

"DIVERSITY WITHOUT ACCESS TO POWERFUL  
FORMS OF LANGUAGE GHETTOISES  
STUDENTS" (JANKS, 2010).



# Aims of the Sessions



1. To briefly introduce some of the findings from a study in Scottish secondary schools.
2. To identify some of the challenges when reading in a first/second/additional language.
3. To introduce a multidimensional critical literacy approach to text that integrates a Hallidayan framework.
  - To engage participants in interactive samples of text.

# Teachers' Beliefs



“Beliefs act as an influence on what one knows, feels, and does...beliefs influence the ways in which events are understood and acted upon”

(Johnson, 1994).

Woods (1996) perceives beliefs as being socially constructed and integrated in nature - the emphasis is on what teachers ‘bring to bear’ on specific matters and classroom practices.

# Reading Challenges in an L1

- **knowledge gap**
  - ▣ background/cultural/world knowledge
- **motivation gap**
  - ▣ purposes/interest/low self-esteem/ability/  
unimaginative reading/writing tasks
- **language gap**
  - ▣ Vocabulary/ word recognition/ sentence structure/  
paragraph construction
  - ▣ L1 readers have a tacit grammar knowledge

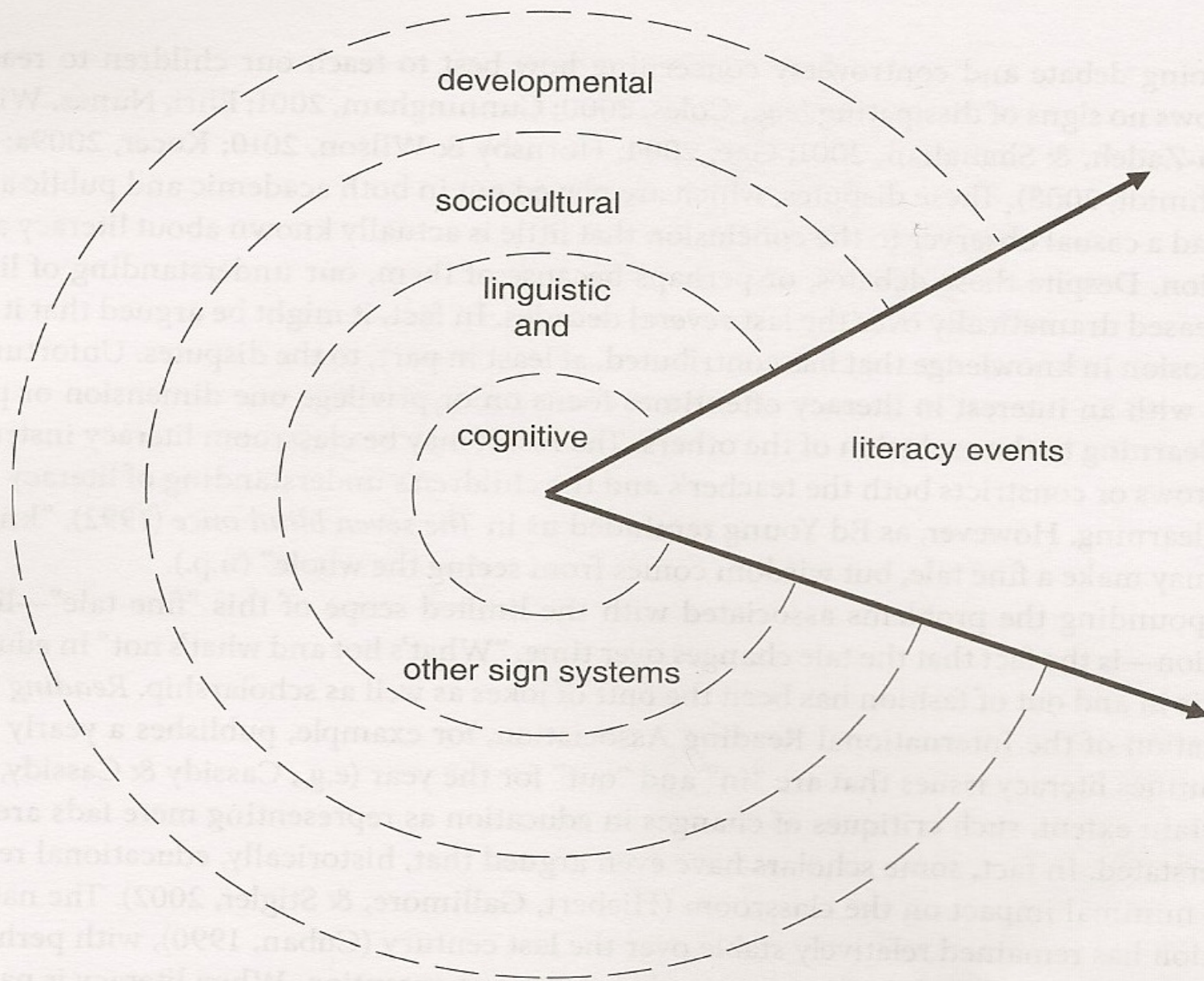
# Reading Challenges in an L1

- **structural/presentation gap**
  - ▣ Most children learn to read fiction
  - ▣ Storyline carries the reader along
  - ▣ Structure helps to predict
  - ▣ Narrative has similar structure (beginning, middle, end).
  
- **handling information gap**
  - ▣ Purpose /locating/selecting/evaluating/communicating

# Reading in a Second Language

(Grabe and Stoller, 2001)

- **Linguistic and processing differences**
  - ▣ Differences in writing system, sounds, grammar, vocab, discourse.
  - ▣ Translation adds to the processing burden – operating in 2 languages – memory.
- **Individual and experiential differences**
  - ▣ Existing resource of language knowledge and reading practices / exposure to print / More awareness of language as a system – cognitive differences. World knowledge.
