion. It is not a fact, not so? Can you see,  
110 even when we are busy with text, and when, look it is actually Puk's statement, the portion  
111 in inverted commas... these are not Puk's words. "I did not say we have a house, idiot,"  
112 then she says: "in the city people do not live in houses, everybody has...(class choruses: )  
113 flats. Now would you say this is an opinion? What must I remember? Because this is an  
114 opinion, this is how Puk sees it. This is her understanding. Can I objectively prove this as  
115 being true or false? (CLASS: No!) Now when I measure it against this, must I say that it is  
116 definitely not fact but an opinion? So in future, people, when you look at a text, remember,  
117 we are the viewers, we are the readers, and we are also listeners. So throughout you look at  
118 it critically, you listen critically, you read critically, so when you view critically, read critically,  
119 and listen critically, you must be able to differentiate between whether it is fact, or whether it  
120 is merely somebody's opinion. Remember you must be able to make that differentiation  
121 whether it is fact or not or merely the opinion of the other person. Please remember what I  
122 said, we are busy cultivating that ability, to deal with language critically so that people cannot  
123 manipulate me. This is what the document (referring to CAPS) states, so that I can deal with  
124 language sensibly. So when you , e.g. watch television or listen to the radio, or when you  
125 read newspapers, or listen to a speaker, it is important to ascertain what the facts are and  
126 what are (Class choruses...) opinions. So next time when we read the text, I could ask you  
127 whether a particular section is a fact or an opinion.

**End transcription here.**

**She goes over to teaching emotive language.**

128 30Girl sitting in front of class: After the lesson you have taught now, it shall actually help us  
129 in the exams, Ma'm, because we are going to ... if we go and read and you maybe ask us  
130 different questions about the traits of the character, Ma'm, we will be able to expand and we  
131 can read with comprehension. Ma'm, as you have just said, one sentence spoken by a  
132 character can inform us as to what kind of person that character is.

133 31BEATRICE: Through the use of language. Language can be an indicator. It can be a  
134 marker, we call it a marker of identity. The language can be a marker of identity. Ok. Do  
135 you think...are you easily...manipulated by language? Can people manipulate you easily?  
136 Just before we end the lesson, just a little bit about this. Come on, Kayleen, you are so quiet  
137 this morning, what do you think, let me begin with you. I want to see how you understand  
138 manipulation, the purpose of manipulative language, hey?

139 Pause...

140 32Kayleen: What is your question, Ma'm?

141 33BEATRICE: I am asking... uh.. of can you perhaps name a situation where you think  
142 somebody has manipulated you? A situation where you feel, here I was manipulated?

143 34Kayleen: Yes Ma'm. You often manipulate us!

144 The whole class starts laughing. Teacher also laughs.

145 35Kayleen: With those drawings we had to do. Then you would say the first prize would be  
146 R20. And that I consider being manipulation.

147 36BEATRICE: What I said...

148 37CLASS: Yes Ma'm!

149 38BEATRICE: Did I award the prizes?

150 39CLASS: No, Ma'm!

151 40BEATRICE: Did I have R20? And rember I said a package...

152 41Kayleen: And R20!

153 The others confirm this by shouting out loudly. The class laughs.

154 42BEATRICE: We spoke about what the prize was going to be. R20 and a package. I

155 never said what would be in the package.

156 43Kayleen: Yes, Ma'm.

157 44BEATRICE: But this encouraged you, we can see all the examples that were produced for

158 R20 and a package on the wall! So people, it is important and I just want to tell you this

159 quickly: a person must often... you know language and my love for language, hey, and

160 how I try to engender that love for the language. This morning I tried to give you another

161 dimension of language. There are also other ways of dealing with language. Words, a word

162 can have so many meanings. Please remember language which is aimed at gaining an unfair

163 advantage...

164 Last night I again looked at what the CAPS document says about CLA. Remember what I

165 said to you in the beginning about CLA. It empowers, so my purpose here is to start to make

166 you critically aware. To start to empower you as they say: I am quoting from the document

167 so that you can resist manipulation and use language sensitively and I don't want to tell you

168 and I don't always... and I have simply by taking these texts, *Vaselinetjie*, I wish to tell you

169 that even literature is used to manipulate you. And even literature, we shall see now, even

170 the language usage... There is a sensitive relationship with the language in our prescribed

171 novel. So the purpose this morning...

## **Second lesson: Focus on emotive language: 01:27:37 on DVD**

*During this lesson the learners were asked to work in groups. Each of the groups was given one of the terms, e.g. Fact and opinion, manipulation, emotive language, etc. In groups they were instructed to discuss the term, define it with the help of their text book and use their novel, Vaselinetjie, to find examples to explain these terms. They had to write their findings on a page, stick it on the writing board and present it to the class. When I arrived the class was almost ready for the report back session. I went around to some of the groups, but realised that it would be better to videotape the report back session as planned by BEATRICE.*

*The part which is being transcribed is the learners reporting back on the term, emotive language. BEATRICE asked specifically for this group to report back. She wanted me to videotape the learners' response on this section.*

172 45BEATRICE: I quickly want to hear from Group 2. Kayleen, You are going to talk about

173 emotive language.

174 46Kayleen and a group member (boy) walk to the board and stick her page on the board.

175 47Boy: Emotive language influence the listener or readers emotions. Writers deliberately  
176 use emotive language because they know it will affect the emotions of the reader and that  
177 the reader will react emotionally.

178 48Kayleen: And then we have a few examples. (Referring to the specific section in  
179 *Vaseline* they were instructed to use), Our first word that we used was 'idiot' We decided  
180 on this word because it will break down the self-confidence because if I for example read the  
181 word idiot, then I shall....

182 49BEATRICE: On which page are we now?

183 50Kayleen: We are on p. 79.

184 51BEATRICE: 79, OK. (Pages to p. 79 in *Vaseline*).

185 52Kayleen: Yes. We said that it will break of people's self-confidence because a person will  
186 feel that e.g. you did not say or do the right thing.

187 53BEATRICE: OK. Wat was your understanding of the word 'idiot', if you look at the fine  
188 distinction of meaning, remember the previous word, nuance. So what, if you call somebody  
189 an idiot – here we use the slang. But we talk about idiot (Afrikaans). What is the meaning,  
190 did you look at that?

191 54Kayleen: No Ma'm, we did not look at it.

192 55BEATRICE: Now on which basis do you say it breaks down my self-confidence?  
193 Therefore it is a word that arouses negative feelings in a person.

194 56Kayleen: Yes, Ma'm.

195 57BEATRICE: And it is also used when you want to embarrass somebody, because  
196 remember, the emotive word wants to elicit a reaction from you.

197 58Kayleen: Yes, Ma'm. and we have the second example, the use of the swear word,  
198 'Fokkit'. Ma'm, we said that it expresses shock, anger and hurt.

199 59BEATRICE: (Refers to the novel.) Where?

200 60Kayleen: On page 80, Ma'm. The reason we are saying it expresses hurt, is because we  
201 read: "Vaseline feels hurt by Puk's attitude". So I shall say that word contributed to  
202 Vaseline's feeling of being hurt. And our third example is on page 83, 'hotnot'. (*Pause, must*  
203 *first refer to her notes*). We said it makes us feel inferior and that we are not part of a group  
204 of people, because we are isolated from a group of people.

205 61BEATRICE: From whom?

206 62Kayleen: (Searches in her notes): We did not say from whom, Ma'm.

207 63BEATRICE: It this the only feeling which the word 'hotnots' evoked when you worked in  
208 groups? Did you express the sentiment that it made you feel inferior?

209 64Kayleen: Yes, Ma'm.

210 65BEATRICE: Any other emotion? Any other from the rest of you? We are all on the same  
211 page, aren't we? (refers to the novel).

212 66Class: Yes, Ma'm.

213 67BEATRICE: When she says on p.83: "Two of my other brothers are coloured and Maud  
214 had them adopted by hotnots." Hey? If you now... You just now got to that sentence and  
215 you are reading it again. You have sat and worked through that text... do you consider  
216 yourself as part of the group which is being referred to?

217 68Learner: No, Ma'm. (Almost inaudible)

218 69BEATRICE: I want a quick response ...pause... Joshua, what do you have to say?

219 70Joshua: It must be brown people, Ma'm, not hotnots.

220 71BEATRICE: Yes, OK. Look we have decided a while ago that, when we see the word  
221 coloured in texts, we would replace it with brown people. We decided that as a class. But  
222 now we are not talking off the top of our heads, we have to view it against the background of  
223 the text, when we read the text as a prescribed work, we are now looking critically at the  
224 language used in the text and please remember what I said when we had our discussion.  
225 And I said that sometimes it is also about your awareness and your experience of language  
226 itself. Because there are many grey areas in CLA as well. Which emotion, especially in the  
227 case of the emotive word; maybe the word leaves me cold, but it generates a particular  
228 emotion in your case. Do you understand what I am saying? That is why I am saying that  
229 you must forget about the conversation about brown people. I just quickly want to ask that  
230 when she speaks of her two brothers as coloureds and Maud had them adopted by hotnots,  
231 what is meant by it? That is why I asked how you view those words, 'kleurlinge' and  
232 'hotnots' and the author implies differentiation between the two.

233 72Learner: She is racist. (a few learners agree with her).

234 73BEATRICE: Do you see what I say, coloureds, hotnots, these were two different names  
235 for the same race group, if I could use that word? Now why do you think, does she make a  
236 distinction between her brothers, who where coloureds and the fact that she allowed hotnots  
237 to adopt them? Did anyone think about this, an why she then makes the distinction between  
238 the two terms for the same people? Did you think about this already?

239 74CLASS: No, Ma'm...

240 75BEATRICE: what do you say? Long pause... do not clam up... give it out of your  
241 perspective. Muneesa, how would you answer my question?

242 76Muneesa: For coloureds I would say ... they extract their front teeth, Ma'm, they wear  
243 *buffs??* (Not clear, do not understand what she is saying) (*Reaction of the class: the boys*  
244 *start laughing*) they put ....(*totally inaudible*) on their hair, that is how coloureds are seen in a  
245 racist way, Ma'm. That is how I see it, but I do not know about hotnots.

246 77BEATRICE: So you don't use, have never used, you do not know people who use the  
247 word hotnots?

248 Muneesa shakes her head. She definitely has no idea.

249 78BEATRICE: It is to you like a foreign word. (Muneesa laughs and shakes her head in  
250 agreement) But you know what I refer to?

251 79Muneesa: No, Ma'm.

252 80Learner, (Boy): (clearly trying to clear the matter up) through the use of language, Ma'm,  
253 the language use. There are certain people who speak correct Afrikaans. For example if I  
254 say you are a hotnot, it is almost as if you say to the people that you do not speak correct  
255 Afrikaans.

256 81BEATRICE: (*Quiet, does not say anything, she now starts realising that her learners*  
257 *definitely have no idea why there is so much emotion behind the word hotnot. As she has*  
258 *said, is leaves them totally cold.*) Through the person him/herself, or through the naming of  
259 people?

260 82Learner, (Boy): Through the naming of the people.

261 83BEATRICE: So say for instance that someone does not speak Afrikaans well, he will be  
262 called a hotnot?

263 84Learner, (Boy): Yes

264 85BEATRICE: Is this what you are saying? So if someone are more able to use the  
265 language , you will now not use the word, hotnot, but coloured, is this what you are saying?

266 86Learner, (Boy): Yes, Ma'm.

267 87Kayleen: This is then where labelling comes in, Ma'm. Now they label the hotnots and the  
268 coloureds because the hotnots speak Afrikaans a little different to the coloureds.

269 88BEATRICE: (*Pauses, it is now clear that her learners definitely have no idea what the*  
269 *original connotation to the word is. She does not really know what to say.*) Interesting... I  
270 think... Hmm... (*She really does not know what to say on this.*)

271 89Researcher: Is it fair?

272 90Class: No, Ma'm.

