INTEGRATING MOTION MEDIA IN THE INSTRUCTION OF ENGLISH LITERATURE: OUTCOMES-BASED GUIDELINES

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If you asked me to give you the most distinctive quality of good writing, I would give it to you in one word: VISUAL. Reduce the art of writing to its fundamentals, and you come to this single aim: to convey images by means of words. But to convey images. To make the mind see... That is the definition of good literature... It is also a definition of the ideal film.

Herbert Read (1945)

SUMMARY

Keywords: moving image, media, multimedia, television, teaching aids, perception theories, audiovisual presentation, educational technology, film and literature, film and teaching, film in the classroom, novel and film.

In the age of digital literacy, teachers need to seek out the best practice in the use of technology so that the digital divide between teachers and learners can be bridged. This study proposed to look at ways to implement motion media (specifically the moving image) technology effectively as a supplementary instructional medium for literature study and to set guidelines for FET (Further Education and Training) English teachers so that learning outcomes could be achieved easily by all learners in the South African English literature class.

The aim of this study was to provide guidelines for teachers in order to make optimal language (specific literature) learning possible and enjoyable through the application of motion media technology. In addition to the literature study, qualitative research was done through case studies and by conducting interviews with teachers who teach English Home Language and English as an Additional Language in the FET-phase.

The problem addressed in this study is that even though educational technology (especially moving image technology) is easily available to most teachers, they do not implement it in their literature lessons as they are not adequately trained to incorporate it into their lessons. This makes the digital divide between teachers and learners even bigger.

The dilemma for many teachers in the twenty-first century is that they have to teach learners print-based literature in an era where everything is technological. The pedagogical potential of moving image media within the English curriculum was explored in this study. The nature and scope of English as a subject area was discussed and various types of literacies were identified. A case was made for moving image education to become central to English literature teaching. Guidelines, strategies and techniques were

proposed for teachers who are not technologically trained. Resources for teaching literature with the moving image were also identified.

It became evident from the data received from the interviews conducted, that most teachers did not possess the knowledge and skills to use technology effectively in their English literature lessons. They did, however, express the need to receive training so that their literature lessons could be enriched with media other than just print. They wanted to empower themselves so that they in return could empower their learners.

This study aimed to be of assistance to the pedagogy of English Home Language and Additional Language literacy teaching so that using the moving image in teaching does not add to teachers' workload, but enriches lessons in such a way that both the teachers and learners can obtain productive outcomes. The research also established that technology can be infused in English literature classes in a way that does not interfere with the content pedagogy, but supports it in a way that actively involves learners and prepares them with the technical and pedagogical skills for creating the new learner-centred classroom.

OPSOMMING

Sleutelwoorde: bewegende beeld, media, multimedia, televisie, onderrighulpbronne, persepsieteorië, audiovisuele voorstelling, opvoedkundige tegnologie, film en letterkunde, film en onderrig, film in die klaskamer, roman en film.

In die era van digitale geletterdheid moet onderwysers die beste praktyk in die gebruik van tegnologie nastreef sodat die digitale kloof tussen onderwysers en leerders oorbrug kan word. Hierdie studie poog om na maniere te kyk hoe bewegingsmediategnologie (spesifiek die bewegende beeld) effektief as bydraende onderrigmedium vir letterkunde gebruik kan word en om riglyne vir VOO (Verdere Opleiding en Onderwys) Engelse onderwysers neer te lê sodat leeruitkomste maklik bereik kan word deur alle leerders in Suid-Afrikaanse Engelse letterkundeklasse.

Die doel van die studie was om riglyne vir onderwysers te verskaf ten einde die optimale leer van 'n taal (spesifiek letterkunde) moontlik en ontspannend te maak deur die toepassing van bewegingsmediategnologie. Benewens die literatuurstudie is kwalitatiewe navorsing gedoen deur die gebruik van gevallestudies en deur onderhoude te voer met onderwysers wat Engels as Huistaal en Engels as Addisionele Taal in die VOO-fase onderrig.

Die probleem wat deur hierdie studie aangespreek is, is dat, alhoewel onderrigtegnologie (veral bewegingsmediategnologie) algemeen beskikbaar is vir die meeste onderwysers, dit nie toegepas word in hul letterkundelesse nie aangesien hulle nie voldoende opgelei is om dit in hul lesse in te sluit nie. Dit maak die digitale kloof tussen onderwysers en leerders nog groter.

Die dilemma vir baie onderwysers in die een-en-twintigste eeu is dat hulle leerders gedrukte letterkunde moet onderrig in 'n era waarin alles tegnologies is. Die pedagogiese potensiaal van bewegende beeldmedia binne die Engelse kurrikulum is deur hierdie studie ondersoek. Die aard en omvang van Engels as vakgebied is bespreek en verskeie soorte geletterdhede is geïdentifiseer. 'n Saak is uitgemaak dat bewegende beeldmedia sentraal tot

Engelse letterkunde-onderrig moet staan. Riglyne, strategieë en tegnieke is voorgestel vir onderwysers wat nie vir tegnologie opgelei is nie. Hulpbronne by die onderrig van letterkunde met die bewegende beeld is ook geïdentifiseer.

Dit was duidelik uit die data wat ontvang en die onderhoude wat gevoer is, dat die meeste onderwysers nie oor die kennis en vaardighede beskik het om tegnologie effektief in hul Engelse letterkundelesse te gebruik nie. Hulle het egter aangedui dat daar 'n behoefte bestaan dat hulle opgelei kan word sodat hulle letterkundelesse verryk kan word met media anders as gedrukte media. Hulle wil hulself bemagtig sodat hulle weer hul leerders kan bemagtig.

Die studie poog om by te dra tot die pedagogiek van Engels as Huistaal en as Addisionele Taal geletterdheidsonderrig sodat die gebruik van die bewegende beeld in onderrig nie die werklading van onderwysers hoër maak nie, maar lesse verryk in so 'n mate dat beide onderwyser en leerder produktiewe uitkomste kan bereik. Die navorsing het ook bepaal dat tegnologie in die Engelse letterkundeklas op so 'n manier ingevoeg kan word dat dit nie inmeng met die inhoudspedagogiek nie, maar dit op 'n manier ondersteun wat leerders aktief betrek en voorberei met die tegniese en pedagogiese vaardighede in die skep van nuwe leerdergesentreerde klaskamers.

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CHAPTER ONE

ORIENTATION

1.1 INTRODUCTION

In the global information and knowledge society of today, the ability to communicate competently in all media, as well as to access, analyze and evaluate the influence of images, words and sounds which are an important part of the existing media culture, is a fundamental skill every young citizen should demand (Varis, 2000).

With the world changing so rapidly, from technology to new education systems, South African teachers must also vary some of their educational methods in order to keep up with the developments and to equip learners with the skills, values and knowledge that are needed to survive in an ever-changing society. According to Firth, (1968:13) the world of mass-communication is the child's world now. Goodwyn (2000:1) also states the following: "We are moving away from literature book-based culture, it's a shift in youth. It's a general move, towards television, video, computer games in their own life – out of school you're fighting a society that is moving away from literature toward a leisure-based easier culture." Fife (1999:2) mentions that learners do share a cultural literacy, not from books, but from movies and television. It is evident that the learners of today are influenced by society's most popular art form: the film. Fife (1999:2) also states that learners today seem more comfortable with visual representations than with literary texts, and learners seem to read very little and re-read even less. It is thus important that teachers need to adapt to these influences and apply methods of education that will enhance the learning experiences for learners.

DOE (2003:1) states in the National Curriculum Statement Grades 10-12 Languages, that one of the critical outcomes envisages learners who are able to communicate effectively using visual, symbolic and/or language skills in various modes. Language teachers must move away from only sticking to the

literature textbook and incorporate other available media so that the learners can achieve this specific outcome.

As easy and as entertaining as learners find films and modern technology, as difficult and uninteresting do they sometimes find set literature. Firth (1968:11) makes the following observation: "As things are today, the great bulk of people are obliged to pass their lives in conditions that make it all but impossible for them to read Donne and Lawrence naturally and easily."

Learners sometimes find it especially difficult to grasp certain concepts and contexts that are found in literature studies which are unfamiliar to their everyday modern world. For example, it could be quite difficult for a teacher to explain to learners what the 1920 New York looked like in Scott F. Fitzgerald's *The Great Gatsby*, as their knowledge of New York today is something completely different. The same goes for Shakespearian set texts – learners struggle to conceptualize the world and language of Shakespeare's works. It is thus extremely important that the teacher uses materials like film to open up these worlds to the learners so that effective learning can take place. Pulverness (2005) mentions that both narrative literature and narrative film give their audiences a strong sense of place, making use of recognizable, often actual, settings. According to Romiszowski (1988:191), a film may present material which could not be demonstrated otherwise: documentaries from overseas, the interior of furnaces. In such cases, the medium is being used to expand the teacher's generally available resources.

Whether it's reading for enjoyment or to collect information, reading is critical to the development of all learners. Literature can have an insightful impact on the lives of learners whether reading print on a page or text on a screen. Books have always been a central source of information and entertainment. individual experience and a vivid imagination can bring the milieu of a book alive. However, many times literature inspires ideas and questions that can't be answered without external resources and tools. This is where a technology link can improve the reading experience (Lamb, 2007).

Many theories and research studies support the idea of using media (film) to enhance (language) learning. The Transvaal Education Department (1986:12) mentioned that research on the functions of the left and right hemispheres of the brain has, according to certain authorities, far reaching implications for effective learning through the use of media at school. According to these findings, a lesson in which content is conveyed through language alone stimulates only the left hemisphere, while the right may tend to be more passive. The result is that retention is weaker and learners would be able to reproduce a smaller part of content. The situation changes when visual images are used. Then both hemispheres are stimulated and interaction between hemispheres increases retention, holds the attention and results in more effective learning (Transvaal Education Department, 1986:12).

Roth (2002) states the value of using films in the classroom: "The skills they use to decode visual image are the same skills they use for a written text, and our goal, therefore, is to use that immediate interest... and make it work for us in the classroom." It may be said that while the spoken word and the printed word are indeed very important forms of instruction stimuli, they are not the most useful stimuli for many kinds of objectives. Thus, other forms of audio and visual stimuli are needed to supplement written and spoken words (Briggs, 1967:10).

Romiszowski (1968:9) states that the real dispute for the use of audio-visual presentation is that such presentation enables the teacher to do a more effective job: that is, to ensure more efficient learning. Wood (1999:96) also states that films make it easier to picture the context of living English than printed texts, because of films' dynamic potential combination of three communication modes: the vocal, visual and verbal.

Wood (1995:105) provides the following uses for film in the English language classroom. It:

- offers a link between classrooms and society;
- contains a wide range of vocabulary;

- helps explore cultural context and content;
- integrates easily into the curriculum;
- permits flexibility of materials and teaching techniques;
- relates well to learners' personal experiences;
- acts as a focal point for teacher-student interaction and it
- proposes a great diversity of communicative language and language environment.

It is thus evident that applying film in the language classroom holds many advantages. However, even with all the advantages, technology and opportunities available, there are still a few hurdles that need to be overcome within the South African context.

Many teachers refuse or do not have the knowledge and training to use multimedia (film technology) effectively in the classroom. There is also the possibility that learners, and teachers, might misuse films when studying literature. Some teachers might only show the film and not discuss the literature text as such with the learners. Some learners might try to watch the film only and ignore reading the literature text itself.

The use of media in general, and film in particular, could serve as a potent teaching tool. While film possesses inherent qualities that make it uniquely suitable for use in classrooms, some of these qualities may create problems unless they are carefully monitored (Lieberman, 2002:36).

The immersive quality of film, for example, while serving to enhance interest and engagement, might serve to distract from the educational objectives of the teacher. Experience suggests that an instructor needs to prepare the class carefully in advance by focusing attention on the issues that need to be addressed and the purpose of the screening (Lieberman, 2002:36).

Many teachers look to educational research for evidence of technology's present and prospective benefits. However, even though electronic

technologies have been utilized in education since the 1950s, research results have not made a strong case for their impact on teaching and learning (Roblyer, 2006:13). Romiszowski (1988:189) also mentions that as long ago as 1900, popular writers, as well as teachers, were predicting a revolution in education, based on the widespread use of films. This revolution has not yet materialized.

From the main beliefs and examples of infusing technology into English language teacher training, undoubtedly the classrooms of today and tomorrow will look very different. The teacher will no longer be the sole dispenser of information; teachers and learners will learn together. In such a context, learners participate actively and directly in their own learning. They will not rely solely on the teacher, but will use electronic tools and the Internet to collect information and gain insights (Pope & Golub, 2000).

The most important factor in guiding learners to read and enjoy literature is teachers' own attitudes. They must be willing to take chances and plan activities that will personally involve readers in the texts (Kilfoil & Van der Walt, 1997:244).

According to Parker (1999:29), narrative has long been recognized as a key component in literacy development. Parker (1999:29) defines narrative as "the construction we use to make meaning from visual, printed and aural media". Parker (1999:29) concludes the following: "Narrative is not media-specific. It is open to re-interpretation and re-invention across a whole range of communicative modes. It is this very transposability that may unlock the pedagogical potential of moving image media within the English curriculum."

Every teacher has the ability and the responsibility to control the development, adaptation, implementation, and / or rejection of innovative technologies. In order to make these essential decisions, they will need to understand not only how to use these technologies, but also the benefits and costs their adoption and integration into English language and literacy teaching have the potential to create for teachers, learners, and the broader community (Swenson *et al.*, 2005:11).

At present, reading, reading instruction and more generally envisaged notions of literacy and literacy instruction are being defined by change in even more reflective ways as new technologies call for new literacies to utilize their potentials efficiently. These consist of technologies such as gaming software, video-technologies, technologies that establish communities on the Internet, search engines, webpages and many more yet to surface (Leu *et al.*, 2004).

Technology and literacy are uniting in classrooms where teachers supply opportunities for learners to gain information. Through modelling and training, teachers can begin to build the bridge linking literacy and technology (Schmar-Dobler, 2003).

Maninger (2006) mentions that the incorporation of technology is not without complexities. Proposing technology integration as an evolutionary process, Maninger (2006) argues that teachers need to form human networks for assistance, be prepared for technology not to work and to be creative. A genuine commitment is needed in order to attain increased levels of technology use.

Based on the above overview, this study was an intensive effort in taking a few brave steps forward into a literature classroom that excites, motivates and supports its learners through modern technology.

1.2 PROBLEM STATEMENT

The main difficulty for the implementation of technology in education is not a shortage of hardware, but rather the fact that many teachers are not ready to use technology in the classroom. National statistics in the United States of America have shown that teachers receive far less on-the-job training in technology than any other professional group (Tenbusch, 1998). Tenbusch (1998) also mentions that if school districts don't distribute resources for professional development, schools "will be left with the tools but not the talent to prepare learners for a technological world".

This study proposed to look at ways to implement the moving image (film) technology effectively as a supplementary instructional medium for literature

study and to set guidelines for (FET) English teachers so that learning outcomes could be achieved easily by all learners in the South African English literature class.

Setting certain guidelines and approaches for teachers can be useful to guide learners in attaining certain outcomes. After this contextualization, it became clear that a few questions had to be addressed in the course of this study. They were the following:

- What are the implications, nature and scope of technology integration in media literacy and English literature instruction?
- How is English defined as a subject area and what is the relationship between technology and English literature instruction?
- What technology-related issues can be identified that may influence English teachers' literature instruction?
- Which guidelines could assist teachers when integrating technology in English literature instruction?

1.3 RESEARCH AIMS

The aim of this study was to provide guidelines for teachers in order to make optimal language (specifically literature) learning possible and enjoyable.

In order to achieve this, the following aims of this study were identified:

- **Aim 1**

  To establish the nature, scope and implications of integrating technology (specifically the moving image) in media literacy and English literature instruction.

- **Aim 2**

  To define English as a subject area and to establish the relationship between literature and moving image technology.

- **Aim 3**

  To identify technology-related issues (such as attitudes and training of teachers) that may influence English teachers' literature instruction.

- **Aim 4**

  To set outcomes-based guidelines that would assist teachers when integrating motion media, particularly films, as instructional medium, so that effective and optimal learning can take place.

1.4 METHOD OF INVESTIGATION

This research comprised of a literature study and an empirical research phase.

1.4.1 Literature study

Devers *et al.* (2000:255) mention that no matter what the discipline, research cannot be undertaken without a detailed review of the literature. They state that the outcomes of a literature review are the following:

- It communicates the study to a larger, ongoing dialogue amid professionals in the field of research.

- It distributes the results of other studies that are closely related to the research.

- It provides a structure for establishing the importance of the study, as well as a standard for comparing the results of the study with other findings.

The following databases were used to collect literature: Nexus, RSAT, SACat (Sabinet), SA Media (Sabinet), GKPV, MLA and ERIC. The databases of The Institute of Education (London) and the British Film Institute were also used for research materials.

The following keywords were identified: moving image, media, multimedia, television, teaching aids, perception theories, audiovisual presentation,

educational technology, film and literature, film and teaching, film in the classroom, novel and film.

1.4.2 Empirical investigation

In addition to the literature study mentioned in section 1.4.1 above, qualitative research was done through case studies and by conducting interviews with teachers who teach English Home Language and English as an Additional Language in the FET-phase. Various teachers from three schools in the Fezile Dabi district were interviewed as they were seen as the most representative of the area. All the teachers at the identified schools had access to VCR, DVD and computer (Internet) technologies.

1.4.2.1 Investigation design

The qualitative method of research was chosen to be implemented in this study. According to Hummelvoll and da Silva (1998:464), qualitative researchers gather data by cooperating with selected individuals in their settings. Maykut and Morehouse (1995:20) also mention that qualitative research places emphasis on comprehension by paying attention to the words used by people, and the intention of such research is to discover patterns emerging from thoughtful analysis of the research topic.

1.4.2.2 Measuring instrument

In this study, case studies were used to collect data. According to McMillan (2008:288), a case study is "an in-depth analysis of one or more events, settings, programmes, social groups, communities or individuals in their natural context". The case study is also an investigation of one entity, which is cautiously defined and characterized by time and place (McMillan, 2008:288).

McMillan (2008:288) identifies numerous types of case studies: historical organizational; observational; life history; situation analysis; multicase and multisite. In this study, the multisite type was chosen. Sites were selected for this study after visiting several possibilities to supply the researcher with the

needed information that suited the study. The sites chosen were fully accessible to the researcher and the participants cooperated fully.

Silverman (2000:90) states that qualitative research can be performed by observations, accumulating texts and documents, interviewing people or making audio and video recordings of naturally occurring interactions. For the purpose of this study, semi-structured interviews were conducted.

1.4.2.3 Participants

McMillan (2008:290) mentions that in a case study, a group of participants is usually identified. The group is a collection of individuals who interact with one another, share the same space and identify with each other. He continues to mention that the aim of any qualitative study is to produce intensity of description and understanding. Subsequently, it is better to select a few entities for in-depth study, rather than a massive number that would be studied only superficially (McMillan, 2008:290).

The participants chosen for this research study were selected by using the method of purposeful sampling. According to Henning *et al.* (2004:71), purposeful sampling "has elements of theoretical sampling (which looks for people who can build the substantive theory further)". Both look towards the individuals who fit the criteria of **desirable participants**. These criteria come from the researcher's familiarity of the topic and also of how the theorizing on the ground is developing during the research (Henning *et al.*, 2004:710).

The participants for this study were teachers who teach English in the FET phase. The teachers represent schools with learners from various backgrounds and schools with access to technology.

1.4.2.4 Ethical aspects

Kvale (1996:110) mentions that as soon as the interview planning has been finalized, the procedure of ethical clarification can begin. In this study, informed consent of the interviewees was obtained orally. The interviewees were informed of the content of the study before the interviews were

conducted. The interviewees were informed that the research could benefit them through recommendations made by the researcher in the final report. The confidentiality of the research findings were guaranteed by the researcher.

1.5 ANALYSIS OF EMPIRICAL DATA

Concerning data analysis, McMillan (2008:291) mentions that transcripts and field notes need to be organized, transcribed, coded, summarized, and interpreted. McMillan (2008:291) outlines four kinds of data analysis: categorical aggregation; direct interpretation; drawing patterns and naturalistic generalizations. For the purpose of this study, categorical aggregation was used in which the researcher coded data and collected instances in which meanings emerged. After coding was done, certain categories were identified. Henning *et al.* (2004:105) mention that a category already begins to show the themes that will be constructed from the data that will be used in the debating of the investigation. In this study, themes were categorized and discussed with regard to the aims identified in section 1.3.

1.6 CHAPTER DIVISION

CHAPTER 1: ORIENTATION

In Chapter 1, the researcher gave an account of the research problem, and outlined the research questions and aims of the study. The methods of the research investigation were outlined, specifying the research methodologies, the design and the data collection and analysis procedures used in the study.

CHAPTER 2: MEDIA TECHNOLOGY, MEDIA LITERACY AND THE MOVING IMAGE

Chapter 2 described the dilemma for many teachers in the twenty-first century in that they have to teach learners print-based literature in an era where everything is technological. A clarification of and conceptualization of concepts were provided. Some of the concepts addressed were educational

technology, media literacy, multimedia, digital media, motion media, and moving image technology.

CHAPTER 3: NATURE AND SCOPE OF ENGLISH AS A SUBJECT AREA

In Chapter 3 the pedagogical potential of moving image media within the English curriculum was explored. The nature and scope of English as a subject area was discussed and various types of literacies were identified. A case was made for moving image education to become central to English literature teaching.

CHAPTER 4: GUIDELINES AND APPROACHES FOR USING MOVING IMAGE MEDIA TECHNOLOGY IN ENGLISH LITERATURE INSTRUCTION

Chapter 4 proposed guidelines, strategies and techniques that teachers who are not technologically trained can use when implementing technology in literature instruction. Resources for teaching literature with the moving image were also identified. The chapter concluded that technology should not replace or overshadow traditional materials, but supplement and enhance the literature learning experience.

CHAPTER5: EMPIRICAL DESIGN AND DATA ANALYSIS

In Chapter 5 it became evident, from the data received from the interviews conducted, that most teachers did not possess the knowledge and skills to use technology effectively in their English literature lessons. They did, however, express the need to receive training so that their literature lessons could be enriched with media other than just print. They wanted to empower themselves so that they, in return, could empower their learners.

CHAPTER 6: SUMMARIES, FINDINGS AND RECOMMENDATIONS

Chapter 6 concluded with a short summary of the main findings of the study in terms of the aims identified in Chapter 1. Recommendations were made in the form of guidelines proposed for further research.

1.7 SUMMARY

This chapter provided an orientation of the research conducted in this study. The researcher gave an account of the research problem and outlined the research questions and aims of the study. The methods of the research investigation were outlined, specifying the research methodologies, the design and the data collection and analysis procedures used in the study.

The next chapter provides clarification and conceptualisation of concepts regarding media technology, media literacy and the moving image.

CHAPTER TWO

MEDIA TECHNOLOGY, MEDIA LITERACY AND THE MOVING IMAGE

2.1 INTRODUCTION

Goodwyn (2000:1) describes the predicament for many teachers at the start of the twenty-first century: "They (the teachers) are in between the print/literature generation and the new generations concerned with electronic media of all kinds". There is also a sense of estrangement deriving from young people who seem to be opting for an easier, leisure culture. The implication being that the hard-won knowledge will be abandoned and even lost. For teachers of literature, this produces a fear that books will lose their existing high status and so, therefore, will the teachers of literature (Goodwyn, 2000:1).

The dispute about the relationship between media and literacy is extensive and multifaceted. Although there is little evidence for it, many people believe that there is a direct relationship between a fall in literacy standards and a rise in children's utilization of the moving image. In fact, research and practice demonstrate that using media texts can encourage learners and create the essential circumstances for engagement with literacy learning (BFI, 2003:15).

Media (specifically the moving image) and its role in society, including classrooms, thus have to be explored to clarify the confusion that faces teachers. The BFI (2003:5) mentions that, for learners for whom English is an additional language, moving image work can be vital to active and independent learning. Bearing this statement in mind, this study will also focus on how moving image instruction in English as an additional language can enhance learners' grasp of a wide range of literary concepts, as well as promoting their (media) literacy.

Pope and Golub (2000) made the following statement regarding the use of technology for educational purposes:

> Technology should be a naturally supporting background for both the content and the pedagogical content knowledge of English language arts. Teaching and learning English language arts is our goal; technology is a means by which we can reach that goal.