- **Sociocultural and institutional differences**
  - ▣ The wider societal and cultural differences – expectations of literacy events. Is criticality permitted in the same way? / genre variability.



**FIGURE 1.1.** Dimensions of Literacy.

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# Critical Literacy

- Explores the relationship between language and power within texts (Janks, 2010).
- CL helps us to analyse our “taken-for-granted ways of believing, saying, doing, thinking and valuing” (Gee, 2005) as we engage with texts. Reading **against** the text.
- Halliday can be integrated to help readers notice significant uses of language – to explore how language constructs ‘reality’.
- How to implement explicit critical literacy practices is a key issue for teachers who work in culturally and linguistically diverse classroom contexts.
- Provides an inclusive space where EAL pupils are recognised as cultural “insiders” (Kern, 2000) rather than as linguistic or cultural ‘others’.



# Critical Literacy

- As adults, we are aware of the social context of the text are we are able to answer specific questions:
  - ▣ Why has the author used this particular language?
  - ▣ Why have the advertisers chosen this image?
  - ▣ Why have the used this layout?
- Language constructs our world!
- Discussion of text should also include what the purpose of the text is and the choices made in their production.

(Wray, 1997:110)

# Socially Constructed Norms

- A man and his son are involved in a terrible motor car accident. Both of them are seriously wounded and are rushed to hospital. The man dies in the ambulance on the way and the son is rushed into the operating room. The surgeon on duty refuses to operate saying, “I can’t operate, this is my son”.
- *Woman* doctor
- *Male* nurse
- *Female* astronaut
- These linguistic markers (*woman, male, female*) are good examples of how one can tell what is considered to be **normal**.