273 91BEATRICE: That is why I'm saying, here we are in post-Apartheid South Africa and we  
274 can talk about the meaning of certain words. Now you can think for yourselves, in yesteryear  
275 there was a large group of people specifically here on the Cape Flats who were known as  
276 nothing else than hotnots. So what I can add can you see how far language has also  
277 progressed? Remember the time when we did Soetgebak (poem)? We said then that the  
278 language also had a history, and the language has also been democratised.  
279 Remember that at some time in the past they also referred to my grandmother and your  
280 grandmother as hotnots. And also remember that there was nothing positive about being  
281 called that. Therefore I can say that today people and ourselves can make up our own

282 minds. We can be critically aware. And remember, we said that CLA also makes you sensitive  
283 about language. Therefore we must know better and not use words like hotnots, etc. We  
284 understand nuance, the emotion. These words are emotion laden.

285 92Kayleen goes on to give two more examples. 1:27:21 on DVD

### **2:01:19 on DVD on labelling**

286 93BEATRICE: Can I quickly hear what group 7 has to say about labelling. Let me quickly  
287 go there. These aspects are new to you. I mean denotation and connotation; we have dealt  
288 with that last year... e.g. slang. We have spoken about it last year. Therefore we must listen  
289 to the new things now. Bias, prejudice and manipulative language, emotive language and  
290 then a little bit about labelling.

291 The group who worked on labelling goes to the front and stick their pages to the writing  
292 board. Busy for a while.

293 94BEATRICE: We have to get to the new Grade 11 syllabus.

294 95Learner 1: Today we are going to talk about (covers her face with the book in her hand,  
295 very shy) about labelling. (Reads from her page) labelling occurs when somebody sees  
296 something and then builds a stereotype around it. People normally see differences between  
297 people and then give those differences a name. The people who are labelled in this manner,  
298 are then linked with undesirable characteristics. Jamie is going to give us a few examples.

299 96Jamie: An example on page??? (Inaudible as the class is noisy)

300 97BEATRICE: which page?

301 98Jamie: page 83, Ma'm. (Everybody turns to p.83. She waits a while.)

302 99BEATRICE: Yes?

303 100Jamie: Reads from the text: "Vaseline's thoughts are in turmoil. She does not know  
304 whether she must believe all of this or whether Puk is merely trying to tease her. In the cot  
305 next to the mattress two legs are kicking against the railings. His name is Cyril Pong. Puk  
306 points to the cot with her burning cigarette. He's one of those, Puk indicates with her eyes  
307 drawn into lists. A Chinaman with ching-chong eyes." Now this is like, Ma'm hmm...

308 101BEATRICE: Not "like"!

309 102Jamie: Excuse me, Ma'm. That is how Puk sees Chinese people, Ma'm: one of those ...  
310 not like us, (indicates with her hands and eyes) people with slits for eyes, Ma'm. But she is  
311 not even say that the child is different, like a part coloured and part Chinese person. Ma'm,  
312 she says one of those with the ching-chong slits for eyes. Ma'm, for me, that falls under  
313 stereotyping, Ma'm because she is stereotyping.

314 Other learners raise their hands to respond.

315 103BEATRICE: Hold it! Give her the opportunity to finish. Continue.

316 Jamie does not respond immediately.

317 104BEATRICE: What is the label that she is giving?

318 105Jamie: That she is referring to the brother as ...as...she does not say half Chinese and  
319 half coloured, Ma'm. Those with the slits for eyes, Ma'm. This is actually wrong. See how  
320 she describes him, Ma'm. When we perhaps would say... half coloured and half Chinese  
people.

321 106BEATRICE: But who are coloureds in this case? To whom is she referring?

322 107Jamie: Her mother. She and her mother.

323 108BEATRICE: But they are white. Maud is white. (the class agrees with BEATRICE)  
324 Maud and Puk are white. (The class starts laughing. Jamie is embarrassed, she did not  
325 know that). This is my understanding.

326 109 Jamie: laughs with the class. Recovers and continues. OK, Ma'm. White hey Ma'm.  
327 her mother is white and the child is half Chinese.  
328 Pause, it is clear BEATRICE is waiting for more.

329 110BEATRICE: Thank you, continue.

330 Pause. Jamie tells the other learner to continue.

331 111Learner 1: The person him of herself is no longer recognised.?? Inaudible. A tikhead, a  
332 loser, a coward, a loudmouth, a criminal, a whistleblower. The label can possibly be totally  
333 wrong. Somebody who is very shy can e.g. be labelled as arrogant or confused.

334 112BEATRICE: Could you get no other examples of labelling in the text? I know your  
335 examples are outside of the text ?? inaudible. Jamie, are there other examples if we can stay  
336 with the text? Did you find other examples in the text?

337 113Jamie: Yes Ma'm there are two more. It appears on a ?? inaudible...fucked up Cindy  
338 Crawford face... distorted by curtains and the lines of a window. This appears on p. 78.

339 114BEATRICE: Why are you shaking your head, Kayleen?

340 115Kayleen: I shall say that that cannot be labelling, because when a person is labelled,  
341 you must be classified with a group of people, as she has just said, something to that effect,  
342 Ma'm. That is not labelling. I shall e.g. say "Peppies", Ma'm. OK, that does not appear on  
343 the pages that we were supposed to read.

344 116BEATRICE: In the text.

345 117Kayleen: Yes Ma'm, but I will say Peppies.

346 118BEATRICE: So why will you say that Peppies is an example of labelling?

347 119Kayleen: Because at school the children who live in the orphanage are called Peppies.  
348 Thus they are labelled. That is what they are called at school. Peppies.

349 120BEATRICE: Now why? Because they wear second hand close donated by Pep Stores.  
350 Kayleen and the rest of the class: Yes, Ma'm.

351 121BEATRICE: There is this case... the label does not fall out of the air. (Class: Yes) You  
352 must remember this, hey. When they say to somebody... the example that she mentioned...  
353 somebody cannot call you a tikhead id there is no reason for it. (Class agrees and a number  
354 of learners concur) The label which you wear around your neck, whether it is justified or not,  
355 is where thought comes in. Is it a true reflection which is being given to you, hey? But it is  
356 my understanding that the label is not plucked from the air. They are called Peppies because  
357 they wear, what does the text say, the hand-me-downs, the second hand clothing of Pep  
358 Stores. So the Peppie part comes from Pep Stores.

359 122Class: Yes, Ma'm.

360 123BEATRICE: OK.

361 124Some learners: Yes ma'm.

362 125BEATRICE: Is labelling positive or negative?

363 126A number of learners: Negative!

364 127Jamie: It is negative, Ma'm, because I have written (she turns her head to the board and  
365 refers to the page on which she has written) the following: When you give somebody a  
366 nickname, then the person only sees this as a label su:ch as when the teacher sees a learner  
367 as a "lazy mouse" That is how we saw it. 2:08:21

## APPENDIX B3: Translated transcript of Lesson:Teacher Chloe

**Grade 11, Afrikaans Home Language class. CHLOE had this class in Grade 10 the previous year and it is clear that they are comfortable with her, they are used to her method of teaching.**

**CHLOE has an interactive white board in her class and she is using it for her lesson.**

- 1 1.CHLOE: Who is the person on the screen? Raise your hands!
- 2 2.Learner: Nelson Mandela
- 3 3.CHLOE: Nelson Mandela. So, we all know Nelson Mandela. So here is a picture of  
4 him, hey, probably when he was a little younger... (Class agrees) and here is one  
5 where he is a bit (CLASS: older...) older.
- 6 4.Learner: and much greyer
- 7 5.CHLOE: And greyer. You have probably noticed that there are sheets of coloured paper on  
8 your desks, but not on every desk, because it is a task that you can do together, in groups.  
9 So, I want you to think of a word: When you think of Mandela, which word do you think of?
- 10 CHLOE hands out felt tipped pens. Learners are busy with the task in their groups.
- 11 6.CHLOE: Write in big letters. What do you think of when you look at that picture of  
12 Nelson Mandela?
- 13 7.Learner: Does it have to be about the pictures?
- 14 8.CHLOE: When you look at the photographs, do you think Nelson Mandela? Now what  
15 comes to mind when you think about him?
- 16 9.Learner: Can it be about his past too?
- 17 10.CHLOE: Anything. I just want a word which comes to mind now. When you think of N.  
18 Mandela, think about the word you associate with him. Come, We have finished! Come, you  
19 can attach it to this, or that side of the board.
- 20 CHLOE hands out Prestik adhesive. The learners come and attach their cards on the board.  
21 Great excitement. Many wrote "freedom". Everybody is amazed. When all the words have  
22 been stuck to the board, CHLOE asks the learners to read the words.
- CHLOE finds Jamiel talking to his mates while everybody is busy writing. She addresses him.*
- 23 11.CHLOE: What do you have to say, Jamiel?
- 24 12.Jamiel: He's a legend.
- 25 13.CHLOE: So what are you saying? Is it your word?
- 26 14.Jamiel: Yes, Ma'm.
- 27 15.CHLOE: So you are proud to write that word.
- 28 16.Jamiel: Yes, Ma'm!
- 29 17.CHLOE: Does somebody quickly wants to read us the words? Quick, quick! Does

30 somebody wants to read this side? Right, Janice!

31 18.Janice (Reads the words on the board): Good leader, Apartheid, Role model, Freedom.  
32 Leader, Democracy, Legend.

33 19. Learner Reading the words on the other side: Freedom, 27 years in prison; Hero;  
34 Trouble maker; Ex-president; Role model.  
35 Most of the groups selected the word Freedom.

36 20.CHLOE: Who can now with reference to the words, give us a quick summary of  
37 Nelson Mandela? If you must summarise that which is written on the board, what is your  
38 conclusion?

39 21.Learner: Ma'm, he was a leader who fought for the freedom of South Africa. He is also  
40 the ex-president. As a result of his struggle for freedom, he was incarcerated for 27 years.  
41 Ma'm, this is why he is a legend and it also resulted in South Africa being a democracy.

42 22.CHLOE: Thank you! Come, let us now give Byron the opportunity to have his say.

43 23.Byron: Ma'm, the reason Trouble maker is on the board, is because his name,  
44 Rolihlahla, means trouble maker. But when he was at school his teachers could not  
45 pronounce his name correctly, Ma'm. Then they gave him the name Nelson.

46 24.CHLOE: Correct. If I can also summarise, the trouble maker can also refer to in  
47 terms of another part of our history, most of us hero worship Nelson Mandela, but there are  
48 also other people who do not share these sentiments. Because when you think in terms of  
49 the Government of yesteryear... pause... he was a trouble maker in their opinion.

50 25.Class: Yes Ma'm!

51 26. CHLOE:He resisted them and as a result they had him jailed. You have now summarised  
52 our history very well. (*Refers to the cards on they pasted on the board*) 27 years, but we see  
53 him come out of prison and he is now ex-president. Good. Let us continue. (*She goes back*  
54 *to her interactive board and pages further to a news paper headline.*) The next one that I  
55 wish to show you.

56 Large news paper headline: 'I WISH MADIBA WOULD DIE'. (*This elicits strong reaction from*  
57 *the class. Some shout out loudly, others inhale deeply. Different exclamations by learners in*  
58 *class to express their shock*).

59 27.CHLOE: Those are words which appeared in a newspaper. An article appeared in a  
60 newspaper and if we take those words as they are written... Cheslyn... I wish Madiba would  
61 die... what is your opinion of this?

62 Lengthy pause...

63 28.CHLOE: One sentence, not much! Another pause... You do not want to speak to  
64 us? Come let us give Jason an opportunity.

65 29.Jason: Ma'm, I think these are the thoughts of a white man. Ma'm, a black person will not  
66 agree because he lead the blacks to democracy up to now and therefore I say it is the words  
67 of a white man. Because the whites did not actually want Apartheid to stop, Ma'm.

68 30.CHLOE: Right. Points to a girl. Do you agree?

69 31.Learner: I agree. I shall say that the white man is very racist towards the black man.

70 32.CHLOE: Right. Was this always the case? Come, Ashley, when you see those words,  
71 which sentiments rise in you?

72 33. Ashley:Dissatisfied, unhappy, Ma'm. Because Nelson Mandela was in prison for 27 years,  
73 Ma'm, and when he was released, Ma'm, our country was a democratic one and everybody is  
74 equal, Ma'm. Nobody was elevated above another.