Teachers, as well as learners, thus must be significant consumers of technology, to be considerate users who question and reflect on the best times and ways to integrate technology. Pope and Golub (2000) mention the following:

> One of the critical lessons to learn as a teacher in a technologically rich environment is that we will never be completely caught up; we will never know everything. We will constantly learn with and from our learners. As a result, the English language arts classroom will necessarily become learn ing –centered and learn er –centered, with both teacher and student functioning in both roles.

The aim of this crucial analysis of technology integration is to articulate and internalize a process for questioning and searching both the why and how of infusing technology through a variety of applications, programmes, web sites, methods of teaching, or communication tools.

If teachers use this process, they will become teacher-researchers in their own classrooms. They will methodically pose questions, examine when it is suitable and useful to integrate technology and when it is not, and follow through with the implementation and assessment of technology use (Pope & Golub, 2000). It is thus evident that teachers need to educate and be educated about the various uses, advantages and disadvantages of various media technologies.

This chapter will define technology, educational technology, media technology as component of educational technology and moving image technology related terms and will indicate how knowledge of these terms can enhance learners' grasp of a wide range of literary concepts, as well as promote their moving image technology literacy in English as Home and an Additional Language class.

2.2 CLARIFICATION AND CONCEPTUALIZATION OF CONCEPTS

Today's learners need to deal with a multifaceted mix of visual, oral and interactive media, as well as traditional text. People of lesser education or older people may see themselves falling behind as the informational gap between them and the people literate in the new media and technologies widens (Swenson *et al.*, 2005:9). This trend is better known as the **digital divide**. In this section, various concepts relating to media and the moving image technology in particular, will be explored and defined.

2.2.1 Technology

According to Newby *et al.* (2006:13), technology has been referred to as the systematic application of scientific or other organized knowledge to practical tasks. Similarly, technology is not just identifying different pieces of hardware. It is understanding what is available, when and why it should be used, how it is effectively adapted, integrated, evaluated and adjusted.

Technology has allowed individuals to gain, accumulate, analyse, and communicate information in more detail and at a much faster rate than ever before possible. Newby *et al.* (2006:12) mention that one outcome of this is the ever-increasing claim on education to help all learners acquire higher-level skills that allow them to analyze, make decisions, and solve 'real-world' problems more effortlessly.

Technology can offer classroom resources that are unavailable anywhere else. With regard to literature instruction, many significant primary sources have been photographed and are available to download off the Internet, even though they are not likely to be available in even the best libraries. Production histories, costume, set, sound, listening to or joining in scholarly discussions are all difficult to come by without the use of technology (Ehrlich, 2003).

2.2.2 Educational technology

Just as technology has been used to address practical problems in communication, medicine and sports, it has also been used to address

practical problems involved in human learning. According to Newby *et al.* (2006:15), educational technology is "the application of technological processes and tools which can be used to solve problems of instruction and learning".

Roblyer (2006:6), however, mentions that "no single paradigm that attempts to describe educational technology can satisfactorily explain the role and function of technology in education today and in the future". Bearing this in mind, the following evolving definition by Roblyer (2006:9) will be used in this study for educational technology:

> A combination of the processes and tools involved in addressing educational needs and problems, with an emphasis on applying the most current tools: computers and other electronic technologies.

Any debate on the use of technology in teaching has to suppose that teachers and learners have some idea of how to use technology. Experience shows that this knowledge is far from common. Research suggests that over a third of all teachers confess to being uncomfortable with technology (Milton, 2002:19). This issue will be further pursued in the empirical study.

2.2.2.1 Role of technology in education

Roblyer (2006:12) provides the following points to consider regarding the use of technology in education:

- **No technology is a panacea for education**

  Even the most current, capable technology resources offer no quick, easy or universal solutions. Planning must always begin with this question: What specific needs do my learners and I have with which resources can help me?

- **Computer / technological literacy offers a limited integration rationale**

  Many parents and teachers want technology tools in the classroom primarily because they feel technical skills will give learners the technological literacy required to prepare them for the workplace. But an employability rationale provides limited guidelines for how and where to integrate technology.

- **Teachers usually do not develop technology materials or curriculum**

  Teaching is one of the most time- and labour-intensive jobs in society. With many demands on their time, most teachers cannot be expected to develop software or create complex technology-based teaching materials. Teachers are also not always skilled enough to develop and use materials.

- **Things change faster than teachers can keep up**

  History in this field has shown that resources and accepted methods of applying them will change, often quickly and dramatically. This places a special burden on already overworked teachers to continue learning new resources and changing their teaching methods. Teachers may not be able to predict the future of educational technology, but they know that it will be different from the present; that is, they must anticipate and accept the inevitability of change and the need for continual investment of their time.

- **Teachers will always be more important than technology**

  With each new technological development that appears on the horizon, the old question seems to resurface: Will computers replace teachers? Yet the answer to the old question is the same and is likely to remain so: Good teachers are more essential than ever. One reason for this was that whenever a new technology is introduced into society, there must be a counterbalancing human response ... the more high tech (it is), the more high touch (is needed).

It is thus evident that there is a general lack of agreement on the integration methods and benefits and it is challenging to state a clear and compelling case for using technology in education.

2.2.3 Media

In this study the term media is used to explain general forms of communication related with particular ways of representing knowledge, (Mayer, 2001:7).

Bates (2005:43) mentions that text, audio, face-to-face communication and video are all media. Each medium not only has its own unique way of representing knowledge, but also of organizing it, often reflected in particular

preferred formats or styles of presentation. A single medium such as video may be carried by several different delivery technologies (satellite, cable and video-cassette) and incorporate a unique blend of symbol systems (voice, moving pictures, graphics, captions) and formats (news, documentaries and drama) (Bates, 2005:43).

According to Bates (2005:44), the five most important media are:

- direct human contact (face-to-face);
- text (including still graphics);
- audio;
- video; and
- digital multimedia (incorporating text, audio and video).

While certain technologies are closely associated with each medium, a variety of different technologies may be used to deliver these media, as the following table by Bates (2005:45) indicates:

Table 2.1: The relationship between media, technology and educational applications of technology

Media	Technologies	Educational applications
Face-to-face	Classrooms, labs	Lectures, seminars, experiments
Text (including graphics)	Print	Course units, supplementary materials, correspondence tutoring
Audio	Cassettes, radio, telephone	Radio programmes, telephone tutoring, audio-conferences
Video	Broadcasting, video-cassettes, video-discs; cable, satellite, fibre-	Television programmes, video-conferences

	optics, microwave; video-conferencing	
Digital multimedia	Computers, World Wide Web, telephone, cable, satellite, fibre-optics, CD-ROM, DVD, wireless	PowerPoint, computer-aided learning (CAI, CBT), e-mail, discussion forums, learning objects/databases, Webcasts, Webquests, online courses, Web conferencing.

(Bates, 2005:45)

Rayner *et al.* (2001:1) make the following observation:

> We live in a 'mediated' society where many of our ideas about the world, knowledge of what is happening and perhaps most importantly, values come from beyond our individual daily or immediate experience, usually via the media.

Media saturation thus occurs daily and frequently and should be incorporated into classrooms to supply learners with critical process skills they will need to survive and thrive as adults in the 21st century.

As an instrument for language learning/teaching, media have certainly always facilitated the task of language learning for both native and non-native learners. Just as learners learning a first language grasp the meaning of words from objects that surround them, non-native learners make use of the here and now or subjects in the immediate environment to process incoming speech. Media can help teachers to motivate learners by bringing a slice of life into the classroom and by presenting language in its more complete communicative context (Brinton, 2001:459).

Brinton (2001:461) also mentions that media can offer a density of information and richness of cultural input not otherwise possible in the classroom. They can help learners process information and free the teacher from excessive

explanation, and they can provide contextualization and a solid point of departure for classroom activities.

Even though all these advantages of the use of media in education are evident, the choice of the range of classroom media might overwhelm language teachers. Too often media are neglected because teachers are not always certain how to adapt these rich and complex learning materials to learners' needs and language competencies (Brinton, 2001:462).

Swenson *et al.* (2005:17) also make the following observation:

> These new technologies, however, offer new challenges. Many teachers do not have access to newer technologies, and if provided access, will also require professional development opportunities that allow them not only the opportunity to learn functional aspects of the technology, but also opportunities to think critically about pedagogical concerns (with whom, when, where, how, why, and to what extent to use them), and about the intellectual, social, cultural, political, and economic impact of using them.

Clearly guidelines and approaches for use of technologies are in order. These will be provided in Chapter 4.

Brinton (2001:462) makes the observation that it is imperative to make distinctions –whether the media constitute software (consumable media items) or hardware (equipment), whether the materials are commercially produced or teacher-produced, and whether they are authentic or not.

For the purpose of this study, the terms **multimedia** and **digital media** will also be clarified and distinguished.

2.2.4 Multimedia

The term **Multimedia** is defined by Mayer (2001:1) as "the presentation of material using both words and pictures". According to Cashman and Gunter (2002:278), multimedia "incorporates a variety of elements, including text, graphics, audio, video and animation". Multimedia thus combines various

types of communication from visual to verbal and is usually used in coordination with the other.

As multimedia becomes a more common form of communication, it becomes imperative to understand the literacies of reading and writing using multimedia, and for these skills to be taught at schools and other education institutes (Swenson *et al.,* 2005:9).

2.2.5 Digital media

Cashman and Gunter (2002:278) define digital media as "those technologies that allow users to create new forms of interaction, expression, communication and entertainment in a digital format and mention that digital media combine text, graphics, audio, video animation and interactivity". Cashman and Gunter (2002:279) continue to state that the term digital media is evolving, and as a result, "numerous digital media applications are still referred to as multimedia applications".

Swenson *et al.* (2005:20) make the following statement regarding digital texts:

> Reading digital texts requires conventional literacy strategies necessary to all reading acts. Such strategies are based on the belief that reading is a personal, meaning-driven process, and that readers actively create meaning as they read. While technology applications have the potential to reinforce reductive literacy strategies, as in skill-and-drill phonics software, they also have potential to support richer and more holistic views of reading by helping readers to envision and partake in the world of the text, by encouraging learners to make intertextual, intratextual and extratextual connections, and by offering sophisticated means of textual analysis and critique.

This study does not primarily focus on digital media applications, but how incorporating digital media applications like electronic books, references and animation can enhance media literacy education.

The main purpose of this study is to show how motion media technology, more specifically the moving image, can be integrated in English literature to

construct and deliver optimal learning experiences. Motion media will now be defined and discussed.

2.2.6 Motion media

Allen (1993:239) describes motion media as film, television and other forms of kinaesthetic media including computerized multimedia technologies and virtual reality.

For the purpose of this study, the term moving image media (particularly film) will be used when referring to motion media.

2.2.7 Media literacy

For the present-day world, literacy comes to mean more than just the ability to read, write and be numerate. It involves, at all levels, the ability to use and communicate in a varied range of technologies (Swenson *et al.,* 2005:9).

Media literacy is a 21st century approach to education. According to Thoman and Jolls (2005:21), it "provides a framework to access, analyse, evaluate and create messages in a variety of forms – from print to video to the Internet". Media literacy builds an acceptance of the role of media in society, as well as necessary skills of inquiry and self-expression necessary for citizens of a democracy (Thoman & Jolls, 2005:21). Media literacy therefore helps learners to become critical, competent and literate in all media forms.

2.2.7.1 Media literacy education

Varis (2000) defines media literacy as "a perspective from which people are exposed to the media and the interpretation of the meaning of the messages that are encountered". According to Tyner (1998:94), media literacy is concerned "with helping learners develop an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of these techniques". Furthermore, Tyner (1998:94) mentions that it is education that aims to raise learners' understanding and pleasure of how media work, how they (the media) produce meaning, how they are organized and how they construct reality.

Thoman and Jolls (2005:8) provide the following table to indicate the comparison of how traditional education has been organized in the past and how it needs to change in order to prepare learners for living their lives in a 21st century media culture:

Table 2.2: Comparison of traditional education and 21st century education

19th – 20th Century Learning	21st Century Learning
Limited access to knowledge and information primarily through print	Infinite access to knowledge and information increasingly through the Internet
Emphasis on learning content knowledge that may or may not be used in life	Emphasis on process skills for lifelong learning
Goal is to master content knowledge	Goal is to learn skills and to solve problems
Facts and information are "spoon-fed" by teachers to learners	Teachers use discovery, inquiry-based approach
Print-based information analysis	Multimedia information analysis
Pencil / pen and paper or word processing for expression	Powerful multimedia technology tools for expression
Classroom-limited learning and dissemination	World-wide learning and dissemination
Textbook learning from one source, primarily print	Real-world, real-time learning from multiple sources, mostly visual and electronic
Conceptual learning on individual basis	Project-based learning on team basis

"Lock-step" age-based exposure to content knowledge	Flexible individualized exposure to content knowledge
Mastery demonstrated through papers and tests	Mastery demonstrated through multimedia
Teacher selecting and lecturing	Teacher framing and guiding
Teacher evaluates and assesses work and assigns grade	Learners learn to set criteria and to evaluate own work
Teaching with state-adopted textbooks for subject area with little accountability for teaching	Teaching to state education standards, with testing for accountability

(Thoman & Jolls, 2005:8)

2.2.7.2 The aims and application of media literacy education

An increasing number of countries are developing media literacy education programmes at their schools. Canada calls for media literacy education nationwide, and Australia requires it in all grades. Media literacy education is also on the increase in Russia, China, Taiwan, Japan, Korea, through nearly all of Western Europe and in an increasing number of countries in South America and Africa (Kubey *et al.*, 2002:1).

Kubey *et al.* (2002:1) also mention that, in 1998-99, the 29th General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO) permitted support for media literacy education. In April 1999, 41 representatives from 33 countries met in Vienna and made the following statement and recommendations (Kubey *et al.*, 2002:1):

> Media education is the entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy... Media education

> should be introduced wherever possible within national curricula as well as in tertiary, non-formal and lifelong education.

The Vienna Conference went on to state that media education (Kubey *et al.*, 2002:1):

- facilitates people to gain an understanding of the communication media used in their society and the way they operate, and to acquire skills in using these media to communicate with others;
- guarantees that people learn how to:
    - analyse, critically reflect upon, and create media texts;
    - identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;
    - interpret the messages and values offered by media; and
    - select appropriate media for communicating their own messages or stories and for reaching their intended audience.

With regard to the aims of media literacy education, Tyner (1998:228) mentions the following:

> Media education, with its reformist pedagogies, close relationship to emerging communication forms, and goals toward strengthening democratic structures, is in a central position to support educational reform that is responsive to learners and in harmony with the world outside the classroom.

Thoman and Jolls (2005:9) explain the importance of media literacy:

- **The influence of media in central democratic processes**

  In a universal media culture, people need two skills in order to be engaged citizens of a democracy: critical thinking and self-expression. Media literacy instils both of these central skills, enabling future citizens to

sort through political packaging, understand and contribute to public discourse and, ultimately, make informed decisions.

- **The high rate of media consumption and the saturation of society by media**

  People are exposed to more mediated messages than ever before. Media literacy teaches the skills needed to find the way safely through this sea of images and messages.

- **The media's influence on shaping perceptions, beliefs and attitudes**

  While research disagrees on the extent and type of influence, it is indisputable that media experiences exert an important impact on the way that people understand, interpret and act in the world.

- **The increasing importance of visual communication and information**

  While schools maintain to be dominated by print, people's lives are progressively more influenced by visual images – from corporate logos to building-sized billboards to Internet websites. Learning how to read the multiple layers of image-based communication is a necessary addition to traditional print literacy.

- **The importance of information in society and the need for lifelong learning**

  Media education can help both teachers and learners understand where information comes from, whose interests may be served and how to find different views.

Thoman and Jolls (2005:40) provide the following benefits of media literacy education. It:

- **meets the needs of learners to be wise consumers of media,** managers of information and accountable producers of their ideas, using the powerful multimedia tools of a universal media culture;

- **engages learners** bringing the world of media into the classroom, connects learning with 'real life' and validates their media culture as a rich environment for learning;

- **gives learners and teachers alike a general approach to critical thinking** that, when internalized, becomes second nature for life;

- **provides an opportunity for integrating all subject areas** and creating a common vocabulary that applies across all disciplines;

- **helps meet standards** while, at the same time using fresh current media content which learners love;

- **increases the ability and proficiency of learners** to communicate (express) and publicize their thoughts and ideas in a wide (and growing) range of print and electronic media forms; and

- **focuses on process skills rather than on content knowledge,** so that learners gain the capacity to analyze any message in any media and are thus empowered for living their lives in a media-saturated culture.

Lee (2002) is of the opinion that media technology and media literacy furthermore:

- act as levers, so that learners working at various levels of traditional literacy can participate jointly in the same learning environment;

- encourage expression through 'reading and writing', oral, written and audio-visual discourse;

- motivate through issues immediately relevant to learners;

- encourage critical thinking;

- promote collaboration and cooperative learning;

- promote risk taking with and for peers, classmates and teachers; and

- build self-esteem.

Varis (2000) makes the observation that media education "should be aimed at learners, parents and teachers and should be a life-long process which requires a co-ordinated approach also involving non-governmental organizations and media professionals".

Tyner (1998:117) suggests eight principles for the application of media education in the classroom:

- The vital and unifying concept of media education is that of representation.
- An essential purpose of media education is to denaturalize the media.
- Media education is mainly investigative. It does not seek to impose specific cultural values.
- Media education is organized around key concepts, which are analytical tools rather than an alternative content.
- Media education is an enduring process.
- Media education aims to promote not simply critical understanding, but also critical independence.
- The success of media education may be evaluated by the ability of learners to relate what they know (their critical ideas and principles) to new situations and the amount of commitment, interest and motivation displayed by learners.
- Media education is current and opportunistic.

Tyner (1998:113) also states that "media literacy attempts to consolidate strands from the communication multiliteracies that correspond with the convergence of text, sound and image, including the **moving image**". It has been coupled with the ability to make sense of all media and genres, from the more classic educational fare to popular culture.

The nature, scope, aims, application, influence and importance of media literacy education have been discussed. For the purpose of this study, the focus will be on moving image media.

2.2.8 Moving image media

Goodwyn (2004:1) states that the **moving image** is at the centre of a rapidly developing, multimodal culture and it plays an absolutely central role in the lives of young people.

Some teachers and parents fear that learners' rising attraction for visual media comes at the expense of their reading and analytical abilities. But to believe that learners are not using reading and analytical skills when they watch or 'read' a movie, is to miss the power and complexities of film (Golden, 2001:1). Teachers must thus be encouraged to exploit learners' interest in film in order to help them engage critically with a range of media, including visual and printed texts.

2.2.8.1 Advantages of the moving image

Hobbs (2006:36) states that children grow up in a culture where most of their information and entertainment comes through the mass media, and teachers can encourage the development of critical thinking skills by using television and video materials as texts to be questioned and analysed.

Teachers make use of video and films in the classroom because these materials can help discover cultural context, are easy to incorporate into the curriculum and allow flexibility of materials and teaching techniques. Television and video are also perceived by teachers as especially effective for reaching visual learners and particular populations. When television, video and other media are used with dynamic and enthusiastic interaction and engagement between learners and teacher, considerable learning experiences can result (Hobbs, 2006:36). However, according to Hobbs (2006:35), teachers do sometimes use film, television and videotape materials for reasons that are not directly related to knowledge attainment or skills development.

Various advantages and disadvantages of moving image technology will now be discussed, as well as how moving image media contribute to teaching.

The British Film Institute (2003:1) mentions that the moving image media "supply teachers with a characteristic and vital means of expression, are a leading and global source of stories, ideas and opinions, and are an increasingly important part of our cultural heritage".

Second only to native-speaking language teachers themselves, movies have been found to be a prime motivational force in studying English. Because video can represent a comparatively natural, living context for the language it contains, a communication act can be easier to grasp and thus understand in all its aspects. It is likely, therefore, to be easier to learn language from (Wood, 1999:95).

Wood (1999:95) also observes that video, plus the right kinds of support material, activate the passive knowledge of learners in particular. Video also assists with language assimilation and transfer, both in terms of that language presented, as well as that which is implicitly suggested.

Lieberman (2002:32) provides the following advantages of film in education: the unique qualities recommending the use of film as a teaching tool include its immersive quality; its ability to induce vicarious experience; its relevancy and reliability; its ability to stimulate active learning and critical thinking; and its capacity to expand experiential possibilities. These advantages will now be discussed in more detail.

- **Immersion**

  One of the most distinctive traits of feature films, and indeed one of the potential strengths of film and certain other media as learning tools, lie in their immersive quality. Immersion is the sense or illusion of "presence," of full focus and involvement in a task created by full sensory involvement in the presentation, thus artificially mimicking the sensory input of the experience of real life.

Lieberman (2002:32) makes the following statement:

> Thinking begins with sensory input. The human brain is well designed to process all forms of sensory input, including visual images, sound and music, touch and video sequences. Yet most of what is taught in school requires only an ability to perceive auditory and print input.

Film produces a strong immersive effect. Although the input is visual and auditory, the effect can be physical, emotional, or even tactile, bringing the total sensory apparatus into play.

Although no direct references were found in the pedagogic literature to the immersive characteristics of film, this quality may seem to present one of the strongest arguments for its utilization in the classroom. The ability to fully mimic 'real life' experience, to engage all of a learner's senses while drawing the learner's full attention capacity and interest on a presentation related to a lesson, can, if guided appropriately, be a most potent tool (Lieberman, 2002:32).

- **Vicarious or expansive experience**

Film can transport the viewer to other places, real or imagined. It can depict unfamiliar cultures, people, worldviews and perspectives. It can place the viewer in circumstances and situations which he may never otherwise experience or understand. Although the degree of immersion experienced at any particular viewing can differ from one viewer to another, film can, at the very least, expose one to that which may otherwise be out of the daily experience or reach of the viewer (Lieberman, 2002:33).

The notion of active or passive learning refers to the learner's level of engagement with the material at hand. Viewing films or film clips may, on the surface and occasionally in reality, appear to be a primarily passive act. In fact, however, it has been suggested that the use of film in the classroom promotes active, rather than passive student learning. Though originally produced for entertainment and / or commercial ends, film is a

potentially powerful educational tool. Film possesses the power of any well-designed interactive classroom activity or independent hands-on assignment, and offers a potentially strong immersive quality, comfortable familiarity, and increased potential for motivation and interest that are inherent in few other academic tools (Lieberman, 2002:33).

- **Critical thinking**

Lieberman (2002:34) mentions that, used appropriately, film can enhance critical thinking. Like active learning, critical thinking is a quality inherent in the approach to a subject, rather than intrinsic to the subject itself. The use of film as a learning tool has characteristics that make it ideally suitable for the enhancement or application of critical thinking skills. Film, like written text, can contain a quantity, quality and diversity of information that lends itself to, or requires, the imposition of an order, a gestalt, or analysis requiring critical thought.

Like written text, film need not necessarily be presented in a linear fashion, and it can sometimes offer greater challenges to critical thinking skills than linear text. In addition, film presents important data through visual and auditory modalities, adding a complexity and an important dimension not found in the written text. Film is a medium that offers a vignette of real life.

Used in conjunction with traditional text and other forms of representation, film's ability to mimic real life stimuli and situations can add yet another important dimension to the classroom (Lieberman, 2002:35).

- **Transferability or generalization**

Lieberman (2002:36) mentions that transferability is often aided and reinforced by the application of learned skills through different or various modalities or venues. Although film may have no more or less intrinsic transferability than traditional learning tools, it does offer another avenue to learn and reinforce skills. When film is used in conjunction with other teaching modalities, generalization of learned skills may be heightened.

To the degree that a film reflects reality, transferability may even be more likely.

The fact that film is multisensory, that it addresses and presents material through more than one modality, may help in retention and the transferability of skills. Learners learn in different ways and respond variously to different modalities, so that addressing as many of these as possible may aid them to transmit the skills and knowledge they have obtained.

- **Expansion of experimental possibilities**

Lieberman (2002:37) states that film possesses the ability to transport our minds to other worlds and other experiences. Learners can be stimulated to grapple with and discuss cultures, experiences and possibilities beyond their own familiar surroundings.

The BFI (2003:4) promotes the instructional advantages of film and video as follows:

- If cine-literacy were part of the school curriculum, learners' acceptance of these texts, and their ability to talk and write about them, could be significantly enhanced.

- Moving image texts can be used to improve learners' knowledge and understanding of all texts and the role they play in creating culture.

- Working with the different semantic systems of moving image and print has an essential educational role to play in developing comprehension.