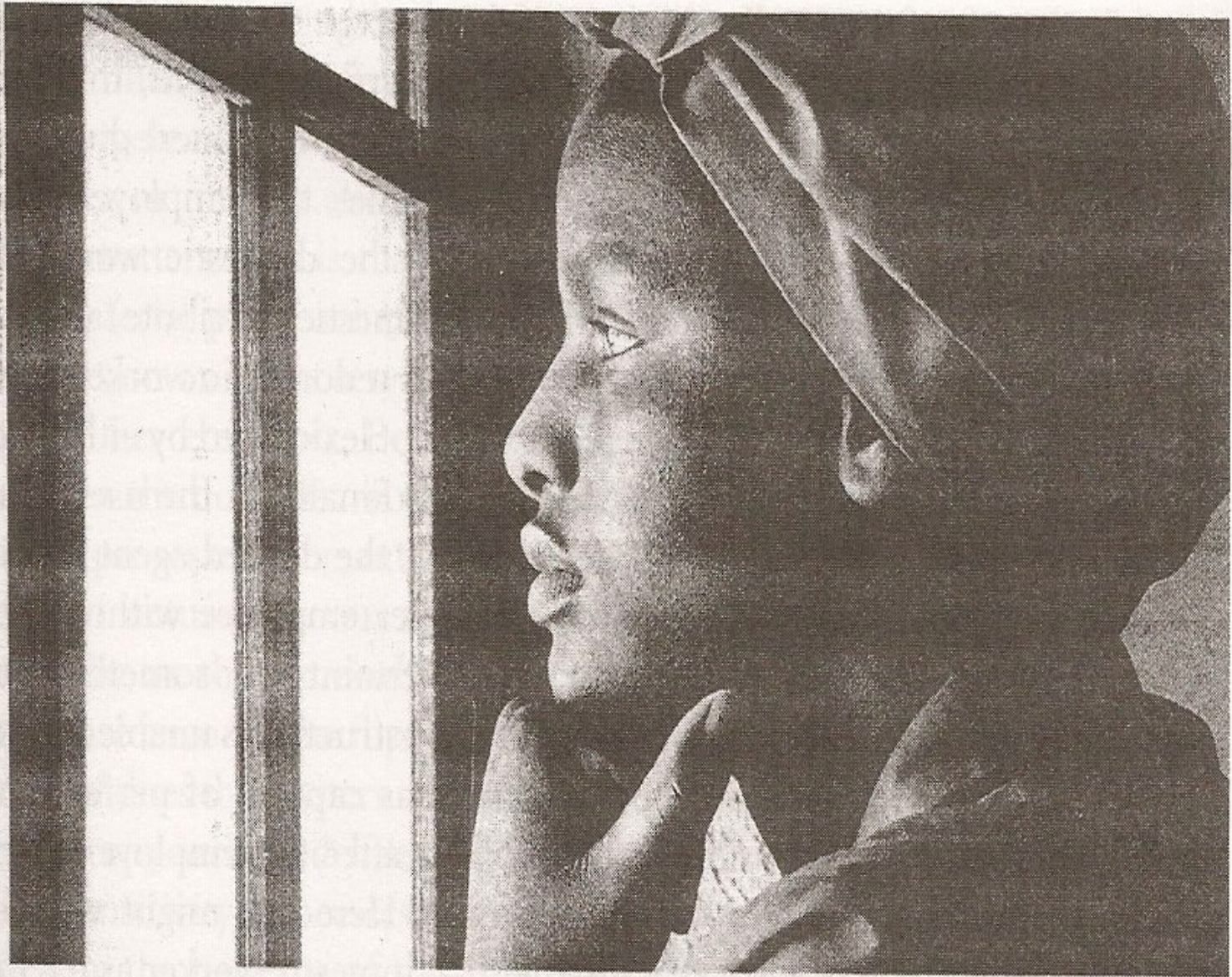
(Janks, 2010)

Pre-reading Task for Domestic Promise Plan

Yvonne Foley

<b>1. What do you know about domestic workers?</b>	<b>2. Why do people take out an insurance policy?</b>	<b>3. Do employers provide insurance plans for every employee in the UK? Why/Why not? Is this different in other countries?</b>
<b>4. What is the age of retirement for men and women in the UK? What do you know about retirement in other countries?</b>	<b>5. What is a good definition of the phrase 'Domestic Promise Plan'?</b>	<b>6. What does this picture make you feel or think? Write down words that describe your feelings and thoughts.</b>

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# Task: Questions for the Text

1. What do you notice about the shape of the bars on the window?
2. Why do you think the picture only shows the character's head and shoulders? What is the creator trying to do by making this choice?
3. Why do you think she has her hand under her chin?
4. What kind of lighting does the designer use? Why did s/he make this choice?