75 34.CHLOE: Candice?

76 35.Candice: Ma'm, I think it's a person who harbours hatred towards Madiba, because it has  
77 been said that when Madiba dies one day, a public holiday will be declared. I think that is  
78 why they behave in this way about the whole matter.(Class starts laughing excitedly.)

79 36.CHLOE: So you think they are already thinking about the public holiday? Class  
80 laughs. Right. Abigail?

81 37.Abigail: Ma'm, I think that the person who said it, that person should die. If it had not  
82 been for Mandela that person would also not have had freedom.

83 38.Learner (does not wait for CHLOE to ask her): Ma'm, when I read that statement, all I can  
84 think of, is I am deeply hurt because Nelson Mandela spent 27 years in jail for our freedom.  
85 He sacrificed for our freedom. (*Made her point strongly*)

86 39.Boy: Yes, Ma'm, I concur.

87 40.CHLOE: Who differs? Pause...

88 41.Learner (girl): Ma'm, maybe that person made the statement because he is in and out of  
89 hospital. Maybe they do not want to see him suffer. (CHLOE corrects her language usage).  
90 Ma'm, hence the statement he should rather go.

91 42.Learner (boy): He says: 'wishes'

92 43.Learner: (girl): They cannot say 'they wish', *Yo!* Mandela spent 27 years in prison  
93 (disgusted).

94 44.CHLOE: Sergio will have the last say.

95 45.Sergio: As Jason has said, it is a white person who said this and because he resisted  
96 Apartheid he says: 'I wish Mandela will die'. This is actually to say he must go because the  
97 whites always hear people say: 'No, Madiba fought for us', now they would rather want him  
98 to go.

99 46.CHLOE: Now I am sorry that the section that I wanted to include, has been left out  
100 but I will refer to it. Because I think that this has been a surprising outcome for me. Jamiel,  
101 do you want to have the last say? Is your hand raised or not?

102 47.Jamiel: Yes, Ma'm. It could be that the person who made the statement "I wish Mandela  
103 will die"... because a big fuss is made of it every time Mandela goes to hospital. It is widely  
104 publicised and maybe that could be the reason.

105 Class noisily agrees with him.

106 48.CHLOE: Byron, the last one...

107 49.Byron: Madiba was not alone in the fight for the freedom of South Africa, Ma'm. But he

108 gets most of the glory, all the glory, Ma'm. One person cannot fight against a million South  
 109 Africans. And maybe because he now gets all the glory and all those who fought with him,  
 110 they are not recognised for their contribution.

111 50.CHLOE: Good! (Busy adjusting the screen). What am I doing now? It is because  
 112 the image is big. Wait, let me decrease the size because it affects the next one which I want  
 113 to show you... (*Then she displays the same newspaper article, but with the name of the*  
 114 *person who used those particular words clearly on the board*).

115 51.CLASS: WHAT?!!! YO! This is shocking!

116 52.Boy: It's a coloured!

117 53.Another learner: Its an ex-learner of Sunrise High!

118 CHLOE moves the image on the screen.

119 55.CLASS: (protesting) Ma'm! We still want to read, Ma'm! In which newspaper did this  
 120 appear, Ma'm? Shhht!

121 56.CHLOE: We will read soon. So I have already heard your reactions and now I am  
 122 sorry that I did not display the photo of Prof. Jonathan Jansen on the screen, that I am only  
 123 now asking you for your opinion of Prof. J. Jansen. (*Hands out the article*). SHHHT! Don't  
 124 shout out! Raise your hand. Now, what do you know about Prof. Jansen.

125 57.CLASS: Many hands are raised. Shouts of Ma'm!

126 58.Wafieka: That he brought good things to the school and he gave children bursaries and he  
 127 was also a learner of this school, Ma'm.

128 Class becomes very noisy and everybody wants to talk simultaneously. Wafieka completes  
 129 her statement, but it is not audible.

130 59.CHLOE: Wait a moment... stop talking amongst yourselves. Let us give Wafieka the  
 131 opportunity. Here we respect everybody! Don't you quickly want to repeat yourself? My  
 132 apologies!

133 60.Wafieka: Ma'm, he has done good things for the school, he arranged for bursaries for the  
 134 learners, and he is also an ex-learner of the school, Ma'm. That is all I have to say, Ma'm.

135 61.CHLOE: Right. Jamiel.

136 62.Jamiel: Ma'm, he grew up in Tenth Avenue, he attended Surprise Primary, and he  
 137 attended Sunrise High.

138 63.CHLOE: Patrick!

139 64.Patrick: He is a professor at the University of the Free State, Ma'm.

140 65.Learner: The Rector!

141 66.CHLOE: The Rector. Right! So come and let us quickly read the article. (She  
 142 distributes her notes) Right. Page to the article. You now have the article in front of you.  
 143 Page to the article. Ignore the rest, page to the article. I don't want to be handing out  
 144 pages all the time. And that is why we now... Right! But before I read the article. What we  
 145 have done up to now, up to now, and are still busy with, is what we call Critical Language  
 146 Awareness. Now go to the first page and look at the word Critical Language Awareness.

147 67.Learner: What's up with the page? I can't even see the words.

148 68.CHLOE: Ms Brandt is not here and so Ms Davids quickly made us some copies and I  
149 think the machines gave her grief. Right! Here we have a text. We have a text. Here we  
150 have a cartoon. We have already spoken about cartoons; we have the ANC/DA cartoon in  
  
151 your Platinum (textbook) which we then discussed. There you see, e.g. another article. Look  
152 at the headlines. (*She points to a newspaper article pinned to the wall.*) "The Netherlands  
153 celebrates Krog's 60<sup>th</sup> birthday". It is about Antjie Krog and we have all those things there,  
154 pictures, etc. And when we then look at a text, then that text is loaded with meaning.  
155 Right, when I say a word, then we can attach many meanings to such a word. We have e.g.  
156 dealt with the dictionary meanings of words and we have seen that there are many meanings  
157 to a word. We cannot look at a word in isolation. Each one has a meaning and when it  
158 comes to the choice we have...When this article was written (refer to the article she is going  
159 to read), this author... Pieter...

160 69.Learners: Steyn

161 70.CHLOE: Steyn... He could make choices, right. And he chooses his words in such a  
162 manner that they fulfil his function, right. So every word that he uses... we read e.g.  
163 *Vaselinetjie* and some of those words, again... (she cringes... class starts laughing) right,  
164 then some of you will read us the words!

165 71.Learner: Yes, Ma'm.

166 72.CHLOE: And then we ignore some of them. Right. So all these texts, when we deal with  
167 them, we already have a value judgement. So we have principles and we have things, in  
168 which we believe, and these in turn will influence us, how we interpret that text. So each  
169 one of you interpreted this heading according to your own convictions, whether it is religion,  
170 or the principles by which you live, everything now becomes a text. How you look at it. Now  
171 this writer can manipulate us. So do you believe everything the newspapers report to us?  
172 Everything that is written there do we just say: Oh! It is in black and white. Do we consider  
173 if something else is being said? Are there underlying nuances in that word? I can e.g. look at  
174 the word: **Speech**. Speech actually implies his own words. Not actually his entire speech.  
175 It is not his entire speech that shocks us, it is the words quoted by the writer of the article  
176 that shocks us. Every time we read **further**, then we have another reaction. So we are  
177 going to look at how we react. And that is what CLA wants to do. When you engage with a  
178 text, when I engage with a text, then each one of us must be totally aware of what the  
179 author intends, what do they want to achieve... why were those particular words chosen?  
180 Could he not have chosen another word? And now, at the end of the day, each one of us, as  
181 we have seen, have an opinion. I have an opinion, and we must become conduits. So when  
182 we look at anything... and listen, and we can decide how we feel about it, we are not  
183 manipulated, nobody tells us what it is. I have seen it, it is not so, then we are critically  
184 aware, and this is critical language awareness. And we can express our own opinions. Right,  
185 come, let us read the article.

186 CHLOE *starts reading and discussing the article with the class. A copy of the article is*  
187 *available.*

187 *After she has read the newspaper article.*

188 CHLOE: Does this make us feel slightly ...er... better?

189 Learners: No, Ma'm.

190 Learner: He said it afterwards, Ma'm

191 Learners: Yes, I agree.

192 *The recently acquired information from the article still did not convince most of them that*  
193 *Prof. Jansen had good intentions. CHLOE, however, continued regardless.*

## APPENDIX C1

### AFRIKAANS TRANSCRIPTION: TEACHER ALICE

ALICE: Ons gaan vandag lekker gesels, maar ons gaan ordelik praat en wanneer ek vir julle vrae vra, gee jou idees Sê wat jy dink, moenie daar sit en dink jy gaan verkeerd praat nie, want ek en julle is maar half oip dieselfde vlak of basis op die oomblik en ek gaan ook praat en ek hoop dat ek julle kan bereik. Nou kom ons kyk na daai foto op die bord. Los nou eer jou boeke, jou aandag is daar voor. Wat kan julle vir my sê van die vrou?

L1: Sy is mooi

L2: Sy is pragtig

Hele paar leerders praat...

L3: Sy het mooi hare

L4 (seun) Sy is 'n model.

ALICE: Ja, sy het mooi hare en wie is dit?

KLAS: Beyoncé

ALICE: Ja, dis Beyoncé, die hele wêreld ken al vir Beyoncé. Ek het nou gehoor julle sê sy's mooi, sy's pragtig, wat kan ons nog sê van Beyoncé?

L3: Sy het 'n kind, Juffrou

ALICE: Sy't 'n kind;

L: Sy is 'n sangeres

ALICE: Sy's 'n sanger, wat nog?

Opgewonde, almal praat deurmekaar... SSHT!

ALICE: Sy's 'n aktrise ook; Kan julle die film onthou waarin sy gespeel het?

Almal praat deurmekaar.

L: Obsession

L: En Temptations

L: Austin Powers

ALICE: Austin Powers, wat is daai vrou met die hare (ways met haar hande groot hare)?

L: Roxy

ALICE: Roxy! En weet julle waaraan ek gedink het, Dream Girls!

L: Ja, Juffrou

ALICE: Nou kyk daarso; sy's 'n aktrise. Nou sou julle sê sy is sommer jou gewone meisie?

Klas: Nee, Juffrou!

ALICE: So sy is wat?

L: 'n Rolmodel, Juffrou

ALICE: 'n Rolmodel?

L: Sy's bekend

ALICE: Sy's bekend en suksesvol. Ek het eintlik die woordjie suksesvol gesoek, julle vat te lank, maar eintlik het julle dit gesê, julle het dit gesê. Mooi. Daar het julle nou alles gekry en 'n klomp goed gesê van Beyoncé. Nog iets julle nie gesê het nie of miskien nie aan gedink het nie, behalwe dat sy beroemd is, sy is ook in adver.....

KLAS: Advertensies

ALICE: Dis nou iets wat ek weet van haar dat sy ook in advertensies is. Nou Beyoncé Knowles is ook bekend en beroemd vir haar heuningkleurige hare (stap na die bord met die foto en wys na die hare.) en haar heuningkleurige vel. Sy sing het julle gesê, sy's op voorblaai en sy word deur die L'OREAL Maatskappy vir advertensies gebruik. Op haar nuutste album, nou ek weet ek ons raak moeg hiervan, my kinders, my eie kinders vra ook soms, Mamma, hoekom is julle so vasgevang in die verlede, né, ons het nie lus om te hoor van daai goed nie. Maar weet jy wat, dit wat ek nou gaan sê, speel 'n rol nog steeds en ek dink dit sal seker vir solank ons lewe, en miskien nog julle kinders en kleinkinders se lewens ... hopelik nie, maar dit sal heelwaarskynlik 'n rol speel. Op Beyoncé se nuutste CD-omslag ...ek is nie seker of dit nog die nuutste is nie, maar uit die goed wat ek gekry het van die internet af Hmm.....*Four*, sê julle, is dit reg?

KLAS: Ja, juffrou

ALICE: Julle sê ja, het julle dit? Ek wil hom vir my gaan koop want ek hou ook van hom.

KLAS lag saggies.

