

*The Use of Pictures in English Second Language Learning in Adult
Basic Education: A Descriptive Study.*

by

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Basic Education: A Descriptive Study.***

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SUMMARY

The basic aim of this dissertation has been to assess the value of pictures as an aid to English Second Language teaching in Adult Basic Education; primarily through a critical synthesis and assessment of relevant literature but also through observations and descriptions of practical manifestations in adult basic education learning situations where pictures were used as teaching aids.

Chapter 1 sets out the author's background, the rationale behind this study and its proposed outline.

Chapter 2 lists the working definitions of specific terms used throughout the study such as ABE (Adult Basic Education) and L2 (Second Language).

Chapter 3 contains a detailed critical synthesis of relevant literature together with an assessment of the views of the various authors on the following topics: ABE within the South African context; adult learning strategies within the context of L2 learning and ABE; visual literacy; the use of pictorial images to aid English second language acquisition and finally the most effective types of visual images for use as English second language teaching/learning aids.

Chapter 4 contains observations and descriptions of practical manifestations in adult basic education learning situations where pictures were used as teaching aids. Details are given of the six English lessons which were conducted in an attempt to assess whether pictorial images aid language production and/or text comprehension.

Chapter 5 lists the results of the questionnaires which sought to ascertain the subjects' backgrounds and levels of visual literacy, plus the preferences of both teachers and learners regarding the use of pictorial teaching aids. It also contains an analysis of the oral and written English which learners produced as a result of these lessons.

Chapter 6 attempts to formulate some of the outcomes and implications of using pictures as teaching aids in terms of the four theories regarding the concept of visual literacy and the use of pictures as an aid to second language acquisition within the context of Adult Basic Education voiced in section 2 (Statement of Problem) in the Preface to this study. The findings of the study affirm that visual literacy, which is both complex and culture-specific, is not automatically attained by adults and, consequently, aspects such as cognitive ability, learning strategies, environment, culture and/or exposure to two dimensional images do affect the learners' level of visual literacy and, subsequently, the benefits they gain from exposure to pictorial teaching aids. While conclusive evidence is not claimed, there are definitive indications that visual images aid second language production more effectively than second language text comprehension. The empirical studies conducted among disadvantaged adults at Level 1 offer proof that, during the initial period of second language studies within the context of Adult Basic Education, both learners and teachers prefer simple representational pictures as teaching aids to more dense realistic images or abstract pictures.

Chapter 7 contains recommendations for further study in this field, based upon the limitations of the empirical findings of this study, as well as the current necessity for promoting the effective teaching/learning of English as a second language among South Africa's 15 million functionally illiterate black adults. With South Africa's re-entry into world markets, English is fast becoming the preferred language of commerce, and thus it is essential that illiterate black adults be helped to acquire this global language, in order to ensure they have "a fair chance for personal development and benefit through work and good remuneration" (Meintjies, 1994:1).

OPSOMMING

Die basiese doel van hierdie skripsie was om die waarde van prente as 'n hulpmiddel in die onderrig van Engels as tweedetaal binne die raamwerk van VBO (Volwasse Basiese Onderrig) te bepaal. Dit is primêr gedoen by wyse van 'n omvattende sintese en evaluering van literatuurstudie, maar ondersteunend ook by wyse van waarnemings en beskrywings van praktiese manifestasies binne VBO-verband waar prente gebruik is as hulpmiddels.

Hoofstuk 1 bied 'n uiteensetting van die navorser se agtergrond, die rasionaal agter hierdie studie en die opset van die studie.

Hoofstuk 2 bevat die werkdefinisies van verskillende terme wat gebruik is in die studie, soos VBO en L2.

Hoofstuk 3 is die ruggraathoofstuk wat die literatuurstudie bevat. Hierin word die houdings en idees van 'n verskeidenheid skrywers uiteengesit rondom: VBO in die Suid-Afrikaanse konteks; volwassene-leerstrategieë binne die konteks van die tweedetaalaanleer en VBO; visuele geletterdheid; die gebruik van prente om Engelse tweedetaalaanleer aan te help and uiteindelik die effektiwste tipes visuele beelde vir gebruik vir dié doel.

Hoofstuk 4 bevat waarnemings en beskrywings van praktiese manifestasies in VBO leersituasies waar prente gebruik is as hulpmiddels. Detail word verskaf van die ses Engelse klasse wat aangebied is in 'n poging om te bepaal of die prente taalproduksie en/of teksbegrip aanhelp.

Hoofstuk 5 handel oor die vraelyste wat gebruik is in 'n poging om die proefpersone se agtergrond te bepaal, wat insluit vlakke van visuele geletterdheid, sowel as die voorkeure van onderwysers en studente wat betref die gebruik van prente. Dit bevat ook 'n ontleding van die mondelinge en geskrewe Engels wat studente as 'n resultaat van hierdie lesse kon produseer.

Hoofstuk 6 probeer om 'n formulering te bied van sommige van die resultate en implikasies wat betref die gebruik van prente binne hierdie raamwerk (soos uiteengesit in afdeling 2 van die studie). Die bevindinge van die studie bevestig dat visuele geletterdheid wat kompleks en kultuurspesifiek is, nie outomaties deur volwassenes aangeleer word nie, dus moet mens aanvaar dat aspekte soos kognitiewe vermoë, leerstrategieë, omgewing, kultuur en/of blootstelling aan tweedimensionele beelde 'n uitwerking het op die leerders se vlak van visuele geletterdheid, en dus die waarde wat hulle kan put uit die blootstelling aan prente as hulpmiddels. Hoewel mens nie hierdie resultate as afdoende kan beskou nie, is dit tog 'n aanduiding dat prente 'n groter bydrae maak tot die produksie van tweedetaal as tot die vlak van teksbegrip. Die empiriese studie wat gedoen is met agtergeblewe volwassenes op vlak 1 bied ondersteuning vir die idee dat onderwysers en studente op die vroeë stadium van tweedetaalstudie 'n voorkeur het vir eenvoudige representasionele prente as hulpmiddels - eerder as vir komplekse realistiese beelde of abstrakte prente.

Hoofstuk 7 bied aanbevelings vir verdere studie in hierdie veld, sowel as 'n beklemtoning van die feit dat effektiewe onderrig- en leerstrategieë 'n noodsaaklikheid is in die lig van die feit dat Suid-Afrika 15 miljoen funksioneel ongeletterde swartmense het. Met die hertoetreding van Suid-Afrika tot wêreldmarkte sal Engels toenemend van belang wees, en dus moet hierdie mense gehelp word om deel te kan word van die groter geheel in die land, om seker te maak dat hulle 'n gelyke kans het "for personal development and benefit through work and good remuneration" (Meintjies, 1994:1).

PICTURES FOR ENGLISH SECOND LANGUAGE LEARNING IN ADULT BASIC EDUCATION: A DESCRIPTIVE STUDY

PREFACE

1 Contextualization

In South Africa today there are over 15 million functionally illiterate adults, and thus an effective Adult Basic Education policy is high on the agenda of the new government (cf. National Adult Basic Education Conference, 12-14 November 1993). Research into this highly topical field is therefore of great relevance. The rationale behind the present study is located in one sense in the fact that while the verbal form (the signifier) used to express an idea that differs in accordance with language and cultural codes, the idea or content (the signified) is universal (Roelofse, 1982:29). The validity of this premise is evidenced in the use of semiotic images to transmit messages, such as road signs or information signs at airports, stations and hotels, which can be understood by speakers of all languages. The use of such visual images as an English Second Language teaching aid in Adult Basic Education is recommended by Shepherd (1991). The use of visual images to supplement written codes is common practice in the advertising industry. Such visual reinforcement is crucial in South Africa with its multi-lingual population and more than 15 million functionally illiterate adults. Brand Knew (Pty) Ltd of Cape Town believes that most under-educated adults are visually literate to an amazing degree and has developed an adult basic literacy course based on this premise, which uses the learner's ability to recognise the logos of well-known products as a step towards reading and writing and "is getting a thumbs-up response from participants throughout the country" (Eden, 1993). Visual images are also regarded as a means to aid the interpretation of written codes in mother-tongue language books for young children, in which pictorial messages outnumber written ones. Krashen's Natural Approach maintains that second language teaching should imitate "the principles of naturalistic first language learning in young children" (Richards & Rogers, 1986), and while this approach has come in for considerable criticism, the writer feels that within the context of Adult Basic Education in which the learners have only a limited exposure to both oral and written English, pictorial images could help them to "unlock" the mysteries and pleasures of the written word.

2 Statement of problem

The available literature seems to suggest a variety of conflicting premises with regard to the concept of visual literacy and the use of pictures as an aid to second language acquisition among adults. Some problem areas are:

- 2.1 Adults do not automatically attain visual literacy;
- 2.2 cognitive ability, learning strategies, environment, culture and /or exposure to two-dimensional images affect visual literacy;
- 2.3 visual images are more effective as an aid for second language production than for second language text comprehension;
- 2.4 within the context of Adult Basic Education, simple representational pictures are more effective as second language teaching aids than denser realistic images and more abstract images.

3 Statement of aims

It is proposed to undertake a descriptive study which hinges mainly on a comprehensive literature survey.

- 3.1 The study attempts to provide a critical overview of relevant literature on Adult Basic Education¹ in South Africa; adult learning strategies within the context of L2 learning; pictures as aids for English L2; visual literacy and, at the same time, endeavours to synthesize some of the conflicting premises regarding the use of pictures in second language teaching and learning.
- 3.2 The study also attempts a description of practical manifestations observed and catalogued in the course of teaching Adult Basic Education classes and involving the use of pictures as teaching aids.

4 Methods

- 4.1 The study hinges largely on a critical overview of the literature. This has involved:
 - 4.1.1 A series of computer searches with as key words *adults basic education, adult literacy, English second language acquisition, English second language teaching, pictorial images, visual aids, visual literacy.*

1 In all instances when ABE is referred to, it should be regarded as encompassing the further aspect which is at present added consistently, viz. Training, thus the full term should be Adult Basic Education and Training (ABET).

- 4.1.2 The literature obtained has been read and evaluated under the headings suggested by the key words;
 - 4.1.3 A reasoned assessment of the information emanating from the literature survey been done.
- 4.2 A description has been provided of the perceptions and notions encountered about the use of pictures in Adult Basic Education (with special reference to L2 learning and literacy). This has been undertaken with a group of disadvantaged black adults at a Project-Literacy Basic Education Centre in Pretoria. Three questionnaires were used to obtain information regarding the demographic background of the learners and their level of visual literacy and well as the attitude of both teachers and learners to the use of pictures as English L2 teaching aids.

5 Chapter outline

- 5.1 Introduction
- 5.2 Working definitions
- 5.3 A critical synthesis and assessment of relevant literature
- 5.4 Observations and descriptions of practical manifestations in adult basic education learning situations where pictures were used as a teaching aid.
- 5.5 An analysis of the information obtained from questionnaires and the results of the tests described in section 5.4.
- 5.6 Conclusions and implications for Second Language Teaching within the framework of Adult Basic Education.
- 5.7 Recommendations for further study.

1 INTRODUCTION

My interest in visual literacy arose from my study of the audio-visual media, linked with past experience as a speech and drama teacher, during which visual images were frequently used to reinforce oral messages. My current involvement with Adult Basic Education caused me to consider the value of using pictorial images as an aid to English Second Language learning for disadvantaged adults with minimal exposure to both spoken and written English. As part of my current MA (TESOL) Course I conducted some initial experiments with ABE learners studying English L2 at LEVELS 1 and 2 (Std. 1 to Std. 3) in which I attempted to assess the effectiveness of using pictures to aid comprehension of a written text. I found that while some learners seemed to have benefited from having access to a picture, others had not made use of this pictorial aid and yet others had been confused by it. The findings of this test confirmed my belief that the 'reading' of pictures was a complex process and that while the old adage claims that "seeing is believing", or that "a picture is worth a thousand words" not everyone sees in the same way. A cursory glance at the available literature relating to visual literacy and the use of pictures as L2 teaching aids, particularly among disadvantaged adults, endorsed this. The findings of research conducted in this area offered a number of conflicting premises regarding the nature and acquisition of visual literacy, the purposes to which pictorial images can be put in the L2 classroom, and the type of pictures which make the most effective L2 teaching aids. In the current descriptive study I have attempted to present a critical overview of relevant literature and to test some of my findings through observing the practical manifestations of using pictorial images as L2 teaching aids with a group of disadvantaged Black Adults at a Basic Education Centre in Pretoria.

The validity of this research seems to lie in the fact that there are currently an estimated 15 million functionally illiterate adults in South Africa, whom it is hoped will now be given "a fair chance for personal development and benefit through work and good remuneration" (Meintjies, 1994:1) through the implementation of a national adult basic educational system under the present government's Reconstruction and Development Programme. As profitable employment in either the formal or informal business sector is the ultimate goal of this programme and as English is currently regarded as the dominant language of business both in South Africa and internationally, innovative and effective English L2 teaching methods are going to be of the essence.

2 WORKING DEFINITIONS

For the purpose of this descriptive study the following terms will be deemed to have the meanings given in their respective definitions:

2.1 *Adult Basic Education or ABE*

Adult Basic Education (from now on referred to as ABE) means "the provision of an empowering, useful, general knowledge education for adults involving literacy, numeracy and information-gathering skills through an informal educational system" (Deetlefs, 1991:12) which provides education from mother-tongue literacy to level 4 (the equivalent of a Std. 8 level), and in some cases Matric and/or vocational training.

2.2 *Sign, signifier and signified or referent*

These terms carry the same meaning as that offered by Roelofse (1982). A sign is the physical/external signal which makes the transfer of meaning possible (Roelofse, 1982:27). It comprises a signifier and a signified (sometimes termed a *referent*). The signifier is "the specific mode of the signal, the form or 'shape' imposed on signals in order to convey meaning" (Roelofse, 1982:29). The signified (or referent) is the idea, content or meaning (either concrete or abstract) which the signifier seeks to transfer (Roelofse, 1982:29). The signal 'cow' comprises a signifier which can be either oral (a sound wave carrying the spoken sound 'cow') or written (a piece of paper carrying the written word 'cow') and a signified - the idea of a domestic animal with four legs which gives us milk (Roelofse, 1982:29).

2.3 *Pictures*

A picture will be deemed to be a combination of definitions offered by Hayakawa (in Blacquièrè, 1988:54-56), Kirsch (1990:217); Maley (1990:157-8), Walsh (1987:6); Wigfield (1987:7) and Wright (1989:204-211) and will thus include the following visual forms:

* *Realistic pictorial images*

These portray concrete images which enable the viewer to recognise the signified object after having seen the signifier, such as representational simple outline drawings

or silhouettes, monochrome/full colour detailed drawings and paintings, still-photographs and slides.