(Janks, 2010)



Sometimes, I stare out the window while baby Jay is sleeping and I wonder where I'll be sleeping when I'm too old to work.

At least I know it will be somewhere comfortable. Ever since Mrs Lambert spoke to me. She showed me this Domestic Promise Plan. Something or other about a retirement policy. She told me she was putting R30 into it each month for me.

But what happens when Jay doesn't need me anymore?

I know what to do when the baby has a cough.

And I know how to prepare a meal for twelve.


But I don't know what happens to me when I'm 65.

She smiled and said the policy could be taken out over 10, 15 or 20 years and I could even take it with me to my next job.

So stop worrying she said. It's all been taken care of.

I turned back to the window. And for the very first time I could see a lot further than my sixty fifth birthday.

Why not give your Domestic peace of mind about retirement? Call 0800 12 4444 toll-free today.

Underwritten by  CHARTER LIFE

 **Standard Bank**

DOMESTIC PROMISE PLAN  Yonhe 2012

With us you can go so much further.

# Before reading the print

- Draw a circle around the information on the text that gives you a clue to the writer's/designer's purpose.
- What is the purpose of the text?
- What kind of text is it? (narrative, information text, advert?).
- What strategies or skills did you use to determine the purpose of the text?

**Now read the whole text**

# Task: Questions for the Text



1. Who is the main character of this text?
2. Who has the power in this text? What kind of power is it and how is it shown in the text?
3. Whose voice do you hear in the text? Who does not speak in the text?
4. Who would feel 'left out' in this text and why?
5. How does the writer tell us about the character in the text?



# Exploring Language

1. What do you notice about the way the characters in the text are 'named'. Why do you think the writer/designer done this?
2. Find the phrase, ***“It’s all been taken care of”***. What does “It” refer to?
3. What does the phrase, ***“It’s all been taken care of”*** communicate about the roles of Mrs Lambert and the role of the domestic worker.
4. What does the author/designer communicate when s/he uses the phrase ***“your domestic”***?

# Exploring Language

1. What verbs or verb phrases does the writer connect to the characters in the text – make a list of them.

Mrs Lambert	Domestic Worker

# Verbs associated with characters

**Mrs Lambert:** Material and verbal processes.

E.g.