ALICE: Op haar nuutste omslag en by verlede jaar se Grammys was daar iets aan haar...(ALICE raak dramaties) sy het baie wit gelyk. Dis wat mense gesê het. Sy het gelyk soos 'n wit vrou.

Leerder: Hmmm...

ALICE: Haar hare raak al hoe mooier, die hare, uh... die vel, die krulle, alles, as jy na Beyonce kyk, dan lyk sy soos 'n wit vrou. Uh... Pouse ...in 'n gesigadvertensie vir L'Oreal, 'n gesigroomadvertensie vir L'Oreal het sy gesê, het sy spesifiek van haar vel gepraat en sy het gesê haar vel is 'n vermenging of haar velkleur is 'n vermenging van al die rasse waaruit sy kom. En julle weet, daar is mos altyd mense wat alles dophou en iets te sê het daarvoor. Wat dink julle sou hulle iets daarvoor te sê hê? Sou hulle spesifiek iets daarvoor te sê gehad het?

KLAS: Almal praat saggies saam, Ja, Juffrou...

L: Plastic surgery?

ALICE: Hmm? Dink julle hulle sou sê dis reg wat Beyonce praat van al die rasse waaruit sy kom, spesifiek die Franse het sy genoem, uh... sy't gepraat van die Native Americans, hmm... mense het 'n probleem daarmee gehad. Hulle het gesê Beyonce? (Pouse) Dis amper asof sy haar swart wortels misken.

Klas: Hmm...

ALICE: Is ons ook nie dalk so nie? Baie van ons?

Leerder (seun) Sommige van ons...

ALICE: Ons almal weet van die Duitsers wat iewers in ons familie is, en... van Jode en van almal daai, maar ons weet bitter min van die Khoi-gedeelte, né? Dis wat hulle toe teen Beyoncé het. Hulle sê Beyoncé kom vertel ons van al daai soort goeters, maar wat van haar **swart** herkoms. Hoekom praat sy nie oor haar swart herkoms nie? Hm...pouse... Daar is ook mense wat glo dat sy nie geforseer moet word om haar swart identiteit te misken nie. Verstaan wat ek sê?

KLAS: ja,....nee... juffrou...

ALICE: En ons? Nou wil ek praat van ons almal hier in die klas. Ons almal tel mos eintlik as swart vrouens, bruin, swart vrouens. Nou ons as swart vrouens, sê hulle... die mense wat vir Beyoncé nou kritiseer. Hulle sê ons moet die krag van ons diverse skoonheid besef. Divers... verskillende skoonheid, né? Ons lyk nie almal eenders nie, ons lyk verskillend, party se velle is donker, party het ligte velle, party se hare is korter, party s'n is langer. En hulle sê ons skoonheid...met skoonheid bedoel ek *beauty*...is divers,... is so interessant,...,en dis so verskillend en ons moet die krag daarvan besef. En tog, julle, as ons so stilsit, en seuns, ... ek weet nou nie van julle nie, maar ek wonder, die meisies moet nou met my praat want ek is nou natuurlik al horingoud in vergelyking met hulle...

KLAs lag

ALICE: Ek wonder, Eintlik op die oomblik gaan ek 'n bietjie van my bagasie,... van my *baggage* losmaak en ook vir julle: Ons skoonheid het eintlik ons grootste stryd geword. Dis 'n *struggle* vir ons. Dis amper asof soos 'n geveg, Hoekom, is hier

iemand in die klas wat iets vir my oor daai stelling wil sê. Kom, bring 'n bietjie uit al daai goed waaroor jy so huil.

Klas lag lekker

ALICE: Wat sê jy? Fiora? Wat beteken dit as hulle sê ons skoonheid, ons *beauty* is eintlik ons grootste stryd wat ons in die lewe het?

Fiora: Want mense soos Beyonce, hulle is mooi, en hulle't die hare en hulle het geld en ons wil ook soos daai wees want hulle is ons rolmodelle. Ons het nie ander mense om op na te kyk nie, want dis al wat ons sien... in *like*, in tydskrifte as jy deur tydskrifte blaai dan sien jy net mense wat soos Beyoncé lyk, jy sien nooit mense wat normaal is normaal is nie, soos Juffrou is normaal, my ma is normaal, mens sien nie mense soos dit in die tydskrifte nie, mens sien net mense soos Beyoncé. So jy kyk op na hulle wat in die tydskrifte is.

ALICE: OK! Sy loop ons les 'n bietjie vooruit, maar ek hoop julle het geluister nou daar!

FIORA; lag skaam.

ALICE: Hm... wat ek bedoel het, is, julle, is hier iemand in die klas wie se oupa of ouma of tannie... loop in die klas op en af.... (aan my) O juffrou, ons het 'n probleem, almal het Beyonce hare nou hier!

Die klas en juffrou lag almal lekker saam...

ALICE: Voltooi haar sin... wat sê... en weet julle, dit kom van my familie ook af. My kinders het sulke (...*wys groot hare met haar hande...*) Hulle hare het hulle soos julle op Engels sê... *embrace*, hulle hare staan net só...(klas lag lekker)... en my pa,... as ons daar kom, dan kyk my pa, hy is al half blind, (klas lag lekker) maar dan sê hy: Kim, wanneer laas het jy hare gekam? ...(*Klas bars uit van die lag... pouse, gee hulle kans om lekker te lag... vertel verder:*)...Kan jy nie iets doen met daai hare van jou nie? ...*Klas lag...* Huh? Hoeveel van julle sit miskien hierso dan sê 'n antie, daais buitendien 'n aanvaarde Afrikaanse woord, net die spelling is verskillend... dan sê 'n antie...*dramaties...* wil nie snaaks wees nie, maar jou suster is nogal 'n bietjie mooier as jy. (*Klas lag lekker, hulle kan met haar storie identifiseer...*)

Leerling \*: Ja, Juffrou! (*leerder het 'n donderder velkleur*)

ALICE: Ja, Juffrou hoor ek hier, nou hoekom? Dan is jou suster miskien 'n bietjie ligter van kleur

KLAS: Ja, Juffrou, almal stem saam

Leerling\*: Skud haar kop instemmend, Ja, Juffrou!

ALICE: En die hare is bietjie gladder (*Klas raak rumoerig soos almal saamstem Hmmm...*) En dis wat hulle bedoel... Ons skoonheid het ons stryd geword. Dit veroorsaak bagasie, *baggage* wat ek nou vir hulle gaan sê, hierdie 51-jarige vrou, wat vir jare gaan pla, hoor. Dit gaan vir jare bly, jy sal moet 'n sielkundige kry. Ok. (*gaan terug na haar lesaantekening*) Nou daar het ons nou daai stukkie, Hm... ek het voorbeelde genoem. Nou wil ek eintlik hê ons moet gou... uh, Ryan, (*haal tydskrifte uit 'n sak en vra Ryan om te help uitdeel, een tydskrif per bank, of so*).

Uitdeel van tydskrifte.... Lewendige rumoer.

ALICE: Julle, hierdie goed is horingoud. Het almal nou 'n tydskrif? Is almal geholpe... niemand sit nou daar en het nou nie 'n teks nie. Klas: SHHH!!...

ALICE: Op die bord het ek ook 'n paar goedjies (*blaai die bord om en verwys na nog fotos van mooi vroue en 'n stel vrae wat vooraf daarop geskryf is*) wat julle na kan kyk, maar ons kyk gou na ons tydskrifte. Voor julle. Ek wil hê julle moet sê en daai mense moet hulle hande opsteek, Kyk na jou voorblad, moenie omblaai nie... Wie het 'n swart vrou op hulle voorblad?

Leerder: Ekke, Juffrou

Nee, moenie ekke nie, steek net die tydskrif op. Kyk mooi, kyk mooi, hoeveel mense sien julle wat hulle hand opsteek?

Twee leerders hou hulle tydskrifte in die lig op.

ALICE: Hoeveel mense sien julle wat hulle hand opsteek?

Klas: Twee juffrou...

ALICE: Uit al die tydskrifte wat nou hier in hierdie klas uitgedeel is, is daar twee mense wat 'n swart vrou op die voorblad het. Nou wil ek vir julle vra, nou kom dit dat julle moet lekker praat. Wat sê dit vir julle? Onthou wat Fiora ook netnou gepraat het, wat sê dit vir julle? Wat is die implisiete boodskap - nou ek wou eintlik vir julle notas gegee het (*start looking for notes, finds it in front of her...decides to give it to them later*) Implisiet beteken mos...ek weet nie of ons al daarvoor gepraat het nie, dit beteken dis 'n boodskap wat nie direk vir jou gesê word nie, maar wat jy nou kan optel hierso. Miskien moet ons eers praat. Hoekom is mense op voorblaaie? O... Terwyl ons daarvoor praat, gaan jy nou aan die implisiete boodskap dink, die boodskap wat uitgaan, sonder dat dit direk gesê word vir jou, maar jy kry dit. Hoekom is mense op die voorblad?

ALICE: Andrea, hoekom is mense op 'n voorblad? Gaan hulle vir my op 'n voorblad sit, gaan hulle vir Juffrou Petersen op 'n voorblad sit? Gaan hulle vir jou op die voorblad sit?

KLAS: Almal praat saam...

Leerder: Miskien is hulle 'n beroemde persoon, of hulle het iets gedoen wat hulle nie moes gedoen het nie, of hulle het iets gedoen wat hulle moet doen, en daarvoor is hulle op die voorblad.

ALICE: En daai was 'n goeie antwoord, mense is op die voorblad omdat hulle bekend en beroemd is.

Leerder: Miskien is hulle modelle

ALICE: Daar hoor ons nog ene: model en 'n model is gewoonlik sinoniem met watter woord? Hoe is 'n model?

Leerder(Raoul): Mooi

ALICE: Raoul, dink nou mooi aan daai mooi: Ons sê nou hulle is mooi, maar ons gaan netnou praat oor wat is mooi? Wie sê vir ons wat is mooi? So daar het julle dit. Wat is dus die implisiete boodskap, luister mooi, moenie bang wees om te praat nie, daar is net twee swart vrouens op die voorblaaië, uit al die boeke hier in die klas?

Leerder: Dit sê vir ons wit vrouens is mooier as swart vrouens

ALICE: Stem julle saam?

KLAS: Ja, Juffrou....

ALICE: Sy sê die boodskap wat eintlik hier uitkom, die implisiete boodskap, is dat wit vrouens ...pouse... mooier is. Dat wit vrouens... wat het julle netnou gesê,... beroemd is, dat wit vrouens ... (*leerder onderlangs: geleentheid het*) wat het julle gesê... suksesvol is. (*kry nie juffrou se aandag nie*)

Leerder: Juffrou! (*trek nou juffrou se aandag...*) Wit vrouens kry meer geleentheid as swart vrouens.

ALICE: Maar oppas, ons is nie nou hier om nou die swart vrou te verdedig nie, ons is besig om te praat oor tydskrifte en hoe hulle dit sien. So die boodskap wat ons hieruit kry, is dat wit vrouens is meer suksesvol, wit vrouens is mooier, wit vrouens is meer bekend.