* *Semi-realistic graphic images*

These represent the general physical character of the signified phenomenon and are easily recognised by the viewers although important features are often exaggerated and unnecessary ones eliminated. They comprise:

- a) Cartoons, stick figures, traffic signs, diagrams, maps and plans which portray the essential features of the referent or 'signified' (Roelofse, 1982:29) but are still easily recognisable.
- b) Charts and graphs, which denote both the distribution of an object's quantified attributes and its geographical and spatial layout.
- c) Schematics, which present a series of events or processes.

* *Unrealistic pictorial and graphic images*

These are highly abstract, stylized, arbitrary images which give an impression of the inner reality or essence of the depicted object. Details are reduced and shapes simplified because function is more important than form.

* *Collages*

Collages are 'self-made' visuals combining various combinations of the pictorial and graphic images mentioned above.

2.3 *Illiterate and illiteracy; literate and literacy*

Illiterate or *illiteracy* means having the ability to speak a language but not to write or read in that language (Van Zyl, 1989:14). *Literate* means being linguistically literate which involves possessing the knowledge and skills necessary for both encoding and decoding written language (Van Zyl, 1989:14). *Literacy* means the teaching of these skills first in the learners' mother-tongue, and then in the medium of instruction to be used in the acquisition of other relevant knowledge, as for example English and numeracy.

2.4 *Visual literacy*

Visual literacy is the ability to interpret the meaning in non-verbal messages which have been encoded into visual codes comprised of a wide variety of visual symbols (such as those found in the pictorial and graphic images described in 2.2 above). A visually literate person is able to see the relationship between visual and verbal "grammar" and can thus translate visual messages into verbal form and vice versa and critically assess visual messages. This interpretation represents a combination of the definitions offered by Epskamp (in Blacquiere, 1988:56-7), Breytenbach (in Briel 1983:56) and Potgieter (1987:26). The terms 'symbolic competence' or 'visuality' (Gross, in Van Zyl, 1989:14) are also deemed to have the same meaning as visual literacy in this study.

2.5 *Mother tongue, first language, second language, L1, L2, SLA*

First language and *mother tongue* will be deemed, for purposes of this study, simply to mean the language a child acquires from his parents, family and immediate environment from the moment of birth; *L1* will be used to denote either mother-tongue or first language. *Second language* will be deemed to mean any language that is learnt subsequent to the acquisition of the mother-tongue and *L2* will be used to denote second language. *SLA* will mean second language acquisition, involving both the unconscious and conscious inculcation of L2 knowledge in both naturalistic and formal language situations. It therefore differs from Krashen's Second Language Acquisition Theory (in Richards, 1986:131) in which acquisition is a subconscious process and learning the conscious accumulation and explicit verbalizing of language rules, and which are regarded as mutually exclusive.

2.6 *Universal Grammar or UG*

Universal Grammar or UG will be deemed to denote a set of inherent general language principles (both formal and substantive) which apply to all languages (Ellis, 1991:194). These limit the options from which a child chooses when learning his L1 in order to build a core grammar of unmarked rules.

2.6 *He, his, him, man and men*

For the duration of this study the terms *he, his, him, man* or *men* will be used as non-sexist terms and will refer to both men and women and not just people of the male gender.

2.7 *T and L or Ls*

T will be used to represent teacher, and *L* and *Ls* learner and learners respectively.

2.8 *NGO*

NGO is the abbreviation of Non-Government Organisation² which is any organisation that receives no public funding.

3 **A CRITICAL OVERVIEW, SYNTHESIS AND ASSESSMENT OF THE RELEVANT LITERATURE**

This will include a critical synthesis and assessment of the following relevant topics:

- 3.1 ABE within the South African context
- 3.2 Adult learning strategies within the context of L2 learning and ABE
- 3.3 Visual literacy
- 3.4 The use of pictorial images to aid English SLA by adults from disadvantaged backgrounds
- 3.5 The most effective types of visual images for English L2 teaching/learning aids.

3.1 *ABE within the South African context*

Deetlefs et al. (1991:7) state that UNESCO distinguishes between a "basically literate" person "who can with understanding both read and write a short simple statement on his everyday life" and a "functionally literate" person who is "able to engage in all those activities in which literacy is required for effective functioning of his group and community and also for enabling him to continue to use reading, writing and calculation for his own and the community's development". The Persepolis Declaration, formulated at the 1975 International Symposium for Literacy, held in Iran, claims that literacy is a fundamental human right and extends the notion of adult literacy to encompass the "development of a range of critical, creative and analytical skills which enable people to participate actively in society" (Deetlefs et al., 1991:9). Deetlefs et al. (1991:9) define ABE as "the provision of a useful, general knowledge education for adults that provides them with literacy, numeracy and information-

2 NGO's are deemed to play an indispensable role in implementation of ABE programmes.

gathering skills" and, even more importantly, "individual empowerment and growth which will open up new avenues of communication by expanding their personal choices and control over their own environment" (Deetlefs et al., 1991:15). It is this particular definition of ABE which Project Literacy, one of South Africa's many NGOs, who have played an important role in ABE during the past twenty years, strives to promote.

Forty years of "apartheid" and the "Bantu Education System" have deprived the vast majority of South African adults of this "fundamental human right" (Deetlefs et al., 1991:9) - largely because of poverty, lack of schools and a method of education which "discouraged the development of critical, logical and problem-solving skills" [ibid.].

Tuchten (1994:3) provides current statistics on the illiteracy rates in South Africa which indicate that 15 million South African adults have not completed primary school and thus cannot cope with the demands of a modern industrialised economy.

ILLITERACY RATES IN SOUTH AFRICA

Percentage of adults who did not complete primary school
42% all adults, 52% black adults, 33% coloured adults, 15% Asian adults, 1% white adults
Percentage of adults who received no schooling - 24% of black adults
Percentage of children who started school in South Africa between 1970 to 1990 dropped out before Standard 5 - 55%
Percentage of black adults who completed high school - 7%
Number of adults who did not complete primary school - 9,7 million
Number of adults who did not complete Std 7 or 8 - 15 million (64%)
Number of absolutely illiterate adults in S. Africa - 5 - 6 million

The Human Sciences Research Council's survey conducted during the first half of the 1980's (Deetlefs et al., 1991:14) provided the following statistics on the provision of ABE in South Africa:

50 000 (1% of the illiterate adult population) annually complete literacy courses.	
Number in state-run centres	- 23 000
Number in mining and industry	- 22 000
Number in non-government organisations	- 5 000

Regretfully, in 1988, Ed French commented that "there is very little reason to think that this situation has improved subsequently; it may even have worsened" (in Deetlefs et al., 1991:14).

One of the most serious problems facing ABE in South Africa is the lack of qualified *facilitators*, a term first coined by Paulo Freire (who pioneered ABE in Brazil in the early 1960's). According to Freire (in Deetlefs et al., 1991:29) an ABE teacher must be "a facilitator or partner in the process of learning who engages in a two-way dialogue with learners rather than an all-knowing lecturer "passing on knowledge to

'ignorant' learners". Such a facilitator helps learners to learn through discussion and discovery and enables them to take charge of their own learning and, in so doing, also learns from them; thus "literacy is part of the process of human liberation" (Freire, in Deetlefs et al., 1991:29). Currently, there is a great dearth of such facilitators in South African ABE centres where the majority of personnel lack any training in the field of adult education; many have been trained to teach children within a formal educational system, while others have received no training and often have only a Std. 8 or 9 certificate.³

Another major problem facing ABE is non-participation by illiterates and the high-drop rate of those who, having once decided to join a programme, leave before they have become functionally literate. An investigation undertaken by Quigley (1990:104) into the reasons for non-participation and drop-out in ABE programmes for Canadian Indians is of relevance to the current South African situation. Quigley's research indicates that many learners who reject formal education are capable learners and that it is the entrenched normative values and cultural systems which they resist and not the acquisition of knowledge. According to Anderson and Niemi (in Quigley, 1990:105) ABE preserves "the values of the middle class" and consequently there is often "no clear perception of the form of education which is acceptable (and beneficial) to disadvantaged adults". Arnove and Graff (in Quigley, 1990:105) claim that while "empowerment" has been a major goal of literacy programmes since the 1960's, in reality it often merely furthers "the ends of national development and the entrenchment of an elitist social order". Mezirow, Darken and Knox (in Quigley, 1990:105) state that adult learners are not involved in the "evaluation of methods, materials, teacher performance, scheduling, and/or classroom facilities" at the majority of ABE centres, and thus the organisers' "notion of success and concepts of equality and opportunity" (Mezirow, Darken & Knox, in Quigley, 1990:105) are perpetuated. Fingeret (in Quigley, 1990:105) states that it is a fallacy that illiterate adults are "helpless victims"; adult learners know what functions literacy must serve in their own social context and so must share in the development and setting up of their particular ABE programmes. The acquisition of literacy skills involves "a broad process of social change" Fingeret (in Quigley, 1990:107) and thus adult educators must involve themselves in their learners' social networks. Similarly Keddie (in Quigley, 1990:114) challenges ABE planners to develop a greater awareness of the social and political needs of illiterate

3 However, I believe that even unskilled teachers can be taught to make judicious use of pictures as a teaching aid, as in providing learners access to the familiar, learners will be encouraged to talk of their own experiences, and in providing access to the unknown both the teacher and the learners collectively will expand their horizons and in so doing engage in a truly communicative approach to L2 teaching and learning.

adults. All ABE programmes should be based on relevant objectified knowledge and designed in consultation with its users. Project Literacy and many other NGOs involved in ABE in South Africa, support this standpoint and many centres have Student Representative Councils to ensure effective channels of communication between learners, teachers and administrators. Learners' needs and aspirations have been a core component in the design of a new ABE curriculum and materials which are currently being used and evaluated by both learners and teachers in many NGOs.

However, it would appear that serious consideration is at last being given to the planning and implementation of a viable national ABE programme in South Africa which will, ultimately, become the responsibility of the State. In an article entitled "Literacy work in South Africa" which appeared in the ELP Annual Report (September 1992 - August 1993) it is stated that the African National Congress, currently South Africa's major political party, is committed to the development and provision of four "Levels" of ABE in terms of research conducted by the National Education Policy Initiatives (NEPI) and the Cosatu Participatory Research programme. Deetlefs (1991:11) tabulates these four levels as follows:

LEVEL 1 - first level literacy which involves mother-tongue literacy and an introduction to numeracy skills;
LEVEL 2 - second level literacy - learning to speak, read and write English and basic numeracy;
LEVEL 3 - first level post-literacy - this involves continuing with core subjects (mother-tongue, English and numeracy) and using English to learn other subjects such as science, history and basic technical skills to a level equivalent to Std 5 in the formal school system.
LEVEL 4 - second level post -literacy - core and additional subjects are then studied to a level equivalent to a General School Leaving Certificate (the current Standard 7); after which adults can transfer to the formal education system for matric studies or undergo vocational training.

ABE is regarded as an integral part of the Reconstruction and Development Programme which is currently being implemented by South Africa's first democratically elected government. The ANC envisages a "Department of Lifelong Learning" involving a unified system of education and vocational training comprising one education and training department; one qualification structure; and a curriculum

based on "articulation and equivalency" (ELP, 1993:3) between different places of learning. Such a body will coordinate ABE curriculum and materials development, certification, accreditation, monitoring and support services.

Another approach for developing ABE in South Africa appears in the discussion document entitled "A Framework for the Provision of Adult Basic and Further Education" presented at the June 1994 Convention of the National Investigation into Community Education. This document proposes that South Africa's 125 technical colleges should be changed into community colleges which will offer a parallel system of Basic Education and Vocational Training up to General Certificate; and Further Education and Vocational Training (post level 4) for South Africa's disadvantaged youth and adults. Both levels will focus on the needs of industry and the trade unions, but learners who wish to complete additional academic courses, will have access to tertiary education. This programme is comparable to that outlined by Deetlefs (1991:11) above. It also proposes that admission and placement at all levels (including tertiary institutions) should take account of learners' "prior learning" ("knowledge gained through either a training course or life experience" [Meintjies, 1994:3]). The concept of past experience is an important one in ABE and has been dealt with at some length by Usher (1989), a synthesis of which can be found under section 3.2 entitled *Adult Learning Strategies* within the context of L2 learning and ABE.

The National Literacy Co-operation (NLC) which represents the majority of South Africa's NGOs concerned with ABE, sees its present task as follows:

- * to co-ordinate a national literacy programme;
- * to develop the capacity of regional programmes and member organisations; and
- * to lobby influential sectors of society to promote the interests of ABE.

At a conference held in August 1994 in the Northern Transvaal, the NLC confirmed its involvement in the development of a national ABE curriculum framework; the development and evaluation of ABE teaching materials aimed at testing performance outcomes and competencies in all subjects (rather than the memorisation of specific content, as has been the case with the majority of syllabi and examination structures used in ABE centres until very recently) and the "formulation of policies on levels, standards and accreditation" (ELP, 1993:17). It is also engaged in "capacity building and training" (ELP, 1993:17) and plans to establish modular training programmes for teachers, teacher trainers, administrative and management personnel to ensure high

performance standards of both current and prospective ABE practitioners throughout South Africa. One of its members, USWE (Use, Speak, Write English) is collaborating with the Peninsula Technikon, Bellville, in an attempt to develop a scheme which would give recognition to prior learning.

Training programmes for ABE training and development practitioners are already operating at a number of South African Universities, for example Cape Town University, Wits University, the University of Natal, the University of the Western Cape and since very recently, the University of Potchefstroom. Other Universities are currently engaged in implementing courses in this field for example UNISA and Pretoria University.