- Showed
- Prepare
- Spoke
- Told
- Was putting
- Said

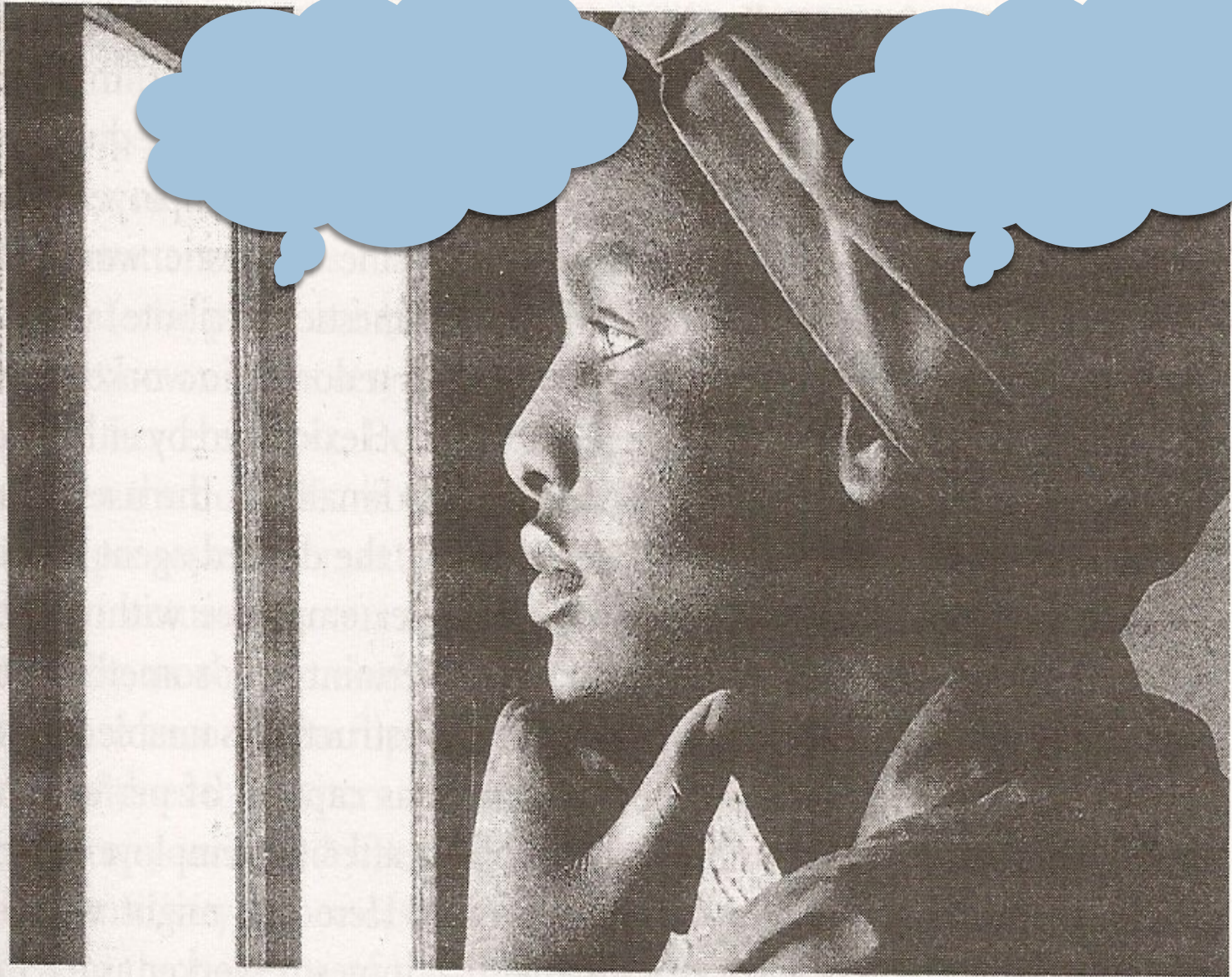
**Domestic worker:** Mental, behavioural, and relational processes.

E.g.

- Stare
- Wonder
- Will be sleeping
- Know
- Could see
- Worrying(

(Janks, 2010)

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# Adapted Framework (Wallace, 2009)

- **Field: Ideational – who is the text about?**
  - Who are the major participants? How are they described?
  - Are there any invisible participants (people, places, things)?
  - Look at the verbs (processes) that are used when writing about each participant.
- **Tenor: Interpersonal – who is the text written for?**
  - How is the reader addressed? What pronouns are used?
  - Is the language used formal or informal?
  - What kind of language (e.g. adjectives) describes the participants/events?
- **Mode: Textual – How is the text organised?**
  - What information comes first? Why is this?
  - Is there any information given which is not relevant to the text? Why is it included?
  - How and where are opinions of other participants presented?

# Critical Literacy: Strategies

- Whose views are represented in this text?
- Whose world view is represented? The Western world? The developing world? Does the writer have a feminist perspective?
- Are there gaps and silences in this text?
- Is an important perspective missing or marginalised?
- How reliable is the evidence given in this text?
- How does this text match your understanding and experience and other knowledge and understanding of the topic?

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# Changing Perspectives

- Schools are “cross-cultural meeting sites” (Grant and May, 2007:134)
- Classroom practices need to enable EAL pupils to demonstrate their ability to link their personal histories with school texts are crucial (Wallace, 2003).
- It enables multiple identities to be enacted during literacy practices.
- Multidimensional Critical Literacy practices provide multiple *entry points* for EAL pupils as they engage with classroom texts.
- Cognitive, linguistic and other sign systems, and sociocultural dimensions are drawn upon as pupils engage with texts (Kucer and Silva, 2013).



# Thank You! Questions or Comments!