- Recent work by the BFI shows that short films can be used to inspire writing, while storyboards can be used to rearrange a passage of prose into film; these activities recharge pupils' interest and capacity for understanding both print and film.

- Moving image media have a exceptional capacity for the development of cultural understanding and citizenship in a multi-ethnic nation. Watching

programmes and films made and set in different cultures can help develop an awareness of sameness and difference that is essential to cultural understanding.

Sherman (2003:2) provides the following advantageous uses of authentic video in language teaching:

- **For understanding of the spoken language**

  Video brings all kinds of voices in all kinds of situations, with full contextual back-up. One apparent advantage for comprehension is the visual dimension, particularly for pragmatic understanding in dialogue; also important is the access to a variety of recognizable genres and the long-term contextual understanding.

- **As a language model**

  Authentic video provides a vast up-to-date linguistic resource of accents, vocabulary, grammar and syntax, and all kinds of discourse, which show language in most uses and contexts. This is something neither course book nor classroom can do. Video is predominantly valuable because it illustrates the kind of interactive language most foreign-language learners seldom encounter.

- **For culture**

  Video is a window on English language culture. Apart from giving admission to global cultural products like feature films, it also shows how people live and think and behave. A small amount of showing is worth hours of telling from a teacher or from a course book.

- **As a stimulus or input**

  Video can be used for debating, for writing assignments, as input for projects or the study of other subjects. The film of the book is particularly useful in the study of literature, and work-based scenarios and training films are useful in special-purpose language teaching.

- **As a moving picture book**

  Video gives access to things, places, people, events and behaviour, regardless of the language used, and it is worth thousands of picture dictionaries and magazines.

Mackean (2006) states that watching the movie can help in getting to know the core of a work quickly and enjoyably. A film brings a book's characters, setting and action to life in front of our eyes and can show us, in 90-120 minutes or so, the essentials of a story which might take us weeks to read.

Film assists learners in their recall of incidents; in clarifying contextual detail pertaining to the period of the novel, for example clothing and architecture; and by providing vivid iconic images which learners use to scaffold their knowledge, film assists the process of reading with meaning. Film also provides a greater sense of narrative chronology, which supports literacy skills such as skimming and scanning the printed text (Oldham, 1999:44).

Oldham (1999:44) also observed that if film aided the processes involved in reading with meaning, it would seem that reading with meaning assisted the processes involved in writing with control, range and variety.

Dale (1969:390) identified points that indicate ways in which films contribute to teaching. According to him, certain meanings involving motion can best be presented by motion pictures. The motion picture compels sustained attention, heightens reality, brings the distant past and the present into the classroom, provides an easily reproduced record of an event or an operation, builds a common denominator of experience, influences attitudes and offers a satisfying aesthetic experience.

Film is thus invaluable to teachers and Roberts (2005) observes that, not only can film improve literacy development but, for some learners, the use of the moving image can also raise their accomplishment in literacy. Roberts (2005) mentions that films are available to all, regardless of gender or academic ability. The teacher and class can engage in film as a team and this includes learners with special education needs.

With regard to narrative and literature, film provides a way in to the difficulties of narrative that, for some learners, may be less available if approached by the written word. Roberts (2005) states that learners are already visually literate before they start school, as the boom industry in videos for toddlers and pre-school children confirms. This knowledge can be used to expand oratory skills in the classroom by getting children to talk about a film or clip. He also mentions that, by watching carefully, selected clips from films at the beginning of literacy hour can lead to in-depth work and discussion on areas such as genre, narrative structure, the role of the narrator, characterization, opening sequences, story settings and themes. The close attention which children are happy to give to film clips will then inform their own story writing, written work, evaluation and analysis (Roberts, 2005).

McFarlane (1996) mentions that "some critics find the similarity between the narrative form of the novel and the narrative form of the film significant and describe, for example, Jarnes Conrad and Henry James as cinematic". Similarly, there are those who propose that literary narrative is influenced by the 20th century's newly emerging and developing narrative medium, the cinema (McFarlane, 1996).

It is thus evident that the moving image (film and video) has pedagogical value and needs to be explored further.

2.2.8.2 Disadvantages of the moving image

Many teachers are of the opinion that a focus on core issues does not allow time for sharing their own enthusiasm for films and television with learners. Furthermore, there is an inclination to assume that moving image media are bad for learners and detract from 'real' education (BFI, 2003:3).

Hobbs (2006:37) states that "without a critical perspective, media use in the classroom may replicate the ways that television, video and other electronic media are used in the home, as a passive form of recreation, amusement or escape that is increasingly a dominant, normative dimension of contemporary leisure among young and old". Regardless of the claims among academic literacy scholars about the potential of visual and electronic media to serve as

twenty-first-century texts for young learners, some teachers do make inappropriate choices in terms of the content of film and television programmes used in the classroom (Hobbs, 2006:37).

According to Hobbs (2006:40), based on qualitative data, including observations and interviews with teachers and school administrators in the USA, the following instructional practices were identified as potentially non-optimal uses of video in the classroom:

- **No clearly identified instructional purpose**

  While some teachers use video with clear aims in mind that they could describe, other teachers could not describe their purpose clearly and did not make clear to learners the reason(s) or purpose(s) for viewing.

  Clearly defined objectives provide learners with a means to organize their own efforts toward accomplishment of instructional objectives. With clear objectives in view, learners at all levels are better able to come to a decision what activities on their part will help them to get where it is important for them to go.

- **No use of pause, rewind or review**

  While the invention of videotape (and now DVD) has brought remarkable flexibility to the use of visual media in the classroom, teachers hardly ever made use of the remote control to pause the tape and discuss interesting, difficult or contentious segments.

  Such neglect of the pause, rewind and review functions reflect both the casual and passive ways in which we use television in the home, as well as the 'transmission' model of education, where learning is understood as a process of sending information by those who know more to those who know less.

- **Teachers mentally disengage during viewing experiences**

  During classroom viewing, teachers sometimes engage in multitasking (like marking papers during video-viewing activities), which may communicate a message to learners that viewing is less important than other types of classroom learning.

- **Teachers use television viewing as a reward**

  Teachers use a wide variety of extrinsic motivational strategies in order to gain obedience in completing certain tasks, inspire high-quality student performances or keep discipline and order.

  Although teachers may not deliberately send this message, this instructional practice places reading and writing activities as the 'hard work', a kind of suffering that must be endured in order to receive the 'fun,' the delight of watching a videotape in class, and escaping for a time from the classroom routine.

- **Teachers use media only as an additional hook**

  While teachers use video and film to stimulate and inspire interest in a subject, for some teachers, this appears to be the primary and sole aim. Using video as an attentional hook may, however, perpetuate the *status quo* function of media in society: as a tool which delivers eyeballs to the screen. This method of using video accepts a problematic premise: that viewers are passive, bored, easily led and driven by their impulses to seek visual pleasure. If a teacher has such expectations about learners, she/ he may develop a curriculum that is essentially persuasive or propagandistic, selling ideas, but not seeking to engage learners in wrestling with problems or ideas and not encouraging critical analysis and inquiry.

2.2.9 Moving image technology

Various forms of moving image technology exist today. For the purpose of this study, the focus will be on the film as motion media instructional tool and the

main technologies that deliver this media, namely television, video, DVD, computer based technology (CD-ROM) and the Internet, will be analysed and discussed.

2.2.9.1 Television and video

According to Bates (2005:103), of all the media available to teachers, television and video come in the most varied forms, have questionably the utmost potential for teaching and learning, and are probably the least well used.

Media differ in the kinds of learning they encourage. In general, print is therefore best for teaching in a condensed way, dealing with abstract principles, where knowledge of detailed facts or principles is important and where knowledge is clearly defined. Video, on the other hand, is much better for presenting complex or ambiguous real-world events, for providing concrete examples to illustrate abstract ideas or principles, and for encouraging learners to make their own interpretations and to apply to new situations what they have learned in an abstract way (Bates, 2005:104).

Bates (2005:104) also mentions that the extent to which video is successful in doing this depends on how programmes are made. Video is rarely best used as the prime medium for delivering large quantities of information (print is best for this). Instead, video is much more valuable for providing deeper understanding and for developing skills of analysis and application of ideas presented through other media, particularly print.

2.2.9.2 DIGITAL VERSATILE DISC (DVD)

The BFI (1999:61) mentions that although film education presently depends widely on video for close study and analysis, digital technology is beginning to change the ways in which learners can access, analyse and manipulate moving images.

Berger (2006) lists some of the features that DVD offers which Video Home System (VHS) does not:

- The vast majority of DVDs are in widescreen.
- It has the ability to jump to any scene in the movie in less than a second.
- It has digital audio.
- It has more than one audio track.
- Some DVDs have commentary tracks where the actors and director will explain scenes in the movie as the scenes are playing.
- There are over four hours of video on a dual-layered, single-sided disc.
- It is a small disc that does not lose its signal strength over time.
- It is of compact size (about 2.5 DVD cases can fit in the space taken by one VHS tape).
- It presents better picture resolution.

Mackean (2006) also mentions that "DVD players are inexpensive and the wide availability of DVDs to buy or rent has made films more accessible than ever before".

The BFI (1999:62) also provide the following advantages of DVDs:

- As well as enhanced picture quality and better sound, DVD would allow users to find individual scenes or sequences with great speed.
- Because DVD can carry a number of channels, supplementary material can be included, such as sub-plots, foreign languages, subtitles, different endings, and other added value features which could help improve the public and the learners' knowledge about film.
- DVD titles could also supply access to the Internet and related sites through exclusive links on the disc, when played on a DVD-ROM drive on the computer.

2.3 THEORIES UNDERLYING TECHNOLOGY INTEGRATION IN EDUCATION

Teachers will use new methods if they can see clearly compelling reasons to do so. Many teachers look at educational research for proof of technology's present and possible benefits. However, even though electronic technologies have been in use in education since the 1950s, research results have not made a strong case for its impact on teaching and learning (Roblyer, 2006:13). According to Roblyer (2006:13), researchers such as Clark (1994) have openly criticized computer-based effectiveness research such as meta-analyses to summarize results across studies comparing computer-based and traditional methods.

Roblyer (2006:13) also mentions that research should look at technology not as an information delivery system, but as the learner actively collaborating with the medium to construct knowledge.

The dispute about the relationship between media and literacy is lengthy and complex. Although there is little evidence of it, many people believe that there is a direct relationship between a fall in literacy standards and a rise in children's utilization of the moving image, and that social behaviour is negatively affected by the influence of visual media, in particular film and television. In fact, research and practice demonstrate that using media texts can encourage learners and create the necessary conditions for engagement with literacy learning (BFI, 2003:15).

Various theories that support the use and integration of technology in the educational context will now be described and considered.

2.3.1 Theories underlying inquiry-based technology integration

2.3.1.1 Social activism theory: John Dewey

Learning as social experience

Roblyer (2006:39) summarizes the main points of the theory as follows:

- Learning is individual growth that comes about through social experiences.
- Growth is fostered through hands-on activities connected to real-world issues and problems.
- School curriculum should arise from learners' interests and be taught as integrated topics, rather than as isolated skills.

2.3.1.2 Scaffolding theory: Lev Vygotsky

Learning as a cognitive building process

The main points of the theory are summarized by Roblyer (2006:39):

- Learning is cognitive development formed by individual differences and the influence of culture.
- Adults (experts) and children (novices) perceive the world differently. The difference between them is the Zone of Proximal Development.
- Adults support learning through scaffolding or helping children build on what they already know.

Brindley (1994:261) mentions that Vygotsky's claim that human consciousness is achieved by the internalization of shared human behaviour becomes clear. Brindley (1994:262) goes on to state that if shared social behaviour is seen as a source of learning, the traditional view of a teacher's role needed to be revised. The teacher can no longer act as the middle-man in all learning, as it becomes clear that education is an outcome of the community.

Brindley (1994:262) points out the following comment on Vygotsky's ideas:

> In the intervening years I have come increasingly to recognise that most learning in most settings is a communal activity, a sharing of the culture. It is not just that the child must make knowledge his own, but

that he must make it his own in a community of those who share his sense of belonging to a culture.

Vygotsky's **the zone of proximal development** is defined by Brindley (1994:263) as "an area of ability for which one's previous achievements have prepared one, but which awaits assisted performance for its realization". Support may take the form of teacher/learner interaction or peer tutoring or group activity, as well, of course, as in the give and take of social co-operation in and out of school (Brindley, 1994:263).

According to the BFI (2003:4), research indicates that media texts continue to be essential to the development of understanding as learners come to school with a high level of existing knowledge about the media. The BFI (2003:4) also refers to Vygotsky's clarification on the development of scientific concepts which are scientific in the sense of being characterized by a distance from lived experience, and of both an ability to generalize in a systematic way and for self-reflection, a self-conscious attention to the thought process. Through the learning of scientific concepts, learners can begin to integrate spontaneous concepts, knowledge and understanding which they have but are not necessarily conscious of having, into a system (BFI, 2003:4).

It is thus evident that because of learners' vast knowledge and experience of moving image media texts, their understanding of these texts could be enhanced if moving image literacy were part of the school curriculum.

2.3.2 Cognitive theory of multimedia learning

Mayer (2001:1) mentions that for hundreds of years, verbal messages such as lectures and printed lessons have been the primary means of explaining ideas to learners. A substitute to purely verbal presentations is to use multimedia presentations in which people learn from both words and pictures is multimedia learning.

A cognitive theory of multimedia learning supposes that the human information processing system includes dual channels for visual/pictorial and auditory/verbal processing, that each channel has limited capacity for

processing and that active learning entails carrying out a coordinated set of cognitive processes during learning (Mayer, 2001:41).

2.3.2.1 Assumptions of a cognitive theory of multimedia learning

- **Dual channels**

  The dual-channel assumption is that humans have separate information processing channels for visually represented material and auditorily represented material. When information is presented to the eyes (such as illustrations, animation, video or on-screen text), humans begin by processing that information in the visual channel; when information is presented to the ears (such as narration or nonverbal sounds), humans begin by processing that information in the auditory channel (Mayer, 2001:46).

  Although inforrnation enters the human information systern via one channel, learners may also be able to change the representation for processing in the other channel. When learners are able to dedicate adequate cognitive resources to the task, it is possible for information originally presented to one channel to be represented in the other channel also (Mayer, 2001:48).

- **Limited capacity**

  Humans are limited in the amount of information that can be processed in each channel at one time. When an illustration or animation is presented, the learner is able to hold only a few images in working memory at any one time (Mayer, 2001:45). It is thus evident that human processing capacity is severely limited.

- **Active processing**

  Mayer (2001:50) makes the assumption that humans dynamically engage in cognitive processing to construct a coherent mental representation of their experiences. These active cognitive processes consist of paying attention, organizing incoming information and integrating incoming

information with other knowledge. Humans are thus actively seeking to make sense of multimedia representations.

Mayer (2001:45) offered a cognitive theory of multimedia learning and summarizes the three assumptions of a Cognitive Theory of Multimedia Learning as follows:

Table 2.3: Assumptions of a cognitive theory of multimedia learning

Assumption	Description
Dual channels	Humans possess separate channels for processing visual and auditory information.
Limited capacity	Humans are limited in the amount of information that they can process in each channel at one time.
Active processing	Humans engage in active learning by attending to relevant incoming information, organizing selected information into coherent mental representations, and integrating mental representations with other knowledge.

Mayer (2001:45)

2.3.2.2 Five steps in a Cognitive Theory of Multimedia Learning

Mayer (2001:53) defines a multimedia environment as one in which material is presented in more than one format, such as words and pictures. Mayer (2001:53) is convinced that for meaningful learning to occur in a multimedia environment, the learner must engage in five cognitive processes: selecting relevant words for processing in verbal working memory; selecting relevant images for processing in visual working memory; organizing selected words into a verbal mental model; organizing selected images into a visual mental

model; and integrating verbal and visual representations, as well as prior knowledge. These steps as identified by Mayer (2001:53) will now be examined.

- **Selecting relevant words**

  Selecting relevant words involves paying attention to some of the words that are presented in the multimedia message as they pass through the auditory sensory memory. If the words are presented as speech, this process begins in the auditory channel. However, if the words are presented as on-screen text or printed text, this process begins in the visual channel and may later move to the auditory channel if the learner mentally articulates the printed words.

  The need for selecting only part of the presented message occurs because of capacity limitations in each channel of the cognitive system. If the capacity were unlimited, there would be no need to focus attention on only part of the verbal message.

  Finally, the selection of words is not arbitrary; the learner must determine which words are most relevant, an activity that is consistent with the view of the learner as an active sense maker.

- **Selecting relevant images**

  Selecting relevant images involves paying attention to part of the animation or illustrations presented in the multimedia message. This process begins in the visual channel, but it is possible to convert part of it to the auditory channel. The need to select only part of the presented pictorial material arises from the limited capacity of the cognitive system.

  It is not possible to process all parts of a complex illustration or animation segment, so learners must focus on only part of the incoming pictorial material. The selection process for images, like the selection process for words, is not arbitrary, because the learner must judge which images are most relevant for making sense of the multimedia presentation.

- **Organizing selected words**

  When organising selected words, the learner builds connections among pieces of verbal knowledge. This process is most likely to occur in the auditory channel and is subject to the same capacity limitations that affect the selection process. Learners do not have unlimited capacity to build all possible connections, so they must focus on building a simple structure. The organizing process is not arbitrary but rather reflects an effort at sense-making such as the construction of a cause-and-effect chain.

- **Organising selected images**

  When organizing selected images, the learner builds connections among pieces of pictorial knowledge. This process occurs in the visual channel, which is subject to the same capacity limitations that affect the selection process. Learners lack the capacity to build all possible connections among images in their image base and must rather focus on building a simple set of connections. As in the process of organizing words, the process of organizing images is not arbitrary.

- **Integrating word-based and image-based representations**

  The most fundamental step in multimedia learning involves making connections between word-based and image-based representations. This step involves a change from having two separate representations, a visual model and a verbal model, to having an integrated representation in which corresponding elements and relations from one model are mapped onto the other.

  Integrating thus involves building connections between corresponding portions of the pictorial and verbal models as well as relevant existing knowledge from long-term memory. This process occurs in visual and verbal working memory and involves the coordination between them. The process reflects the epitome of sense-making because the learner must focus on the underlying structure of the visual and verbal representations.

The relevancies of underlying theories that support the use of technology in the classroom have been described.

2.4 INTERNATIONAL TRENDS REGARDING THE USE OF THE MOVING IMAGE

2.4.1 International research and statistics

With regard to international research carried out, Roberts (2005) mentions that recent research carried out by the British Film Institute and King's College, London, has shown that learners who were taught the written text together with the moving image performed at one-and-a-half national curriculum levels higher than those motivated by the written text and teacher input alone.

Early research conducted by Dale (1969:412) shows the outcomes of film use in instruction:

- People learn from films.
- The use of effective and appropriate films results in more learning in less time and better retention of what is learned.
- Films in combination with other instructional materials are better than either alone.
- Instructional films stimulate other learning activities.
- Films facilitate thinking and problem-solving.
- Films are equivalent to a good instructor in communicating facts or demonstrating procedures.

Shaw (2003) provides the following statistics:

> We are, all of us, awash in media. Television. Movies. The Internet. Newspapers.

> Magazines. Radio. Individually and collectively, we spend more time with more video than ever before – an average of 10.5 hours a day, according to a recent study by the University of South Carolina.
>
> Children in particular have become media-obsessed. Another recent study, by the Kaiser Family Foundation, found that 68% of kids 2 and younger spend an average of two hours a day in front of a screen, either television or computer.

The Literacy Trust (2005) presents the findings of a study which took place from September 2004 to July 2005. The study explored young children's (aged birth to six) use of popular culture, media and new technologies through a survey of 1,852 parents and carers of children who attended 120 individual maintained and non-maintained early years setting in England.

Some of the key findings from this study are:

- Young children are engrossed in practices relating to popular culture, media and new technologies from birth. They are growing up in a digital world and develop a wide range of skills, knowledge and understanding of this world from birth.

- Engagement with media is usually active, not passive, and promotes play, speaking, listening and reading. In addition, engagement with media and new technologies appears to be a primarily social, not individual activity.

- The introduction of popular culture, media and/or new technologies into the communications, language and literacy curriculum has a positive effect on the motivation and engagement of children in learning.

According to a news release from the Department of Culture, Arts and Leisure UK (2004), the aims for the introduction of Moving Image Education across Northern Ireland, are the following:

- Teachers should have the competence and confidence to encourage learners to talk about and interpret their own television, film and video viewing experiences.

- Learners should have opportunities to see a wider range of moving image media.

- They should have regular access to moving image technology in the classroom and the practical experience of video production.

- Schools should recognise moving image education as a key element across all subjects.

- Schools, youth and community groups, and the formal and non-formal sectors should recognize the role of practical work and screenings in achieving social inclusion, cross-community understanding and outreach to disaffected young people.

- For young people who wish to study them, there should be a range of specialist courses such as media and film studies and moving image arts.

- For those young people who wish to work in the moving image media industry, there should be study and career advice and high quality training.

2.5 IMPLICATIONS FOR INCORPORATING THE MOVING IMAGE IN THE ENGLISH CURICULUM

The BFI (2003:14) argue that moving image media have a vital role to play in the development of learner's ability to think, talk and write creatively and purposefully. The process of viewing and interpreting moving image media products such as films, television programmes and videos, can be seen as similar to the processes involved in making sense of print texts. But because viewing is usually a shared activity, it stimulates speaking and listening, often at an enhanced level of articulation and enthusiasm (BFI, 2003:14).

Andrews (2001:119) is of the opinion that all too often in English classrooms, the visual is secondary to the creation of text. In order for learners and teachers to develop, as well as for policy formation and the assessment of progress in language, certain implications for English as a subject need to be considered.

Andrews (2001:120) mentions some of these implications:

- English as a subject will have to rethink itself to embrace the visual and other modes of communication.
- Still and moving image education will become part of the education in initial and continuing development for teachers.
- Theoretical models for describing and explaining the nature of English as a subject will need to be redrawn.
- Classrooms will need to be rethought. The most obvious solution is a classroom of state-of-the-art multimedia computers. Facilities for showing film and video will have to be considered, so that they can be woven more easily into the fabric of lessons.

Gilbert (1993:1) suggests that most learners of English as a Second Language are more inclined toward video than print as a source of information and stimulation, and that to be successful, teaching methods must bridge this gap.

2.6 SUMMARY

The predicament for many teachers in the twenty-first century is that they have to teach learners print-based literature in an era where everything is technological. In this chapter, a clarification of and conceptualization of concepts were provided. Some of the concepts addressed were educational technology, media literacy, multimedia, digital media, motion media and moving image technology.

In the following chapter, the nature and scope of English as a subject area will be discussed.

CHAPTER THREE

NATURE AND SCOPE OF ENGLISH AS A SUBJECT AREA

3.1 INTRODUCTION

In this chapter, a case will be made for moving image education to become central to English as Home Language and Additional Language teaching (FET phase). Goodwyn (2004:111) mentions that in relation to curriculum development at the end of the twentieth century, this is (somewhat ironically, given the dominance of the media in that century) still a radical proposal.

Goodwyn (2004:11) continues to state that to some extent traditional areas such as the use of film adaptations of literature have a history in secondary schooling, they have advocates, some teachers are skilled in the associated pedagogy, and they have some recognizable place in the formal curriculum. However, despite this genuine position, they remain insecure and there is still much to do to make them standard elements of secondary English.

Sherman (2003:2) mentions that video is today's medium and that print may still be powerful, but many people spend more time with audio-visual media; video techniques are more familiar to them than the world of books and papers. The challenge in education is to rethink how the old and new media can be used in schooling to help all young learners acquire knowledge of the media and experiences with technology to function and adapt to an evolving world. Each new medium builds on the previous one. Print replicated spoken language, expanding information and knowledge, and the electronic media extends out beyond these (Lee, 2000).

Lee (2002) mentions that teachers need not look beyond their own classrooms to see consequences of the current media revolution. Learners come to school with an enormous range of media experiences. Media and technology are providing education with tremendous challenges and opportunities. Teachers need to help learners deconstruct the media.

Lee (2002) also states that using media and technology enables reading and writing of print and non-print texts in forms that are comfortable to learners, who are using technology in many of their homes.