It is proposed that ABE learners should no longer follow the same child-directed syllabi or examination system as practised in formal schools. During August 1994 a new examining body called the Independent Examinations Board (IEB) involved approximately 1000 adults in the piloting of their adult-oriented Level 3 communications and numeracy exams. The IEB will shortly commence work on similar examinations for Levels 1 (old Grade 1) and 2 (old Std. 3), while ASEQA is planning to pilot an adult oriented exam at Level 4 during 1995. According to Meintjies (1994:3) a draft document on the proposed new National Qualification Framework is likely to be released in October 1994 and, hopefully, implemented in 1995. A single accreditation board, the South African Qualifications Authority (SAQA) will replace others already in existence. This framework will standardise all learning through a system of levels (based on general "outcome" and not on particular subject matter or content) into which all training can be slotted (Meintjies, 1994:4). This new system will be implemented by a National Training Board comprising members of the trade unions, employers, the Department of Manpower and the Ministries of Labour and Education (and NGO's, if Meintjies has his way).⁴

As mentioned before, it will be possible to convert the prior experiential learning of "backyard" seamstresses and mechanics "into a handy piece of formal qualification" ..., although it is not yet known "how, where and by whom these prior learning assessments will be done" (Meintjies, 1994:2). Perhaps even more significant in the

4 It would appear that at last a unified effort is being made to upgrade ABE in South Africa to ensure that her estimated 15 million functionally illiterate adults will be offered "a fair chance for personal development and benefit through work and good remuneration" (Meintjies, 1994:1). As one of the main reasons for the implementation of this new educational system is to provide previously disadvantaged black South Africans with an opportunity to find profitable employment in either the formal or informal sectors, the provision of an effective English L2 teaching programme is of the essence as English is the accepted language of the market place.

context of this particular study, is Meintjies' statement that it still remains to be seen "how the language factor will be handled (especially at the lower levels of the framework) in decoding knowledge and experience" (Meintjies, 1994:2).⁵

3.2 Adult learning strategies within the context of Second Language Acquisition and ABE

3.2.1 *Second Language Learning*

As mentioned in the Preface to this document, Stephen Krashen 's Natural Approach (also known as the "Monitor Theory") asserts that SLA is most effective when teachers allow adult learners to follow the principles of naturalistic L1 learning and focus on comprehensible input and affective response instead of language rules (Richards et al., 1986:129). The Natural Approach comprises five hypotheses:

1 *Acquisition-Learning Hypothesis*

There are two mutually exclusive modes of SLA: subconscious 'acquisition' which results from the learner's involvement in meaningful communication and 'learning' - the conscious accumulation and explicit verbalizing of language rules (Richards, 1986:129). Acquisition concentrates on meaning and initiates spontaneous utterances, while learning occurs during formal classroom production and involves planning, editing and correcting (Larsen-Freeman et al., 1991:241).

2 *Natural Order Hypothesis*

SLA follows a predictable order which is set by linguistic complexity (Larsen-Freeman et al., 1991:241).

3 *Monitor Hypothesis*

Learnt knowledge can be used to edit output provided a learner knows the rules and has sufficient time to focus on form (Richards, 1986:129).

5 Could this possibly be an area in which the deployment of pictures as a means of exchanging meaning would prove invaluable?

4 *Input Hypothesis*

L2 competency is slowly acquired as the learner is exposed to 'comprehensible input' via 'Foreigner and/or Teacher Talk' and mirrors a child's L1 acquisition through contact with his parents' simple language forms. Krashen states that 'Comprehensible input' focuses on communication and not language forms, which is slightly above the learner's current linguistic ability and is reinforced by extralinguistic clues (Richards, 1986:129).

5 *Affective Filter Hypothesis*

Acquisition occurs more readily when a learner is motivated, confident and relaxed and thus emotionally open to comprehensible input. Children are usually the most adept L2 learners (Richards, 1986:129).

However, Krashen's Natural Approach has come in for considerable criticism from other linguists. Larsen-Freeman et al. (1991:245-49) state that, like Chomsky, Krashen presumes that humans possess an inherent language-specific acquisition device which facilitates SLA. Richards (1986:129) feels this theory is not based on any particular language theory, while McLaughlin (1987:56-57) asserts that Krashen's premises are vague and empirically invalid. Gregg (1984:94) contends that Krashen repeats what all linguists and teachers already know: most language learning is unconscious; comprehensible input is vital for learning and must be provided by the teacher and the teacher must lower the learners' affective barriers as these prevent successful SLA.

However, McLaughlin (1987:57) supports Krashen's plea that grammar-based teaching should be replaced by communicative language methods which encourage meaningful communication through the provision of comprehensible input and lower the learners' affective filter through the creation of friendly and interesting settings in which learners can develop at their own pace.

Of particular interest to this study are Richards' comments (1986:139-49) regarding procedures used in the Natural Approach. He mentions that the "extralinguistic clues" (1986:129) which are a crucial aspect of 'comprehensible input', often take the form of pictures which are used to aid the learners' understanding of L2 written codes in a manner similar to that used in children's L1 readers and textbooks.

According to Ellis⁶ (1985:4) SLA is a complex process, involving many interrelated factors. Based on current research in this field, Ellis (1985:17) lists the following factors which play an important role in SLA: linguistic environment (both naturalistic and formal) comprising situational factors and linguistic input; learner differences such as age, aptitude, intelligence, motivation, needs, personality and cognitive style; the nature and influence of the learner's L1, cognitive processes involving learning, production and communication strategies and linguistic processes or innate universal grammar principles.

3.2.2 *Adult second language learning*

Most SLA research indicates that adult L2 learners learn L2 differently from children, and according to the "critical period hypothesis" (Ellis, 1985:107) a learner's SLA proficiency begins to decline after puberty. A combination of neurological, psychomotor, cognitive, affective and linguistic factors are said to cause this deterioration. However, according to Snow et al. (in Stern, 1983:365) who made a comparative study of the L2 skills of children and adults, adults and children employ common strategies and go through similar language learning stages to those found in L1 acquisition. Yet, as Snow et al. (in Stern, 1983:365) point out, it would appear that age influences the acquisition of different language aspects as adults are better at acquiring rules and vocabulary while children are intuitive communicators.

Many writers stress that SLA differs from the process involved when acquiring a L1. The following is a résumé of opinions of selected theorists who have investigated the relationship between SLA and age and gender differences.⁷

Based on the outcome of his studies on the relationship between L1 and L2 acquisition, Clahsen argues (1986:143-150) that developmental differences in L1 and adult L2 acquisition occur because adult L2 learners cannot use UG principles as learning devices in the same way as L1 learners do. Clahsen (1986:140) refers to both UG principles and parameters which interact with properties of individual languages to produce variation and claims that the setting of a UG parameter effects both individual constructions and overall grammar. Clahsen posits (1986:151) that L1 acquisition

6 For purposes of this study, SLA will not be investigated exhaustively, as space will not permit, but the complexity of the phenomenon, as well as the wide range of academic opinion, is not denied and will be taken as a given in the discussion.

7 As their findings appear to the writer to have a specific bearing on the teaching of English L2 within the context of ABE.

theories do not automatically provide a model for SLA and rejects the claim that adults can change the value of already set UG parameters during the process of SLA. He therefore concludes (1986:150) that adult L2 learners only have access to stable UG principles through their own L1, which means that they can only employ fixed UG principles in conjunction with the linguistic data they have acquired through the parametric choices they made when learning their L1, together with any non-UG learning strategies (such as cognitive learning strategies) they already possess. He cites as proof of this the fact that L2 learners often produce L2 systems which cannot be accounted for solely in terms of UG principles.

Sokolik (1990:685) discusses the apparent disparity between child and adult L2 learning in terms of the influence of neurological constraints on language learning, the connectionist or parallel distributed processing theory that systems can behave intelligently without the explicit manipulation of rules and the adult language learning paradox.

According to Sokolik (1990:685) rules play a vital role in all human behaviour patterns, especially language acquisition. Teachers use rules to provide learners with distilled knowledge which they can then utilize in a step-by-step process in order to complete learning tasks easily and effectively. He points out that in their attempt to crystallize language rules, most symbolic grammars offer abstract generalizations, and cites as an example MacWhinney, Leinbach, Taraban and MacDonald's argument (in Sokolik, 1990:686) that "English phonological rules are highly symbolic ... and bear no direct relation to actual phonological forms".

Sokolik (1990:690) states that, while it is generally accepted that language is rule-driven and adults are better at extracting and generalizing rules than children, most studies indicate that adults are less adroit at SLA than children; a phenomenon he terms the adult language learning (ALL) paradox. Although he accepts that humans possess an innate language processing system (Universal Grammar principles), like Ervin (1964), Hockett (1968) and Slobin (1971), Sokolik argues that learners' L2 output provides no direct evidence that "linguistic symbols are manipulated purely by rule-like operations in their brains" otherwise a "simple true/false question" (1990:686) would take minutes rather than seconds to complete. Thus, based on current neurological thinking, viz. that the brain is a well-connected, plastic, parallel system, Sokolik proposes the Parallel Distributed Processing (PDP) model of language processing as a viable contribution to our understanding of L2 learning. This is based on a model of human learning avouching a pattern of associated networks through which humans learn to initially abstract and then generalise common features, thus

enabling them to recognize new patterns which are similar to known ones. Even when some of the connections are damaged this system continues to function, albeit less accurately.

A further important factor in Sokolik's view is the relationship between the learning rate and the nerve growth factor (1990:690). Most models of human learning claim that each time the brain receives new data, it adjusts what it knows in terms of this new information. Consequently language learning is guided by the constant adjustments necessary to bring the desired L2 output in line with the learner's actual L2 output. The rate at which the brain adjusts its knowledge is dependent upon the availability of a substance known as the "nerve growth factor" (NGF) (Sokolik, 1990:691) and it is widely accepted that children have a higher level of NGF than adults, which could account for the disparity between child and adult L2 learning.

Sokolik concludes (1990:696) that research has shown that the learning of rules does not always enhance adult L2 learning, and that this could be due to their lower level of NGF. While accepting the concept of an innate functioning of the neurons and their subconnections within the brain, Sokolik offers the connectionist model of L1 and L2 learning (1990:694) as a plausible alternative. According to this, both L1 and L2 learning involves "the changing, strengthening and reorganization of some of the connections as a result of exposure to data, guided by some degree of self-evaluation and conscious learning. At the symbolic level, the generalizations formed through these connections can reflect what we know as grammar or syntax" (ibid.). Sokolik believes that these factors are vital to any understanding of the human cognitive processes and L1 learning and, more particularly, to adults' acquisition of a L2.⁸

Seright (1985:465) examined the relationship between age and adult L2 aural comprehension in a formal classroom setting. Her findings, like those of Thorndike, Halladay and Brown (in Seright, 1985:468), suggest that L2 aural comprehension decreases with age, and thus by implication likewise all L2 achievement. She states, however, that these results are related to the time-span of the experiments and do not necessarily reflect the learners' possible ultimate attainment level.

8 I feel that the writings of Clahsen and Sokolik should be heeded by English L2 teachers in the field of ABE as their learners' home languages cover a wide range of indigenous languages comprising different linguistic structures to those found in English. Many learners have only been literate in their mother tongue for a limited period and so lack the linguistic knowledge and language learning strategies normally available to adult L2 learners. I would like to suggest that pictures could be used to encourage communicative learning activities in English L2 teaching, instead of learners merely learning rules in isolation which, according to Sokolik, does little to enhance SLA.

Seright (1985:467) explains that while her research indicates that this age-related decline could be due to a combination of the following factors: loss of auditory acuity, longer reaction time to stimuli, neurological changes, psychological problems, aptitude for L2 learning; previous education level, motivation for learning; time away from school, loss of self-confidence when faced with new L2 content and learning tasks and/or ability to cope with classroom situation; more research is needed to confirm this. She also points out (1985:468) that the programme she used was geared towards the needs of younger learners and feels that this could have adversely affected the adults' progress.

Like Keddie (in Quigley, 1990:114) (see section 3.1) who advocates that teaching materials should be designed in consultation with the users, Seright (1985:469) feels that her studies prove that curriculum materials and teaching methods should match the adult learners' preferred learning styles and linguistic needs. She stresses that teachers should be specifically trained to teach adults, and feels that instead of a form-focused approach, the learners' needs should be taken into account. Lessons should be related to specific job-related language skills and more realistic settings such as the workplace, social gatherings and even interaction with native speakers should be used, in which learners are encouraged to take greater responsibility in the learning process. Seright recommends (1985:470) that administrators, teachers and learners should change their expectations for achievement to suit both the capabilities of more mature learners and the study period involved.

Carrell (1991:161) investigated the hypothesis that both L1 reading ability and L2 language proficiency affect L2 reading competency in an attempt to correlate conflicting views presented by earlier research in this area. Alderson (in Carrell, 1991:159) claims that a L2 learner who has poor L1 reading skills will also exhibit a low level of L2 reading proficiency because he is unable to transfer the L1 reading to L2. Conversely, Ulijn and Kempen (in Carrell, 1991:159) argue that under normal conditions reading comprehension is independent of syntactical analysis as the reader's conceptual knowledge compensates for a limited knowledge of L1 and L2 structural differences. Hudson (in Carrell, 1991:159) also believes that learners with higher-level L1 processing skills can deploy these in L2 and in this way can compensate for poor L2 lower-level linguistic skills. Yet, according to Devine's "language-threshold" theory (in Carrell, 1991:160), L2 reading ability is related to L2 proficiency and until a minimal L2 competency has been attained, good L1 reading strategies are not transferable.

Although Carrell's findings confirmed her theory, she points out (1991:167) that the relative influence of each factor on L2 reading ability may vary. For example, lower-

level L2 learners who are not exposed to the L2 outside the classroom, may need to polish their L2 language skills before they can utilise their good L1 reading skills; while those who regularly come into contact with the L2, may need to hone their basic reading skills regardless of their L2 competency.⁹

Dannerbeck (1987:413) argues that adults do not learn a L2 less well than children but just differently. It is therefore imperative that adult L2 teachers use appropriate learning strategies based upon individual learner biographies and sound principles of language andragogy (the study and application of pedagogical principles to adult L2 learning). Basing his claims on the outcome of practical experience and empirical research in the field of adult L2 learning in Europe, Dannerbeck (1987:414) states that teachers should remember that adult L2 learning is affected by the learner's previous learning-history which involves both past and present mental stimulation and learning opportunities within family, school, work and social environments. Many adults also find it hard to balance the current communicative and learner-centred approaches with their previous formal L2 learning experiences. Adults' learning background influences their tolerance for ambiguity, their patience and courage and the formulation of realistic but challenging goals. Thus, in a similar vein to the other theorists mentioned in this section, Dannerbeck claims that it is imperative for teachers to base their lessons upon their learners' needs and interests through the use of relevant and culturally compatible materials. Tiegens (in Dannerbeck, 1987:415) argues that teachers must take heed of adult learners' attitudes to learning in general, and to the L2 culture and people, plus their general linguistic ability and usage as these are good indicators of L2 achievement. Individual learning styles should also be kept in mind as these will affect learners' approach to and completion of L2 learning tasks.