ALICE: Weet julle wat het ek uitgevind en dit is nou nie vrouens nie, miskien moet ek sê mense. Iets wat ek persoonlik oor gewonder het...Julle koop ook mos Huisgenoot né, maar ek het die YOU gekoop want ek het dit spesifiek in die YOU gesien. Nou...Christo Davids, almal weet mos, Errol (*van Sewende Laan... Die hele klas : Ja, Juffrou, (almal herken die Afrikaanse Sepiester)*) Maar OK, hy is 'n veel meer talentvolle mens as Errol; Errol is maar seker vir hom net 'n ou dingetjie wat hy hier langs die kant doen. Toe Karien ...wat is dit nou Husselman... Karien van Jaarsveld trou met daai rugbyspeler, Derrick Hougaard...is dit nou Derrick Hougaard?...Ja...hmm, het hulle, ek dink drie Huisgenote afgestaan aan haar en haar man. Die een Huisgenoot het die troue gedek, die volgende Huisgenoot het die

uh... wittebrood gedoen en ek dink die een Huisgenoot het hulle verlowing gedoen, alles. Dit was klomp goed. Weet julle Errol was eintlik, of Christo, wat net so bekend is, het (hou haar vingers op) vier foto's gekry. Dit was, ek is nou eintlik spyt ek het nie daai Huisgenoot gebring nie... Hou die tydskrif op... So! Twee blaadjies ... Dit was soos die... Hier was twee en hier was so 'n foto'tjie en ek dink hy was ook nie op 'n voorblad nie, daai mense het elke keer as hulle oor hulle foto's ingesit het, het hulle 'n volle voorblad gekry. Christo het so hier iewers op die voorblad so 'n klein foto'tjie gehad (*leerders reageer om te lag*) en dit het nogal vir my opgeval hmm.. en ek het gewonder hoekom...pouse... ek dink hy's net so bekend. (*klas maak instemmende geluide*) en ek dink hy is meer bekend want hy is bekend oor die kleurgrens heen. (*sprei haar arms wyd om die kleurgrens te verduidelik..klas maak instemmende geluide*) en ek bedoel hoeveel van julle ken vir Karien van Jaarsveld... (*klas stem saam...*) Ek dink nie enigiemand hier in die klas weet wat sy eers sing nie.... Maar enige geval... Ek het nou afgewyk, maar dis min of meer die dinge wat ek by hulle wou weet.

Nou wil ek hê, julle het nou vir my daai gesê, nou kyk vir my na die voorblaaie, dan kyk julle gou hierso... (*blaa die blaaibord oop...nog foto's opgeplak*) daar is ook foto's om na te kyk: Wie is ideale leser of luisteraar van die tekste waarmee ons besig is, soos die wat ek vir julle vertel het van Beyoncé en die foto's. Wie is die ideale mense om dit te sien?

Leerders: vroue...vroumense

ALICE: Ek hoor vrouens. Hoekom? Kom, wat sê jy? Praat, praat...

Seun: Hulle hou daarvan om tydskrifte te lees

ALICE: Hulle hou daarvan om tydskrifte te lees, sê hy, maar ek dink die antwoord moet dieper wees. Andrea?

Andrea antwoord, ander leerders praat saam, alarm gaan af, onhoorbaar

ALICE: Ok, jy aspireer om so te lyk,

Leerder: Ja, Juffrou

ALICE: Wat wil jy sé? Kezia, waarom sou die tekste vir vrouens bedoel wees? Jy het nou gehoor wat hulle almal sê.

Kezia: (meestal onhoorbaar) gaan oor advise, dinge wat hulle vir jou sê...onhoorbaar

ALICE: Ok, wat sê jy Fiora? Waarom is dit vir vrouens belangrik?

Fiora: Dit staan hier geskryf oor hoe om 20 jaar jonger te lyk en om 'n nuwe jou te wees en oor kos en beeldskoonheid en jeug en van die lewe en...

ALICE: OK. Die antwoorde uit die klas klink soos volg: Hulle voel dat dit vrouens is, want alles in die boeke gaan oor vrouens; dinge wat vir 'n vrou belangrik is, maar inaggenome die les wat ons het, die gesprek wat ons nou het, raait , wat dink jy hoekom sal dit vir vrouens belangrik wees om al hierdie goed waar te neem?

Lang pouse; ALICE wys na 'n seun:

Leerder: Juffrou, ek dink dis vir vrouens, want hulle wys net mooi vrouens hier en ek is nie onbeskof nie, ek dink daar is seker vrouens wat nie so mooi soos dié vrouens is nie en hulle sê met inspirasie, so ek dink 'n mens moet dit lees en die mooi mense sien en dink, Aa.. Ek wil soos daai wees...

ALICE: OK. Ons hoor wat is jou antwoord.

Leerder (Meisie): onhoorbaar.

ALICE: (*Nie gelukkig met die antwoorde nie*), Ek gaan nou sê.. weet julle wat wou ek gehad het. Is daar nog iemand wat iets wil sê? Miskien verwag ek te veel van julle (*in my rigting...hulle is maar 15, Juffrou*) pouse... Shakiera, voor ek julle nou hier wil lei, neem in ag wat ons nou hier gesê het en ek gaan dit weer sê...ek glo so in julle, julle kan dit vir my doen, Julle sien voorblaaie en advertensies van vrouens wat voorgehou word as mooi. Beyoncé word omtrent geblyk deur L'Oreal want wat hulle nou wil, die beeld wat hulle wil uitbring, het julle self gesê, wit mense is meer suksesvol, wit mense is mooier, daarom in die klas is daar net twee tydskrifte met swart vrouens op. Julle het gesê vrouens is die ideale mense om hierdie goed te lees. Waarom moet vrouens dit sien?

Shakira agter in die klas: Juffrou, mansmense né, hulle...hulle, hulle moet na die huis sorg, hulle moet geld vir kos gee, nou hulle het nie tyd vir dié nie (*hou die tydskrif op*) hulle moet werk, daai is hoekom ek sê hulle moet werk. Die vroumense moet by die huis wees, en hulle het tyd op hulle hande, Juffrou, hulle het tyd om dié te lees,(ALICE: Hmm...) Nou as hulle dit sien né, dan dink hulle nee, dit is mooi mense, dan wil hulle meer weet van die mense wat nou so mooi is (*klas begin lawaaierig raak, duidelik dat hulle nie heeltemal saamstem nie, dan gaan die interkom aan en sy word heeltemal onhoorbaar, klas klas steeds lawaaierig*)

ALICE: Shakira, hou jou woord! (*Dui aan sy moet wag vir die afhandeling van die aankondiging, maar gaan self aan, al is die aankondiging nog nie klaar nie*) Nou wat is die boodskap wat hier uitkom: Swart vrouens is glad nie mooi nie, wit vrouens is mooi. Wat moet ons doen as ons dit lees, ons is mos die vrouens (*iemand by die deur*) Kom nou! Hoekom is dit belangrik vir ons om dit te sien?

Leerder: Juffrou, sê nou die tydskrifte was op die rakke, mense sal dit nie sommer koop nie, juffrou, want ek weet nie hoekom nie, Juffrou, (*klas reageer deur ongemaklik te lag*) Ja, Juffrou, daar is nie 'n wit persoon op nie en hulle dink seker Ok, die hele tydskrif is seker oor swart mense...

ALICE: So wat moet ons doen? Ons moet dit wat maak? Ons is nou bewus van die situasie, Ons moet iets doen om dit ...(*Klas antwoord, maar onhoorbaar...*) om dit?

'n Leerder: Om dit reg te stel.

ALICE: Dis wat ek gesoek het by julle en die antwoord het uit julle uit gekom. Julle moet leer om nie altyd so oppervlakkig te dink nie. Want julle kan dink. Het julle my?

KLAS: Ja, Juffrou

ALICE: Onthou nou, ons het gesê hulle sê hulle is mooi, ons moet nog by 'n ander punt uikom. So ons is die mense wat hierna moet kyk want hoe't ons netnou gesê? Ons moet geloof in onself kry.

KLAS: Ja, Juffrou

ALICE: Ek is verby die stadium van, ek was ook op 'n stadium waar ek soms my hare *relax* het. Ek weet nie of daar 'n Afrikaanse woord is daarvoor nie, (*Klas lag*) Ek dink ek was... luister... in my dertigs... toe besluit ek, ek gaan my krulle aanvaar. Dit is wat ek is. Dramatiese stilte... Ek is nie skaam daaroor nie, ek begeer nie reguit hare nie, soms ja, as mense so hulle bob swaai, dan dink ek, Ai... (*klas lag*) laat daai duiwelsgedagtes weggaan. Maar, sien jy, ons moet leer om lief te wees vir onself. En ons moet leer om hierdie boodskappe wat hier (*Hou die tydskrif omhoog*) uikom, ons moet dit, die Engelse sê so lekker, ons moet dit *challenge*, ons moet dit uitdaag. Ons moet dit regstel. Ons moet ophou glo dat ons nie mooi is nie, (*klas knik instemmend hmm..*) Sien jy, dis hoe julle moet dink, dink soos ek dan dink julle reg (*lag lekker terwyl die klas nie regtig saamstem nie*).

Die les gaan dan aan oor partydigheid en ander aspekte van KTB

## APPENDIX C2

### AFRIKAANS TRANSCRIPTION: TEACHER BEATRICE: Grade 11 Home language class

Has a data projector and screen in the class for the lesson. Starts by explaining that the lesson is about CLA. Also explains to the class that they will be using their literature book, the novel *Vaseline-tjie*, by Anoeska von Meck, as well as their text book for this lesson. She also tells them to have only the two books on the desk, that they can relax, as she is going to teach the lesson and that during the follow-up lesson they will be able to engage with the work.

BEATRICE starts off by playing a clip of the poem of Ronelda Campher to them. Not very comfortable with the equipment and the learners have to tell her where to click to get the clip playing: “Klein Cardo. Cardo was gebore, maar niemand het hom verag nie. Sy ma was 16 en sy pa... gemeenskaps...? vir die jaar. Sy ouma was ‘n kerksvrou en sy stiefoupa het gedrink vir die pyn. Cardo was ‘n mooi klong met sy donker vel en ligte oë, mooi genoeg om Engels te praat. Hy het gehou van drie stokkies en vroteier in die pad speel. Tot die gawa van die ... het gesê Cardo is ‘n engelkind. Die aand voor Cardo se eerste dag op grootskool het die spul ..... in die pad geskiet. Cardo het by die venster uit geloer, die koeël het in sy keel gaan sit. Sy ma het nie gehuil nie. Politicians het ‘n boompie geplant. En die Kaapse dokter het dit uitgepluk en gegooi, waar die res van die Kaapse drome lê: Op die vlaktes”.

OK, Mense. Nou jy het gehoor vanoggend gaan ons ‘n kyk na KTB, maar die tekste wat ons gaan gebruik, is literêre tekste. Nou wat jy eintlik daar gehoor het, was die gedig van Ronelda Campher, nou sy is een van van die bruin vroue skrywers wat bietjie, ook nie bietjie nie, maar wat groot opgang maak in die Afrikaanse letterkunde, né, Nou wanneer jy gewoonweg, wanneer jy luister of ons werk met die poësie, dan sou ons gevra het, wie is die spreker, wat is die tema, maar wanneer jy eintlik krities kyk na die taal in die teks of in die gedig, sal ek nou vir jou vra: vir wie dink jy, is daai gedig geskryf? Wie dink jy, is die teikenleser of die teikenhoorder as jy dit aangeluister het of hoorder as jy dit in die bundel kry en jy lees hom, né, so vir wie, dink jy het Ronald, die outeur in gedagte gehad toe sy daai gedig gekryf het?

*Lang pouse terwyl sy wag vir ‘n antwoord.*

Seun: Jong kinders, Juffrou

BEATRICE: Jong kinders? So jy sê in die gedig praat sy met jong kinders. Wat sê sy vir jong kinders? ..Pouse.. .Het sy iets om vir die jong kinders te sê?

*Pouse. Iemand hoes*

BEATRICE (herhaal): Het sy iets om vir die jong kinders te sê? Want as jy sê dis vir jong kinders, wil jy nou eintlik sê maar sê jy mos sy het nou iets om vir jou te sê?

Pouse.. So is dit dan nou die jong kinders vir wie sy in gedagte gehad het toe sy nou daardie gedig geskryf het? Pouse...Kom mense?

*Pouse..... een maak keel skoon*

BEATRICE: Ons sê nie, ek wil hê jy moet ontspan, Ek sê nie die gedig is nie vir jong kinders nie, ek sê net as jy sê dis vir jong kinders, ek kan ook andersom vra, hoekom sê jy dan die gedig is geskryf vir jong kinders? Of andersom, wat wil die gedig vir die jong kinders sê? Enigiemand wat 'n ander opinie ook het?

Seun 2: Jy moenie deur die venster loer as mense skiet in die pad nie.

BEATRICE: OK, So Faez sê sy sê moenie deur vensters loer as mense skiet in die pad nie. Nou waar skiet mense dan in 'n pad?

*Learners now more lively, many have an answer, but do not volunteer their answer. I hear ....(name of township)*

BEATRICE: Wie praat hier, Waar skiet mense dan in 'n pad?