3.2 THE HISTORY, EMERGENCE AND ATTITUDES TOWARDS ENGLISH

The 1933 battle cry against popular culture of F.R. Leavis to 'discriminate and resist' remains a seminal moment and vital starting point for an understanding of the vexed relationship between culture, high or 'low' (Goodwyn, 2004:3). Many people, including Leavis, saw film as cheap culture in comparison to the high culture elitist literary canon. In this time, mass media was new to many people and English teachers tried very hard to preserve the cultural heritage of English literature. Andrews (2001:7) also states that English teachers still see themselves as educating children against the influence of popular media rather than helping them to 'read' a range of media.

Brindley (1994:116) provides the following quotes that indicate views on definitions of literacy past and present:

> But if he is not taught good English he will be perfecting himself in bad English... Even while the schools may be teaching good English, the surroundings of street and home will be teaching bad English. (George Sampson, English for the English, 1921)

> The print that offers beginning readers the most insight into the meaningfulness of written language tends to lie outside books in the far more personal and pervasive world of their own lives. (Frank Smith, Reading, 1978)

> I wish [children] to understand the multiplicity of media through which their society attempts to inform and form them, to have an understanding which is detailed enough for them to become productive users of these modes of communication.
>
> (Gunter Kresse, TES, 1992)

Goodwyn (2004:9) states that there are five models of English teaching used by all English teachers and prevalent throughout their work:

- A **Personal Growth** view focuses on the learner: it stresses the relationship between language and learning in the individual child, and the role of literature in developing learners' imaginative and aesthetic lives.

- A **Cross-curricular** view focuses on the school: it stresses that all teachers have a responsibility to help learners with the language demands of different subjects in the school curriculum. Otherwise areas of the curriculum may be closed to them.

- An **Adults Needs** view focuses on communication outside the school: it stresses the responsibility of English teachers to prepare learners for the language of adult life, including the work place, in a fast-changing world.

- A **Cultural Heritage** view emphasizes the responsibility of schools to lead children to an appreciation of those works of literature that have been widely regarded as among the finest in the language.

- A **Cultural Analysis** view stresses the role of English in helping learners towards a critical understanding of the world and cultural environment in which they live. Learners should know about the processes by which meanings are conveyed, and about the ways in which print and other media carry values.

Film and video, however, have been used very little in English teaching for over a generation. The reasons for this exclusion of the moving image from mainstream English are several: the lack of facilities to show films at school; a less than coherent account of how development in moving image education takes place; and an ignorance among English teachers about the nature and application of the moving image. The principal reason, however, is probably that the majority of English teachers still see themselves as working within a **personal growth/literary paradigm** (Goodwyn, 2004:9).

3.3 DEFINING ENGLISH AS A LANGUAGE SUBJECT AREA

In this chapter, the nature of English will be discussed. **English** as a term also needs to be defined. Andrews (2001:3) states that English might be the best

umbrella term for the time being, but the subject is rapidly breaking out from under that umbrella.

The term **English**, as used to describe a loosely defined subject and discipline at schools and universities, is rapidly becoming inappropriate. English may denote the language used, but it cannot for much longer be used to denote the wider programme of study that includes literatures from different countries and cultures; moving image studies; visual literacies; translations from one language to another; and studies in semiotics (Andrews, 2001:146).

Media studies and cultural studies have been key marginal areas of the subject English in the last quarter of the twentieth century. These marginal subjects, however, failed to establish themselves in the mainstream curriculum and despite the popularity in media studies, the school scenario still looks minimal and under-developed. A breakthrough report, published in 1999 by the British Film Institute, has begun to change the literature and personal development base of English, along with an emerging sense that literacy is no longer a monolithic print-bound phenomenon (Andrews, 2001:4). Andrews (2001:4) also mentions that teachers are likely to see moving image education having a greater influence on the shape of the subject over the coming years.

3.3.1 English as Home and as Additional Language

It is important to develop an understanding of the various terms used to describe the role of language in society. Clarence-Fincham *et al.* (2002:3) provide the following table of definitions of different language terms.

Table 3.1: Definitions of language terms

Language term	Definition
1. Mother tongue	Usually the first language a person acquires in the home situation.
2. Primary language	Usually the mother tongue or language learned first, although it can also refer to a language a

	person feels comfortable using.
3. Lingua franca	One language in a multilingual society used for communication across all language groups.
4. Official language	The language used in government, courts of law, and education. Some countries have more than one official language. Some have one which is called the national language.
5. Foreign language	A language that is not spoken in a country. It is studied for communication with foreigners who do speak the language.
6. Additional language	A language usually learned after the acquisition of the mother tongue.
7. Vernacular	Usually the first language learned by people in multilingual communities. It is used for informal purposes and has less prestige than standard languages associated with power, which are used in public areas of life, such as government institutions and education.
8. Language of learning (medium of instruction)	The language or languages used in formal education to teach different subjects. Languages of learning may change as learners progress through the different phases of an education system.

(Clarence-Fincham *et al.*, 2002:3)

According to the DOE (2008:7), the Languages in the National Curriculum Statement include all the official South African Languages. The DOE (2008:8) mentions that all languages can be offered on the following levels:

- **Home Language:** The learners' home language needs to be promoted, fostered and developed to provide a sound foundation for learning

additional languages. It may be used as the Language of Learning and Teaching. Listening and speaking skills are developed and refined, but the emphasis at this level is on developing the learners' reading and writing skills.

- **First Additional Language:** Learning a First Additional Language promotes multilingualism and intercultural communication. It may be used as the Language of Learning and Teaching. The skills of listening, speaking, reading and writing are equally emphasized.

- **Second Additional Language:** Learning a Second Additional Language furthers multilingualism and intercultural communication. Although reading and writing skills are developed at this level, the emphasis is on developing listening and speaking skills.

Language is a tool for thought and communication. Learning to use language effectively enables learners to think and acquire knowledge, to express their identity, feelings and ideas, to interact with others and to manage their world. Language proficiency is central to learning across the curriculum as learning takes place through language (DOE, 2008:8).

3.3.2 Outcomes-based education

According to the DOE (2008:9), knowledge, skills, values and attitudes find expression in texts. Communicative language teaching and a text-based approach are familiar to teachers and are the embodiment of an outcomes-based education approach.

3.3.2.1 The text-based approach

The word text is used in the widest possible sense. It includes written, oral, audio-visual and multimedia texts, such as posters, advertisements, radio and television programmes, and a range of different written texts (DOE, 2008:9).

The DOE (2008:9) also provides the following regarding the text-based approach to language learning:

- Texts reflect the cultural, social and political contexts in which they are created.

- A text-based approach to language learning explores the interaction between the text and the learner. The purpose of a text-based approach is to enable learners to become cornpetent, confident and critical readers, writers, viewers and designers of texts. It involves reading, viewing and analysing texts to understand how they are produced and how they impact on their audience.

- In a text-based approach, language is explored in texts and texts are explored relative to their contexts. Learners need to understand metalanguage to discuss texts; they need the words to describe different aspects of grammar, vocabulary and style and how these function in texts.

3.3.2.2 The communicative approach

The communicative approach in languages provides learners with extensive opportunities to acquire the language skills necessary to perform certain functions in society. The learner is provided with many opportunities to practise or produce the language by solving problems and interacting in social or practical situations (DOE, 2008:10).

According to the DOE (2008:10), the implications of the communicative approach are:

- Language skills should be taught in an integrated way, as this is how language is used in real life.

- Learners should use language in situations that require them to interact and communicate real feelings, ideas and information for real purposes. This can include activities where there is an information gap: different groups of learners have different information that they need to share to achieve a common goal.

- Texts used as the basis for learning activities, such as current newspaper or magazine articles, advertisements, pamphlets, stories, radio

programmes, should be authentic. Texts from a range of different genres and modes, such as oral, written or multimedia, should be used.

Clarence-Fincham *et al.* (2002:9) mention that what people consider to be their primary or additional language depends on a number of factors such as the order in which they learned the languages or their life circumstances at any given time or the status a language has for them.

The need to hear and be heard, and to understand and be understood, is very important in oral communication. According to Clarence-Fincham *et al.* (2002:72), teachers can develop learners' competence in English as Additional Language (EAL) by showing them that:

- EAL oral competence combines knowledge of English words and the ability to pronounce them with the right intonation and stress patterns;
- the correct pronunciation, intonation, and stress involve the development of receptive listening skills and productive speaking skills; and
- speaking cannot be separated from listening because the two are interdependent.

Clarence-Fincham *et al.* (2002:79) state that it is not enough to simply give learners isolated, discrete exercises in pronunciation, intonation and stress patterns. These must be linked to as many meaningful contexts of communication as possible.

Roblyer (2006:310) is of the opinion that technology resources can help meet the needs of learners at varying levels of English development. In this section, a historical perspective and the principal approaches to second and foreign language teaching that were used during the twentieth century will be provided.

Derived from Celce–Murcia's (2001:5) discussion of nine twentieth-century approaches to language teaching, a summary follows in table 3.2:

Table 3.2: Approaches to language teaching

Approach	Approach Description
Grammar-Translation Approach	An extension of the approach used to teach classical languages to the teaching of modern languages.
Direct Approach	A reaction to the Grammar-Translation Approach and its failure to produce learners who could not communicate in the foreign language they had been studying.
Reading Approach	A reaction to the problems experienced in implementing the Direct Approach. Reading was viewed as the most usable skill to have in a foreign language, since not many people travelled abroad at that time. Moreover, few teachers could use their foreign language well enough to use a direct approach effectively in class.
Audiolingualism Approach	A reaction to the Reading Approach and its lack of emphasis on oral-aural skills. This approach became dominant in the United States during the 1940s, 1950s, and 1960s; it draws from the Reform Movement and the Direct Approach, but adds features from structural linguistics and behavioural psychology.
Oral-Situational Approach	A reaction to the Reading Approach and its lack of emphasis on oral-aural skills. This approach was dominant in Britain during the 1940s, 1950s, and 1960s. It draws from the Reform Movement and the Direct Approach but adds features from Firthian linguistics and

	the emerging professional field of language pedagogy.
Cognitive Approach	A reaction to the behaviourist features of the Audiolingual Approach; influenced by cognitive psychology and Chomskyan linguistics.
Affective- Humanistic Approach	A reaction to the general lack of affective considerations in both Audiolingualism and the Cognitive Approach.
Comprehension-Based Approach	An outgrowth of research in first language acquisition that led some language methodologists to assume that second or foreign language learning is very similar to first language acquisition.
Communicative Approach	An outgrowth of the work of anthropological linguists and Firthian linguists, who view language first and foremost as a system for communication.

(Celce–Murcia, 2001:5)

Savignon (2001:13) mentions that "within the last quarter of the century, Communicative Language Teaching (CLT) has been put forth around the world as the new or innovative way to teach English as a second or foreign language".

King (2005:512) is of the opinion that films are invaluable in teaching resources for many reasons. He further mentions that films "represent colloquial English in real life contexts, rather than in artificial situations, and they expose learners to a wide range of native speakers, each with their own slang, reduced speech, stress, accents and dialects". Feature films are more intrinsically motivating than videos made for EAL teaching because they provide learners with a film to be enjoyed rather than a lesson that needs to

be tested. Moreover, the realism of movies provides a wealth of contextualized linguistic and paralinguistic terms and expressions, authentic cross-cultural information, classroom listening comprehension and fluency practice (King, 2002:512).

3.4 ENGLISH AND LITERACY

3.4.1 Defining literacy

Literacy in the twenty-first century has changed dramatically. The shift from orality to writing to the electronic processing of messages both changes the way people process incoming information and the ways people share that information with others. Learners need to understand electronic media, but they also need to be a part of the print culture (Gilbert, 1993:11). The challenge for teachers is to achieve this 'multiliteracy' in the English classroom.

Rosenblatt (1983:26) states that the reader draws on past experience of life and language to elicit meaning from the printed words and that he / she organizes experience to attain new understanding. Rosenblatt (1983:29) furthermore explains that the problem for learners is that their past experience gives them no base to interpret many written texts. Literature is not a craft. It is an art and to engage learners in this art requires careful contrasts of texts.

The transactional theory of reading may also explain response to film and video. The reader or viewer creates meaning from the interchange with text. Readers come to a text not as passive recipients, but as active participants who bring unique backgrounds, personalities, interests and approaches with which to discover meaning. Teachers read first, then see pictures. Learners see first, then they imagine (Gilbert, 1993:11). Gilbert (1993:11) also states that to open up the world of novels, drama, maybe even poetry, to those one teaches, first begins with film or video. If the result is an enrichment of the world's literatures, one can hardly do less.

3.4.2 Literacies

Swenson *et al.* (2005:9) provide the following types of literacies.

3.4.2.1 New literacies

For the modern world, literacy now comes to mean more than just the ability to read, write and be numerate. It involves, at all levels, the ability to use and communicate in a diverse range of technologies. Today's learners need to cope with a complex mix of visual, oral and interactive media, as well as traditional text. People of lesser education or older people may see themselves falling behind as the informational gap between them and the people literate in the new media and technologies widens (Swenson *et al.*, 2005:9).

3.4.2.2 Multiliteracies

According to Williamson (2005), there is a shift away from the written and spoken word as the dominant means of communication, and there is an increase in diverse visual and aural forms of communication such as film, music, media, the Internet and computer games. Williamson (2005) furthermore defines multiliteracies as "the ability to read all media and the modes made available by them, and eventually to produce them too".

It is important that learners can become responsible producers of meaning, are able to identify and make use of the variety of modes of communication that will be required of them throughout their lives, so that they are adequately equipped to be able to identify how they, as citizens, are influenced by the communicative practices which surround them on a daily basis (Williamson, 2005).

3.5 THE NATURE AND SCOPE OF ENGLISH LITERATURE

Burgess (1984:9) defines **English literature** as literature written in English. It is not merely the literature of England, but a vast body of writings made up of the work of authors who use the English language as a natural medium of

communication. In other words, the **English** of **English literature** refers not to a nation, but to a language.

According to Cuddon (1980:365), literature is a vague term which usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story and ode.

The OERD (2002:350) defines literature as written works whose value lies in beauty of language or in emotional effect. Clarence-Fincham *et al.* (2002:158) state that if teachers accept this definition, the task of exploring literature in the classroom would be to promote appreciation of the beauty of writing and to enable learners to respond critically and emotionally.

It is important to realize that the aim of teaching literature should not be about answering a set of questions which require one correct answer and which indicate that a text can have only one correct interpretation. Teaching literature should encourage learners to engage their imaginations actively in responding to a text, working out things for themselves and relating their own experience to the experiences they encounter in the texts. Reading becomes a pleasure when readers are actively, creatively, and critically involved in what is happening in the texts they read (Clarence-Fincham *et al.*, 2002:159).

Clarence-Fincham *et al.* (2002:157) mention that many people had a negative experience when learning or reading literature at school. As a result, many teachers are anxious about teaching literature in their own classrooms.

The ability to derive enjoyment from literature is a sound foundation for proficient reading and understanding. Clarence-Fincham *et al.* (2002:158) produced the following statement:

> The value of second or third language literature as a source of enjoyment is not often addressed. We want to produce people who will enjoy literature for the rest of their lives ... A bold imaginative programme based on the common ground of feeling for words, ideas, and their dramatic interaction will enrich the future literary output of our continent and help create a more sensitive, confident and responsible reading public.

Literature is an example of language use in an oral or written mode that gives readers exposure to language that is well structured as text and socially acceptable as discourse. Through literary works, learners can be exposed to and acquire linguistic, textual and literary conventions. They can also be taught reading and interpretive strategies (Kilfoil & Van der Walt, 1997:243).

Furthermore, literature provides meaningful input that can act as a stimulus for language production through the oral and written articulation of questions, perceived relationships with one's own life experience and previous reading, predictions and hypotheses, perceived links with the text, agreement and disagreement with values, beliefs, attitudes encoded in text and emotional reactions (Kilfoil & Van der Walt, 1997:243).

According to Clarence-Fincham *et al.* (2002:189), literature, if it is well chosen or creatively taught, can provide several important things for the learner of English as an additional language:

- It can provide authentic material for studying language.
- It can provide cultural enrichment, which is a vital part of learning a language.
- It offers opportunities for personal involvement, which assists learning.
- It leads to language enrichment brought about by close reading.

Moreover, according to Kilfoil and Van der Walt (1997:243), literature has a uniquely human content that concerns itself with all types of people in a variety of socio-cultural situations experiencing human emotions and problems. Literary works create possible worlds that essentially contextualize the human condition and provide points of contact between readers and fictional events or characters.

In addition, literature is not data-driven. Therefore readers are active in constructing meaning from textual cues and making personal meaning by relating textual structures to their own cognitive and affective structures as

well as contextualizing the text as communication or discourse (Kilfoil & Van der Walt, 1997:243).

Clarence-Fincham *et al.* (2002:190) mention that the teacher using literature in the classroom can achieve results by:

- providing a reader-rich and reader-friendly environment;
- motivating learners to read by harnessing their interests;
- providing a variety of learner-centred activities that draw on and explore the emotional dimension;
- drawing on the learners' own knowledge and experience to promote the sharing of information in the classroom through discussion and debate;
- helping learners to explore and develop their own empathetic responses;
- using the target language; and
- integrating language and literature in the classroom.

There are many activities that teachers can use. They should select activities appropriate to the text so that they complement each other. They should not select too many, as the focus remains on reading. There should also be a balance between language, comprehension and extension activities. The mode of presentation should be varied: oral and silent reading; the use of tapes, films, videos and slides; dramatization, role play, debates and discussions; pair and group work; oral, written and graphic or pictorial work (Kilfoil & Van der Walt, 1997:243).

3.5.1 English literature and adaptations

The current classrooms are sites where the literacy battle can be seen and felt. English teachers are experiencing the pressure from the conservative and traditional forces desperate to maintain the nineteenth-century model of literacy while being pulled towards the new model by their learners' needs and by the experience of their daily lives (Goodwyn, 2004:25).

Pulverness (2005) made the following statement:

> Cinema should by now have attained some measure of cultural respectability. But many literary critics still view film at worst as the illegitimate offspring of theatre and photography, and at best as a vulgar, commercial medium, capable very occasionally of achieving its own aesthetic identity; while film theorists tend to value work that is the sole creation of writer-director auteurs. But both revere the same pantheon of film-makers and disdain film adaptations of novels, especially when those novels are much-loved classics.

Goodwyn (2004:24) states that the perception among many literature teachers is that the technological change will undermine the importance of print and therefore the book and ultimately literature itself.

Goodwyn (2004:27) states that in schools, at present, English teachers are faced with a dilemma: teaching either nineteenth or twenty-first-century literacy. In the new model, literature will continue to play a crucial part, but not **the** part. The focus will move away from just reading **a** text to reading multiple texts. For many future learners, the greatest textual experiences will come from a whole range of media. Learners' initial contact with many long-lived and well-loved stories will come through an adapted form such as film versions of novels and plays (Goodwyn, 2004:27).

3.5.2 Literature and cineliteracy

According to the BFI (2003:59), cineliteracy denotes a sophisticated level of familiarity with a wide range of moving image styles and genres. Connections between literature and cineliteracy (BFI, 2003:16) are the following:

- Moving image texts can be used to demonstrate genres or types of story, such as traditional stories or fairy tales.

- The concept of narrative is key in linking print and moving image media. By exploring how a moving image text tells a story, learners use the concrete examples of the visual to develop their understanding of the more abstract nature of written narratives. Thus print literacy and moving image literacy can exist and be developed alongside each other to mutual benefit.

- Moving image texts offer great depth for literacy work based around character. Thinking about the extra layers of visual representation, can enhance learners' awareness of characters and their relationships.

- Encouraging learners to question decisions helps them to understand more fully and gives them tools with which to shape their own writing. Using moving image texts reinforces the importance of elements within storytelling and learners can relate decisions about openings, narrative, style and endings to their own story writing.

- Moving image texts can be used as a starting point for poetic writing. An abstract film, or one with a strong soundtrack, can be used as an effective stimulus for writing poetry or for producing a moving image text based on a poem.

3.6 ENGLISH AND TECHNOLOGY

Parker (2002:38) states that the recent past has reflected a process some have termed the **digital revolution** and this has attracted a huge amount of commentary and attention from those interested in literacy. Technology is an ever-increasing part of the English language classroom. Today's teachers should develop new and exciting means of integrating language, writing and literature with innovative technologies (Swenson *et al.*, 2005:11).

Pope and Golub (2000) mention that English teachers need to:

- introduce and infuse technology in context;

- focus on the importance of technology as a literacy tool;

- model English language arts learning and teaching while infusing technology;

- evaluate critically when and how to use technology in English language arts classrooms;

- provide a wide range of opportunities to use technology;

- emphasize issues of equality and diversity; and
- examine and determine ways of analysing, evaluating, and grading English language arts technology projects.

Technology has brought English teachers an expanded view of what is considered text and how text is prepared. The Internet, hypertext documents, web sites, e-mail and personal web sites are all different kinds of texts, different genres with their own emerging characteristics. In English language arts teacher preparation programmes, these literary shifts and varying text forms need to be addressed (Pope & Golub, 2000).

Pope and Golub (2000) also mention that "people need to develop the necessary reading skills to enable them to seek out and identify sources of honest, straightforward, truthful information". They also need to detect and read accurately those electronic texts that distort the truth. The skills of analysis, synthesis and evaluation have always been important reading skills for learners to master; but now, with the presence and operation of the Internet, these skills have become critical tools for the literate person (Pope & Golub, 2000).

Today, new technologies are shifting the types of texts teachers and learners create and interpret even as they are influencing the social, political, and cultural contexts in which the texts are composed and shared. Since these technologies are influencing the development of individuals, institutions, and communities, it is essential for English teachers to turn a critical eye toward the benefits and affordances, the limitations and liabilities of integrating these newer technologies into teaching (Swenson *et al.*, 2005:211).

3.6.1 Digital technologies and English

According to Swenson *et al.* (2005:220), digital texts both imitate and expand existing print forms and possess characteristics that are unique to the digital medium, challenging our ideas about what texts are and how they work.

Swenson *et al.* (2005:220) provide the following characteristics of digital technologies:

- Digital texts may be hypertextual and multimodal, being linked to a multitude of other texts.
- They are dynamic, changing content in real time.
- They are indeterminate, with no definite beginning or end, and multimodal, incorporating visual, auditory and other non-verbal elements.
- Like the reader of print texts, the reader of digital texts takes an active role in the creation of meaning. Digital texts can expand this role by allowing the reader to follow non-linear reading pathways, by encouraging the reader to intervene in and expand the text, and by presenting the reader with rich opportunities for meaning making through multimodal content, such as video, audio, and other elements.
- In reading digital texts, readers use a wide range of new literacy strategies to create meaning. Increasingly, information is taking on new forms that incorporate images, video, sound and other non-textual elements.
- Like the print media, new media reinforce the values and ideologies that are embedded within our language and society at large. Readers must recognize and respond to these cultural subtexts, not only in computer-mediated texts, but in film, television, music and other popular media as well.

Technology integration in any content area is most effective when the instructor, an expert in his or her discipline, makes important connections between the objectives and pedagogy of his or her content area and the available technology tools (Pope & Golub, 2000). According to Pope and Golub (2000), within the English language arts, this means:

- English teachers must incorporate digital texts into the curriculum, drawing on a wide range of databases, archives, web sites, web logs, and other online resources. Ideally, these digital texts should represent the wide

range of texts that are available online, including print-based genres (e.g. poetry), new digital genres (e.g. the web log or wiki), hybrid forms (hypertext editions of print works), and multimedia texts.

- English teachers must support learners to recognize, analyze, and evaluate connections between print and digital texts, as well as to recognize what a reader of print and digital texts needs. At the same time, teachers must challenge learners to expand print-based models of text and reader to incorporate new digital genres. Exploring the connections between print and digital text also means understanding how digital and print texts complement each other, as their conjunction and juxtaposition offer new meanings and enriched experiences for readers.

- English teachers must prepare learners to read new media using a range of new literacy skills, including information literacy strategies, multimodal literacy strategies, critical literacy strategies, and media literacy strategies.

3.7 SUMMARY

In this chapter the pedagogical potential of moving image media within the English curriculum was explored. The nature and scope of English as a subject area was discussed and various types of literacies were identified. A case was made for moving image education to become central to English literature teaching.

Young and Bush (2004) mention that ultimately, teachers decide what happens within their own classrooms and, as a result, they have the potential to be key agents in reform efforts, especially when it involves technology and although technology alone may not be the saving grace of education, there are important ways in which teachers can use it to support and enhance teaching practices in the English language arts classroom.

In the following chapter, OBE-based guidelines and approaches for using moving image technology in English literature instruction will be discussed.