9 The question of an age-related decline due to factors such as loss of auditory acuity, neurological changes, psychological problems, previous education level, time away from school, loss of self-confidence and/or ability to cope with classroom situation is a very germane one within the context of ABE. The ideas put forward by Seright as a means of combating these problems are endorsed by many ABE organisations in South Africa as for example the language experience approach (Jenkins, 1988), advocated by the Cape Town University's Adult Education and Extra-Mural Studies Department, the English Literacy and Numeracy Course books published by the English Language Project in Johannesburg as well the modules currently being written by Project Literacy in Pretoria, and the training courses presented by the Zenex Adult Literacy Unit at Wits University. In terms of Carrell's article (1991) on L2 reading skills, English L2 learners in ABE centres are often disadvantaged by their limited L1 reading skills which is further aggravated by the fact that they rarely use English outside the classroom.

According to Knox (in Dannerbeck, 1987:415), although most adults exhibit crystallized intelligence (deductive learning methods, learning consistency, general vocabulary knowledge and good reading comprehension) some adults recover and extend their period of fluid intelligence (short-term memorization, capacity to deal with complex situations and abstract reasoning, learning by groping and the formulation of general concepts through inductive reasoning) through L2 learning. Motivational factors play an important role in adults' L2 learning and teachers should try to maintain their learners' initial enthusiasm by discovering what motivates them and using this data to develop inspiring teaching materials and procedures and to set realistic learning goals.

However, Kuhlwein (in Dannerbeck, 1987:415) argues that adults learn abstract concepts and comprehend meaning better than youths; most research indicates that adults learn differently from youths because of changes in their short-term memory coupled with an age-related decrease in learning speed, learning transfer and sound recognition. Tietgens (in Dannerbeck, 1987:425) claims that teachers must help adults to use their wide experience to compensate for these changes. Teachers should provide opportunities for the deployment of previous learning strategies within a convivial atmosphere which will help learners to overcome their inhibitions.

As adults learners are often tired and preoccupied with personal problems when they come to (evening) class, teachers need to be perceptive facilitators who provide a wide variety of stimulating and flexible teaching methods and materials (particularly those that encourage "learning through visualization" (Dannerbeck, 1987:417), and also carefully monitor activities and give help where needed. In this way a sound learning partnership will develop in which adults will feel free to use their existing L2 knowledge to express their thoughts and opinions and to give and accept criticism. Here Dannerbeck (1987:417) recommends the use of enigmatic visual material to capture the learners' interest and encourage communication and debate.

Dannerbeck closes by reiterating the importance of providing adults with a wide variety of adult oriented learning materials (written, aural and visual) which will enable them to effectively use all four L2 skills within a natural L2 cultural setting, and also calls for special training schemes for adult education teachers to bridge the gap between teaching children and facilitating adult learning.¹⁰

10 Here again, Dannerbeck's ideas are pertinent to the use of pictures in ABE. Learners come to school after a long day of physical work, and many of them have walked at least one to two kilometers to reach the classroom. Mental stimulation is crucial if teachers are to hold the learners' attention and in these circumstances, the imaginative use of pictures not only stimulates interest but also assists in L2 production and comprehension. A secure and happy learning

Wenden (1986:1) states that her studies indicated that adult L2 learners have explicit beliefs on how to learn a L2 which determine how they assist their own learning process. While some adults felt that immersion in natural L2 situations was essential, others believed in the systematic learning of L2 grammar and vocabulary, and yet others felt that certain people had a greater affinity for SLA than others. Wenden (1986:2) claims that adults' approach to L2 learning is determined by their learning strategies; by what they attend to; by the criteria they use to evaluate the effectiveness of L2 learning activities and social contexts; and where they use their strategies. As many L2 learners are unaware of how their attitudes influence their L2 learning processes, Wenden advises teachers to give their learners an opportunity to think about how they personally learn, as well as exposing them to a variety of other views.

Wenden (1989:7) states that adults' previous learning experiences influence their approach to L2 learning - some of them equate it with a content course such as biology and when the language classes do not provide them with sufficient L2 data to be learnt and memorized, they lose interest as they do not appreciate that SLA involves *acquiring the ability to use it through meaningful practice*. As many learners view progress in terms of time, failure to master the necessary L2 prowess within the time-frame of a particular course is often attributed to their limited aptitude for L2 learning. Wenden (1989:7) urges teachers to help learners realise that L2 learning takes time and alacrity varies from person to person. Wenden argues that many adult L2 learners have been conditioned by their previous educational experiences. This causes them to believe that learning only takes place in the classroom and thus social situations merely provide opportunities for practising what they have learnt in the classroom. It is essential that they realise that both environments provide opportunities for learning and practising L2 skills. As a result of their exposure to traditional teaching methods, many L2 learners' see their role in the learning process as a submissive one and their lack of self-confidence causes them to "to leave it to the teacher to make learning happen" (1989:7). Wenden stresses that both teachers and learners must perceive L2 learning as a co-operative activity. She recommends the use of an "unfreezing experience at the beginning of a lesson/course" (Knowles, in Wenden, 1989:7) which recognises learners' past experience, and in so doing, helps them to overcome their preconceptions and become more open to different learning approaches. She concludes that if they think about their attitudes to L2 learning, learners will be enabled to clarify and label what they already know and so take greater control of their

environment in which learners can make steady progress is essential if learners are to continue to make the effort to attend classes.

L2 learning. Such activities can provide insight into learners' preferred learning strategies and so help teachers to choose tasks to empower learners to "learn how to learn a L2" (1989:10).

According to Wenden (1989:12) speakers of more than three languages are learners who regard language as a means of communication and have adopted a congenial learning style. While accepting that SLA is complex, they participate actively in the learning process by trying to discover how the L2 works and learning to think in the L2. They strive to overcome their negative attitudes and are prepared to take risks and negotiate meaning.

Ellis (1989:249) also discusses the effects of learning styles on adult SLA. Keefe (in Ellis, 1989:249) defines learning style as a "consistent way of functioning" that governs how a learner perceives, interacts with and responds to his learning environment. Ellis (1989:259) distinguishes between the cognitive and affective dimension of learning styles: the cognitive dimension concerns the learners' preference for experiential or studial learning; and the affective dimension relates to their positive or negative attitude towards learning a L2. Learners have their preferred learning styles which determines how they cope with L2 input and organize the L2 learning; although, according to Seliger (in Ellis, 1989:249) this does not change the unconscious strategies they use to transfer input into intake. Ellis (1989:250) states that learners are either field-dependent (influenced by context and use an integrative approach) or field-independent (adopt an analytical approach) but, contrary to previous research findings, Ellis believes his study offers proof that field-independent learners are more successful in both formal and communicative tasks. Some theorists claim that L2 learners achieve more if left to follow their own favourite style and others maintain that some learning styles are more successful than others. Ellis (1989:256) claims that all competent L2 learners manifest a concern for L2 form and communication; an awareness of their learning methods and control their own progress.

Ellis (1980:250) states that learners' previous learning experiences also affect their learning styles and consequently their rate of SLA, for example learners accustomed to form-focused teaching may respond negatively to the communicative approach. While he argues that learning styles are not constants and that it is possible for learners to change them for more effective ones, he believes that his study clearly indicates that learners benefit when the instructional mode suits their learning style. Such congruity can only be achieved if either the learner or the teacher adapts his style. However, Ellis warns (1989:258) that forcing learners to adapt may create anxiety and

discomfort in the classroom which will inhibit learning, and points out that even if learners are flexible enough to adjust their learning style to meet the demands of a particular course, the efficacy of their SLA may still suffer. This places the onus for change upon the teacher but, in view of the lack of reliable measuring instruments and the wide range of learning styles present in any group of learners, Ellis urges teachers to cater for the learners' individual needs during the actual teaching process by providing a wide range of learning activities and, in particular, those which encourage group dynamics. Learners must be helped to discover their own learning styles and encouraged to adopt more flexible tactics.¹¹

In their synthesis of the past 10 years of L2 research Nagle et al. (1986:9) focus on memory and verbal-input processing in an attempt to develop a model of Adult L2 Listening Comprehension. As linguistic knowledge arises from comprehended input, Nagle et al. (1986:13) refer to the psycholinguistic foundations upon which current comprehension, memory and information processing theories are based. Most recent SLA models have proposed discrete linguistic knowledge stores (learned/explicit and acquired/implicit) but theorists agree that knowledge can be transferred from one to the other. These two components, together with "nonlinguistic knowledge" (Bialystok, in Nagle et al., 1986:13) play a crucial role in both L2 processing and long-term information storage. According to Nagle et al. (1986:15) comprehension occurs when data stored in the sensory or short-term memory are linked to long-term memory through scanning, searching and/or comparison but points out that the processing of new data can be hampered if the sensory input fades or new input is received. However a number of researchers (Bialystok, 1978; Tollefson et al., 1983) agree that conscious and/or unconscious repetition improve(s) both short and long term data retention. According to Mclaughlin et al. (in Nagle et al., 1986:16) processing can be either automatic (which occurs incidentally in normal communication) or controlled (which occurs during the performance of new language tasks). A high percentage of automatic processing is needed in complex language processing tasks so that the controlled processes can be deployed on new tasks and excessive utilization of controlled processing in comprehension tasks may eventually cause overloading and a

11 Wenden's and Ellis's findings are also applicable to ABE, as many adult learners have very set ideas about 'school' and their lack of self-confidence leads them to think that it is the teacher who 'makes learning happen' (Wenden, 1989:7); conversely many teachers working in the field of adult education have been trained in traditional adult-child approaches and find it difficult to switch to the role of facilitator. Because pictures containing familiar and relevant content facilitate easier 'reading' than L2 written texts, their adroit use in the classroom may help to change the image of the all-knowing and/or all-powerful teacher and the ignorant submissive learner.

breakdown. If these automatic processes are not available for comprehension, the learner will have to consciously employ "focal attention" (McLaughlin et al. in Nagle et al., 1986:16) to retrieve stored data (*attention* can be equated with Krashen's "monitor" (Krashen, in Nagle et al., 1986:17). When the limited attention capacity is exceeded, tasks are divided into smaller processing units and dealt with individually (Samuels & LaBerge, in Nagle et al., 1986:17). Too much subdivision results in slow processing, but with practice, large amounts of data can be processed automatically thus freeing the attention for very complex tasks. Attention is activated through "arousal" or increased activity in the nervous system which encourages appropriate controlled processing (Baddeley, in Nagle et al., 1986:17). The findings of research undertaken by Hulstijn and Hulstijn (in Nagle et al., 1986:17) indicate that the performance of L2 learners with unequal degrees of acquired and learned knowledge improved when their "arousal" level was heightened through a conscious focus on form.

In presenting their model for adult L2 listening comprehension, Nagle et al. (1986:18) state that the listening comprehension process involves more than simple retrieval from discrete long-term storage. Adult L2 learners not only add to and draw on prior learning but also make inferences on the new data based on their knowledge of both language and the world. Comprehension and learning are separate, but interrelated, cognitive phenomena, which depend on the gradual progress from controlled to automatic processing as outlined by Shiffrin and Schneider (in Nagle et al., 1986:20), and upheld by classroom experience which indicates that practice aids learning.

In listing the pedagogical implications of their research Nagle et al. (1986:20) argue that comprehension is crucial to L2 learning and the focal point of all L2 instruction. Nord (in Nagle et al., 1986:20) suggests that listening comprehension is a global skill which can be cultivated through the development of cognitive skills which will help learners to improve their automatic retrieval processes and develop effective strategies for controlled processing of new data, for example semantic decoding, listening in anticipation and detecting discrepancies.

Nagle et al. (1986:21) claim that unless learners' attention is focused on new input it will decay in the early phases of the comprehension process. They advocate that teachers employ visual cues and demonstrations as these will not only make new input comprehensible but will also encourage the learners' active response. This will stimulate rehearsal and retention of new material in short-term memory as well as controlled/automatic focusing, pertinent monitoring and subdivision of complex input. However they warn that comprehension can be impeded through too much focus on

new material as it overloads the learners' processing systems and causes them to fret over their lack of comprehension and/or inability to respond. Forcing learners to over-process input can prevent them from comprehending subsequent input as they cannot process this because their processing system is still engaged with prior input. Teachers must guard against system overload by limiting the number of new variables learners have to process at one time and giving learners time to process new material. To this end they must enable L2 learners to use contextual clues to help them decipher meaning and to match new input with appropriate meaning in terms of their own experience Diller (in Nagle et al., 1986:22). Teachers must also provide learners with opportunities for successful verbal/nonverbal responses to L2 input in order to alleviate anxiety as this frees their "executive component to recognize the utterance as part of an exchange that can be processed automatically; to compare unknown data with stored linguistic and nonlinguistic knowledge and make correct judgments about the new data" (Nagle et al., 1986:22).

In conclusion, Nagle (1986:22) states that L2 comprehension improves as the learners' L2 knowledge increases and, as their decoding, inferring and predicting proves increasingly reliable, controlled processing becomes automatic. Their ability to successfully process L2 motivates learners to continue with their L2 learning activities.¹²

Turning now to the impact of gender on SLA, Gilligan (in Beer et al., 1989:35) argues that as a result of their traditional nurturing role, most women's sense of self is constructed around affiliations and relationships and thus they view development and maturity in terms of ongoing attachment rather than individual achievement as men do. According to Belenky (in Beer et al., 1989:35) there are two valid ways of acquiring knowledge - separate and connected, and women appear to learn best through involvement and caring. While Beer et al. (1989:41) caution that not all women and men conform to society's feminine and masculine stereotypes, past research indicates

12 English L2 teachers in ABE should take note of Nagle et al.'s findings. Even though most try to match the L2 input to their learners' level of L2 competence, the learners' low self-image and lack of exposure to the language often makes the comprehension of L2 texts (both oral and written) a daunting task. This often causes learners to dwell for too long on unknown words and so prevents them from attempting to comprehend subsequent input. As Nagle et al. (1986:21) suggest, the use of pictures could help learners to make use of contextual clues and past experience to decipher meaning and so free their controlled processing systems to cope with the holistic text. If the pictures help learners to comprehend input, this will allow them time to develop other cognitive skills and also increase their self-confidence, which must surely lead to improved SLA.

that when men and women return to the classroom, they bring with them their own unique characteristics, conflicts, fears, and needs. Research conducted by Beer et al. (1989:40) provided empirical evidence that gender differences in adults' SLA are related to their differing perceptions of classroom social environments. As women's focus on affiliations and relationship-oriented structures gives them a different classroom "agenda" to male learners (Beer, 1989:40), adult educators must understand the psychosocial needs of adult women learners and endeavour to foster an appropriate classroom environment. Teaching methods which encourage learner-interaction are especially suited to women's learning style and ways of knowing and one effective way of doing this is through the deployment of pictures.