Weer 'n pouse.

Seun 3: In bendegemeenskappe

BEATRICE: In gemeenskappe waar daar byvoorbeeld bendes voorkom. En watter voorbeelde van sulke gemeenskappe ken ons? Ons ken ons eie gemeenskap, ...township . (*Leerdere beaam*) Is dit nie so nie? Nou ek wil net sê dat was net 'n inleiding tot die les, mense. Nou niemand het vir jou gesê luister, sy het nêrens gepraat van bendes nie, maar jy kon in die teks inlees daar was betekenis wat sy nie gesê het nie, maar wat jy in die teks kon inlees. Is jy met my? Niemand het gepraat van (*naam van township*) nie, ons het net gehoor van Cardo wat deur die venster kyk. Maar toe moet ons in die teks inlees, dat, as ek bv in Constantia bly en ek loer deur die venster, dan sien ek 'n pragtige uitsig, né, maar as ek in (*township*) bly, kan ek iets heel anders sien of kan die koeëls in die gedig in my keel in vassit, né. So jy het eintlik betekenis afgelei maar êrens het jy al klaar daai betekenis het jy afgelei van die kennis wat jy reeds het van die taal. Maak dit vir jou sin?

Leerdere in 'n koor: Ja, Juffrou

BEATRICE: En die kennis wat jy miskien of jou voorkennis, jy verstaan wat gebeur in (Township) en toe jy die gedig hoor toe maak jy assosiasies tussen Cardo se omstandighede en dinge wat in (Township) gebeur het, né. Is jy met my?

Leerdere: Ja, Juffrou.

BEATRICE: OK, so mense, in essensie wil ek vir jou sê dit is min of meer of hy raak so aan wat KTB is, né.

Set up her next power point presentation on CLA. Sukkel bietjie met die tegnologie en vra die kinders raad.

Dogter: Slide hom, juffrou.

*Ek help deur die regte icon aan te dui. Die klas lag lekker.*

BEATRICE: So mense, wanneer ons dus besig is met ...mense vanoggend gaan ek bietjie baie praat né, moet jy vir my verstaan, dat wanneer jy besig is met KTB né, wat ons nou gedoen het, né, ons het so klein bietjie KTB toegepas. Dit gaan om die vermoë om betekenis af te lei.

Starts with teaching a lesson of the different terminology and the meaning of CLA. Starts with referring to the text book p265 referring to the different terminology and dealing with this by using the novel, Vaselinetjie.

18:45:

BEATRICE: In die stadium, wat is jou verstaan van KTB?

Seun: Is die verskillende tale wat jy gebruik, Juffrou.

BEATRICE: Nee, nie die verskillende tale wat jy gebruik nie, maar dit kan dalk wees 'n manier van taalgebruik, né. Ons gaan later kyk daar is ook 'n verhouding tussen tale, tussen sprekers en tale, hoe 'n spreker deur middel van taal identifiseer word, dis ook alles deel van KTB. Maar ek het nie daarvoor gepraat nie, ek praat nou net die eerste gedeelte van die les.

Dogter: Ek sal sê dis om die werklike betekenis uit te vind van wat iemand besig is om aan jou oor te dra.

***23:57 – 29:00 on dvd.***

***Teacher C is reading from the text. P.79. She is busy explaining to them about fact and opinion.***

TB: Net in die gedeelte wat ons nou gelees het. Onthou tog toe ons die eerste keer gelees het, ons is mos verby hierdie gedeelte, né, het ons gelees en gekyk, meestal vir die inhoud, né. Nou gaan ons 'n bietjie ander na dié gedeelte kyk, net anders kyk na die teks. Is daar enige gedeelte of 'n bewys wat jy kan onderskei waar daar tussen feit en mening wat ek nou vir jou gelees het. Net in hierdie gedeelte. Is daar enige deel waar jy kan sê, yo, dis nie 'n feit nie, dis mos 'n mening, of dit is 'n mening en dit is nie 'n feit nie?

Leerder: Juffrou, dis daar wat Vaselinetjie voel dat sy 'n matriekmeisie is. Sy is eintlik nog nie in matriek nie, daai is 'n mening, want dis nie 'n feit nie, sy is mos nogie in matriek nie, maar sy voel soos 'n matriekmeisie, amper soos sy voel groot.

TB: Dit is hoe sy voel.

Leerder: Ja, Juffrou, so dis 'n mening, Juffrou.

TB: OK.

Leerder 2: En waar Puk sê almal het flats, almal het nie flats nie, dis 'n mening, want sommige mense in die Kaap het huise.

TB: Pragtig, maar ons is nie in die Kaap nie, ons is in Jo'burg.

Leerder 2: Sorry! Jo'burg.

TB: Nou kyk né, toe ons die eerste keer, nou gaan ons bietjie anders om, jy gaan nou sien hoe gaan ons 'n bietjie anders om met die teks vanoggend, né. Ons het net klaar gelees, ons het glad nie daarvan gepraat nie, ons het net aangegaan. Nou verstaan ons, OK, né daar waar Puk-hulle in Johannesburg bly, hulle praat nou van Jo'burg daar waar hulle bly, ons het nou klaar die ruimte gehad né, ons is nou verby daai gedeelte, maar vanoggend kan jy sien, nou sien jy, yo, dit wat Puk sê, dit is maar net... (*klas sê saam: haar mening*). Dit is nie 'n feit nie, né. Kan jy sien, so selfs wanneer ons besig is met die teks né, en wanneer, kyk daar is mos eintlik Puk se uitspraak, daai gedeelte tussen aanhalingstekens... dit is Puk se woorde, né. "Ek het nie gesê ons het 'n huis nie, idiot". Dan sê sy: "In die stad bly die mense nie in huise nie, almal het...(klas se saam: flats) né. Nou gaan jy sê: hoekom is dit 'n mening? Wat moet ek onthou? Want dit is 'n bewering, dit is hoe Puk dit sien, dit is haar verstaan, kan ek dit objektief as waar of vals bewys? (klas; Nee,) nou as ek dit daaraan meet, moet ek sê dit is definitief nie 'n feit nie, maar 'n mening.

So voortaan mense, wanneer jy nou na tekste kyk, onthou tog ons is kykers, ons is lesers, en ons is ook luisteraars, né, so deurentyd kyk jy, né, jy kyk krities, jy luister krities, jy lees krities, né, so wanneer jy krities kyk, krities lees, krities luister, moet jy kan onderskei tussen; is dit 'n feit, of is dit maar nou net iemand se mening. Onthou tog jy moet daai onderskeiding kan maak van nee, dit is mos nou nie 'n feit nie, dit is mos nou maar net daai persoon se mening. Onthou tog wat ek gesê het, ons is besig om daardie vermoë te het, net om krities met taal om te gaan, sodat mense my nie kan manipuleer nie. Dit is wat die dokument sê, né, sodat ek sensitief met taal kan omgaan. So wanneer jy bv. televisie kyk, na die radio luister, of wanneer jy koerante lees, of na 'n spreker luister, is dit belangrik om seker te maak wat is feite en wat is... (*klas saam met haar*) menings. So volgende keer as ons die teks lees, kan ek vir jou vra is daardie gedeelte 'n feit of is dit 'n mening.

**Eindig die transkripsie. Die volgende konsep wat onderrig word, is emotiewe taal.**

1:03:37:

Meisie voor in klas: Na die les wat juffrou nou vir ons gegee het, sal dit eintlik vir ons meer help in die eksamens ook, Juffrou, omdat ons gaan...as ons gaan lees en juffrou vra miskien verskillende vrae oor die karaktretreke van die karakter, juffrou, sal ons dit eintlik meer kan uitbeeld en ons kan met verstaan lees, Juffrou. Soos juffrou nou gesê het een sin van wat die karakter sê kan vir ons uitbeeld watter soort persoon die karakter is.

BEATRICE: Deur die taalgebruik. Taal kan 'n aanduiding wees. Dit kan 'n merker, ons noem dit. Dit kan 'n merker van identiteit wees. Die taal kan 'n merker van identiteit wees.OK. Dink jy... word jy maklik... deur taal gemanupileer?...Kan mense jou maklik manupileer? Net voor ons afsluit, net bietjie daaroor. Kom Kayleen, jy lyk soos jy vanoggend ...wat dink jy, kom ek begin maar gou by jou. Ek wil so bietjie kyk hoe verstaan jy manupilering, die doel van manupilerende taal, né?

Pouse...

Kayleen: Wat is Juffrou se vraag? (lag ongemaklik)

BEATRICE: Ek vra ...uh.. of kan jy miskien 'n situasie noem waar jy dink waar iemand jou gemanupileer het. 'n Situasie waar jy voel, hier was ek gemanupileer.

Kayleen: Ja, Juffrou manupileer ons baie.

*Die hele klas lag lekker sy lag ook.*

Kayleen: Met daai tekeninge wat ons moes gedoen het, dan sê juffrou die eerste prys is R20 en daai en ek dink daai is manupilering.

BEATRICE: Wat ek gesê het.

Klas: Ja, Juffrou

BEATRICE: Het ek die pryse gehad?

Klas: Nee, Juffrou!

BEATRICE: Het ek die R20 gehad? En onthou tog, ek het gesê 'n pakkie.

Kayleen: En die R20 (*Die ander beaam dit. Lag lekker saam*)

*Die klas lag weer lekker hieroor.*

BEATRICE: Ons het gepraat oor wat die prys gaan wees. R20 en 'n pakkie. Ek het nooit gesê wat in die pakke is nie, né.

Kayleen: Ja, Juffrou

BEATRICE: Maar dit het jou aangespoor. Daar kan ons al die voorbeelde sien wat uitgekom het vir die R20 en die pakkie. (*Na my kant toe*) op die bord. So mense, belangrik is wil ek net gou vir jou dit sê: 'n mens moet baie...julle weet taal en my liefde vir die taal, né, en hoe ek probeer om daai liefde vir die taal oor te dra. Vanoggend het ek probeer om vir jou 'n ander dimensie van die taal te gee. Daar is ook ander maniere hoe ons met die taal omgaan. Woorde, daar is soveel betekenis van 'n woord. Onthou tog taal wat daarop gemik is om 'n onregverdigte voorsprong te kry..... Ek het gisteraand weer gekyk wat sê die dokument oor KTB: Onthou wat aan die begin vir jou gesê het, KTB: Dit bemagtig, so my doel hierso is om te begin om vir jou krities bewus te maak. Om te begin of vir jou te bemagtig soos hulle daar vir jou sê: Ek lees nou uit die dokument: 'Sodat jy manipulasie kan weerstaan en taal sensitief te gebruik' en ek wil nie vir jou sê en ek hoef nie altyd ...ek het nou sommer eenvoudig gevat, net deur hierdie teks te vat (*Vaselinetjie*) wil ek vir jou sê selfs die letterkunde word gebruik om vir jou te manipuleer. En selfs die letterkunde, ons kan nou kyk, selfs die woordgebruik gaan daar sensitief met die taal om in ons voorgeskrewe roman. So die doel van vanoggend...

SECOND LESSON: Focus on emotive language:01:27:37 on DVD

BEATRICE: Ek wil gou hoor by groep 2. Kayleen, julle gaan praat oor emotiewe taal.

Kayleen en seun: Ja, Juffrou. (*staan op om voor by die bord aan te bied. Plak Haar blad op die bord*).

Seun: Emotiewe taal wat die luisteraar of die leser sy emosies beïnvloed. Skrywers gebruik doelbewus emotiewe taal omdat hulle weet dit die leser se emosies sal aantast en dat die leser emosioneel sal reageer.

Kayleen: En dan het ons 'n paar voorbeelde. Ons eerste woord wat ons gebruik het, was 'idiot'. Ons het gesê dit breek mense se selfvertroue omdat as ek bv. die woord 'idiot' lees, en dan sal ek...

BEATRICE: Op watter bladsy is ons nou?

Kayleen: Ons is op bl. 79.

BEATRICE: 79, OK.