CHAPTER FOUR

GUIDELINES AND APPROACHES FOR USING MOVING IMAGE MEDIA TECHNOLOGY IN ENGLISH LITERATURE INSTRUCTION

4.1 INTRODUCTION

In the past five to ten years scores of new technologies that have strong potential for use in education have appeared. They include e-mail, search, texting and instant messaging, blogs, wikis, the Wikipedia, podcasting, polling devices, complex computer and video games, networking, augmented reality, social and community building tools, digital cameras/video cameras, GPS, interactive whiteboards, DVDs, wireless technologies and many others (Prensky, 2007:40).

The nature of literacy is rapidly changing as new technologies emerge. According to Coiro (2003), "the definition of literacy has expanded from traditional notions of reading and writing to include the ability to learn, comprehend and interact with technology in a meaningful way".

Among the most important shifts in thought about teaching English during the past ten or fifteen years, has been the gradual move away from placing literature at the core of the curriculum, as the study of privileged texts as static objects and the accompanying move toward the study of many different kinds of narrative and linguistic experience, from popular fiction to advertising to film (Goodwyn, 2000:87). As Scholes (1985:16) argues:

> What learners need from us ... is the kind of knowledge and skill that will enable them to make sense of their worlds, to determine their own interests, both individual and collective, to see through the manipulations of all sorts of texts in all sorts of media, and to express their own views in some appropriate manner. We must stop teaching literature and start studying texts.

This chapter will present a pedagogical framework encompassing the necessary critical mindset in which teachers of the English language arts can begin to conceive their own practices with technology. To make the most of technology's benefits, teachers must develop a heightened, critical view of technology to determine its potential for the classroom. According to Young and Bush (2004), the steps for doing this include:

- Recognizing the complexity of technology integration and its status in the field.
- Recognizing and understanding the evolving and continuous effect computers, information, and the Internet technology has on literacy.
- Recognizing the importance of creating relevant contexts for effective technology integration by developing a pedagogical framework; asking important questions; establishing working guidelines; implementing these strategies while integrating technology; and reflecting on the experience and revisiting these strategies regularly.

This chapter will provide practical strategies for English teachers to develop a critical approach toward and pedagogical framework for technology integration. Guidelines will also be set to assist teachers when incorporating media literacy in the OBE English literature classroom.

4.2 PLANNING THE TECHNOLOGY-ENHANCED LEARNING EXPERIENCE

4.2.1 Learning Styles

According to Newby *et al.* (2006:74), learning style refers to learners' approaches to learning, problem-solving and processing information. Learning styles can be visual, auditory or kinaesthetic. Learning styles shouldn't be used to label or categorize learners, but to vary instruction to accommodate differences. Newby *et al.* (2006:75) mention that instructional technology can be an asset as technology is particularly good at using multiple sensory

channels. It allows teachers to merge text, graphics, audio clips, video and hands-on activities to help all learners learn.

Hartzenberg (2000:132) states that the Gauteng Department of Education proposes that learning styles be taken into consideration when planning a learning programme and when selecting assessment methods, tools and techniques.

In the following table, Hartzenberg (2000:132) gives the characteristics of the left-right brain dominance learning style:

Table 4.1: Characteristics of the left-right brain dominance learning style

Left brain	Right brain
• Language	• Images, colour, line
• Language detail (semantics)	• Comprehension (emotion)
• Life is serious	• Life is fun
• Verbal communication	• Non-verbal communication
• Process with language	• Reaction to tone and sound
• Verbal thinking and memory	• Images and spatial-orientation
• Remember names	• Remember faces
• Numbers, formulas, lists	• Faces, posture, voice

(Hartzenberg, 2000:132)

Hartzenberg (2000:134) provides the following table that provides the characteristics of visual, auditory and kinaesthetic learning styles:

Table 4.2: Characteristics of visual, auditory and kinaesthetic learning styles

VISUAL	AUDITORY	KINEASTHETIC
• Mind sometimes strays during verbal activities • **Observes rather than talks or acts** • Organized in approach to tasks • **Likes to read** • Usually a good speller • **Memorizes by seeing graphics and pictures** • Not too distractible • Finds verbal instructions difficult • Has good handwriting • **Remembers faces** • Uses advanced planning doodles • Quiet by nature • Meticulous • Neat in appearance	• Talks aloud to self • Enjoys talking • Easily distracted • Has more difficulty with written directions • **Likes to be read to** • Memorizes by steps in a sequence • **Enjoys music** • Whispers to self while reading • **Remembers faces** • Easily distracted by noises • Hums or sings • Outgoing by nature • **Enjoys listening activities**	• Likes physical rewards • In motion most of the time • Likes to touch people when talking to them • Taps pencil or foot while studying • Enjoys doing activities • **Reading is not a priority** • Poor speller • Likes to solve problems by physically working through them • **Will try new things** • Outgoing by nature • Expresses emotions through physical means • Dresses for comfort • Enjoys handling

• **Notice details**		objects

(Hartzenberg, 2000:132)

The use of technology allows learners to access a full range of resources corresponding to a full range of learning styles. Through use of audio and video clips, learners can approach the literature texts in ways that complement their own readings. Learners may turn to the Internet for background information, reviews, criticism or other work that will help them understand the text better. Learners may also look for help with the language from on-line dictionaries and student texts (Ehrlich, 2003). Teachers must design inclusive approaches to pedagogy and the Internet can provide teachers and learners with resources and tools that can make teaching and learning more inclusive as various learning styles are addressed.

4.2.2 A Technology Integration Planning (TIP) model for teachers

In spite of the integration strategy they use, teachers need a planning approach to ensure that their strategy will be successful (Roblyer, 2006:52). The Technology Integration Planning (TIP) Model, gives teachers a general approach to addressing challenges involved in integrating technology into teaching.

4.2.2.1 The Technology Integration Planning Model

Phase 1: Determine the relative advantage

People refuse to accept changing how they do things, even if new ways are better. However, people are more likely to change if they clearly see the benefit of a new method over an old one.

Teachers have to look at their present teaching problems and identify technology-based methods that may offer good solutions.

Phase 2: Decide on objectives and assessments

Teachers settle on skills they want learners to learn from technology-integrated lessons and design ways to assess how well learners have learned and how effectively the activity has been carried out.

Phase 3: Design integration strategies

When teachers produce an instructional design for technology integration, they consider the characteristics of their topic and the needs of their learners, and decide on an instructional course of action that addresses both within the constraints of the classroom environment.

Phase 4: Prepare the instructional environment

Teachers arrange the teaching environment so that technology plans can be carried out effectively. Research on effective technology uses shows that teachers can integrate technology successfully only if they have adequate hardware, software and technical support available to them.

Phase 5: Evaluate and revise integration strategies

Teachers reassess outcome data and information on technology-integrated methods and determine what should be changed to work better next time. In addition to collecting formal data on instructional and other outcomes, teachers sometimes interview learners and observers to ask what they think can be improved.

4.2.2.2 Essential conditions for technology integration

Roblyer (2006:67) states that for technology to have the desired impact on improved teaching and learning, several conditions must be in place:

- **Shared vision for technology integration**

  This requires synchronized school and district planning with teachers and other personnel at all levels, budgeting yearly amounts for technology purchases with incremental funding, emphasizing teacher training,

matching technology to curriculum needs and keeping current and building in flexibility.

- **Standards and curriculum support**

  Technology and content-area standards are designed to sustain each other.

- **Required policies**

  Policies are in place to ensure legal/ethical use, safe Internet use, and equity.

- **Access to hardware, software and other resources**

  There is adequate funding, purchasing procedures are organized and effective, and procedures are in place to set up and maintain technology resources.

- **Trained personnel**

  Staff development includes hands-on, integration emphasis; training over time; modelling, mentoring and coaching; and post-training access to technology resources.

- **Technical assistance**

  Continuing support for diagnostic and maintenance problems concerning teachers and learners' computers is essential.

- **Appropriate teaching and assessment approaches**

  Teaching strategies that are matched to needs and assessment strategies that are matched to the type of learning being measured are indispensable.

4.2.2.3 Rules for technology use

Bates (2005:221) proposes the following rules for using technology in education and training that apply whatever technologies are being used:

- **Good teaching matters**

  Clear aims, good structuring of learning materials and relevance to learners' needs all apply to the use of any technology for teaching, and if these principles are ignored, the teaching will fail.

- **Good design is essential**

  Teaching needs to be redesigned to utilize the use of a particular technology.

- **Each medium has its own aesthetic**

  Professional production and design are important. Each medium has a different range and production skills necessary to exploit its unique features.

- **Educational technologies are flexible**

  Technologies are generally flexible and hence interchangeable in education and training, that is, what can be achieved educationally through one technology can usually be achieved through any other technology, given sufficient imagination, time and resources. Thus the absence or non-availability of a particular technology does not necessarily prevent learning goals from being achieved.

- **There is no super-technology**

  All technologies have their strengths and weaknesses and therefore need to be combined.

- **Make all five media available**

  Learners are not a uniform mass, but vary a great deal in terms of educational background, age, experience and preferred learning style. Teachers should therefore try to ensure that all five media (face-to-face, print, audio, video, digital multimedia) are available for teaching purposes, in one form or another. This will give variety to a course, not only providing an individual learner with different ways of approaching the same material, but accommodating different learning styles.

- **Interaction is essential**

  High quality interaction with learning materials, interaction between teachers and learners, and interaction among learners, are all essential for effective learning.

- **Student numbers are critical**

  The total number of learners to be served over the life of a course is a critical factor in technology selection. Some technologies are much more economical than others with large numbers. With other technologies, costs increase proportionally with student numbers.

- **New technologies are not necessarily better than old ones**

  Judgement about new technologies should be made on educational and operational criteria, not by date stamp. The needs of the target group must be adhered to.

- **Teachers need training to use technologies effectively**

  Teachers and instructors need training, not just in the choice and use of appropriate technologies, but more fundamentally in how people learn and how to teach with technology. Lack of appropriate training is the biggest barrier to the use of technology in education.

- **Technology is not the issue**

  The effectiveness of technology-based learning is a non-issue. Concentrate on designing the learning experience and not on testing the technology.

4.2.3 Planning and implementing moving image work

According to the BFI (2003:41), some teachers are developing work with moving image media more or less on their own and sometimes it is initiated in one curriculum area. However, it is possible to address this work across the whole school and in community context as well.

The BFI (2003:41) groups strategies into four areas:

- **Classroom practice** – strategies for supporting pupils' learning with and about moving images;
- **Curriculum** – planning, organizing, sharing and evaluating resources;
- **Whole school** – developing whole school approaches to moving image education;
- **Community** – going public and involving parents, governors and local resources.

4.2.3.1 Classroom practice

Viewing film or video needs careful planning and preparation. According to the BFI (2003:41), teachers' tasks will be made easier if schools can make the following basic investments:

- Screens in classrooms must be placed so that they do not reflect light from windows or overhead lights.
- Blinds must be installed if needed.
- VCRs must have efficient pause and frame facilities (or, even better, DVD players must be used).

- Each set of equipment must include a good remote control.

Sherman (2003:9) provides the following guidelines for video activities in the classroom:

- **Setting up**

  If the equipment is new or unfamiliar, try it out beforehand. Make sure the equipment is working, the tape or DVD is ready to go, and everyone can see and hear.

- **Breaks**

  Viewing should not be frequently interrupted. As far as possible, do comprehension activities before and after viewing, rather than breaking up the sequence for explanations or questions.

- **Other activities**

  Keep writing or reading while viewing to a minimum.

- **Explaining**

  Find the right balance between explaining too little and explaining too much. Too little help beforehand will leave learners perplexed and frustrated; too much will rob them of the surprise and pleasure that video should bring.

- **Choice**

  As far as possible, give learners choices, e.g. they can choose which sequences to study from longer programmes, how often to view in order to understand, what roles to take in group activities, what favourite scenes to present to the class, what vocabulary to note down, etc.. Personal choice is not only motivating, it is part of learning: it encourages independence and focuses on real needs.

- **Recycling**

  Language focus activities which encourage independent learning strategies should be repeated frequently: learners need to build up the habit of noticing the details of language use in real contexts.

- **Narrative tenses**

  Learners usually have good instincts about what tenses to use in telling the story of a film or TV programme, but it's a good idea to give some advice before they launch into an activity.

The BFI (2000:47) also provides the following six-point checklist:

- **Room layout**

  Ensure seating arrangements that allow for a clear view of the screen and for group work or discussion. Also ensure access to tables or clipboards for notetaking.

- **Learning to view**

  Watching for pleasure and 'reading' the screen for information, discussion and analysis are different kinds of activity. Learners need to understand this, and teachers need to establish ground rules to cover, for example, whether talking during the screening is going to be tolerated, how much notetaking is expected, and exactly what the purpose of the screening is.

- **Defined and explicit aims**

  Moving images are a rich resource which offer many different lines of enquiry and can present ambivalent or contradictory meanings. The more precisely the teacher is able to identify and limit the purpose and intended outcomes of the screening, the more likely it is that learners will learn from it.

- **Small group work**

  Moving image texts generate productive and lively talk, so it is important to provide time for sharing responses and discussing different perspectives. As always, the structure and composition of small groups need careful review to ensure access and inclusion for all learners.

- **Scaffolding and viewing support**

  The following techniques can be considered in a teacher's planning:

  - Break the screening down into short sections, each prefaced with a key learning question which can be discussed in small groups.
  - Provide learners with transcribed extracts, shot lists, sound bites or still images to which they can refer after the screening.
  - Prepare learners with key words, definitions and selected moments to look out for.
  - Prepare structured post-screening sheets prompting recall of key issues or data, using flow diagrams or spidergrarns, or sequencing activities.

- **Balance of activities**

  As with printed texts, learners need a varied and balanced diet of moving image related activities. Over-reliance on a few favoured techniques such as freezeframing or storyboarding can become tedious and unproductive.

4.2.3.2 Curriculum

Where successful moving image work is already established in one or more curriculum area it is useful to draw on the experience and practice of teachers involved and then to set about extending into other areas. However, it is important that there is an integrated approach. Therefore it may be necessary

to examine the existing activities to ensure continuity and progression and to avoid repetition (BFI, 2003:42).

The BFI (2003:42) also mention that on the introduction of moving image education, subject coordinators could look at the planning for each curriculum area across year groups and see where ongoing work could be enhanced or extended.

4.2.3.3 Whole school

Given that moving image media will be used across the school for a variety of learning purposes and outcomes, it is important for subject coordinators to share ideas, resources and practice.

According to BFI (2003:42), the following guidelines may be used:

- Produce a checklist of the types of moving image work to be undertaken by each grade.
- Produce a grid for each term, which shows grades, subjects and where moving image activities have been integrated to provide an overview.
- Design recording sheets which include reference to the moving image work undertaken, its aims and outcomes, and learner self-evaluation.
- Set up an advanced booking system for hardware including VCRs and monitors, DVD players, video production equipment, videos, CD-ROMs, DVDs.
- Produce a written policy.
- In-service training - Set aside training sessions for whole school INSET on topics such as practical skills in moving image analysis and the use of moving image software. Hold some drop-in workshops where more experienced staff can offer support or demonstrate approaches to colleagues.

- Working party - Establish a group who would meet regularly to oversee development, evaluate ongoing activities, offer advice/support and look at new resources.

- Enrichment activities – Setting up film clubs and video production groups can be avenues for extending pupils. Extra-curricular activities also offer opportunity to try new ideas before using in the classroom.

4.2.3.4 Community

Work on film, television and video can provide a shared discourse between parent and practitioner as parents can provide teachers with a wealth of information about children's experience of moving image media in the home, and their likes and dislikes (BFI, 2003:43).

Furthermore, engaging parents in work which is focused on media texts, can ensure that they develop understanding about the key role such texts play in their children's social, emotional, linguistic and cognitive development. Thus, according to BFI (2003:43), work in this area can be used to dispel myths, challenge stereotypes and develop parents' understanding of the ways in which they can extend their children's learning through the analysis and production of media texts.

4.2.4 Choosing materials

Gareis (1997:220) provides the following guidelines for choosing materials:

- Teachers should always preview materials and note all potentially objectionable themes.

- It is important to preview both book and film because some offensive items may be contained in one, but not in the other.

4.3 STRATEGIES AND TECHNIQUES

4.3.1 Film and reading strategies

This part deals mainly with isolating particular skills that teachers want active readers to possess and demonstrating how they can be introduced and practised with film and then transferred to the written text.

4.3.1.1 Predicting

When active readers are engaged with a written text, they tend to ask themselves, "What is going to happen next?" One of the most successful activities for pairing film and literature is to show the opening shots or sequences from a film and ask learners to make predictions about what will happen next. Learners must also be given the first page or so of a written text and must also make predictions about it. It is best if the teacher can do at least one film clip and one written text within a given class period, so that learners can really see how the process for predicting texts in one medium works equally well for the other (Golden, 2001:36).

4.3.1.2 Responding to the text

In addition to making predictions about a text, active readers make a text their own. Learners must keep a type of viewing/reading log as they read short passages and watch film clips. Just as with the prediction exercises, this activity should focus mainly on the skills that it takes to be an involved viewer/reader. The questions that follow each clip are not necessarily analytical in nature, but are rather intended to encourage personal response to the text (Golden, 2001:43).

4.3.1.3 Questioning the text

The act of asking questions, rather than simply answering questions all the time, is essential to achieving a real connection with a text. The main idea is that there are three levels of questions that can be asked about any text and all three types of questions are essential to being able to construct meaning

from the text. Learners should be taught about these levels and encouraged to write questions on each of them (Golden, 2001:47).

Level One: Questions of fact

These questions can be answered with a word, phrase, or detail from the text.

Level Two: Questions of interpretation

These questions can be answered only by interpreting the facts given in or suggested by the text.

Level Three: Questions beyond the text

These are questions that relate some aspect of the text to the real world. Answers to these questions are to be found, not by looking within this single text, but by examining society and the world at large.

4.3.1.4 Storyboarding

According to Golden (2001:53), learners must 'storyboard' a portion of the story or novel. These storyboards are graphic representations of exactly what would appear in each shot in a film adaptation of the text being read.

The storyboard is essential in determining framing, angles and many other choices, and just about all directors will storyboard most of their shots ahead of time in order to be sure that their ideas turn out the way they had intended. Many DVDs available for rental or purchase now include the storyboards used while filming the movie (Golden, 2001:53).

4.3.1.5 Soundtrack

Learners must be engaged with a text by asking them to imagine being the producer of a film being made of whatever story is being read in the class. One of the tasks of the producer is to find songs and musical accompaniment that will go along with the story.

4.3.2 Moving Image teaching techniques

4.3.2.1 The British Film Institute's moving image teaching techniques

The BFI (2003:7) provides the following eight basic techniques that were designed to help teachers unravel the codes and conventions of the moving image. The techniques will also enable teachers to develop the learners' general skills as more critical, attentive and knowledgeable readers of the moving image.

The following is a summary of the eight basic teaching techniques:

- **Freeze frame**

  It concentrates on the visual language of moving images.

- **Sound and image**

  It helps pupils see how important sound is in the interpretation of moving image texts.

- **Spot the shots**

  It draws attention to the editing process.

- **Top and tail, and attracting audiences**

  The ways in which moving image texts are produced and aimed at audiences.

- **Genre: what happens next, generic translations and simulation / production**

  Substantial classroom activities to explore ways of recognizing the conventions of moving image texts.

The BFI (2000:13) provides the following subject-specific guidance in the form of ideas and techniques for working with moving images.

Table 4.3: Working with moving images in English

Working with moving images in **ENGLISH**

LEARNING OBJECTIVES	ACTIVITIES	OUTCOMES
Pupils should learn:	Pupils should have opportunities to:	Pupils could produce:
▶ That moving image versions of literary texts are different from the originals and that each new version of a text will be different, according to when and in what circumstances it was made. ▶ To 'read' and analyse the language and conventions of moving image texts. ▶ That moving image and literary versions of the same text may share some features in common, eg aspects of narrative form.	▶ Study more than one moving image version of a literary text, and compare how they differ in interpretation through the use of visual and sound conventions, casting, production values, and how they each are shaped by the era in which they were made. ▶ Analyse the specific ways in which moving image versions of texts achieve their effects – in combinations of image and sound – and contrast these with the ways in which literary texts 'solve' problems of rendering action, setting, character, and narrative voice. ▶ Compare the way a common narrative structure is realised in moving image versions and a literary source – looking at narrative and authorial point of view, management of chronology and sequence of events, plot structure.	▶ Shooting scripts for sequences of literary text, which are then contrasted with other moving image versions of the same literary source. ▶ A 'package' for a new moving image version of a literary text – which identifies cast, director, a script treatment, and marketing campaign. ▶ A treatment for a condensed TV version of a literary text in which some events are summarised or left out, and others are fleshed out or foregrounded.
That moving image texts can operate in ways analogous to print texts in their use of metaphor, symbol, and allegory.	▶ Identify and explore the equivalents of metaphor and symbol in specific film, video, or TV texts: the use of objects, lighting and colour to signal meanings. Eg a slanting shadow across a face often signifies a troubled or fragmented personality.	▶ Writing that demonstrates their understanding of the use of symbol in moving image texts. ▶ Plans, scripts, designs for moving image texts which explore or use metaphor and symbol. ▶ Short video versions of key poems which find visual analogues for poetic devices.

▶ To script and perform in film versions of plays, thus learning that in drama there are many different ways of conveying action, character, atmosphere and tension. ▶ That in filmed drama, the structure and organisation of scenes can contribute to dramatic effect as well as dialogue and action.	Experiment with different ways of interpreting drama for the screen, eg by using different lighting set-ups, different locations, the 'long take' or edited sequences, the close-up, shot composition and choreography.	▶ Lighting and camera plans, 'test' shots, performed and filmed sequences for extracts from plays.

The BFI (1999:80) also provides the following Key Skills for Initial Teacher Training:

Table 4.4: Key Skills for Initial Teacher Training

1. **One 90-minute session plus reading on film language.**	**2. One two-hour session plus reading on media ownership.**	**3. One 90-minute session, plus reading on audience research.**
Objective: to enable student teachers to demonstrate some of the ways in which meaning is presented by moving image texts, and to consider how presentation contributes to impact and persuasion.	Objective: to enable student teachers to teach about the institutions that produce moving image texts and learn how to help learners evaluate the messages and values communicated by moving image media.	Objective: to teach student teachers how to help learners consider the ways in which audiences choose and respond to moving image texts.
Beginning teachers should be introduced to a range of practical strategies for reading and analysing any moving image text. Short extracts should be analysed closely, frame by frame, employing a range of practical and analytic activities which include: • using freeze-frame and slow-motion to identify formal components of sequence (number of shots, transitions, camera position and movement, lighting, sound); • identifying generic characteristics; • viewing images without sound; playing soundtrack without images; • providing alternative soundtrack; • predicting elements of formal composition and narrative; • translating a moving image text into print.	Beginning teachers should undertake three linked exercises: • analysis of title and credit sequences of any moving image text – in order to elicit the functions of these sequences, the information they can yield, the nature of different production roles, what to look for in terms of ownership and production context; • interrogation of publicity material relating to any moving image text – in order to identify content, in terms of data provided, context, function and viewpoint, intended audience, ideological and moral messages and implicit or explicit values; • taster of simple simulation activity – in which learners devise and present a treatment or "pitch" for a moving image product, e.g. film adaptation of novel or play, children's programme, science or history documentary, etc.	Beginning teachers should prepare for the session by making a week's film, television and video "viewing diary". In the session they should undertake two exercises: • share and discuss viewing choices, preferences and responses, and consider ways of eliciting these in a class of learners, e.g. focus group discussions, surveys, interviews; • make a cross-media comparison of the treatment of similar material for different audiences, e.g. short extracts on a single theme from different media; a key moment from a literary text in a range of adaptations; a topical issue in a range of forms.

4.3.3 Comparing and contrasting through film adaptations

4.3.3.1 Defining film adaptations

Goodwyn (2004:24) defines an adaptation as a text that has been created to suit a particular medium, for example film, and which is based on another text, originally conceived for a different medium, most frequently a novel.

Goodwyn, however, also states that making use of adaptations to teach literary texts is a well-established pedagogic tradition and is in itself not new. Goodwyn (2004:25) proposes that what might be defined as current methodology needs a radical change and the focus of our teaching should be the concept of adaptation.

It must also be recognized that the novel writers of the past hundred years have been progressively more exposed to and possibly influenced by films; inevitably some writers may now have the film version in mind and construct their novels accordingly. All of these points might be used in appropriately contextualized ways by teachers and learners as part of their exploration of the concept of adaptation (Goodwyn, 2004:31).