Another writer who stresses the value of social interaction in SLA is Ehrman (Ehrman et al., 1988:253). As past research indicates that men and women use different L2 learning strategies to ensure the acquisition, storage, retrieval and use of L2 data, Ehrman attempted to examine the relationship between different learner traits and their use of learning strategies and how this effected their SLA. Ehrman (1988:253) divides adult learners into the following psychological types: *introverts* who are concerned with inner world of ideas and look for meaning and context before acting; *thinkers* who prefer structured programmes and independent learning techniques that do not require building relationships with people; *sensing learners* who like sequentially organized lessons; *extraverts* who like to engage in simulated out-of-class situations involving authentic L2 use; *judgers* who prefer structured programmes with clear mileposts and organized materials; *feelers* who are people-oriented and use strategies which bring them into contact with students, teachers and native speakers; *intuitive students* who have a preference for abstract, global deductive thinking and searching for and communicating meaning, and *perceivers* who like unstructured approaches involving open-ended communicative and discovery activities.

Ehrman et al. (1988:253) also list the following language learning strategies: general learning strategies; authentic language use; searching for and/or communicating meaning; independent strategies; memory strategies; social strategies; affective strategies; self management strategies; visualization strategies; formal model-building.

Although research indicates that the conscious use of these strategies improves L2 proficiency, Ehrman (1988:253) claims that L2 learners do not automatically make use of the most effective ones. As a result of his investigation Ehrman (1988:262) concludes that gender and social circumstances determine how frequently learners employ learning strategies; while personality factors affect their choice of learning strategies. He argues that using a wider range of correctly chosen strategies could

result in more effective language learning and teaching. Like Beer et al. (1989:35) Ehrman supports Gilligan's theory (1982) that women's superior interactional skills result in their employing social learning strategies more often than men, and this greater exposure to the L2 enhances their verbal L2 skills.

I feel that the writings of Beer and Ehrman have significance within the context of ABE in South African, and particularly within most Project Literacy Centres, where the majority of learners are female domestic workers. Although, like Beer et al. (1989:41) I reject the stereotypical categorising of women and men, especially when applied to members of non-western cultural groups, I would like to suggest that the use of pictures to encourage dynamic learning activities could promote this type of social interaction in the classroom among both sexes and thus help learners to deploy social learning strategies as an aid to SLA.

In his essay 'Locating experience in language' Usher (1989:29) states that experience plays a key role in adult learning but argues that "the relationship between meaning and experience should not be grounded in subjectivity" (1989:23). He proposes instead that experience has no single fixed meaning and is thus constituted through language and discourse and, consequently, learners' social context must be taken into account in any discussion of adult learning. Welton (in Usher, 1989:23) states that adult education is a complex sociocultural process and that the close relationship of experience and learning provides strong motivation for learner-centre education. Squires (in Usher, 1989:23) recommends the implementation of an adult curriculum based on the needs and problems of real life situations rather than on "abstract formal knowledge of academic subjects" (Usher, 1989:23). Usher rejects the humanistic subjective perspective advocated by Knowles (in Usher, 1989:23) that an adult's personal identity is determined by his experience and that when this experience has been mediated and transformed by an individual, it becomes a true resource for learning. He also challenges the theory that learning arises from "the attribution of meaning to experience which depends on the inter-relationship between a personal stock of knowledge and social-cultural-temporal milieu within which experience occurs" (Jarvis, in Usher, 1989:23). Usher (1989:29) questions adult education's acceptance of Welton's theory (in Usher, 1989:29) which evaluates adults' learning potential in terms of their experience and particular subjectivity. He suggests that "experience is not inherently meaningful" (Usher, 1989:29) and offers an alternative premise that experience is understood through language as humans are "inscribed within language... which "both pre- and post-dates them and ... regulates their experience" (Usher, 1989:29) by constituting the means they employ to interpret and give it meaning.

As language encompasses the experience of reality, "language discourses contain the meanings which allows humans to interpret reality and their experiences", which in turn implies that "language is prior to experience" (Usher, 1989:29) and not vice versa as generally believed. While experience belongs exclusively to individuals, they do not create the meaning of their experience as meanings are arbitrary and transient. "Meanings (signifieds) are separated from their signifiers" and thus "the temporary fixing of meaning in a specific reading of a signified depends on its discursive context" (Weedon, in Usher, 1989:30). Usher (1989:30) argues that "as experience is constituted in language and discourses, it is socially located" and its meaning is "not guaranteed by external reality and/or subjectivity" thus "the meaning of our experience may be conflicting"... and "either the same or radically different from the meanings of other individuals" (Usher, 1989:30). Similarly, "our sense of self is located within discourses" and thus is always in a state of flux and "cannot guarantee the meaning of experience" (Usher, 1989:30). Therefore, Usher (1989:30) proposes that the inconstant nature of both language and discourse, together with the fact that man is not "totally determined by impersonal forces", causes changes in the meanings allocated to experience.

In his conclusions Usher (1989:32) states that "the vital link between experience and learning should not be seen in terms of the humanistic self. He consequently warns against allocating too much value to experience in adult education as experiences are capable of having various transient meanings as learners are individuals with "a language, a culture, and a history" who are consequently "situated within the social world of discursive contexts" (1989:32).¹³

13 I feel that this discussion is pertinent to ABE in South Africa, where the focus on 'relevant' learning materials is very strong, together with the deployment of learner-centred approaches which attempt to utilise the learners' past experiences. However, teachers must always be alert to the fact that learners' different socio-cultural backgrounds can often result in their giving different meanings to supposedly 'common' experiences. Teachers should be particularly careful when using pictures as teaching aids as there is always the danger of learners 'reading' in terms of their own background rather than the teacher's or author's westernised perspective - a concept which is dealt with in some detail in section 3.3 entitled Visual Literacy.

3.3 Visual literacy

In this review of the current attitudes towards 'visual literacy', focus is placed on the following aspects:

- 3.3.1 Linguistic literacy vs. illiteracy.
- 3.3.2 Universal code of visuality vs. culturally specific code of visuality.
- 3.3.3 Visual literacy is automatically acquired and improves with maturation.
- 3.3.4 Visual literacy is a complex process which improves with maturation and must be taught through the conscious development of visual perceptual skills.
- 3.3.5. The implications of visual literacy for L2 teaching in general, for L2 teaching in South Africa and for L2 teaching in ABE in South Africa.
- 3.3.6 The way viewers construe, process and interpret visual images; and how adults respond differently to messages containing either words or pictures to those which combine words and pictures.
- 3.3.7 The nature of visual perception and how it is affected by age.
- 3.3.8 What a viewer perceives is determined more by what he expects to see than what is actually depicted.
- 3.3.9 How viewers integrate information received from both pictorial and verbal sources and if they benefit most from messages which combine pictorial images and verbal text.
- 3.3.10 If and how pictorial propositions and concepts can be successfully used to represent or cue similar verbal ones.
- 3.3.11 If and how age increases the influence of subjective knowledge structures on memory performance.
- 3.3.12 The alliance between visualization abilities, age and experience.
- 3.3.13 The relationship between age and the "pictorial superiority effect".
- 3.3.14 Age increases a viewer's ability to decode pictorial metaphors and to use them to produce matching verbal metaphors;

3.3.1 *Linguistic literacy vs. illiteracy*

The National Conference on Visual Literacy held in the United States of America in 1969 defined visual literacy as "a group of vision competencies a human being can develop by seeing and at the same time having and interpreting other sensory experiences" (Van Zyl, 1989:15). The development of these competencies is fundamental to normal human learning. When developed they enable a visually

literate person to discriminate and interpret the visual actions, objects and symbols, natural and man-made, that he encounters in his environment (Debes, 1969:25). However, Van Zyl (1989:15) feels that this definition implies that "the subject has to be taught to see rather than decode and interpret (read) visual signs" and thus is at odds with current cognitive thinking on both linguistic and visual literacy. He prefers the term 'symbolic competence' or 'visuality' (Gross, in Van Zyl, 1989:14) which implies competence in the linguistic, iconic, social-gestural, musical and logico-mathematic modes of a particular cultural medium. According to Gross (1989:14) symbolic competence is acquired, maintained, extended and creatively utilized through extensive and continual practice as man matures, until the implementation of the basic rules becomes implicit and unconscious.

Breytenback (in Potgieter, 1987:26) adds to this definition by saying that visual literacy includes the ability to translate verbal messages into a visual form and vice versa and to see the relationship between visual and verbal "grammar" and to also critically assess visual messages. Epskamp (in Blacquiere, 1988:56-7) describes the visual code as a form of non-verbal communication which, like verbal language, involves the transference of meaning (which has been encoded into a system of symbols) from the sender to the receiver. There are different "visual codes or languages" each with their own particular system of visual symbols such as those found in monochrome or coloured drawings, paintings or photographs, schematic drawings, maps and charts. If a viewer has some knowledge of the formal aspects of the symbols used in a particular visual code, then he will be able to interpret the message in same way as he decodes written messages.

Van Zyl (1989:13) feels that visual literacy as a concept may be unteachable. In line with current cognitive theory, Van Zyl (1989:14) is of the opinion that meaning is produced through various signifying systems within the dominant ideological discourse - either verbal (language) or non-verbal which includes visual symbols. He defines linguistic literacy as the knowledge and skills necessary for both encoding and decoding written language and points out that the ability to speak a language is not regarded as 'being literate'. Illiteracy means having the ability to speak a language but not to write or read in that language. However, writing is perceived visually and so a person can 'see' a word without being literate (able to read it). Literacy therefore includes the ability to both decode and encode language in a visually perceptible form and thus the 'visual' in visual literacy is somewhat redundant.

3.3.2 *Universal code of visuality vs. culturally specific code of visuality.*

Van Zyl (1989:15) states that not all theorists accept Cassidy and Knowlton's (1983) theory of a universal code of visuality which is automatically acquired through maturity. The cultural relativists claim that as there are significant differences between cultures, each culture has its own perceptual code. The cultural universalists on the other hand, believe that while perceptual differences might exist on the level of 'parole', "there are more perceptual similarities than variations between cultures" (Van Zyl, 1989:16). Interestingly enough, they state that these can be overcome (albeit not easily), through careful briefing (surely indicating that visual literacy must be taught and not merely acquired). Van Zyl feels that the easy manner in which multi-racial audiences in South African have accepted the western conventions of many television advertisements would appear to confirm the theory of cultural universalism. However, he points out that black audiences rejected certain advertisements (which the white population had accepted) because of their negative ideological and political connotations, thus upholding the ideas of the cultural relativists.

Therefore, even if visuality is innate, Van Zyl questions whether the teaching of visual literacy might not be necessary to bridge the gap between the perceptual horizons of different cultures. If so, what would such a course include - the study of either visual perception, specific media codes or the study of visual discourse and the relationship between its three components - the communicator, the message and the receiver? Van Zyl recommends the last option as "meaning is not located in things themselves but in the relationships we construct, and then perceive, between them" (Hawkes, in Van Zyl, 1989:18).

Lawson (1987:15-16) supports the idea of cultural relativism. He conducted two experiments to test if ideas and information could be communicated from one culture to another using only pictures; and claims that their results negate the theory that visuality is both an innate and universal human characteristic. The first involved a group of illiterate adults in Nepal who were shown a series of pictures employing Western pictorial conventions, the second ten Americans with a multi-cultural background, who were asked to identify picture stories embodying oriental conventions. Lawson lists the findings of these tests as follows:

- 1 Pictures are culture-bound - neither group recognized the cultural conventions and so could not give meaning to pictures; the Nepalese interpreted the size of depicted objects literally, the Americans incorrectly identified some of the characters and activities.

- 2 Even when objects were recognised, the ideas behind the pictures were not always conveyed; in fact the Nepalese viewers did not expect to receive ideas from pictures.
- 3 The Nepalese viewers neither 'read' the picture series from left to right nor tried to relate the pictures.
- 4 The pictures attracted the viewers' attention and, once their messages had been explained, the viewers were able to memorise and recall them.

As a result of his findings, Lawson (1987:15-16) contends that visuality can be taught and learnt and that pictures can be used to transfer meaning if teachers ensure that learners share their perception of particular pictures.

Dwyer (in Blacquiere, 1988:58) refers to a series of tests which tried to determine the effectiveness of various types and combinations of visual representation. While the findings indicated that socio-cultural factors directly influence the interpretation of visual representations, the researchers could not agree if the causes were genetic or ecological.

Hirst also questions whether pictures are cultural universal "because things seem different to different people" (Ad Herennium, 86-82 B.C.). He feels that despite the formulation of a "visual grammar", encoders and decoders have not reached agreement on what visual signals mean in terms of both verbal or non-verbal propositions (1990:421). He cites as an example Medhurst and Desousa's "taxonomy of graphic discourse" (in Hirst, 1990:421) which attempts to classify the "stylistic choices" used in political cartoons. These choices include such aspects as relative size and placement of objects, exaggeration of physical features and use of colour; all of which communicate something to the viewer - the question is what? Size can signal a dominant relationship but also a submissive one, while dark colours can augur evil or danger, it depends on what visual code the viewer uses to 'read' them.

3.3.3 Visual literacy is automatically acquired and improves with maturation

Van Zyl (1989:15) claims that thanks to the work of Chomsky, it is now generally accepted that all human beings have an innate ability to acquire language. This involves "the ability to perceive language, to reproduce and represent those configurations (*langue*) which may vary across individuals and cultures but are ultimately learnable (*parole*)" (Saussure, in Van Zyl, 1989:15). Yet, while man's

ability to receive and reproduce language develops with maturity, he must learn how to represent it. Cassidy and Knowlton (in Van Zyl, 1989:15) claim that all men have a similar innate ability to make sense of the visual configuration of material reality (decode visual messages) and to reproduce and represent visual language (encode visual messages). Thus, as children's perceptual skills will automatically develop within their natural environment, the teaching of visual literacy is superfluous. This would appear to imply that while men have to be taught how to decode and encode the written form of their particular verbal language, they do not need any formal training in expressing and interpreting the universal visual codes.

3.3.4 Visual literacy is a complex process which improves with maturation and must be taught through the conscious development of visual perceptual skills.