Kayleen: Ja, Ons het gesê dit breek mense se selfvertroue af omdat mens sal voel dat jy nie die regte ding bv. gesê het, of gedoen het nie,

BEATRICE: OK. Wat was julle verstaan van die woord 'idiot' as jy kyk na die fyn onderskeiding van betekenis, onthou die vorige woord nuanse, so wat, as jy vir iemand sê 'idiot' ons gebruik mos nou die 'slang' 'idiot' maar ons praat van idioot. Wat is die betekenis, het julle bietjie daarna gekyk?

Kayleen: Nee, juffrou, ons het nie daarna gekyk nie.

BEATRICE: Nou op watter grond sê jy dit breek my selfvertroue af, dit wil sê dit is 'n woord wat negatiewe gevoelens (Kayleen: Ja, juffrou) by 'n mens wakker maak. En dit word ook gebruik as jy bv. vir iemand wil te na kom, want onthou tog, die emotiewe woord, hy wil 'n reaksie by jou uitlok, né, (Kayleen: Ja, juffrou) OK.

Kayleen: En as ons tweede voorbeeld het ons die vloekwoord gebruik 'fokit' , Juffrou, Ons het gesê dit dui skok aan, woede en hartseer. (BEATRICE: waar?) op bl. 80 Juffrou. Die rede hoekom ons sê dit dui hartseer aan, is omdat as ons lees: Vaseline voel seergemaak oor Puck se houding. So ek sal sê daai woord het bygedra dat Vaseline seergemaak gevoel het. En ons derde voorbeeld is op bl. 83 'hotnot' (*Pouse, moet eers na haar notas gaan kyk.* ) Ons het gesê dit laat ons minderwaardig voel en nie deel van 'n groep mense nie, omdat hulle vir ons uitsonder, van 'n groep mense af.

BEATRICE: Van wie af?

Kayleen: (*Soek in haar notas rond*) Ons het nie gesê van wie af nie, Juffrou.

BEATRICE: Is dit die enigste gevoel wat 'hotnots' toe julle groepe nou gekyk het na daai woord, né, het julle gesê dat dit julle minderwaardig laat voel (Ja Juffrou) Enige ander emosie? Enige ander vir die res... As hulle praat hierso van.....ons is almal op bl. 83 né, (Klas: Ja, Juffrou) As sy sê hierso "twee van my ander boeties is kleurlinge en Maud het hulle deur hotnots laat aanneem." Uh? As jy nou.. jy het nou by daai sin gekom en jy lees nou weer daardeur. Julle het mos nou gesit en werk deur daai teks...sien jy vir jou as deel van die groep wat..wat hulle hier van praat?

Iemand: Nee, juffrou (*te sag vir die juffrou om te hoor*)

BEATRICE: Ek wil gou hoor. Pouse... Joshua, wat sê jy?

Josua: Dit moet bruin mense wees, juffrou, en nie hotnots nie

BEATRICE: Ja, OK. Kyk, ons het mos al lankal besluit as ons in die teks die woord kleurlinge sien, gaan ons dit vervang met bruinmense, het ons nou as 'n klas besluit. Maar nou praat ons nou nie..., kyk toe ons deur die teks, as ons die teks lees as 'n voorgeskrewe werk, ons kyk nou krities na die taalgebruik in die teks en onthou tog wat ek gesê het toe ons gepraat het, toe sê ek sommige kere dit is ook jou bewuswording en jou ervaring van taal self. Want daar is baie grys areas ook in KTB. Watter emosie, veral by die emotiewe woord; miskien laat die woord my heeltemal koud, maar dit maak 'n sekere emosie by jou wakker. Kan jy verstaan wat ek sê, né? Nou daarom sê ek: kom ons vergeet nou eers van die geselsie oor die bruinmense, ek wil net gou vra as sy dan praat van die twee van my boeties is kleurlinge en Maud het hulle deur hotnots laat aanneem. Daarom sê ek hoe sien jy dan daai woorde 'kleurlinge' en 'hotnots' en dan maak sy nogal 'n onderskeid tussen twee.

Dogter: Sy is rassisties (*meer as een leerder sê dit is rassisties*)

BEATRICE: Sien julle wat ek sê, want kleurlinge, hotnots, dit was mos twee verskillende benaminge vir dieselfe rassegroep. As ek daai woord kan gebruik? Nou wat dink jy, hoekom maak sy dan onderskeid tussen my boeties is kleurlinge en sy het hulle deur hotnots laat aanneem? Het enigeen al daaraan gedink en hoekom maak sy dan die onderskeid en sy gebruik twee verskillende terme vir dieselfde mense? Het julle al daaraan gedink? (Klas: nee..) wat sal jy sê? ..pouse.. Moenie toeslaan nie... gee dit uit jou perspektief. Moenesa, hoe sal jy Juffrou se vraag beantwoord?

1:33:46

Moneesa: Vir kleurlinge sal ek dit sê ... hulle trek hulle tande, Juffrou, hulle dra *buffs* (*Kan nie uitmaak nie*) (*reaksie van die klas: die seuns begin lag*) hulle smeer ... aan hulle hare, daais hoe kleurlinge rassisties gesien word, Juffrou. Daais hoe ek dit sien, maar ek weet nie van hotnots nie.

BEATRICE: So jy gebruik glad nie, jy ken nie mense wat die woord hotnots gebruik nie.

*Moneesa skud haar kop.*

BEATRICE: Is daai vir jou soos 'n vreemde woord. (*Moenesa lag, skud haar kop instemmend.*) Maar jy weet waarna ek verwys,

Moneesa: Nee, Juffrou.

Seun: Deur die taalgebruik, Juffrou. Die taalgebruik. Daar is sekere mense wat regte Afrikaans praat. Byvoorbeeld as jy sê as jy 'n hotnot is, is dit amper asof jy vir die mense sê jy praat nie reg Afrikaans nie.

BEATRICE: (*Quiet at first, realising that the learners have no idea of the word.*) Deur die persoon self of deur die benaming van die mense?

Seun: Deur die benaming van die mense.

BEATRICE: So sê nou bv. As iemand nie goed Afrikaans praat nie word hy genoem hotnot (seun: Ja) Is dit wat jy sê? So as iemand nou bietjie meer die taal kan gebruik, sal jy nou nie meer die woord hotnot gebruik nie, maar kleurling. Is dit wat jy sê?

Seun: Ja Juffrou.

Kayleen: Dis dan waar etiketering ook inkom, juffrou. Hulle etiketeer nou die hotnots en die kleurlinge omdat die hotnots nou 'n bietjie anders Afrikaans praat as die kleurlinge.

BEATRICE: *(Pauses; realizes that the learners definitely do not know what the original connotation of the word is... Lengthy pause)* Interessant. Dink ek, Hmm... *(Sy weet nie wat om verder hierop te sê nie)*.

BEATRICE: Daarom wil ek sê kyk, ons staan nou hier in 'n post-apartheid Suid-Afrika en ons kan nou sit en praat oor die betekenis van sekere woorde, maar nou kan jy jousef indink, destyds was daar 'n groot groep mense, veral hier aan die Kaapse Vlakte wat deur niks anders bekend was nie as hotnots. So wat ek ook kan sê: Kan jy sien hoe ver het die taal ook aanbeweeg? Onthou toe ons op 'n kol die *Soetgebak* gedoen het, het ons gesê die taal het ook 'n geskiedenis, né en die taal was ook gedemokratiseer, né. Onthou nou op 'n kol miskien het hulle seker na my ouma en julle ouma verwys as hotnots. En daarmee saam was daar niks positief om daardie benaming nie. Dis wat ek sou sê en vandag kan mense en ons besluit ook. Ons kan krities bewus wees. En onthou tog ons het gesê KTB maak jou ook sensitief rondom die taal. So ons moet van beter weet ons moenie daardie woorde hotnots ens. Gebruik nie. Ons verstaan wat is die nuanse, die emosie. Hierdie woorde is emosiebelaaide woorde.

Kayleen.:1:27:21

## APPENDIX C3

### AFRIKAANS TRANSCRIPTION: TEACHER CHLOE: Grade 11 Home language class

Has 'n interactive white board in her classroom and she is using it in her lesson.

CHLOE: Wie is die person op die skerm? Ons steek mos hande op...

Leerder: Nelson Mandela

CHLOE: Nelson Mandela, so ons ken almal vir Nelson Mandela. So daar is nou 'n prentjie van hom, né, seker toe hy bietjie jonger was, (klas stem saam) en hier het ons een waar hy weer 'n bietjie (KLAS: ouer) ouer is.

Leerder: En gryser

CHLOE: En gryser. Julle het seker gesien daar op blaadjies op die banke, maar daar is nie op al die bankie een nie, want dit is 'n takie wat julle sommer so saam-saam kan doen. So ek wil hê jy moet aan 'n woord dink: as jy aan Mandela dink, aan watter woord dink jy?

Deel koki penne uit. Leerders besig met die taak in groepe.

CHLOE: Skryf dit groot. Waaraan dink jy as jy nou daai prentjie van Nelson Mandala sien?

Leerder: Moet dit oor die foto's wees?

CHLOE: As jy na die foto's kyk, dink jy NM. Nou wat kom by jou op as jy aan hom dink?

Leerder: Kan dit oor sy verlede ook wees?

CHLOE: Enigiets. Ek wil net 'n woord hê wat jy nou aan dink, As jy aan NM dink, daai woord assosieer ek met hom. Kom, is ons klaar, Kom, jy kan dit aan hierdie kant of aan daardie kant op die bord plak.

*Die leerders kom plak hulle kaartjies met woorde op die bord. Groot opgewondenheid. Baie het Vryheid neergeskryf, almal is verwonderd.*

*Toe al die woorde op die bord geplak is, vra CHLOE vir die leerders om die woorde te lees. Die woorde is.*

CHLOE: Wat wil jy sê, Jamiel? Waaroor praat jy?

Jamiel: Hys 'n legende.

CHLOE: So wat sê jy? Is dit jou woord?

Jamiel: Ja, Juffrou.

CHLOE: So jy's trots om daai woord te skryf?

Jamiel: Ja, Juffrou.

CHLOE: Wil iemand nou gou vir ons die woorde lees? Gou-Gou. Wil iemand dié kant lees? (*Wys na die een kant van die bord*) Reg. Janice!

Janice lees die woorde op die bord: Goeie leier; Apartheid, rolmodel, Vryheid, leier; demokrasie, legende,

Aan die ander kant lees die volende leerder: Vryheid, 27 jaar in die tronk, held, moeilikheidmaker; oud-president; rolmodel

Die meeste groepe het die woord Vryheid gekies.

CHLOE: Wie kan vir my nou na aanleiding van die woorde net gou saamvat oor NM. As jy moet saamvat van wat hier op die bord staan, tot watter gevolgtrekking kom jy?

Leerder: Juffrou, NM Juffrou, was hy was 'n leier wat geveg het vir die Vryheid van Suid Afrika, Juffrou. Hy was ook die oud-president. As gevolg van sy geveg vir Vryheid was hy 27 jaar lank in die tronk, Juffrou En dit het gemaak dat hy 'n legende is, Juffrou en dit het ook veroorsaak dat SA 'n demokrasie is, Juffrou.

CHLOE: Dankie. Kom ons gee nou gou vir Byron kans om te sê wat hy wil sê...

Byron: Juffrou, die rede hoekom Moeilikheidmaker daar staan, is sy naam Rolihlahla beteken moeilikheidmaker, maar toe hy op skool was, toe kon sy onderwysers nie sy naam reg uitspreek nie, Juffrou, toe gee hulle hom die naam Nelson.

CHLOE: Reg. As ek ook dan kan saamvat, die moeilikheidmaker kan ook dan wees as ons dink in terme van 'n ander tyd, die meeste van ons het 'n heldeverering vir NM. Maar daar is ook mense wat nou nie heeltemal daardie sentimente deel nie, reg, want as jy dink in terme van die regering van daai tyd, ...pouse...was hy mos maar 'n moeilikheidmaker vir hulle.