Literature teachers could usefully extend their repertoire by engaging learners with the concept of adaptation, not just using the film of the book, but actually exploring adaptation as a phenomenon in itself. This is a shift from the 'film of the book' to the interrelationship of two texts and an examination of that relationship. It also requires recognition that there are other texts, such as the screenplay, the story boards and so on. Many of these texts may never be available in the public domain. However, the internet, through film and fan sites, is making them more accessible, and DVD technology in particular means that films often come with a wide range of additional texts that are excellent material for teachers and pupils (Goodwyn 2004:32).

According to Pulverness (2005), novels, it seems, are adapted for the screen in three ways, which might be described by analogy with modes of literary translation:

- The first is similar to literal translation, where the film-maker tries to render the novel as faithfully as possible in a different 'language' (e.g. Peter Brook's *Lord of the Flies* or Kenneth Branagh's tellingly titled *Mary Shelley's Frankenstein*). Though viewers familiar with the novels will lament the omission of particular scenes or characters, they will tend to approve of the way in which such films have stayed close to their source material.

- The second category bears a resemblance to the kind of translation which seeks to reinterpret, or at least to comment on the original work (e.g. Mike Nichols's *Catch-22* or Werner Herzog's *Nosferatu*). Here the reader attached to the original work is likely to be disappointed, not just by superficial changes, but by the added layers of interpretation.

- The third kind of adaptation is more like an imitation than a translation, where the novel provides a springboard for a film that may be only very loosely based on it e.g. Francis Ford Coppola's *Apocalypse Now*, inspired by Conrad's *Heart of Darkness*, or Amy Heckerling's transposition of Jane Austen's *Emma* to an American high school setting in the movie *Clueless*.

4.3.3.2 Guidelines for teaching film adaptations of set literature by comparing and contrasting

Roberts (2005) provides the following guidelines:

- It is imperative to make sure that the children are completely aware that the film is not the book, but a version of it.

- They must comprehend that although the film started from the book, it is an interpretation of the words on the page.

- By comparing the book to the film, children will be able to see what changes the film maker made to the text when adapting it for the screen. Not only does this reinforce the structure of the original text, but it also provokes discussion on why those changes were made.

The practice of comparing and contrasting teaches learners to think critically about the different forms of media (written and visual) presented to them.

4.3.3.3 Examples of teaching film adaptations

	Novel	Film
Characters		
Setting		
Plot		
Climax		
Themes		
Tone, mood and atmosphere		

It seems to Pulverness (2005) that the teacher of literature who is truly interested in using film to develop his/her learners' reading of literature has the chance to consider film adaptations as independent texts, adhering to their own conventions and with their own stylistic repertoire, neither inferior nor superior to, but different from their literary antecedents.

4.3.4 Strategies and guidelines for technology in language teaching

Roblyer (2006:314) poses the following ten strategies for technology in English Language teaching (both Home and Additional):

- Images downloaded from the Internet help illustrate to language concepts. Illustrations serve as visual scaffolding to help learners just learning to use English.

- Interactive storybooks sustain language acquisition. Learners can strengthen their language skills by hearing the language read to them.

- Interactive software and handheld devices provide language skills practice. Learners use these resources to get individual, private feedback as they practise their vocabulary and usage skills.

- Presentation aids scaffolding learners' language use. Visual formats of presentation software and videos help learners learn how to use a language effectively for communication.

- Websites offer exercises for learners to practise sub skills. Online exercises are easy to access and provide intense practice in specific language skills and vocabulary sets.

- Virtual collaborations provide authentic practice. Learners who work with native speakers of other languages gain both valuable practice and multicultural insights.

- Virtual field trips provide simulated immersion experiences. Learners see people and places in locations they could not 'visit' otherwise.

- Foreign language word processing supports writing in other languages. Learners are able to check spelling and grammar as they practice writing in other languages.

- Language labs support language acquisition. Learners get personal instruction with monitoring, feedback and authentic verbal interaction.

- Listening lab exercises provide language skills practice. Short listening exercises help learners sharpen their listening comprehension skills.

Young and Bush (2004) provide the following guidelines for using technology effectively:

Table 4.5: Guidelines for using technology effectively

	Technology should:	**Technology should not:**
1.	Supplement and enhance	Replace teachers or pedagogy.

	instruction and, in effect, work almost transparently and seamlessly with content instruction.	
2.	Supplement and enhance traditional print/literature/media materials.	Replace or overshadow traditional print/literature/media materials.
3.	Provide additional resources and create wider access to them.	Limit appropriate resources or access to them.
4.	Expand learners' means of expression and broaden their opportunities to reach meaningful and authentic audiences.	Disrupt or complicate normal classroom community efforts and objectives for addressing audience.
5.	Expand and enhance the definitions and dimensions of literacy.	Stifle creativity or opportunities for using the imagination or multiple intelligences.

(Young & Bush, 2004)

4.3.5 Other strategies

In real life there is increasing exposure to film and television, and teachers should therefore consider aspects of visual literacy when using these media.

The material should be preceded by warm-up activities. Specific techniques such as the use of the long-shot or close-up shot can be highlighted and their effects discussed during or after viewing (Kilfoil & Van der Walt, 1997:241).

Kilfoil and Van der Walt (1997:242) mention that audio-visual media such as films and television are extremely influential because people believe what they both see and hear. They do not look critically at the medium, at what the director, camera operator and editor are doing, at the techniques they are

using, at their point of view. An illusion of reality is created, the impression that the characters really experience the events and emotions portrayed.

The aim of interactive, activity-based literature-teaching is the individualization of each learner's experience of and response to literary texts in order to foster enjoyment and appreciation. The approach is both learner-centred and integrative (Kilfoil & Van der Walt, 1997:243).

Films and videos can be used to illustrate, reinforce or stimulate learners – that is, as a means to an end in plays or novels. However, they can also be studied as texts (Kilfoil & Van der Walt, 1997:243).

4.4 RESOURCES FOR TEACHING LITERATURE WITH THE MOVING IMAGE

4.4.1 DVD technology

According to King (2005:508), "DVDs have substantially replaced traditional VHS videotapes as the movie medium of the new millennium". In addition to their compactness and accessibility, there are a variety of special features offered on DVDs, including interactive menus, theatrical trailers, behind-the-scenes commentary, foreign languages, captions and subtitles, and immediate scene access. With these special features, DVD films provide a wide range of pedagogical options and represent a rich resource of intrinsically motivating materials for learners (King, 2002:509).

4.4.1.1 The use of subtitles and literacy

It is widely acknowledged that subtitling or captioning is an effective way of making knowledge, entertainment and information accessible to diverse language communities: to the deaf and hard of hearing; to those who wish to improve their reading and other literacy skills; and to those who are learning to speak a second language (Kruger *et al.*, 2000:1).

The different types of subtitling are set apart by Kruger *et al.* (2000:4):

Interlingual subtitling: Subtitling where the language of the audio is translated into a different language for the subtitles. The subtitles are often condensed.

Intralingual subtitling: Subtitling where the language of the audio is the same as the language of the subtitles.

In this study, the focus will mainly be on intralingual subtitled DVDs to be used for English as an Additional language.

The use of subtitled material in education takes advantage of the learners' high level of motivation for watching television. Obviously subtitled material cannot stand alone, but it does add some more variety to conventional teaching methods.

Some positive aspects of using subtitled material for educational purposes are provided by Brown (1992:14):

- The learners have a positive, enthusiastic attitude.
- Subtitled material delivers information via three channels (sound, video and subtitles) which can supplement one another, allowing individual pupils to grasp the presented material using the strategy they prefer. Previously much emphasis was placed on imparting oral competence and a high level of listening comprehension using language labs. This kind of equipment was suitable for the purpose, but had its limitations; the learners rarely had the opportunity of hearing many different people speaking their respective version/dialect of the foreign language being taught. This problem is addressed by using subtitled video material, since it is possible to pick different sequences with different actors and different dialects.
- Subtitled material has a further advantage where foreign language material is involved. Both the visual side of the material and the aural side transmit cultural information to the viewer. In foreign language learning, the goal

should not only be to gain proficiency in the given language, but also familiarity with the cultural background to the language.

According to King (2002:510), the following benefits of using closed-captioned films for language learners can be summarized as helping learners to:

- follow a plot easily and get involved in plot development;
- learn to pronounce proper nouns in different disciplines;
- acquire colloquial, context-bound expressions and slang;
- process a text rapidly and improve rapid reading;
- keep up with closed captioning that accompanies the native-speed spoken English;
- provide relaxing, stress-free learning environments where learners can comprehend jokes and have a few hearty laughs; and
- learn different strategies for processing information.

King (2002:512) also provides some compelling reasons why using non-closed-captioned films for listening comprehension and fluency practice should not be ignored:

- It helps learners develop a high tolerance of ambiguity.
- It enhances learners' listening strategies such as guessing meaning from the context and inferring strategies by visual clues, facial expressions, voice and sound track.
- It promotes active viewing and listening for key words and main ideas.
- It motivates learners to make use of authentic English material on their own.
- It provides learners with the opportunity to experience a great sense of accomplishment and self-assurance.

In the past, subtitles were considered inappropriate for countries with low literacy rates. The value of subtitles in raising literacy levels in general and teaching has now been recognized. Recent research in the Netherlands also points to the positive impact of subtitles on the reading proficiency of 5 to 7-year-olds. Subtitling proves to be the main means by which Dutch children learn their early reading skills. Thus it appears that subtitles promote competence in mother tongue, as well as in foreign language learning (Ivarsson & Carroll, 1998:71).

Parks (1994) mentions that "multisensory processing of the audio, video and print components of captioned TV enhances language learning and content".

According to Spanos and Smith (1990), "Closed captioning is the process by which audio portions of television programmes are transcribed into written words that appear on the television screen at the same time as the programme". Captions are similar to the subtitles used for foreign language films, but vary in that they can be received only through the use of an electronic decoder or 'black box'. In addition, live programmes, such as the evening news and sports events, can be simultaneously captioned. Closed captioning technology was initially devised for the benefit of the deaf, but there has been recent interest on the part of reading and literacy specialists in the use of Closed Captioned Television (CCTV) with hearing audiences as well (Spanos & Smith, 1990).

Spanos and Smith (1990) also mention that in all probability the most widely used educational application of CCTV is with learners learning English as a second language. In many school districts, English Second Language (ESL) learners are taught in special classes until their test scores indicate their potential to succeed in the regular classroom. Spanos and Smith (1990) also state that "teachers are seeking innovative approaches that will enable ESL learners to participate in mainstream content classes while continuing to develop their English language skills".

Spanos and Smith (1990) are of the opinion that video technology provides just such an innovation. People of all ages and educational backgrounds

seem to be attracted to television, and numerous captioned television programmes and tapes can be used in conjunction with specific curriculum topics and objectives. For example, CCTV has been found to improve the sight vocabulary of adult literacy learners, and to provide reinforcement for new vocabulary in the second language class by providing a context for its use. CCTV has also been shown to facilitate listening comprehension and the acquisition of native-English speech patterns in ESL learners. Studies also report the motivating influence of captioned television, and extremely positive attitudes on the part of learners toward this medium. The use of closed captioned primetime television programmes with high school ESL learners and learners in remedial reading programs increased the learners' motivation and resulted in an improvement in their English vocabulary, reading comprehension and word analysis skills (Spanos & Smith, 1990).

According to Spanos and Smith (1990), a study conducted with fourth-through sixth-grade ESL learners in Prince George's County, MD (Center for Applied Linguistics, 1989), revealed a variety of potential benefits of CCTV:

- CCTV provides speech, writing, and supportive visual context simultaneously, making lessons accessible to learners who use different types of learning strategies.

- Second language learners generally like CCTV and demonstrate a strong sense of achievement when they are able to comprehend the information presented through CCTV.

- CCTV can be used with heterogeneous groups of learners. Less proficient learners may be able to understand individual words from either the audio or visual track, while more proficient learners may be able to process language from both tracks, perhaps even noticing discrepancies between the two, and thereby becoming more conscious of language use and form.

- Language use in CCTV classrooms is rich in terms of the variety of speech acts generated by the learners. One observer noticed, for example, that

learners were eager to initiate questions and comments about the CCTV instruction.

Classroom teachers involved in the study recognized a number of other advantages provided by CCTV, including the following: a variety of language and literacy activities; increased opportunity for learners to read; visual reinforcement of word/image associations; a challenge to read quickly and to pick out key words; an opportunity for auditory discrimination through comparison of captions and audio; an opportunity to study the correspondence between spoken and written language; a means of checking or reinforcing listening comprehension; and novelty, which serves as a motivator (Spanos & Smith, 1990).

Clark (1994) mentions the following:

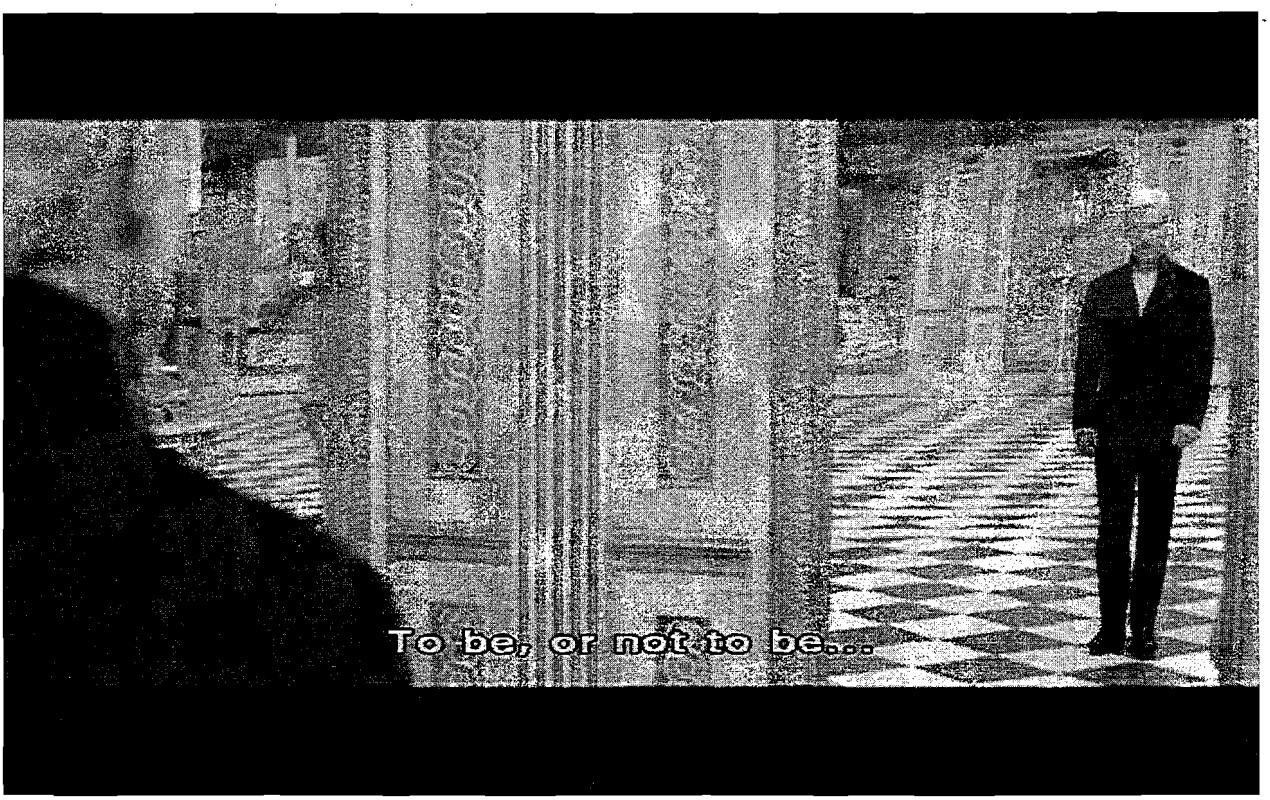
> Although television is often blamed for a decline in literacy in the industrialised world, a hidden feature of the television medium actually allows viewers to watch TV and read at the same time. Closed captioning is increasingly seen as a medium capable of everything from improving the reading skills of children, adult illiterates, and second language learners.

Kruger *et al.* (2000:7) mention that the value of subtitling in improving literacy is acknowledged by several sources. Nicotera (1999) points out that intralingual subtitling is an effective way of addressing literacy problems, because it combines the spoken, as well as the written forms of words. The DHHAP (1993) similarly emphasizes that closed intralingual subtitling is not only beneficial to the deaf and hard of hearing, but it also improves literacy skills among adults. One research project in India has also explored the possible literacy gains from subtitling film-song programmes, with positive results (Kothari, 1999).

DVD feature films provide enjoyable language learning opportunities for learners if the teacher chooses appropriate films which are purposeful and tailored to learners' learning needs and proficiency level (King, 2002:512). English close-captioned films are a rich source of instructional materials that

provide examples and content in oral communication. Non-closed-captioned English films are challenging and can be exploited for listening comprehension practice (King, 2002:512).

Example of subtitle



4.4.2 Computer technology

The computer allows teachers access to Shakespeare's plays, to multiple varieties of printed versions available previously only to scholars and at the same time, also on computers, teachers have a rich set of possibilities for comparing performances of different plays which have been filmed or become the subjects of visual record in certain ways (Goodwyn, 2000:104).

Goodwyn (2000:105) mentions further that nothing can hope to shift the teacher away from the challenging enterprise of having the play in hand, well performed by the class, but most forms of Shakespeare study involve sedentary activities too, such as solo or paired reading, talking, interpreting to oneself, studying and analysing films or performances and writing, and these need never be altogether disconnected from personal involvement in an

actual class-based performance. In all of these, ICT might have an influence and a capacity to shape the forms of study.

In the fulfilment of a coherent interrelationship between for example Shakespeare in English and ICT, the technology and its associated systems have a part to play at the following levels (Goodwyn, 2000:105):

- **Textual presentation**, which is very book-like, except that search facilities and electronic cross-comparisons can help the reader explore printed texts in ways which are simply unavailable from the book

- **Textual realisation**, which enables the idea of consulting small-screen versions of different productions, from film or television, in order to understand how 'the' idealized play is an abstract concept, compared with the more amendable idea of 'versions of a script'.

- **Textual change**, in which learners can take the 'original', or an existing interpretation, and alter it. In making adaptations and modernizations, learners learn a great deal about the narrative, structure, tone and language of the play.

4.4.2.1 Integrating software in literature instruction

There is a vast range of software available and almost all new computers now include some kind of moving image editing software as part of the basic deal. The following titles are recommended by BFI (2003:52): multimedia; Powerpoint; animation; film editing; and image manipulation.

The BFI (2000:42) also provide the following examples of software that can be used to develop the practical and creative side of moving image education:

- *Media 100*

- *The Complete Animator*

- *Backtracks*

- *Kidpix Studio*

- *Picture Power*
- *iMovie*

4.4.2.2 Integrating computer games in literature instruction

According to Goodwyn (2000:86), the majority of teachers would probably stop short of viewing computer or video games as texts worthy of much serious attention in the classroom and that the attractiveness of computer games has brought about a fundamental change in notions of reading and authorship.

One way to investigate these changing notions of reading and authorship is to respond to and reflect on these games as works of literature, to approach the playing of these games as a literary experience.

Rosenblatt (1983:88) characterizes the literary or aesthetic experience as a 'lived through' event:

> Sensing, feeling, imagining, thinking under the stimulus of the words, the reader who adopts the aesthetic attitude feels no compulsion other than to apprehend what goes on during this process, to concentrate on the complex structure of experience that he is shaping and that becomes for him the poem, the story, the play symbolised by the text.

The immersion in the world of the text is an essential prerequisite for discussions of feelings, characters, events, tensions of dialogue and action, form and meaning.

According to Goodwyn (2000:87), by thinking of these games as a form of narrative, teachers can use strategies from reader-response criticism to help learners to represent their experiences as players within these texts to learn about themselves, others and the culture that produces and plays them.

In many English classrooms, teachers focus on the conventions of various kinds of text; however, not all the conventions can be known as they are constantly evolving. The study of console games offers an excellent

opportunity for learners and teachers to share expertise – with learners offering their expertise in the playing of the game and teachers offering their expertise in making meaning with text. Bringing such texts into the classroom may also help teachers to involve learners in discussions of class, ethnic, racial and gender biases related to this genre of literature (Goodwyn, 2000:87).

Like the Internet, games are very multimodal experiences for the player(s). Rather like a book for a fully engaged reader, they 'enter the world' of the game. According to Goodwyn (2004:127), there are a good number of other analogies with books worth considering from the English teacher's perspective:

- They have to be read and comprehended, rules understood and applied.
- Like reading, much of the skill comes from prediction and anticipation, from testing hypotheses and some trial and error.
- Many seem to engage players in a kind of fantasy world, something usually highly approved of in literature and film.
- Many games, at least to an extent, have characters, settings and plots.
- Games, also like books, come in versions and series.
- Like avid readers (and literary critics, keen players get together and talk about their favourites, swap texts and recommend new ones.
- Some games really are very like books, particularly of the quest style of narrative.

Goodwyn (2004:129) also mentions how games combine many of the qualities of the book-style narrative with some of the features of a filmic/televisual story:

- Some are constructed as simulations, with a set of characters perhaps setting off on a journey and crossing a landscape. The reader/player has

to make decisions at many levels, from what to take on the journey to how to survive a disaster, always with the characters in mind.

- Other games in this oeuvre are more like fantasy fiction, often set in Tolkienesque universes full of people and creatures of pseudo mythical origin. Here the reader/player often has to discover the world and its 'rules' through trial and error and often through a combination of literal reading of 'found' texts and precise observation of visual clues.

- Learners treat the narrative-style games as literary texts and, adopting a reader response stance, investigate the games for their textual features. However, they also note throughout the impact of the visualization of the games' world and the richness and brilliance of the graphics, the importance of sound, print and other symbols. In essence they are describing the multimodality of the narrative.

- These more text-like games offer rich opportunities for teachers to work with their learners on analysing both the visual design of the environments and the nature of the stories being told.

4.4.3 Integrating the Internet in literature instruction

The combination of reading and technology on the Internet is causing teachers to take a new look at what it means to be literate in today's society. Innovative forms of literacy call upon learners to know how to read and write not only in the print world, but also in the digital world (Schrnar-Dobler, 2003).

Goodwyn (2004:119) states that in its short existence, the Internet has rapidly evolved to be an increasingly rnoving image, rnoving text and interactive medium.

The majority of sites on the Internet have some resemblance in mode to television, in that they are increasingly designed to capture browsers and to make them more like viewers and potential consumers (Goodwyn, 2004:119).

According to Goodwyn (2000:73), the physical process of reading is one area where technical innovation is having an impact. Hotspots in websites tempt

learners with different colours and the lure of something more interesting, so that teachers no longer only have to persevere with a dry or irrelevant page.

Reading in front of a screen is not such an isolating experience as reading a book, which can create a barrier between reader and text, and others. Anyone who has seen two or more learners clustered around a computer screen reading from a website or a CD-ROM will have recognized the inherent intimacy of the experience. It becomes comparable to the experience of 'reading' films and other screen-based narratives, such as cartoons, documentaries and soap operas, in that it is shared and public (Goodwyn, 2000:73).

From the English teacher's point of view, the reading experiences offered by the Web, CD-ROMs and other screen texts are valuable precisely for their similarities with traditional modes of reading as documented by Goodwyn (2000:74):

> The reader can choose the speed of consumption (unlike for a film), and is not required by the environment to pay attention to the text to the same degree, so that variable levels of attention are possible. It is possible to skip parts of the text, and parts of the text can be re-read at the reader's convenience.

For English teachers, an excellent focus may be websites that literally bring the moving image and the internet together. Film websites offer a rich combination of visual resources for film study and for critical literacy (Goodwyn 2004:123).

Another way in which the Internet can be used for literature instruction, is the application of Webquests. Dodge (1997) defines a Webquest as "an inquiry-orientated activity in which some or all of the information that learners interact with comes from resources on the Internet, optionally supplemented with videoconferencing".

Dodge (1997) provides the following attributes of Webquests:

- Webquests are most likely to be group activities.

- Webquests might be enhanced by wrapping motivational elements around the basic structure by giving learners a role to play, simulated personae to interact with via e-mail, and a scenario to work within.
- Webquests can be designed within a single discipline or they can be interdisciplinary.