Potgieter's support for this premise is rooted in Dale's cone of experience (Schramme, in Potgieter 1987:8) and Piaget's theory of the quantitative development of child's intellectual processes (Conacher, in Potgieter, 1987:9). He feels that these tenets indicate that "older children derive more advantage from ... pictures"; thus implying that the acquisition of visual perceptual skills improves with age; yet he believes (1987:27) that teachers must teach the children to look actively at pictures, to speculate and to interpret the conveyed message.

Fuglesang (in Blacchiere, 1988:58) also believes that visual literacy is not an innate quality but something which must be taught. He maintains that adults 'read' pictures differently to young children and hence there is the use of realistic, simple pictures in children's books. He bases his arguments on tests he undertook on the use of visual materials to promote health education in rural areas of Africa. He found that these adult viewers started with a general overview of a picture, then focused on a few specific details and gradually perceived and used new cues until the picture became a structured, meaningful whole. However, the viewer's past exposure to visuals as well as his life experience and how he related the latter to the image, determined which information was noticed and which ignored; in other words, how he 'read' the picture.

Van Parreren (in Potgieter, 1987:26) also claims that "children should be taught to look at pictures" and maintains that visual literacy improves with maturation. After comparing the visual skills of adults and young children, he confirms Fuglesang's premise that adults approach pictures systematically but believes that they have certain expectations which they hope will be verified during their viewing. They actively

engage with a picture and make inferences based upon what they see. They do not regard a picture as an detached object but rather as a form of contextualized communication, which conveys a message from a particular standpoint.

While Chali (in Blacquiere, 1988:63) feels that visual literacy, like verbal competence, can be developed through both casual exposure and formal instruction, Dondis (in Blacquiere, 1988:64) regards visual intelligence as a complex phenomenon. Problems often occur when visuals are used in L2 teaching because the visual language system operates differently from verbal language. The ability to read words does not guarantee an ability to read pictures, so using the two codes to reciprocate for lack of fluency in either can have both a good and bad effect on the SLA.

The traditional approach to teaching L2 presumes that language serves as a vehicle or code in which the intrinsic meaning of the message is contained. The current communicative approach believes that the sender and receiver give meaning to the message, while language is just the conduit for its transmission. Communication is therefore a process of bridging participants' information and opinion gaps. Communication usually takes place through verbal language as this is the most compatible code because both sender and receiver usually apportion the same meaning to the words containing the message. Other codes include gestures, sound and visual images with more individual meanings that can match, overlap and even contradict those of other communities or reference groups. Consequently, Dondis (in Blacquiere, 1988:64) argues that visual perception is not culture universal and must be taught.

Research indicates that symbolic competence gradually develops: Flavell (in Potgieter, 1987:10) found that as children grow they develop strategies for making optimal use of pictures and Koenke and Otto (in Potgieter, 1987:10) discovered that unlike first graders, 12 year olds benefited from the use of pictures. Van Rensburg (in Potgieter, 1987:9) supports the use of pictures as a semi-concrete, semi-abstract learning aid so "that the child can grow towards the interpretation of abstractions", in other words, achieve 'visuality'. Van Parreren (in Potgieter, 1987:26) claims that children's cognitive development can affect how they look at pictures. The development of selective attention, plus the ability to systematically and sequentially review a picture, aids its interpretation. Thus older children can concentrate on a picture longer and, this, combined with their greater experience, enables them to question the picture and find answers to their questions.

Lemmer (1989:22) recommends the use of picture books, which present stories through a combination of pictorial and verbal modes, to provide the stimuli and dynamic teaching contexts which will enable more mature learners to become both

linguistically and visually literate. Such material helps to counteract the banal and often brainwashing affect of the mass media and so develops discerning adults, both capable of and eager to engage in astute discussions on a wide variety of topics (Moss, in Lemmer, 1989:22).

3.3.5 The implications of visual literacy for L2 teaching in general, for L2 teaching in South Africa and for L2 teaching in ABE in South Africa.

3.3.5.1 For L2 teaching in general

While Potgieter (1987:7) accepts Chomsky's theory that humans have an innate ability to acquire language, he feels that this diminishes with age, especially when learning a L2. He believes that visual perception plays a more dominant role in SLA than in mother-tongue acquisition and that a learner who is confronted by written images when learning a L2, makes use of visual perception to reinforce and retain images in both the short and long-term memory. Pit Corder (in Potgieter, 1987:7) also stresses the importance of the visual element in L2 teaching. He argues that through the deployment of visual skills learners are helped to formulate the contextual relationships from which meaning arises. Brown (in Potgieter, 1987:7) endorses the inculcation of visual literacy as an essential part of effective L2 teaching. People's knowledge of the world comes mainly through the mediated experience which they acquire through exposure to pictures. Learners become visually literate by actively 'reading' pictures, working with them and even creating picture stories and the onus is on all L2 teachers to actively promote this process. Van Parreren (in Potgieter, 1987:26) likewise asserts that teachers can aid their pupils' SLA by teaching them to look actively at pictures, thus encouraging them to interpret messages and make inferences.

However, Deno, Johnson and Jenkins (in Blacquiere, 1988:57) question the value of pictures as transmitters of meaning and report that the findings of research undertaken with university education students revealed that "a picture of an object does not represent the same concepts as its verbal term and so evokes disparate affective and connotative meanings". Deno et al. feel that this lack of associative similarity in the meaning of words and pictures has important implications for L2 learning as teachers usually use pictures as a means of connoting meaning.

Jung (1981) and Fendt (in Lieskounig, 1987:2) state that the perceptive processes of contemporary learners have been altered due to over-exposure to visual media such as television, film and animated cartoons. Unlike other theorists who claim that children

and adults need to be taught the complexities of visual literacy, Lieskounig feels that, as inveterate consumers of visual mass media, they easily become visually absorbed in a picture or picture-sequence and this sets off a series of further visual images, which excludes any form of verbalization. He maintains that using pictures in language teaching does not stimulate learners into communicative performance or creative verbalization. Lieskounig (1987:5) argues that today's visually-oriented society constantly expects the visual media to present them with transparent meanings and have become suspicious of complex verbal interchanges and therefore avoid formulating elaborate linguistic patterns. He feels this is a problem as the world can only be truly understood and explained via language. He argues (1987:6) that, as a result of their constant exposure to complex visual images, viewers' ability to perceive visual image-combinations with manifold meanings is greater than their potential for verbal assimilation. Unlike Winter (in Blacquiere, 1988:59) who upholds the merits of simple perspective and natural representation in preference to more intricate pictorial techniques, or Blacquiere (1988:63) who recommends the gradual introduction of westernized artistic conventions, Lieskounig pleads for the use of visual enigmas which do not permit learners to relax into a purely visual response mode. In his opinion linguistic literacy is far superior to visual literacy as while "words can generate many images ..., a picture is not 'worth' a thousand words" (Lieskounig, 1987:5).

3.3.5.2 For L2 teaching in South Africa

Research indicates a lack of visual literacy among blacks of all ages in South Africa which can be attributed to limited educational opportunities, ill-equipped schools, poorly trained teachers and an impoverished lifestyle. In the rural areas, a focus on agricultural activities and oral traditions subsumes the need for efficient pictorial perception. However, according to Deregowski, Roos, Winter and Duncan (in Blacquiere, 1988:63), westernized visual competence can be acquired via both unconscious and intentional acculturation.

Hudson (in Blacquiere, 1988:59) researched viewers' perception of depth in pictorial representations. His experiment involved two groups: a group of white pre-school children and adult labourers, all with informal and/or formal exposure to pictorial representations in their home, school, work and/or social environments, and a group of black first-generation urban pupils and adults with recent rural connections, all with limited formal education and minimal access to visual aids and books in their school, home, work and social environments. The pre-school children had received minimal

exposure to pictorial stimuli. Hudson found that the 3-D perception of the white testees was determined by a minimum intelligence level and not their educational standard, whereas that of the black testees was unaffected by either their intellectual or educational level. Hudson (in Blacquiere, 1988:59) concluded that visual perception is determined by cultural background and not by formal education and that teachers should be aware of this when using pictures as L2 teaching aids.

Winter (in Blacquiere, 1988:59) reports that when testing the effectiveness of safety posters devised especially for black workers, she discovered a direct relationship between the workers' educational level and pictorial comprehension. Urban black workers interpreted the posters more readily than rural dwellers and visuals embodying simple perspective and natural representation were 'read' better than those portraying movement and depth via complex pictorial techniques.

Deregowski (in Blacquiere, 1988:60) attempted to test whether depth was hard to 'read' in all types of drawings and if continual exposure to urban western society increases the level of "westernized" responses". He tested the responses of under-educated black domestic workers with high exposure to western pictorial material against those of black high school pupils with limited exposure and found that the latter's depth perception was better than the former. The adults had gained nothing from their previous exposure to pictures and their passive relationship with visual images prevented them from integrating the depth cues because they focused their attention elsewhere.

Du Toit (in Blacquiere, 1988:60) suggested that black people are unable to perceive depth as their language does not require them to look for depth. While the effects of linguistic checks on visual perception have never been validated, it would appear from some of the other studies mentioned here, that cultural aspects do effect pictorial perception.

Hosken (in Blacquiere, 1988:62) tried to assess the validity of Piaget's theory that all children gradually adapt to their environment through a series of universal developmental stages. He tried to determine the link between performance variation and age in three ethnic groups. Using Piaget's drawing tests, he found that the groups exhibited the same sequence of features at each developmental level, while there was a 6-12 month variance in the age at which the various levels of spatial perception were attained. He thus concluded that all children gradually adjust to their surroundings and attributed the slower progress of the African and Coloured groups to their lack of pictorial exposure at home and at primary school.

Van Parreren (in Briel, 1983:65) feels that children from disadvantaged ethnic populations should be taught how to 'read' drawings, photographs, television and films. Roos (in Blacquiere, 1988:61) also argues that as competency in visual and depth perception is acquired by degrees, westernized visual literacy should be taught systematically to children at each developmental stage. In this way disadvantaged black preschool children in South Africa will learn to cope with the western-oriented education system which presumes a certain degree of visual literacy. With this in mind, Roos designed a composite programme to develop form perception in black school-beginners.

Duncan (in Blacquiere, 1988:61) also tried to ascertain whether depth perspective is culturally relative. He tried to discover whether the way in which a primary student in South Africa reads westernized pictures is set by the acculturation level of his ethnic group. After measuring the visual literacy developmental pattern of ethnic groups with varying levels of acculturation, he found that among children from diverse ethnic groups, a higher education level meant an improvement in pictorial perception. Duncan used this data to compile a visual literacy course for Asian, Coloured and Black children as, unlike Hudson (in Blacquiere, 1988:59), he avows that formal education affects a child's pictorial perception. Duncan feels all South African children must either be trained to understand and use westernized pictorial material or that designers of pictorial material should consider the needs of ethnic groups. Blacquiere (1988:63) believes that there is an urgent need for developing visual literacy among black school children. To this end, he recommends that young pupils be exposed to a wide variety of visual materials in order to compensate for their deprived home background; teachers' visual skills be upgraded and pictorial learning aids (ranging from easily recognized images to more complex western artistic conventions) be judiciously produced and selected.

3.3.5.3 For L2 teaching in ABE in South Africa

Walsh (1987:7) states that pre-literate learners have extensive visual experience and recommends that they create their own texts from self-made drawings and photos as this will help them to actively engage with the white page. It will also make literacy meaningful as by linking written texts with personalized images they will slowly learn to connect the pictures in a written or visual story.

A course which uses the learner's visual literacy as a bridge towards reading and writing is the basic English literacy programme developed by Brand Knew (Pty) Ltd.

(Eden, 1988:107). Illiterate adults are also consumers with excellent coping skills and good memories as in order to purchase goods they must memorize shop signs, company logos, and specific brand names. They learn to recognise and eventually memorise not only the colour and design of popular logos but, more importantly, the shape of the letters used in the brand name.

Shepherd (1992:4) states that "a sighted human being lives in a world where the shape of an object is as much a code for conceptualization perception as the written word describing that object". Like Eden (1988:107) he believes that people can be visually literate even if they cannot read as they regularly receive messages from non verbal informational signs, regardless of their mother tongue. He feels that well known forms and shapes can be used to teach literacy. However Shepherd, like Deno et al. (in Blacquiére, 1988:57) warns that "a picture of an object does not represent the same concepts as its verbal term" For example the word dog creates a different mental picture in individual listener's minds such as a terrier or alsatian and the concept alsatian can evoke different emotions, such as fear towards a guard dog or love for a pet, depending upon the receiver's experiences. He supports the idea of culture relativism and cautions teachers to ensure that learners share their perception of the visual aids they use.

3.3.6 The way viewers construe, process and interpret visual images; and how adults respond differently to messages containing either words or pictures to those which combine words and pictures.

If pictures are to serve as effective L2 learning aids for adults, as well as trying to establish in which language learning tasks they can be utilised, together with the most suitable type of pictures for these tasks; it is also important to consider how learners construe, process and interpret visual images; how they respond to dual signals - namely words and pictures; and also to take account of recorded age related differences in visual perceptual skills. The following is an overview of various psycho-linguistic theories which have a direct bearing on these matters:

3.3.7 The nature of visual perception and how it is affected by age

Based on the tenets of constructive perceptual theory, Treisman and Gelade (in Enns et al., 1990:469) claim that visual "perception involves two stages: the viewer first

registers or encodes the visual data obtained from a single glance, and then integrates the data obtained from a series of discrete glances into a coherent and holistic mental representation". Hebb (1949:469) says that in order to create a holistic perception "the viewer continually formulates tentative hypotheses (or expectations) that are tested and modified as new fragments of visual data are acquired" while Hochberg (1968:231) claims that these expectations "are used to guide subsequent glances which, in turn, yield new data that must be stored in the viewer's memory". According to Estes and Taylor (1966:332) "image processing time increases in proportion to the number of features and objects viewed". Based on research conducted with subjects aged from 5 to 24 years, Enns et al. (1990:477) postulate that short-term visual integration involves the following processes: a small visual store containing less data than the image because the viewer only codes the task-relevant features (Hochberg, 1968); and the active combination of these features in the short-term memory until they match feature combinations stored in the viewer's long term memory. This integration of features is guided by both general heuristics and expectations built up through the viewer's experience with a specific set of stimuli.¹⁴

3.3.8 *What a viewer perceives is determined more by what he expects to see than what is actually depicted.*

Chambers and Reisberg (1992:145) conducted research to test their theory that a viewer sees what he expects to see which is not always what is depicted. Chambers et al. claim their findings suggest that "what an image depicts depends on what an image means" (1992:148). The viewer's understanding of the *imaged form* (Roelofse's *signified* (1982) shapes the image and consequently determines which aspects of a depicted stimulus are included within the *image* (Roelofse's *signifier* - 1982). The viewer's 'meaning' of an image determines which part he will focus attention on (and thus which part he will be able to easily and accurately recall) as he will have a clear

14 I believe that Enns' findings and, in particular, his reference to the viewer's experience, appear to substantiate the claim of Brand Knew (Pty) Ltd. that 'most under-educated adults are visually literate' (see the preface to this document) and thus have a bearing on the use of visuals to aid L2 teaching in ABE. Although learners may not be able to read the L2 written codes, their accumulated experience will help them to formulate realistic hypotheses through which they can effectively decode the visual images used by teachers and to deploy these as an intermediary between the L2 and their L1. However, in my opinion, this age-related advantage could be counteracted by the poor eyesight of many ABE learners who are often unaware of their defect due to limited exposure to textbooks and the blackboard, or cannot afford to purchase spectacles.

view of this particular area and a vague view of the rest of the depiction (1992:151). Chambers et al. (1992:172) argue that a depicted image does not have a intrinsic interpretation and that viewers can be led to change their understanding of an image if they are told to focus on areas they had formally ignored.¹⁵

3.3.9 How viewers integrate information received from both pictorial and verbal sources and if they benefit most from messages which combine pictorial images and verbal text.