KLAS: Ja, Juffrou

CHLOE: Het hy vir hulle opdraand gegee en daarom het hulle hom in die tronk gesit. Julle het nou die geskiedenis mooi saamgevat (*verwys na die kaartjies op die bord*) 27 jaar maar ons sien hy kom uit en hy is oud-president. Goed, kom ons gaan aan. (*Gaan terug na haar interaktiewe skerm en blaai verder na 'n koerantkop*) die volgende een wat ek vir julle wil wys: Groot koerantopskrif:

**“Ek wens Madiba wil sterf”** lok groot reaksie van die klas uit. Party roep harop uit, ander trek hulle asem skerp in Verskillende uitroepe uit die klas.

CHLOE: Daardie is woorde wat in die koerant verskyn het. 'n artikel het in die koerant verskyn en as ons daai woorde nou net so neem... Cheslyn....'Ek wens

Madiba wil sterf' ... Wat is jou mening daarvoor? Lang stilte...Een sinnetjie, nie baie nie. (*Sy wag weer...*) Jy wil nie met ons praat nie. Reg. Kom ons gee vir Jason 'n kans.

Jason: Juffrou, ek dink dit is 'n witman se gedagte, Juffrou want is net 'n swart man sal nie saamstem nie, want hy het die swartes gelei tot demokrasie tot nou toe, Juffrou en daarom sê ek dis 'n wit man, want 'n witman wil nie eintlik hê dat apartheid moet opgehou het nie, Juffrou.

CHLOE: Reg. Wys na 'n meisie. Sê jy dieselfde?

Leerder: Ek stem saam, ek sal sê dat die blanke man is baie rasisties teenoor die swart man.

CHLOE: Reg, was dit altyd so? Kom ons sê, Ashley, as jy daai woorde sien, watter gevoel kom by jou op?

Ashley: Ontevrede, ongelukkigheid, Juffrou, want NM was 27jaar in die tronk, Juffrou, en toe hy uitgekome het, Juffrou, was ons land 'n demokratiese land en almal gelyke... almal is gelyk, Juffrou. Niemand was bo die ander nie.

CHLOE: Candice?

Candice: Juffrou, ek dink dis 'n persoon wat 'n haat teenoor Madiba het, omdat, hulle het mos gesê as Madiba gaan sterf eendag, gaan dit 'n publieke vakansiedag wees; ek dink daarom gaan hulle so aan oor die hele ding. (*Klas begin opgewonde lag*).

CHLOE: So jy dink hulle begin al dink aan die vakansiedag. Klas lag. Reg. Abigail?

Abigail: Juffrou ek dink dat daai persoon wat dit gesê het, dat daai persoon behoort om te sterf, Juffrou, want as dit nie vir Mandela gewees het nie, dan sal persoon ook nie Vryheid gehad het nie.

Leerder (*wag nie vir CHLOE om haar te vra nie*): Juffrou, as ek daardie stelling aankyk, al wat ek dink is, ek is seergemaak, because NM het 27 jaar in die tronk deurgebring vir ons vir Vryheid...opgeoffer vir ons vir Vryheid. (*Stel haar standpunt baie driftig*).

Seun: Ja, Juffrou, ek stem saam...

CHLOE: Wie verskil? Pouse,

Leerder (dogter) Juffrou of miskien maak daai persoon die stelling want hy is hospital in en hospital uit, hulle wil miskien nie meer vir hom sien so suffer nie, (*CHLOE help reg...so ly nie*) so ly nie, Juffrou, nou maak hulle maar die stelling, hy kan maar nou gaan.

Leerder (seun): Hy sê wens...

Leerder: (dogter) Hulle kan mos nie sê wens nie, yo, Mandela het 27 jaar in die tronk deurgebring (*verontwaardig*)

CHLOE: Die laaste een vir Sergio.

Sergio: Soos Jason nou gesê het dis 'n witman wat so gesê het en omdat hy nou teen apartheid baklei het sê hy "ek wens Madiba wil sterf" Nou dis eintlik te sê hy moet gaan omdat die witmense hoor altyd hulle sê: Nee Madiba het vir ons geveg, nou wil hulle hê hy moet maar gaan.

CHLOE: Nou is ek spyt dat die gedeelte wat ek wou insit, het ek uitgelos, maar ek gaan dit aanraak, want ek dink dit is nou 'n verrassende uitkoms vir my. Jamiel wil jy nou die laaste sê sê? Is jou hand op of nie op nie?

Jamiel: Ja Juffrou, hmm, Juffrou, Dit kan wees dat die persoon hierdie stelling gemaak het, Juffrou: 'Ek wens Madiba wil sterf' want elke keer as hy hospitaal toe gaan, dan maak hulle dit 'n groot ding, Juffrou, en dan is dit orals in die nuus en miskien kan dit daarvoor ook gewees het.

Klas: Maak geluide wat aandui dat hulle saam met hom stem.

CHLOE: Byron, die laaste een...

Byron: Madiba het nie alleen geveg vir SA se Vryheid nie, Juffrou, maar, maar hy kry die meeste van die eer, al die eer, Juffrou, een persoon kan nie teen 'n miljoen Suid-Afrikaners baklei nie en miskien omdat hy nou al die eer kry en al die mense wat saam met hom baklei nie, hulle kry nie die eer saam met hom nie.

CHLOE: Goed. Besig met die skerm...Wat doen ek nou!!! Dis omdat dit groot is, (Seuns: Hmm, ja, Juffrou), Wag laat ek dit kleiner maak... (Seuns: Hmm, Ja...Daars hy, net so.) want dit affekteer nou die volgende een wat ek vir julle wil wys...(*dan wys sy dieselfde koerantartikel, maar met die persoon wat die woorde gesê het nou duidelik op die bord*).

KLAS: WAT!?? Yo, dis skokkend!

Leerder: Seun: Juffrou, dit is 'n skok Juffrou!

Leerder: Seun: Dis 'n Kleurling!

Nog 'n leerder: dis 'n eks-leerder van Sunrise Hoër!

CHLOE: Beweeg die skerm,

KLAS: (Protesteer) Juffrou! Ons wil dit nog lees, Juffrou! In watter koerant was dit, Juffrou? SHHT!

CHLOE: Ons gaan nou-nou lees! So ek het nou al klaar reaksie gehoor en nou is ek spyt dat nie die foto van prof. Jonathan Jansen op die skerm gesit het nie, dat ek

nou net vra wat dink julle van prof. Jonathan Jansen (*besig om die leesstuk uit te deel*). SHHT! Moenie uitskree nie. Steek jou hand op! Nou: wat weet jy van prof. J. Jansen?

KLAS: Baie hande gaan op! Uitroepe van : Juffrou!

Wafieka: Dat hy goeie dinge na die skool toe gebring het en hy het kinders... het hy beurse gegee en hy was ook 'n student van hierdie skool Juffrou.

(*Klas is baie lawaaierig en almal wil gelyk praat. Mens kan Wafieka omtrent nie meer hoor nie*).

CHLOE: Net 'n oomblik... die onderlinge praterij! Ons gee vir Wafieka kans! Ons respekteer elkeen hier! Wil jy nie net gou herhaal nie? Ekskuus man!

Wafieka: Juffrou, dat hy goeie dinge vir die skool gedoen het, hy het beurse aan die kinders ook gegee en hy is ook 'n oud-student van die skool, Juffrou. Dis al wat ek kan sê, Juffrou.

CHLOE: Reg. Jamiel.

Jamiel: Juffrou, hy het opgegroeï in Tiende Laan Juffrou, hy het skoolgegaan by Surprise Primêr en hy het skoolgegaan by Sunrise Hoër, Juffrou.

CHLOE: Patrick!

Patrick: Hy is professor van Vrystaat Universiteit, Juffrou.

Leerder: Die Rektor!

CHLOE: Die rektor. Reg so. Kom ons lees gou die artikel. (*Deel nou die pakkie notas uit.*) Reg, blaai na die artikel. Jy het nou die artikel voor jou. Blaai na die artikel. Los die ander, blaai na die artikel, ek wou nou nie die heelyd blaai uitdeel nie.... En dit is hoekom ons dan nou... Reg. Maar voor ek die artikel lees.wat ons nou gedoen het, tot sover en nog mee besig is, is wat ons noem, Kritiese Taalbewustheid. Nou gaan na daai eerste blad en kyk na die woord Kritiese Taalbewustheid.

Leerder: Hoe is die blaai dan Juffrou, ek kan nie eens die woorde sien nie.

CHLOE: Juffrou Brand was nou nie hier die, toe het juffrou Davids gou vir ons bietjie afgerol en ek dink die masjiene het vir haar bietjie opdraand gegee. Reg. Hier het ons eerstens 'n teks. Ons het 'n teks, Hier het ons 'n spotprent. Ons het al gepraat oor spotprente, ons het die ANC/DA een in julle Platinum gehad wat ons dan bespreek het. Daar sien jy bv. Nog 'n artikel, Kyk na die koerantkop (wys na koerantartikel op die muur.) "Nederland vier Krog se 60ste verjaarsdag", oor Antjie Krog, reg, en ons het almal daai goed daar wat ons prente en dies meer. En wanneer ons dan na 'n teks kyk, dan is daardie teks belaaï met betekenis. Reg, as

ek 'n woord sê, dan kan ons baie betekenis aan 'n woord koppel. Ons het bv., gedoen woordeboekbetekenis en ons het gesien daar is baie betekenis wat ons aan 'n woord kan heg... So ons kan nie in isolasie na 'n woord kyk nie, elkeen het 'n betekenis en dan, wanneer dit kom by die keuse wat ons het. Toe hierdie artikel geskryf is, het hierdie skrywer, julle het die naam nou daar, Pieter, (Leerder: Steyn) Steyn... kon hy keuses maak, reg, en hy kies sy woorde so om dan nou sy funksie te vervul, reg, so elke woord wat hy gebruik, ons lees bv. vir Vaselinetjie en van daai woorde julle weet mos somtyds... (*sy krimp in / she cringes, class start laughing*) reg, dan sal van julle vir ons die woorde lees, (leerder: ja, juffrou) en dan slaan ons somtyds net oor, reg. So almal hierdie tekste. Wanneer ons hierdie tekste aanraak, dan kom ons al klaar met 'n waardebeplanning... so ons het beginsels en ons het goed waarin ons glo en dit gaan nou weer vir ons beïnvloed, hoedat ons daardie teks interpreteer. So elkeen van julle het nou die opskrifte interpreteer soos wat julle oortuiging dan nou is, of dit nou geloof is, of dit nou beginsels is waarvolgens jy leef, alles dit raak dan nou 'n teks, né, hoe jy daarna kyk. Nou, hierdie skrywer kan vir ons manipuleer. So glo ons alles wat die koerante sê? As alles daar staan, sê ons net, of dit is wit en dit is swart. Kyk ons of daar iets anders gesê word? Is daar onderliggende spelinge in daardie woord, ek kan bv. hier kyk na die woord: **toespraak**. Toespraak sê eintlik sy woorde. Nie eintlik sy hele toespraak nie, alhoewel hy, vir sy student 'n toespraak gelewer het, is dit nou **die** woorde wat vir ons heeltemal skok en elke keer as ons so 'n bietjie **meer** kry, dan het dit weer nog 'n ander reaksie. So ons gaan ons kyk, né, hoe reageer ons. En dit is wat KTB wil doen. Wanneer jy met 'n teks omgaan, wanneer ek met 'n teks omgaan, dan moet elkeen van ons totaal bewus wees van wat wil die skrywer doen, wat wil hulle daarmee bereik, hmm... hoekom is daardie woord gekies? Kon hy nie maar 'n ander woord gekies het nie. En dit is nou dan aan die einde van die dag het elkeen van ons, soos ons nou klaar gesien het, 'n mening. Né, ek het 'n opinie, en ons moet 'n spreekbuis word. So wanneer ons na enigiets kan kyk en luister, né, ek praat ook nou van wat ons hoor, wanneer ons na enigiets kyk en luister en ons kan besluit hoe ons daarvoor voel en ons word nie gemanipuleer nie, niemand sê vir ons: o, dit is só nie. Ek het nou dit gesien, dis só nie. Dan is ons krities bewus, taalkundig krities bewus en kan ons ons eie mening uitspreek. Reg, kom ons lees die artikel.

She reads the article. A copy of the article is available.