Webquests provide an authentic, technology-rich environment for problem solving, information processing, and collaboration. A literature-based Webquest uses a book(s) as a focal point for activities. Tasks might involve the theme, characters, plot or setting of the book (Lamb, 2007). For examples of literature-based Webquests, see Addendum B.

4.4.3.1 Internet resources

Mackean (2006) mentions that DVD reviews on Amazon.co.uk and other websites can be useful for determining how faithfully a particular film represents a novel.

BFI (2003:51) recommends the following websites:

- www.bfi.org.uk/education/resources - The website includes a number of free downloadable resources.

- www.filmeducation.org – The website includes free downloadable resources and activity ideas and teaching support materials include:
    - Animation
    - Fantasy and legends
    - Films around the world
    - Page to screen
    - Film and Shakespeare

4.4.4 Integrating mobile learning in literature instruction

According to Chinnery (2006), "technologies, mobile or otherwise, can be instrumental in language instruction and that common features of cell phones

include Internet access, voice-messaging, SMS text-messaging, cameras, and even video-recording". In language learning, all these features facilitate communicative practice. Chinnery (2006) also mentions that cell phones are useful language learning tools and that second language acquisition is best promoted through the utilization of tasks, which require learners to close some sort of gap, thereby focusing the learner on meaning. In the traditional classroom, however, such activities are easily defeated by the close proximity of learners. The use of mobile technologies would be one way to separate learners.

According to Chinnery (2006), the portability of mobile media is another benefit. They can be just as easily utilised outside the classroom as they can in it; learners can study or practise manageable chunks of information at any place in their own time, thereby taking advantage of their convenience. Ultimately, what these benefits indicate is the potential which MALL (Mobile Assisted Language Learning) has in expanding social inclusion in language learning (Chinnery, 2006).

Lan *et al.* (2007) state that mobile technology is currently a feasible approach to overcoming many of the obstacles in current methods of EFL reading instruction and that the unique features of MALL include portability, social interactivity, context sensitivity, connectivity, individuality, and immediacy. Research suggests that MALL has excellent potential for providing learners with rich, real time, collaborative and conversational experiences both in and outside the classroom (Lan *et al.*, 2007).

4.5 SUMMARY

Chapter 4 proposed guidelines, strategies and techniques that teachers who are not technologically trained can use when implementing technology in literature instruction. Resources for teaching literature with the moving image were also identified. The chapter concluded that technology should not replace or overshadow traditional materials, but supplement and enhance the literature learning experience. The following chapter will encompass the empirical design and data analysis of this study.

CHAPTER FIVE

EMPIRICAL DESIGN AND DATA ANALYSIS

5.1 INTRODUCTION

According to Roblyer (2006:13), "more teachers are needed who understand the role technology plays in society and in education, who are prepared to take advantage of its power, and who recognize its limitation". In an increasingly technological society, more teachers who are both technology wise and child centred are needed (Roblyer 2006:13).

Goodwyn (2000:20) mentions that almost all English teachers are presently relatively unskilled users of technology. Goodwyn (2000:20) continues and states that the re-skilling of teachers will decrease their anxieties and will also allow them to bring 'virtually' anything they want to into the classroom as a learning resource. It makes teachers more authoritative, allowing them to adjust the learning of their groups to keep them interested and collaborating, negotiating with the teacher rather than competing.

Goodwyn (2000:21) is convinced that technology will never replace the experience gained from trying to help learners learn, although it shows real signs of supporting and enhancing that experience. Future English teachers, experienced with learners' learning and with technology as a part of that learning will have even greater potential than now to create learning communities that feel secure enough to take risks and to challenge conventional wisdom, as well as listen to it (Goodwyn, 2000:21).

According to Swenson *et al.* (2005:223), with the growing range of texts available to learners today, literacy skills have expanded to reading images, codes and sounds, in addition to words. Swenson *et al.* (2005:227) continue to state that well-prepared teachers, with a deep and broad understanding of language, literature, linguistics, writing, speaking and listening, can complement those talents by studying additional semiotic systems that don't rely solely on alphabetic texts. Newby *et al.* (2006:295) mention that while the

typical school of today has a fair amount of technology, it may not be used fully.

Professional development for teachers must be ongoing, stressing purposeful integration for the curriculum and content, rather than merely technical operation. It also needs to provide institutional and instructional support systems to enable teachers to learn and experiment with new technologies (Swenson *et al.,* 2005:229).

As mentioned in Chapter One, the primary aim of this study was to establish the attitude and nature of English literature teachers towards the integration of technology into their lessons. In this chapter, the research methods utilized during the process of data collection of this study will be presented. Qualitative research methods were utilized to:

- investigate the training and technological skills of English teachers;
- establish the attitudes towards using technology in literature instruction;
- determine why teachers do not use technology even if they have access to it; and
- make recommendations and provide guidelines for schools to integrate technology into language and other learning areas.

5.1.1 Educational research in context

Research is a cyclical process of steps that typically begins with identifying a research problem or issue of study. It then involves reviewing the literature, specifying a purpose for the study, collecting and analysing data, and forming an interpretation of the information. This process culminates in a report that is evaluated and used in the educational community (Creswell, 2005:597).

5.1.2 Problem statement

With regard to technology integration, Hopkins (2005) mentions that a lack of training leads to a lack of understanding. The problem that is addressed in this study is that even though educational technology is easily available to most

teachers, they don't implement it in their literature lessons as they are not adequately trained to incorporate it into their lessons.

This study will attempt to get a perspective about the training, skills and attitude of teachers implementing technology in English literature instruction. This will be done by means of a qualitative research method wherein case studies are used as research method.

The research was done by conducting interviews with teachers who teach English Home Language and English as an Additional Language in the FET-phase. Various teachers from three schools in the Fezile Dabi district were interviewed, as they were seen as the most representative of the area. As seen in 1.4.2.3, it is better to select a few individuals for an extensive study, rather than a huge number that would be studied only ostensibly.

5.2 RESEARCH METHODS IMPLEMENTED IN DATA COLLECTION

5.2.1 Selecting the research methodology

According to Patton (1990:1), researchers have long contested the relative value of qualitative and quantitative enquiry. The differences between quantitative and qualitative research will be highlighted and further characteristics of qualitative research will be discussed.

Quantitative research is defined by Creswell (2005:39) as "a type of educational research in which the researcher decides what to study, asks specific, narrow questions, collects numbered data from participants, analyses these numbers using statistics and conducts the inquiry in an unbiased, objective manner".

Creswell (2005:45) defines **qualitative research** as a type of educational research in which the researcher relies on the views of participants, asks broad, general questions, collects data consisting largely of words (or text) from participants, describes and analyses these words for themes, and conducts the inquiry in a subjective, biased manner. Furthermore, Henning *et*

al. (2004:5) mention that qualitative research denotes the type of inquiry in which the qualities, the characteristics or the properties of a phenomenon are examined for better understanding and explanation. Henning *et al.* (2004:3) continue to state that qualitative studies usually aim for depth rather than "quantity of understanding" and are bound by the themes of inquiry.

Hoepfl (1997) provides the following features of qualitative research:

- Qualitative research uses the natural setting as the source of data. The researcher attempts to observe, describe and interpret settings as they are, maintaining the empathic neutrality.
- The researcher acts as the human instrument of data collection.
- Qualitative researchers predominantly use inductive data analysis.
- Qualitative research reports are descriptive, incorporating expressive language.
- Qualitative research has an interpretive character, aimed at discovering the meaning events have for the individuals who experience them and the interpretations of those meanings by the researcher.
- Qualitative researchers pay attention to the idiosyncratic as well as the pervasive, seeking the uniqueness of each case.
- Qualitative research has an emergent design, and researchers focus on the emerging process, as well as the outcomes or product of the research.
- Qualitative research is judged using special criteria for trustworthiness.

Neill (2006) mentions that the main types of qualitative research are: case study, grounded theory, phenomenology, ethnography and historical. He also mentions the main types of data collection: interactive interviewing, written descriptions by participants and observation.

For the purpose of this study, qualitative research was conducted. The rationale why a qualitative research approach was chosen above a

quantitative research approach will now be provided. Qualitative methods enabled the researcher to investigate the themes identified in depth and detail. With qualitative research, the focus is solely based on the personal opinions and experiences of the participants. With regard to this study, the researcher wanted to focus on the opinions of a select few teachers to establish the extent to which they incorporate technology into their English literature lessons.

5.2.2 Research design

There is no single blueprint for planning research. Research design is governed by the notion of fitness for purpose. The purposes of the research determine the methodology and design of the research (Cohen *et al.*, 2000:73). According to Creswell (2005:597), research designs are procedures for collecting, analysing, and reporting research in quantitative and qualitative research.

Taking into consideration the aspects mentioned in this section, the researcher came to the conclusion that case studies, as a component of the qualitative research methodology, will be most suitable to use. The reasons for choosing case studies will be described in 5.2.3.

5.2.3 Case study

According to Cohen *et al.* (2000:181), a case study is "a specific instance that is frequently designed to illustrate a more general principle". Henning *et al.* (2004:3) mention that case studies are distinguished from other types of qualitative research in that they are intensive descriptions and analyses of a single unit or bounded system such as an individual, a program, event, group, intervention or community. Cohen *et al.* (2000:181) continue to state that a case study "provides a unique example of real people in real situations, enabling readers to understand ideas more clearly than simply by presenting them with abstract theories or principles".

A case study may be especially suitable for learning more about a little known or poorly understood situation. It may also be useful for investigating how an

individual or programme changes over time, perhaps as a result of certain circumstances or interventions (Leedy & Ormrod, 2001:149).

According to Cohen *et al.* (2000:184), a case study, like other research methods, has to demonstrate reliability and validity. They continue to state that the demonstration of reliability and validity is quite difficult, given the uniqueness of situations and that they might be inconsistent with other case studies or are unable to demonstrate a positivist view of reliability. Other weaknesses of case studies are identified by Cohen *et al.* (2000:184). According to them, the results may not be generalizable except where other readers/researchers see their application. They are not easily open to cross-checking; hence they may be selective, biased, personal and subjective. They are also prone to problems of observer bias, despite attempts made to address reflexivity.

Case studies have several claimed strengths and are formulated as follows by Cohen *et al.* (2000:184):

- The results are more easily understood by a wide audience (including non-academics) as they are frequently written in everyday, non-professional language.
- They are immediately intelligible; they speak for themselves.
- They catch unique features that may otherwise be lost in larger scale data (e.g. surveys); these unique features might hold the key to understanding the situation.
- They are strong on reality.
- They provide insights into other, similar situations and cases, thereby assisting interpretation of other similar cases.
- They can be undertaken by a single researcher without needing a full research team.
- They can embrace and build unanticipated and uncontrolled variables.

Case studies can also establish cause and effect and can observe effects in real contexts. A distinguishing feature of case studies is that human systems have a wholeheartedness or integrity to them, rather than being a loose connection of traits, necessitating in-depth investigation. Furthermore, contexts are unique and dynamic; hence case studies investigate and report complex dynamic and unfolding interactions of events, human relationships and other factors in a unique instance (Cohen *et al.,* 2000:185).

Leedy and Ormrod (2001:150) propose that the following information be included in the research report conducted from a case study:

- **A rationale for studying the case.** Explain why the case was worthy of in-depth study – in other words, how it will contribute to peoples' knowledge about the world.

- **A detailed description of the facts related to the case.** Describe the specific individual(s), programme(s) or events studied, as well as the setting and any other uncontested facts about the case.

- **A description of the data collected.** The readers must be told about the observations made, the interviewees and what documents were examined.

- **A discussion of patterns found.** Any trends, themes and personality characteristics must be described as suggested by the data.

- **A connection to the larger scheme of things.** The researcher must indicate how the case study contributes to peoples' knowledge about some aspect of the human experience.

A rationale for undertaking the case studies will now be provided. A detailed description of the facts related to the case will be supplied. Themes will also be identified.

For the purpose of this study, three schools were identified as case studies. The researcher chose the schools as they are representative of all communities in the Fezile Dabi district. The teachers who were interviewed by the researcher, also have varied educational backgrounds and training. For

the duration of the study, the schools will be referred to as School A, School B and School C.

School A has about 1000 learners from various social and economic backgrounds. The school has a computer laboratory and a video and DVD player. The staff computers also have Internet access. The teachers interviewed are both English as Additional Language teachers. English is not their Home Language.

School B has 600 learners and is fairly well equipped with computers, televisions and DVD players. The teachers have access to the Internet, but rarely use it, due to a lack of skills and knowledge. The teacher who was interviewed is the Head of Department of Languages. She teaches English Home Language for grades 10, 11 and 12.

School C consists of about 800 learners from various social and economical backgrounds. The school has three televisions, two DVD players, two video players, and data projectors for most of the subjects and a data projector and DVD player in the hall where many learners can be accommodated. The school also has three computer laboratories. Two teachers of different age groups and experience were interviewed at this school. Even though the teachers have all the above-mentioned technology available to them, it is barely used due to lack of skills and training.

5.3 METHODS EMPLOYED IN DATA COLLECTION

5.3.1 Literature review

In this study, the researcher executed a thorough literature review to create a contextual framework. The following databases were used to collect literature: Nexus, RSAT, SACat (Sabinet), SA Media (Sabinet), GKPV, MLA and ERIC. The databases of The Institute of Education (London) and the British Film Institute were also used for research materials.

The following keywords were identified: moving image, media, multimedia, television, teaching aids, perception theories, audiovisual presentation,

educational technology, film and literature, film and teaching, film in the classroom, novel and film.

5.3.2 Interviews

Kvale (1996:1) makes the following statement: "If you want to know how people understand their world and their life, why not talk to them?" Kvale (1996:88) defines qualitative research interviews as attempts to understand the world from the subject's point of view, to unfold the meaning of peoples' experiences, to uncover their lived world prior to scientific explanations. According to Creswell (2005:214), a qualitative interview occurs when researchers ask one or more participants general, open-ended questions and record their answers. The researcher then transcribes and types the data into a computer file for analysis. Sewell (2008) mentions that in qualitative research, open-ended responses to questions provide the researcher with quotations, which are the main source of raw data.

According to Cohen *et al.* (2000:279), the interviewer must conduct the interview carefully and sensitively. Kvale (1996:147) adds that, "as the researcher is the research instrument, the effective interviewer is not only knowledgeable about the subject matter, but is also an expert in interaction and communication". He mentions that the interviewer will need to establish an appropriate atmosphere such that the participant can feel secure to talk freely.

5.3.2.1 Key characteristics of qualitative research interviews

Kvale (1996:30) sets out the following key characteristics of qualitative research interviews:

- **Life world**: The topic of the qualitative research interview is the lived world of the subjects and their relation to it.

- **Meaning**: The interview seeks to interpret the meaning of central themes in the life world of the subject. The interviewer registers and interprets the meaning of what is said as well as how it is said.

- **Qualitative**: The interview seeks qualitative knowledge expressed in normal language; it does not aim at quantification.

- **Descriptive**: The interview attempts to obtain open nuanced descriptions of different aspects of the subjects' life worlds.

- **Specificity**: Descriptions of specific situations and action sequences are elicited, not general opinions.

- **Change**: The process of being interviewed may produce new insights and awareness, and the subject may, in the course of the interview, come to change his or her descriptions and meanings about a theme.

- **Interpersonal relations**: The knowledge obtained is produced through the interpersonal interaction in the interview.

- **Positive experience**: A well carried-out research interview can be a rare and enriching experience for the interviewee, who may obtain new insights into his or her life situation.

The advantages and disadvantages of interviews will now be provided.

5.3.2.2 Advantages and disadvantages of interviews

Creswell (2005:215) provides the following advantages and disadvantages of interviews:

Advantages of Interviews:

- Interviews provide useful information when you cannot directly observe participants.

- They permit participants to describe detailed personal information.

- The interviewer also has better control over the types of information received as the interviewer can ask specific questions to elicit the information.

Disadvantages of Interviews:

- Interviews only provide information "filtered" through the views of the interviewer.

- Interview data may be deceptive and provide the perspective the interviewee wants the researcher to hear.

- Interviewee responses may not be articulate, perceptive or clear.

5.3.2.3 Stages of an interview investigation

Kvale (1996:88) stresses the importance of advance preparation and interviewer competence. Kvale (1996:88) provides the following seven stages of an interview investigation:

- **Thematizing**: Formulate the purpose of the investigation and describe the concept of the topic to be investigated before the interviews start.

- **Designing**: Plan the design of the study, taking into consideration all seven stages, before the interview starts.

- **Interviewing**: Conduct the interviews based on an interview guide and with a reflective approach to the knowledge sought.

- **Transcribing**: Prepare the interview material for analysis, which commonly includes a transcription from oral speech to written text.

- **Analysing**: Decide, on the basis of the purpose and topic of the investigation, and on the nature of the interview material, which methods of analysis are appropriate.

- **Verifying**: Ascertain the generalizabillity, reliability and validity of the interview findings. Reliability refers to how consistent the results are, and validity means whether an interview study investigates what is intended to be investigated.

- **Reporting**: Communicate the findings of the study and the methods applied in a form that lives up to scientific criteria, takes the ethical aspects of the investigation into consideration and results in a readable product.

In this study, the purpose of the investigation was formulated and the concept of the topic was described. The interviews were conducted using an interview guide. After the interviews were conducted, the interview material was prepared for analysis and then transcribed. The material was analysed and prepared for reporting.

5.3.2.4 Types of interviews

Attention will be given to the various types of interviews and thereafter the semi-structured one-on-one interview will be focused on. Creswell (2005:215) states that the following are types of interviews:

- **One-on-one interviews**

A popular approach in educational research, the one-on-one interview is a data collection process in which the researcher asks questions to and records answers from only one participant at a time. One-on-one interviews are ideal for interviewing participants who are not hesitant to speak, are articulate and who can share ideas comfortably (Creswell, 2005:215).

- **Focus group interviews**

According to Creswell (2005:215), focus groups can be used to collect shared understanding from several individuals as well as to get views from specific people. Focus groups are advantageous when the interaction among interviewees will likely yield the best information and when interviewees are similar to and cooperative with one another.

- **Telephone interviews**

Conducting a telephone interview is the process of gathering data using the telephone and asking a small number of general questions. One drawback of this kind of interviewing is that the researcher does not have direct contact with the participant.

- **Electronic E-mail interviews**

Another type of interview is useful in collecting data quickly from a geographically dispersed group of people. E-mail interviews consist of collecting open-ended data through interviews with individuals using

computers and the Internet. This form of interviewing provided rapid access to large numbers of people and a detailed, rich text database for qualitative analysis.

- **Semi-structured one-on-one interviews**

In general, researchers use semi-structured interviews to gain a detailed picture of a participant's beliefs about, or perceptions or accounts of, a particular topic. The method gives the researcher and participant much more flexibility (Greeff, 2002:302).

For the purpose of this study, semi-structured one-on-one interviews were conducted. The construction of the interview schedule will now be discussed.

5.3.2.5 Construction of the interview schedule

A questionnaire written to guide interviews is called an interview schedule or guide. This provides the researcher with a set of predetermined questions that might be used as an appropriate instrument to engage the participant and designate the narrative terrain (Greeff, 2002:302).

Cohen *et al.* (2000:275) identified three kinds of items used in the construction of schedules used in research interviews:

- **Fixed-alternative** items allow the respondent to choose from two or more alternatives. These items have the advantage of achieving greater uniformity of measurement and therefore greater reliability.

- **Open-ended** items supply a frame of reference for respondents' answers, but put a minimum of restraint on the answers and their expression. Other than the subject of the question, which is predetermined by the nature of the problem under investigation, there are no other restrictions on either the content or the manner of the interviewee's reply. Open-ended questions are flexible; they allow the interviewer to probe so that he / she may go into more depth if he / she chooses, or to clear up misunderstandings; they enable the interviewer to test the limits of the respondents' knowledge; they encourage co-operation and help establish

rapport; and they allow the interviewer to make a truer assessment of what the respondent really believes.

- The **scale** is a set of verbal items to each of which the interviewee responds by indicating degrees of agreement or disagreement. The individual's response is thus located on a scale of fixed alternatives. It is possible to use a number of scales in this context: attitude scales, rank-order-scales and rating scales.

In this study, open-ended questions were used in the construction of the interview schedule. The reason why the open-ended questions were asked was to allow for more flexibility so that the researcher and the interviewees could go into more depth if needed. The researcher could also establish through these questions what the participants really believed concerning the use of technology in literature instruction. Scales were used to compare the individuals' responses.

5.3.2.6 Ethical aspects

Interviews have an ethical dimension; they concern interpersonal interaction and produce information about the human condition. Three main areas of ethical issues can be identified: informed consent, confidentiality and the consequences of the interviews (Kvale, 1996:292).

It is difficult to lay down ethical rules, as, by definition, ethical matters are contestable. It is, however, possible to raise some ethical questions to which answers need to be given before the interviews commence (Cohen *et al.*, 2000:292):

- Has the informed consent of the interviewees been gained?
- Has this been obtained in writing or orally?
- How much information should be given in advance of the study?
- How can adequate information be provided if the study is exploratory?

- Have the possible consequences of the research been made clear to the participants?
- Has care been taken to prevent any harmful effects of the research to the participants?
- How will the research benefit the participants?
- Who will benefit from the research?
- To what extent is there reciprocity between what the participants give to and receive from the research?
- Have confidentiality, anonymity, non-identifiability and non-traceability been guaranteed?
- Who will have access to the data?
- What has been done to ensure that the interview is conducted in an appropriate, non-stressful, non-threatening manner?
- Who will see the results of the research? Will some parts be withheld?
- How far should the researcher's own agenda and views predominate?

In this study, informed consent of the interviewees was orally obtained. The interviewees were informed of the content of the study before the interviews were conducted. The possible consequences of the research were made clear to the interviewees. The interviewees were informed that the research could benefit them through recommendations made by the researcher in the final report. The confidentiality of the research findings was guaranteed by the researcher.

5.3.2.7 Validity and reliability in interviews

The most practical way of achieving validity is to minimize the amount of bias as much as possible. According to Cohen *et al.* (2000:121), the sources of bias are the characteristics of the interviewer, the characteristics of the

respondent and the substantive content of the questions. They also mention that, more particularly, these will include:

- the attitudes, opinions, and expectations of the interviewer;
- a tendency for the interviewer to see the respondent in his / her own image;
- a tendency for the interviewer to seek answers that support his / her preconceived notions;
- misperceptions on the part of the interviewer of what the respondent is saying and
- misunderstandings on the part of the respondent of what is being asked.

Cohen *et al.* (2000:121) also mention that race, religion, gender, sexual orientation, status, social class and age, in certain contexts, can be potent sources of bias. Interviewers and interviewees bring their own, often unconscious experiential and biographical baggage with them into the interview situation.

Oppenheim (1992:96) suggests several causes of bias in interviewing:

- Biased sampling
- Poor rapport between interviewer and interviewee
- Changes to question wording (e.g. in attitudinal and factual questions)
- Poor prompting and biased probing
- Poor use and management of support materials
- Alterations to the sequence of questions
- Inconsistent coding of responses
- Selective or interpreted recording of data / transcripts

- Poor handling of difficult interviews

One way of controlling for reliability is to have a highly structured interview, with the same format and sequence of words and questions for each respondent. It is also important for each interviewee to understand the question in the same way. The reliability of interviews can be enhanced by: careful piloting of interview schedules; training of interviewers; and the extended use of closed questions (Cohen *et al.*, 2000:121). On the other hand, Cohen *et al.* (2000:121) argue for the importance of open-ended interviews, as this enables respondents to demonstrate their unique way of looking at the world – their definition of the situation.

Kvale (1996:148) sets out a range of qualifications for an effective interviewer:

- **Knowledgeablity** (of the subject matter so that an informed conversation can be held)
- **Structuring** (making clear the purpose, conduct, completion of the interview).
- **Clarity** (in choice of language, in presentation of subject matter)
- **Gentleness** (enabling subjects to say whatever they want to say and in their own time and way).
- **Sensitivity** (employing empathic, active listening, taking account of non-verbal communication and how something is said)
- **Openness** (sensitivity to which aspects of the interview are significant for the interviewee)
- **Steering** (keeping to the point)
- **Criticality** (questioning to check the reliability, consistency and validity of what is being said)
- **Remembering** (recalling earlier statements and relating to them during the interview)

- **Interpreting** (clarifying, confirming and disconfirming the interviewee's statements with the interviewee)

In this study the attitudes, opinions, and expectations of the interviewer was not made evident to the interviewees. The interviewer was knowledgeable on the subject matter as thorough research was done beforehand. The interviews were structured and the purpose of the interview was made clear to the interviewee. The interviewer was sensitive, kept to the point and listened actively.