Yee et al. (1991:615) state that many tasks involve integrating data from visual and verbal sources and require the establishment of links between the picture and text. Yee et al. (1991:616) differentiate between a simple dual task in which two independent component tasks compete for the same mental resource and the more complex coordinating task involving the integration of two or more component tasks. In order to correlate the two components, both the verbal text and pictorial image must be converted into an mental code before the performer's objectives and percepts can be compared to establish the next move. The performer must ensure timely access of data from each component task in parallel formats, so that data from each component is reachable when required, as the outcome of one task will effect the actions in other task. Broadbent (in Yee et al., 1991:616) claims that coordination tasks make use of a special channel for receiving details individually in the working memory.

Results of tests Yee et al. (1991:616) conducted to compare the coordination of a verbal component task with a visual-spatial and auditory component task indicated that the ability to coordinate perceptual and verbal data is separate from that needed to deal with either data individually. Yee et al. state (1991:674) that the performance on both easy and hard perceptual tasks improved in the presence of a coordinating verbal task and on verbal tasks involving a coordinating perceptual task. Yee reports however, that the subjects' coordinating performance was not directly related to their perceptual and verbal performance, thus pointing to the existence of general task coordination abilities. These findings indicate that "all multitask situations lie along a continuum,

15 This research indicates that what the teacher "sees" in a picture might differ from what the learners "see" in terms of their personal construal of it and is especially relevant to the use of pictures for L2 teaching in ABE where the teacher and learners often have different cultural backgrounds. It also strengthens Wigfield's (1987:7) call for the use of learner-drawn pictures whose meaning the learner understands while he might fail to recognise the significance of pictures chosen by the teacher.

reflecting the degree of coordination required to perform the task" (1991:674). They also offer proof that man synthesizes information through a process of coordination which involves independent perceptual and verbal processing, and that the conversion of perceptual data to propositional data is slowed down in the presence of a parallel verbal task. Yee et al. (1991:615) conclude by stating that this dynamic model assumes that "perceptual reasoning occurs independently of verbal processing but transforming perceptual information into a propositional form is affected by concurrent verbal processing" and that while "conversion from the verbal to the propositional format is automatic, the comparison of perceptual and verbal data takes place in a propositional code" (1991:645). As many coordinating tasks require coordination of verbal and nonverbal data this could explain how individual performance differences can influence the execution of these tasks.¹⁶

Mayer et al. (1991:484) like Yee et al. (1991) focus on how viewers decode simultaneous verbal and pictorial messages and refers to a series of experiments involving groups of college students who answered creative problem-solving questions after being presented with a similar topic through different methods of presentation. The subjects were exposed to words only; animated pictures only; words before the pictures and words with the pictures. Mayer claims that the results support Paivio's dual coding hypothesis (Paivio in Mayer, 1991:484) that posits that instruction is successful if learners are able to build representational connections for creating verbal and visual representations and as well as the referential connections between them. In both experiments the 'words with pictures' group performed best on the problem-solving transfer tests. This supported Mayer's theory (1991:484) that a coordinated and simultaneous presentation of words and pictures helps the learner to build the necessary representational and referential connections, thus producing better recall and problem-solving transfer than unconnected explanations. Mayer et al. (1991:490) conclude by saying that if verbal and visual presentations are to be used as educational aids, programme writers must understand how people learn from words and pictures because pictures or animations accompanied by oral or spoken language are meaningless if learners cannot determine the connection between the visual and verbal elements. A warning that writers and users of L2 teaching materials, utilising both visual and verbal codes, would do well to heed.

16 Yee's theories have implications for the use of pictures to aid the comprehension of L2 texts as it would appear from this that, despite many claims to the contrary, there is a possibility that the inclusion of pictures might in reality hinder understanding, or that asking learners to listen and read at the same time might slow rather than hasten the comprehension process (see section 4.2.1.3).

3.3.10 If and how pictorial propositions and concepts can be successfully used to represent or cue similar verbal ones.

Hirst (1990:416) questions whether and how pictorial propositions and concepts can be successfully used to represent or cue similar verbal ones, particularly as even psycholinguists do not fully understand how images and prose function simultaneously. Although some claim that all information is mentally stored as images, Paivio and Bower in Hirst (1990:416) contend that the mind has a separate coding system for different types of information and that images are retained better than words. Therefore, concrete words which evoke images, are more readily memorized and recalled than abstract words, because they utilize both the picture and the word memory systems, thus producing a stronger impression. According to Hagen (in Hirst, 1990:411) the "mind processes information faster and remembers it longer if it has only to deal with minimal cues" (such as found in simple line drawings) because, according to Dwyer (in Hirst, 1990:418) the central nervous system, which filters out the essential details for transmission to the brain, takes longer to process the numerous cues in complex images and this confuses the cognitive system. Hirst (1990:412) states that the human mind easily forgets ordinary incidents but remembers unusual ones (both good and bad) for a long time and, consequently, he recommends the use of funny and/or bizarre line drawings (such as cartoons) rather than shaded drawings or photographs; as the former will not only ensure faster learning but also provide excellent cues for the swift and easy retrieval of both contextual and related data over an extended period. Harrison (in Hirst, 1990:422) confirms that this type of pictorial image can "inform through deforming" provided that the viewer can recall a complete image of the original form from long term memory. Hirst (1990:422) however, concludes that more research must be undertaken regarding the relationship of words and ideas to pictures, and of both of these to memory. The types of pictures which make the most effective L2 teaching aids are discussed in detail under sections 3.5 and 4.4).

3.3.11 If and how age increases the influence of subjective knowledge structures on memory performance

Hess et al. (1990:864) state that there are two types of data available for memory tasks: actual encoding of the target event and the viewer's knowledge of how the world operates. He feels (1990:865) that maturity increases the influence of subjective

knowledge structures on memory performance and therefore older adults often ignore accurate memory data if it disagrees with their background knowledge and this can lead them to alter correct memory responses to fit in with their world knowledge. To substantiate this assumption Hess et al. (1990:864) carried out tests in which young and old adults were exposed to familiar scenes (beach, kitchen, playground and picnic), four of these depicted objects according to their normal spatial relationships and four showed objects with unusual spatial relationships. The findings indicated that as an adult matures, his ability to accurately recall the spatial links between portrayed objects depends more on the viewer's schematic knowledge of the depicted setting than on memory, together with his preconceptions of their correct spatial relationship. This appears to support Chambers and Reisberg's (1992:145) theory that a viewer sees what he expects to see and/or recalls what he expects he should recall, rather than what is actually depicted.¹⁷

3.3.12 The alliance between visualization abilities, age and experience

Salthouse et al. (1990:845) conducted a series of tests on the relationship between age and spatial visualization abilities. He investigated the validity of the disuse hypothesis that "commonly used ability tasks are insensitive to age" (Birren, Cunningham and Yamamoto, in Salthouse et al., 1990:845). According to Salthouse, Kausler, and Saults (in Salthouse et al., 1990:851) experiential factors were responsible for only 15% of the total age-related variance in spatial visualization, and offers age-related reductions in data processing rates as an alternative variable. Salthouse et al. (1990:853) consequently deny that aging always causes incompetence and argues that extensive, cumulative experience frequently produces greater declarative and procedural knowledge, better discrimination between relevant and irrelevant data and even more effective execution of complex activities and monitoring and deployment of basic abilities. This theory supports Usher's (1989) call for ABE teachers to acknowledge adult learners' past experience (section 3.2) and the current plan to recognise "prior learning" Meintjies (1994:3) (section 3.1).

17 Teachers in ABE centres who use pictures as L2 teaching aids should check that learners' are actually seeing and recalling the depicted content otherwise the pictures could hinder rather than help understanding.

3.3.13 *The relationship between age and the "pictorial superiority effect".*

While Madigan (in Wright et al., 1992:219) states that "cognitive literature strongly suggests that retention of stimulus items is superior when presented in the form of pictures compared with that of words" (Wright et al., *ibid.*) points out that research suggests that this "pictorial superiority effect" (PSE) declines with age. Yet, the findings of tests which Wright et al. (1992:233) carried out indicated that, while the speed of encoding pictures and words improves with age, the influence of the PSE remains constant and thus there is no developmental change in the relative speeds of either of these encoding operations; nor is there any change in the relative speeds of pictorial and verbal access to a single semantic memory system thus indicating that the benefits of PSE are not negated with advancing age.

However, Wright points out that tests conducted by Brainerd, Reyna, Howe and Kingma (in Wright et al., 1992:232) provide evidence of age-related shifts in the PSE for the learning of new information. Their research into the relationship between age and presentation mode indicates that young children found pictures easier to recall than words, pictures and words produced similar results with teenagers, while adults recalled words more easily than pictures. Wright feels that this indicates that while memory at first comprises separate verbal and nonverbal systems, these eventually coalesce into one semantic system, coupled to the fact that adults usually have higher reading speeds.¹⁸

3.3.14 *Age increases a viewer's ability to decode pictorial metaphors and to use them to produce matching verbal metaphors*

Dent et al. (1990:983) investigated whether a viewer's ability to decode pictorial metaphors, and to use them to produce matching verbal metaphors, develops with maturation. Dent et al. (1990:984) define verbal metaphors as talking about one element in terms of another and pictorial metaphors as depicting one entity in terms of another. In simple pictorial metaphors the topic object (Roelofse's signified - 1982) is different to the vehicle object (Roelofse's signifier - 1982) but contains some

18 Wright's findings on the PSE effect are pertinent to the use of pictorial teaching aids. It would appear that adults in ABE centres can continue to benefit from the use of visual stimuli regardless of their age, as due to their disadvantaged backgrounds, their reading speeds are unlikely to take precedence over their visual processing skills.

properties of the vehicle object. Thus the metaphoric resemblance is stressed and the topic-vehicle interaction is explicit, for example a car grill photographed to resemble teeth Seitz and Beilin (in Dent et al., 1990:984). Compound metaphors combine situationally and physically unrelated objects, for example the vehicle object depicts the features of one type of object imposed upon another category of object (a plastic bird perched on the spout of a whistling kettle) Freedman (in Dent et al., 1990:984).

Dent et al. (1990:991) tested the effectiveness of using simple and compound visual metaphors as the basis for creating verbal metaphors or "new and different ways to talk about them". The findings indicate that simple pictorial metaphors are an effective means of helping children and adults to produce simple verbal metaphors. Compound pictorial metaphors can be used to help adults generate original and interesting verbal responses because they are able to perceive a likeness of physical form or emotional response in seemingly unrelated objects (Dent et al., 1990:992). Adults can refer to elements outside the pictorial metaphor by drawing on their experience of perceptible natural entities and events and are sensitive to resemblances across a wide span of time and space Wilcox and Katz (in Dent et al., 1990:992).

This research reinforces Lieskounig's (1987) (section 3.4) theory that perceptually challenging pictorial images are the most effective means of enhancing L2 oral and written production. However, teachers should take heed of Dent et al.'s (1990:992) warning that the relationship between perceptual and verbal context is a complex one. Although it has been proved that viewers can establish a relationship between visual and verbal metaphor, researchers have only a limited knowledge of how verbal requests direct the viewer's attention towards perceivable objects and layouts, or how perceptual structures affects the creation and character of L2 descriptions Dent (1990:992).¹⁹

3.4 The use of pictorial images for English SLA

Blacquiere (1988:53) believes that visual art preceded writing as an educational tool and, that as the art of printing was refined, visual images were increasingly used in this way. Both Blacquiere (1988:53) and Kirsch and Mosenthal (1990:216) mention Comenius's *Orbis Sensualium Pictus* (*The Visible World in Pictures*) published in 1658. This was "the first known textbook to include drawings for the specific purpose

19 Again within the context of ABE, it is important that the teacher takes account of the adult learners' level of visual literacy, cultural and educational background and gradually leads them to more creative L2 production through the introduction of ever more stimulating visual images.

of illuminating phenomena described in the text" (Kirsch & Mosenthal, 1990:216). It contained "150 copper-cut drawings representing 'A Picture of all the chief Things that are in the world; and of Mens Employments therein', the purpose of which was "to help children better conceptualize important English and Latin Nomenclature" (1990:53). Blacquiere (1988:53) refers to these drawings as "the earliest examples of mass produced representational art [used] in the service of language learning".

Gerlach (in Potgieter, 1987:28) recommends the use of pictures for L2 teaching as they are cheap and easily obtainable; Early (1991:245) recommends the use of wordless picture books for both younger and older learners, as these are often more readily available than normal textbooks; while Wright (1989:2) says that pictures are easy to prepare and organise and can be used with all ages and levels of L2 competency. If they are to prove valid L2 teaching and learning aids, they must be filed according to either language teaching points, language skills, learners' needs, topics, situations and/or cultural information in order to facilitate ready access (1989:212). Hill (1990:5) feels that when pictures are mounted, their productive life is lengthened but, even more importantly, when the distracting reverse side of visuals taken from newspapers and magazines is hidden, they are more aesthetically pleasing to learners which encourages a more dynamic response.