5.3.2.8 The importance of a pilot study in qualitative research

In this study, a pilot study was conducted by testing the interview schedule with teachers who possessed the same characteristics as the teachers participating in the study. The teachers were English teachers who did not integrate technology into their lessons even though it is available to them.

According to Strydom and Delport (2002:337), it is important to conduct a pilot study. In qualitative research the pilot study is usually informal and a few respondents possessing the same characteristics as those of the main investigation can be involved in the study, merely to ascertain certain trends. The purpose is to determine whether the relevant data can be obtained from the respondents. The pilot study in qualitative research allows the researcher to focus on specific areas that may have been unclear previously or to test certain questions. The pilot study also assists in anticipating the problems that may arise during the actual qualitative interviews (Strydom & Delport, 2002:337).

The pilot study conducted by the researcher was valuable as the researcher could modify questions that were unclear to the participants in the pilot study. The replies of the participants in the pilot study were similar in comparison with the actual case studies conducted and the same themes could be identified.

The next section will describe in detail how data was collected.

5.4 DATA COLLECTION

According to Greeff (2002:292), interviewing is the predominant mode of data or information collection in qualitative research. Cohen *et al.* (2000:267) mention that the use of the interview in research marks a move away from seeing human subjects as simply manipulable and data as somehow external to individuals, and towards regarding knowledge as generated between humans, often through conversations.

Individual interviews were conducted with five teachers from three schools in Sasolburg in the Fezile Dabi district. The interviews were semi-structured (see Addendum A). An interview schedule was created for the purpose of this study. The questions were based on the literature study conducted and the research aims and questions as stated in Chapter 1.

The researcher decided to do case studies, as a case study provides a unique example of real people in real situations (see 5.4). The researcher wanted to see the English teachers in the real situation of having to teach a print-based media in an era where technology dominates the lives of their learners. One of the reasons why the researcher chose to conduct interviews was because they permit participants to describe detailed personal information (see 5.5.1.2). For this study it was essential to determine the personal opinions and attitudes of the teachers regarding the integration of technology in literature instruction. It was seen as important by the researcher that in-depth interviews were conducted to establish the personal experiences of the English teachers. Through conducting interviews (and not questionnaires), the researcher could observe the participants in their real-life surroundings and observe the technologies available to the teachers, which cannot always be established through the use of questionnaires. A reason why the interview was chosen instead of the questionnaire is because, as Oppenheim (1992:81) suggests, interviews have a higher response rate than questionnaires because respondents become more involved and, hence, motivated; they enable more to be said about the research than is usually mentioned in a covering letter to a questionnaire, and they are better than questionnaires for handling more difficult and open-ended questions.

Consent to perform the study was granted by the NWU Ethics Committee and the participants. Individual interviews were conducted and all the participants indicated that they would be comfortable if interviewed individually. All responses were transcribed by the researcher. The confidentiality and anonymity of the participants were guaranteed. The participants were also fully aware of the purpose of the study and that they would be informed at a later stage if they were to benefit from the study.

5.5 ANALYSIS OF DATA

Qualitative research depends on the presentation of solid descriptive data, so that the researcher leads the reader to an understanding of the meaning of the experience or phenomenon being studied (De Vos, 2002:339). According to De Vos (2002:339), data analysis is the process of bringing order, structure and meaning to the mass of collected data.

The data analysis of this study was organized according to the principles appropriate for most types of qualitative research as identified by Henning *et al.* (2004:127):

- Qualitative research takes place throughout the data collection process. The search for similarities, differences, categories, themes, concepts and ideas forms part of the continuous process.
- An analysis commences with reading all the data and then dividing the data into smaller and more meaningful units.
- The researcher uses comparisons to build and refine categories, to define conceptual similarities and to discover patterns.
- Categories are flexible and may be modified during the analysis.
- Importantly, the analysis should truly reflect the participants' perceptions.
- The result of an analysis is a kind of higher-order synthesis in the form of a descriptive picture, patterns or themes, or emerging or substantive theory.

With regard to data analysis in this study, the method of coding was used. De Vos (2002:347) defines coding as the operations by which data are broken down, conceptualized and put back together in new ways. Open coding refers to naming and categorizing phenomena through close examination of the data. Data are broken down into discrete parts which are compared. Open coding fractures data into concepts and categories. Then data are compared and similar incidents are grouped together and given the same conceptual label (De Vos, 2002:131).

In this study, data sets were studied to form an overview and to apprehend the context. Segments of meaning were coded and then categorized into groups. The researcher then searched for relationships between categories to form thematic patterns. The final themes of the set of data were written and the pattern of related themes was presented.

As already mentioned in 5.2.3, three schools from Sasolburg in the Fezile Dabi district were selected for this study. Two teachers were interviewed from a township school, school A (A1 and A2), one from a town school with limited resources, school B (B1), and two from a town school with ample resources, school C (C1 and C2).

Certain themes were identified during the interpretation of the interviews conducted. They are the following:

- The frequency of education media.
- Formal instruction and training.
- Technological skills and application of technology.
- General attitudes.

The data received from these themes will now be highlighted, discussed and analysed.

5.5.1 Frequently used education media

From the data received from the interviews, it can clearly be seen in table 5.1 that most of the teachers use print-based media instead of technology-based media. Textbooks are used by most of the teachers on a daily basis. Three teachers use the VCR regularly, but most of the teachers almost never use the DVD players at their schools. All the participants have computer technology available to them, but never use it for their literature lessons. None of the teachers integrate computer assisted teaching like CD-ROM, computer games, websites, digital storytelling, Webquests and mobile learning into their lessons. The teachers ascribe this trend due to a lack of knowledge, skills and training. The teachers also indicate that they have no confidence in using computer-related technology in their literature lessons.

Table 5.1: Frequently used education media

	Always	Mostly	Sometimes	Never
Textbooks	A1, A2, C1	B1, C2		
Magazines / Newspapers			B1, C1, C2	A1, A2
Worksheets		C1, C2	B1	A1, A2
Films (VCR)			B1, C2	A1, A2, C1
Films (DVD)			B1, C1	A1, A2, C2
Computer-assisted teaching (CD-ROM)				A1, A2, B1, C1, C2
Computer games				A1, A2, B1, C1, C2
Websites				A1, A2, B1, C1, C2
Digital				A1, A2, B1, C1,

storytelling				C2
Webquests				A1, A2, B1, C1, C2
Mobile learning (M-learning)				A1, A2, B1, C1, C2

5.5.2 Formal instruction and training of teachers

During the interview, teachers were asked in which education media they had received training and in which they would like to receive training in. Most of the teachers who were interviewed have very little training in DVD and computer-based technology instruction methods. Most of the teachers received training in overhead projectors, audio and VCR technology. It is also evident from the findings that most of the teachers indicate that they would like training in computer-based technologies. Most of the teachers indicate that they realise the benefits of using technology in their literature lessons and state the importance of proper training. Most of the teachers also specify that if they received adequate training, they could enhance their own confidence and that of the learners.

Teacher A1's highest qualification is a B. Ed. degree and stated that he received no formal instruction in education media application during his teacher training. The teacher does attend departmental training sessions, but stated that the content of these trainings are never media and technological of nature.

Teacher A2's highest qualification is a B. degree and has 15 years' experience in teaching English. The teacher stated that she received training in using an overhead projector and uses it regularly in her lessons. She also stated that she would like training in how to use DVDs and the Internet to make her literature lessons more accessible to the learners.

Teacher B1 has an Honours degree and fifteen years' experience in English teaching. She received formal instruction during her teacher training and uses CDs, Videos, DVDs and computer software on a regular basis during her

literature lessons. She would like to receive more training in using the Internet and mobile learning.

Teacher C1 has a B. Ed. degree and five years' teaching experience. The teacher stated that she had theoretical training during her teacher training, but that she doesn't know how to apply her knowledge practically. She would like to apply her knowledge actively and receive training in technology application.

Teacher C2 has a B degree and more than twenty years' experience teaching English. However, she has no skills in setting up and using technology effectively in her literature. She attributes this to no training opportunities. She would, however, appreciate training so that she need not feel 'incompetent' in front of her learners. She stated that she is embarrassed when she has to ask the learners to set up the video or DVD player.

5.5.3 Technological skills and application of technology

It became evident in the interviews that most of the teachers interviewed have limited or no skills at all regarding computer technology. Almost all the teachers have no skills regarding CD-ROM and Internet use. In the age of digital literacy, teachers need to seek out the best practice in the use of technology, but without adequate training and skills, the digital divide between teachers and learners just gets bigger. The teachers expressed that they would very much like to integrate especially the Internet into their lessons but did not feel adequately trained and skilled to do so. The teachers also expressed that they did not want their inefficiency to be known to the learners.

Teacher A1 has no skills in setting up and using computer-based technology and does not know how to work with a DVD player either. Textbooks and a blackboard are used for instruction. The teacher does not know how to use the Internet.

Teacher A2 has limited skills with setting up and using a DVD player and no skills regarding computer-based instruction. She is trained in using overhead projectors, but mostly uses the blackboard and textbooks.

Teacher B1 is relatively skilled and knowledgeable about how the technologies work, but does not know how to apply them in her literature lessons. One of the reasons is that her colleagues who teach English do not know how the technologies work and thus she cannot use technology in her lessons, as everyone must address the same units of work.

Teacher C1 uses DVDs during her literature lessons and is averagely skilled in setting up and using DVD players. Even though the school has three computer laboratories, she does not conduct computer and Internet-based lessons as she has limited skills regarding using computer-based technologies. She is, however, convinced that her learners will benefit from computer-based literature lessons as they are exposed to so many visual elements in their daily lives. She stated that she would like to receive training in Internet-based lessons as her learners regularly tell her about information they found on the Internet.

Teacher C2 uses the video player at school, but does not use the DVD player as she does not know how to use it. She does not use the computer laboratories either as she has no computer skills. She stated that she would like to use the Internet, but does not know how to.

5.5.4 General attitudes

Teacher A1 made the following statement: *"At this technological age, learners should be well equipped in their use of technology and related fields."*

The teacher feels that he would appreciate training in using technological media so that his learners can be exposed to contexts that they cannot imagine on their own. He also sees himself as a life-long learner and would like to make the lessons for his learners more interesting. He would like to find more information for his literature lessons on the Internet. The teacher indicated that, by using more technologies in his lessons, he could cater for various learning styles.

Teacher A2 made the following comment: *"Everything is about technology today. Technology supplements and enhances learning."*

The teacher says that she read in newspapers how technology can enhance learning and would also like to know how to do it. The teacher would like the departmental training to include training on how to apply technology in lessons. The teacher also indicated that as she is not a mother tongue English speaker, that more exposure to media, specifically films, can improve both her and her learners' accents.

The following statement was made by teacher B1: "*There is so much information available when using computers, and technology like video and DVD can enhance the learning experience – new worlds open for the learners and they can relate more to the literature.*"

The teacher made the comment that since she started showing the films of the set literature texts, the learners have stated that they have a better understanding of especially the setting of the texts. She also stated that by showing the learners the adaptations of Shakespeare's plays, the learners had a better understanding of the play and the language in particular.

Teacher C1 made the following comment: "*Technology can make studying literature more interesting. Using different media can pique interest and appeal to learners with various needs and learning styles.*"

The teacher is of the opinion that her literature classes can be significantly enhanced if she is given appropriate training in using technology. She feels that her learners are bored and that technology-based literature lessons can improve their motivation.

Teacher C2 also stated: "*Resources will appeal to learners and they can be re-used (like DVDs and video). Access to computers seems to be a concern as resources should be shared between departments. Lack of appropriate content relevant to the South African general and curriculum context also seems to be a problem.*"

The teacher stated that she feels that she is removed from her learners as they are more technological inclined than she is. She said that her learners were frustrated as they come from a South African context and have to read

about places they have never seen or heard of. The learners are also easily distracted and don't want to sit still and read through the whole lesson.

5.6 SUMMARY

In this study it became evident that many teachers confessed to being uncomfortable with applying technology in their English lessons. Interviews were conducted to establish the attitude and skills of English teachers with regard to the application of technology. All the interviews conducted in this study were transcribed and analysed by the researcher. The researcher did an analysis and discussion of the results. Data were compared through the use of tables and the themes identified were discussed in depth.

With the data received from the interviews conducted, it became evident that most teachers did not possess the knowledge and skills to use technology effectively in their literature lessons. They did, however, express the need to receive training, so that their literature lessons could be enriched with media other than just print. They wanted to empower themselves so that they, in return, could empower their learners. The teachers also mentioned that they foresaw the benefits of using technology in their literature lessons.

It became clear to the researcher that the participants were very optimistic about integrating technology into their literature lessons, but did not want to attempt this without proper instruction and training.

In the following Chapter, recommendations will be made so that further research may benefit current and future English teachers.

CHAPTER SIX

SUMMARIES, FINDINGS AND RECOMMENDATIONS

6.1 INTRODUCTION

In this chapter, summaries of both the literature review and the empirical research findings are presented. Thereafter the findings will be given in terms of the research aims formulated. This will be followed by recommendations in the form of general guidelines for the integration of technology in English literature lessons based on the aims, findings and literature study conducted in this study.

Due to the digital divide, it is evident that the classrooms of today need to be adapted for the technologically inclined learners. Even though teachers do not have adequate training regarding the integration of technology in English, an attempt must be made in order to accommodate all learners.

This last chapter aims to address the problem statement mentioned in Chapter 1. The problem that is addressed in this study is that even though educational technology (especially moving image technology) is easily available to most teachers, they don't implement it in their literature lessons as they are not adequately trained to incorporate it into their lessons. This makes the digital divide between teachers and learners even bigger.

With regard to the literature study and the qualitative research conducted, the main conclusions will be summarized. Thereafter, the findings in terms of the research aims that were formulated will be provided. This will be followed by recommendations in the form of guidelines that can be implemented and integrated by schools and teacher training institutions.

6.2 SUMMARIES

In this section summaries about the major findings in each chapter will be provided.

Chapter 1 provided an introductory orientation about the problem statement addressed in this study. Various technologies can be integrated into education, however, educators are not equipped enough to implement these technologies. It was also stated that moving image technology specifically can greatly enhance a literature lesson. The chapter concluded with a brief description of the qualitative research methods that were used in this study.

Chapter 2 described the dilemma for many teachers in the twenty-first century in that they have to teach learners print-based literature in an era where everything is technological. A clarification of and conceptualization of concepts were provided. Some of the concepts addressed were educational technology, media literacy, multimedia, digital media, motion media and moving image technology.

In Chapter 3 the pedagogical potential of moving image media within the English curriculum was explored. The nature and scope of English as a subject area was discussed and various types of literacies were identified. A case was made for moving image education to become central to English literature teaching.

Chapter 4 proposed guidelines, strategies and techniques that teachers who are not technologically trained can use when implementing technology in literature instruction. Resources for teaching literature with the moving image were also identified. The chapter concluded that technology should not replace or overshadow traditional materials, but supplement and enhance the literature learning experience.

In Chapter 5 it became evident from the data received from the interviews conducted, that most teachers did not possess the knowledge and skills to use technology effectively in their English literature lessons. They did, however, express the need to receive training so that their literature lessons could be enriched with media other than just print. They wanted to empower themselves so that they in return could empower their learners.

6.3 FINDINGS

In Chapter 1, the following research aims were identified:

Aim 1

To establish the nature, scope and implications of integrating technology (specifically the moving image) in media literacy and English literature instruction.

Aim 2

To define English as a subject area and to establish the relationship between literature and moving image technology.

Aim 3

To set outcomes-based guidelines that will assist teachers when integrating motion media, particularly films, as instructional medium, so that effective and optimal learning can take place.

Aim 4

To identify technology-related issues (attitudes and training of teachers) that may influence English teachers' literature instruction.

The findings of the study regarding the above-mentioned aims will now be provided.

6.3.1 The integration of technology and English literacy

Literacy in the twenty-first century has changed dramatically. Learners need to understand electronic media, but they also need to be a part of the print culture. The challenge for teachers is to achieve this "multi-literacy" in the English literature classroom. (See 3.4.1.)

The integration of technology enables teachers to do a more effective job and also ensures more efficient learning. Integrating moving image technology into

English literature lessons also makes it easier to imagine the context of living English. (See 1.1.)

For the modern world, literacy comes to mean more than just the ability to read, write and be numerate. It involves, at all levels, the ability to use and communicate in a diverse range of technologies (See 2.2.7.)

With the growing range of texts available to learners today, literacy skills have expanded to reading images, codes and sounds in addition to words. English literature teachers must study additional semiotic systems that don't rely solely on alphabetic texts. (See 5.1.)

6.3.2 The nature of English literature and the integration of technology

Learners today seem more comfortable with visual representations than with literary texts and learners seem to read very little. It is thus important that teachers need to apply methods of education that will enhance the learning experiences for learners in the literature classroom. (See 1.1.)

The transactional theory of reading may also explain response to film and video. The reader or viewer creates meaning from the interchange with text. Readers come to a text not as passive recipients, but as active participants who bring unique backgrounds, personalities, interests and approaches with which to discover meaning. Teachers read first, then see pictures. Learners see first, then they imagine. (See 3.4.1.)

The current classrooms are sites where the digital divide between teachers and learners are evident. English teachers are experiencing the pressure from the conservative and traditional forces desperate to maintain the nineteenth-century model of literacy while being pulled towards the new model by their pupils' needs and by the experience of their daily lives. (See 3.5.1.)

6.3.3 Guidelines that can assist teachers with the integration of technology

As new technologies emerge, the nature of literacy is rapidly changing. Over the past years there has been a tendency in the subject English to move away

from placing literature at the core of the curriculum and to move toward the studying of various types of text that can involve technology. Due to the fact that learners have different learning styles, it is essential that teachers cater for their needs. Technology can allow teachers to combine text, audio and video to help all learners learn. As seen in 1.1, one of the critical outcomes in the National Curriculum Statement Grades 10-12 Languages is that learners must be able to communicate effectively using visual, symbolic and/or language skills in various modes. With the guidelines, strategies and techniques provide in chapter 4, teachers can start to build the bridge connecting technology and literacy and thus diminish the digital divide. (See 4.1, 4.5.)

6.3.4 Technology-related issues and the influence thereof on English literature instruction

Teachers have the potential to reform the way their English literature lessons are presented. However, it became evident that most teachers are not skilled and equipped enough to use technology effectively. It became clear from the interviews that most of the teachers would like to incorporate technology in their literature lessons if provided with adequate training. (See 5.4.)

With the data received from the interviews conducted, it became evident that the most teachers did not possess the knowledge and skills to use technology effectively in their literature lessons. They did, however, express the need to receive training so that their literature lessons could be enriched with media other than just print. (See 5.9.)

In the following section, recommendations will be made so that further research may benefit current and future English teachers.

6.4 RECOMMENDATIONS

The following recommendations are made based on the previous conclusions and findings:

Recommendation 1

Educators must contrast the modes of presentation of literature: oral and silent reading, the use of tapes, films, videos and slides; dramatization, role play, debates and discussions; pair and group work, as well as lockstep; oral, written and graphic or pictorial work.

Recommendation 2

Today's teachers should develop new and exciting means of integrating language, writing and literature with innovative technologies.

Recommendation 3

In English language arts, teacher preparation programmes, literary shifts and varying text forms need to be addressed.

Recommendation 4

It is vital for English teachers to turn a critical eye toward the benefits and affordances, the limitations and liabilities of integrating these newer technologies into teaching.

Recommendation 5

The most important factor in guiding learners to read and enjoy literature is teachers' own attitudes. They must be willing to take chances and plan activities that will personally involve readers in the texts.

Recommendation 6

Schools should focus on promoting technology integration that is curriculum rich and likely to make a difference in student achievement.

Recommendation 7

Schools should provide financial incentives for teachers who are willing to sign up for technology training and then train other teachers. Schools could also

offer peer-based training by paying teachers to deliver workshops on technology applications that they have become expert in.

Recommendation 8

Teachers can include a technology integration goal in their Professional Development Plans (PGPs) in their Integrated Quality Management System (IQMS).

Recommendation 9

The school district can provide online professional development programs that teachers can complete in their own time.

Recommendation 10

It is crucial that teacher training institutions must provide teachers with hands-on support and training to integrate technology into their teaching practices.

6.5 SUGGESTIONS FOR FURTHER RESEARCH

The researcher identified the following as possible opportunities for further research:

- The impact of the reconceptualisation of English literacy with the implementation of technology in South African English classes.
- Further research can be conducted to determine the influence of adequate teacher training on learners' skills, values and knowledge of English literature.
- The influence of applied technologies in the English literature class on learners' performance in assessment tasks and examinations.

6.6 CONCLUSION

This study aimed to be of assistance to the pedagogy of English Home Language and Additional Language literacy teaching so that using the moving image in teaching does not add to teachers' workload, but enriches lessons in

such a way that both the teachers and learners can obtain productive outcomes.

Watching a film can engage learners powerfully. They do not need to have mastered the 'mechanics' of reading in order to understand what they are seeing on a screen. An obstacle is removed and their understanding, imagination and appreciation take centre stage, along with their natural desire to communicate. By introducing moving image texts as effective resources for literacy learners' experience of texts are broadened and more extensive use of more varied forms of communication are encouraged.

Technology can be infused in English language arts classes in a way that does not interfere with the content pedagogy, but supports it in a way that actively involves learners and prepares them with the technical and pedagogical skills for creating the new learner-centred classroom.

As evident from the literature review and empirical research, few teachers feel adequately prepared for the challenge of using new technologies to support outcomes-based lessons. Most teachers interviewed in the empirical research ascribed their reluctance to use new technologies due to a lack of confidence, skill and training.

Teachers must thus be encouraged to exploit learners' interest in film in order to help them engage critically with a range of media, including visual and printed texts. The main purpose of this study was mainly to look at the relationship between English literature/literacy teaching and moving image technology. The benefits for literacy development by applying informed practical knowledge of media technology were stated, as well as ways in which moving image media technology enables learners to improve their print literacy standards.

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ADDENDUM A

Interview questions

1. How old are you?

2. What is your highest qualification in Education?

3. For how long have you been teaching English?

4. Did you receive any formal instruction in education media application (selection of media, handling of media apparatus) during your teacher training?

5. Which of the following education media did you receive training in? In which would you like training?

Overhead projector	
Audio (CD's)	
Video (VCR)	
Video (DVD)	
Computer software	
Internet	
Data projectors	

6. How skilled are you with setting up and using computers (CD-ROM, Internet) in your English lessons?

7. Which of the following education media do you use frequently in the presentation of literature lessons?

Textbooks				
Magazines / Newspapers				
Worksheets				
Films (VCR)				
Films (DVD)				
Computer assisted teaching (CD – ROM)				
Computer games				
Websites				
Digital storytelling				
Webquests				
Mobile phone (M-learning)				

8. How often do you make use of education centres (for example Boitjhorisong) in your local area?

9. How skilled are you with setting up and using DVD players in your English lessons?

10. What strategies do you apply when teaching literature using moving image (film) educational media?

11. What would prevent you from using educational media (especially computer-based technology?

12. Do you think that learners will benefit from computer-based (video, Internet, CD-ROM) literature lessons?

13. Briefly indicate why you chose the abovementioned answer.

ADDENDUM B

Websites

FILMS AND LITERATURE

http://teacher2b.com/media/filmlit.htm

http://www.youthfilmproject.org/programs.htm

http://www.teachwithmovies.org/

http://www.bfi.org.uk/education/

http://www.filmeducation.org/resources.html

LITERATURE WEBQUESTS

http://eduscapes.com/ladders/themes/webquests.htm

http://webquest.sdsu.edu/literature-wq.htm

http://www.waukeganschools.org/teachers/stories/storyReader$4

http://projects.edtech.sandi.net/projects/literature.html

SHAKESPEARE AND TECHNOLOGY

http://www.pbs.org/shakespeare/educators/technology/indepth.html

http://allshakespeare.com

http://shapespeare.palomar.edu/default.htm

http://www.insidefilm.com/shakespeare.html

http://shakespeare.about.com/cs/films/

GAMES AND LITERATURE

http://www.pbs.org/shakespeare/educators/film/indepth.html#

MOBILE LEARNING AND LITERATURE

http://www.netc.org/focus/examples/messag.php

PODCASTS AND LITERATURE

http://www.netc.org/focus/examples/record.php

TEACHER TRAINING IN SOUTH AFRICA

http://www.school.za/atwork/pil.htm