Blacquiere (1988:53,56), Lieskounig (1987:2), Maley (1990:157), Potgieter (1987:10), Wigfield (1987:7) and Wright (1989:161) all agree that "pictures make a powerful contribution to the content and process of L2 learning" (Wright, 1989:161). However, they distinguish between:

- a the traditional way of deploying "visual material for talking about language" Corder (in Potgieter, 1987:10) employed in the Grammar-Translation, Audio-lingual, Direct and Cognitive Code approaches which only lost their popularity in the late 1960's; and
- b the current communicative method of using "visual materials for talking with" (1989:161);
- c in traditional teaching methods learners played a passive role and pictures were used in the classroom as follows: as a stimulus for descriptions, discussions and explanations (Lieskounig, 1987:2); Potgieter (1987:10) and Wright (1989:6); as a means of introducing cultural and contextual references (Blacquiere, 1985:53 and 65), Wright (1989:161); to indicate meaning during the initial L2 learning stage when the participants had no common language (instead of using the learners' L1), Wigfield (1987:7), Wright (1989:161); as a means of

controlling the L2 input Blacquiere (1985:65); to decorate and add interest to textbooks and classrooms; to provide both information about known/unknown phenomenon and a context within which to interpret the L2 (Maley, 1990:155-157); Wright (1989:161);

- d since the introduction of the Communicative Approach in the 1970's, the relationship between picture and learners has become more dynamic. This is because, according to Wright (1989:6), in natural conversation the communicator always needs to communicate in order to discover or convey new facts, or express and ascertain different opinions and perceptions. Therefore, as Blacquiere (1985:65) points out, communication is not merely a matter of giving labels to objects, people and actions, it also involves expressing feelings about them.

According to Wright (1989:4, 6 and 10) pictures have unlimited potential when used communicatively and he lists their uses as follows: to provide a gentle stimulus, a purpose and a stress free context (there is no right or wrong way of interpreting a picture) which motivates learners to express, exchange and evaluate their feelings, ideas and experiences through the promotion of disciplined interactional activities; to foster an understanding of L2 syntax, lexicon and vocabulary through the use of all four language skills; and to motivate learners to bridge information and reasoning gaps which are the basis of natural conversation Wright (1989:161). Hill (1990:2) also contends that visuals can be used for every aspect of L2 teaching from drilling to discussion; description to essay writing; as either the core of the lesson or to illuminate a specific part of it. Blacquiere (1985:53) agrees with both Hill and Wright that pictures are valuable L2 teaching tools as, although they provide both content and context in a lesson, they do not predetermine the learners' linguistic forms of exchange. However, he cites the case of a teacher who proudly boasted "I use a lot of pictures" (1985:53) as proof of her communicative approach and warns that their indiscriminate use is not necessarily synonymous with the successful implementation of this method. None the less, when a picture is used "as an accessory to a dialogue or discussion within a simulated situation in the classroom" McAlpin (in Potgieter, 1987:10), the learner is able to generate a superior level of L2, higher than could be achieved through the traditional method of merely describing the picture.

Maley (1990:155) champions the use of teacher and/or learner made pictures, particularly if they are ambiguous as he feels these can be used to engender speculative discussion. He considers they have the advantage of utilizing the learners' "store of personalized meanings in terms of their own previous experiences" (1990:157).

Wright opens his book "Pictures for Language Learning" with the question "Why use pictures?" and promptly answers this by saying that most L2 teachers not only want to help their learners develop competence in L2 skills but also enable them to communicate with others via conversations and discussions. He regards pictures as an important stimulus for developing these communication skills because "we predict, deduce, and infer meaning from what we see around us and what we remember having seen and not only from what we hear and read (Wright, 1989:2). Through their representation of places, objects, and people, pictures provide a sense of the language's context and so facilitate access to the kind of experiences learners will face in real life and consequently simulate authentic L2 practice (Hewings, 1991:241). Lemmer (1989:21) and Potgieter (1987:28) both believe that pictures provide communal experiences which lead to a sense of social solidarity amongst learners. Early (1991:246) and Lemmer (1989:20) argue that picture books usually combine high quality illustrations with morally challenging plots and, through this integration of the linguistic and visual modes, learners are helped to develop both intellectually and affectively. Lemmer recommends the use of 'picture-books' as they promote learning which "concerns itself with the heart and with human values" and can even lead the older reader to an awareness of "psychological, social, moral, political and literary issues" (Rosenblatt in Lemmer, 1989:22).

Good illustrations provide intrinsic motivation and hold learners' interest according to Early (1991:246) and Lemmer (1989:21), while Potgieter (1987:28) believes they stimulate further study, reading and research. If carefully selected and imaginatively used, visuals bring both a freshness and element of surprise into each lesson, which "evokes an immediate personal reaction from learners which is the vital seed of all meaningful language-learning" (Hill, 1990:1). Spencer (1989:1) states that creative visual material helps L2 learners to lower what Krashen terms their 'affective filter' (Richards, 1986:133) and thus motivates them to attempt varied and demanding tasks through which they can practise and improve their language skills. Unlike tasks based on written texts, in which content must be matched with the learners' L2 ability, visuals can be used in diverse ways with groups of varying ages and linguistic competence.

They also help to motivate illiterate adults says Jenkins (1988) in a discussion of the teaching of L2 through the Language Experience approach as using pictures "gives learners the confidence to express their own ideas in words and share them with each other" (1988:8). Learners gradually realise that books and newspaper articles start as ideas and this motivates them to learn to write down and read their own ideas. Eden

(1988:105) states that the use of easily recognisable pictures and brand names motivates learners to work hard as it demystifies the act of learning to read and write.

Blacquiére (1985:55) says that paintings and photographs help learners to recognise both concrete and inner reality while Gerlach (in Potgieter, 1987:28) asserts that pictures enable learners to study inaccessible topics which can only be internalized through visual perception and are thus often misconstrued. According to Corder (in Potgieter, 1987:10), language only acquires meaning when it is related to both its particular speech sounds and its situation. By providing that situation in the classroom context, pictures not only enable learners to become familiar with the L2 culture but also with people, places and things outside their own life-world both in the past or future. Wright endorses the interdependence of language and context and affirms that pictures "bring the world into classroom" (1989:17) and provide the setting, participants, purpose, topic and channel necessary for authentic communication; thereby helping learners to focus on the meaning and use of the L2 being taught. Hill (1990:1-2) maintains that formal L2 learning is an unnatural way of acquiring the creative, animate system of sounds and forms which comprise a living language. Teachers should therefore make use of magazine photographs and drawings to illustrate and/or provide a background for the topics used in both oral and written tasks. These easily procured and personally chosen images usually engender more enthusiasm in both teachers and learners than other professionally produced teaching aids.

SLA is a complex process, and introducing and establishing meaning is the first stage of a system in which learners become acquainted with a particular L2 aspect and what it represents. Wright (1989:138) maintains that new L2 aspects will only be assimilated into the learners' L2 resources if they is used in a wide variety of natural situations. Pictures bring the outside world into the classroom and aid SLA by simulating the situations in which learners acquire and use their mother-tongue. The cumulative nature of SLA is one of the underlying tenants of the Adult Literacy Programme "Brand New" (Eden, 1988:105). Recognizable pictures containing brand names of familiar products are used to contextualize basic language concepts (the letters and sounds of the alphabet) and constitute the first step in the complex process of introducing illiterate people to the four language skills.

As can be seen from the above discussion, pictures can be used in a variety of ways to provide a stimulus for the generation of both oral and written L2 some of which are listed below:

- 3.4.1 Wright (1989:41) recommends the use of single pictures and/or a series of pictures in controlled practice to illustrate language points, to cue learners on what to say and to cue responses to questions or substitution exercises (which Hollingworth (in Potgieter, 1987:21-22) feels will improve their knowledge of L2 vocabulary and syntax) and also to provide information for objective descriptions and to furnish the context and characters for "mini-dialogues involving given L2 sentence patterns" (1987:41). Trim (in Potgieter, 1987:16) recommends the use of humorous pictures to take the drudgery out of correcting mispronunciation. Potgieter (1987:24) says that pictures that provoke a reaction which is within the learners' L2 ability can help them to name objects and to describe actions, combine adjectives and nouns, verbs and adverbs and make use of various tenses.
- 3.4.2 While pictures provide context, topic and characters, they still allow learners an element of choice; thus encouraging them to exploit their L2 resources (be it single words or complete sentences) as they share personal feelings, experiences and often amusing ideas (Wright, 1989:18 and 116) through discussions, role plays and dramas (Wright, 1989:126); interviews and reports (Early, 1991:248); retelling or forecasting the ends of stories (Lemmer, 1989:20-23). McAlpin (in Potgieter, 1987:13) agrees that pictures can be used to encourage learners to produce "interesting and controversial L2" as they express their personal reactions to pictures in terms of their fluency level and already acquired structures, which can lead to general discussions and organized debates.
- 3.4.3 Early (1991:245-6) states that wordless picture books help develop learners' thinking skills. She feels that the built-in story structure in these books encourages learners to compose their own oral and written texts, starting with single words and progressing to extended discourses on a wide range of topics and text-types. The following discourse types will be developed (i) literal - description, narration, temporal sequence and choice; (ii) inferential - prediction, hypothesis and cause/effect, (iii) classification and concept formation - understanding and interrelating concepts; (iv) judgmental - evaluation of characters, actions, concepts and principles. Learners will eventually be able to compose detailed, lucid and cohesive texts such as letters, newspaper articles and reports. McAlpin (in Potgieter, 1987:13) believes that inferential or 'interpretative' discourse should involve prediction and speculation about past and future events and that this type of discourse can be generated by linking unrelated pictures together to form a new context

- 3.4.4 Wigfield (1987:8) suggests two uses for pictures: (i) as a means of helping learners "to transfer the meaning (contained in a self-made drawing) to speech (telling a story) or written language (writing the story); (ii) as memory aids rather than instruments of meaning, for example if a teacher draws a series of pictures as she narrates a story, learners can retell the story, using the drawings to remind themselves of the sequence of events, provided of course, that they understand the meaning of the story. Wright (1989:68) also believes sequenced pictures can challenge learners to produce sequenced information, either objectively by depicting stages in a process, or subjectively by narrating a story.
- 3.4.5 Lieskounig (1989:5) states that decorative pictures are useful if they invoke learners' emotional responses and thus encourage them to talk or write about them. Detailed illustrations which make visual interpretation difficult as well as ambiguous or contradictory illustrations which frustrate students and set up dynamic tension are ideal vehicles for forcing learners to make verbal enquiries and evaluations. Wright (1989:50 and 96) agrees that both ambiguous visuals and juxtaposed pictures can elicit the creative use of L2 via partly controlled and open activities, in which teachers welcome the expression of different opinions. Through the use of self-made collages learners can be encouraged to share their likes and dislikes and compose learner-profiles which they can use to introduce or talk about each other (1989:101).
- 3.4.6. Diagrams and simple maps based on local situations can be used for formulating oral and written dialogues involving asking for and giving directions (Potgieter, 1987:25).

Pictures can also be used to stimulate L2 production in ABE as follows:

- 3.4.7 Non-verbal signs, such as universally accepted information symbols, which can be understood by all languages groups and interpreted by illiterate learners, can be used to generate L2 oral production (Shepherd, 1992:4). Different forms and shapes can be deployed to teach concepts of shape and size, while cut-outs of people, animals, vehicles and other objects can be utilized to illustrate narrated stories and/or generate discussion on various topics (Shepherd, 1992:4). However Shepherd warns that teachers must ensure that learners share their own perception of the images.
- 3.4.8 Pictures can be used "to get people talking" (Jenkins, 1988:3-4). Research indicates that people without formal schooling are often too inhibited to talk

freely in classroom discussions. The use of pictures depicting situations and problems from learners own lifeworld helps to arouse their interest and encourages them to make suggestions for preventing or solving the problem in terms of their own experience. French (1989:90) affirms Jenkins's claim that when pictures are used in conjunction with the language-experience approach in adult literacy, they nurture a spirit of enquiry amongst the learners. Reading and writing is not seen as a mechanical process but one in which the learners can creatively participate.

Drawings and photographs encourage adults to actively engage with "the white page and in so doing add meaning to literacy learning" (Walsh, 1987:6). Self-made photos provide learners with a stimulus for creating written texts such as describing their own or others pictures and composing appropriate dialogues.

Many of the writers already referred to also recommend pictures as an aid to text comprehension. Here are some of their suggestions:

3.4.9 Wright (1989:136) states that the meaning of words is determined by their context and therefore, as pictures can provide learners with cultural meaning, they can help them to understand L2 discourse. This, in turn, will encourage learners to search for their own meaning in texts and, in so doing, provide them with an important learning strategy. According to Kenneth Goodman (in Lemmer, 1989:21) picture stories provide both adults and children with opportunities for "meaning making which is the essence of the reading process" (and presumably the comprehension process as well).

3.4.10 L2 text comprehension demands that learners learn to interpret 'chunks' of language and not merely words or sentences. The non-verbal information contained in visuals can help learners to predict a text's meaning quicker than either listening or reading. In fact some texts are often incomprehensible without a complimentary illustration, for example a picture can show learners the speaker's background, appearance and behaviour and thus help them to understand the implied but unstated meanings (Wright, 1989:147 and 160).

3.4.11 Kirsch (1988:219) asserts that "understanding the world necessitates identifying and sorting single objects into broader categories". Textbook designers relate words to pictures to help learners identify, sort, and extend their knowledge. Pictures provide them with the means to distinguish between the denotative and connotative features of objects, which in turn, assists them to make sense of the verbal information. Kirsch feels that 'labelled pictures' (1988:218) which

convey the visual equivalent of words can be used to help learners acquire the general meaning of a word or sentence. He believes that 'picture lists' are an even more effective tool for text comprehension as they provide more examples of the phenomenon which learners can use as a basis for their hypotheses regarding the denotative and connotative characteristics (1988:218). However, their success depends on the accuracy, level of detail and appropriateness of the drawings, combined with the learners' ability to recognize meaningful features in the pictures.

- 3.4.12 Hirst (1990:411) states that "instructions should be illustrated to help users memorize them" and recommends the use of simple line drawings containing minimal cues rather than detailed photographs and drawings" Hagen (in Hirst, 1990:411). However, he stipulates that the illustrations should be "complicated enough to aid the memory task" Ad Herennium (86-82 BC, in Hirst, 1990:418), such as unusual or bizarre images, dynamic interactive images and composite humorous images and cartoons.

Another purpose that pictures or picture books can fulfil in L2 learning is to help learners develop 'reading' skills and in so doing improve their comprehension of L2 texts. The following are some suggestions for using pictures for this purpose:

- 3.4.13 Wright (in Potgieter, 1987:20) states that sets of pictures and matching words can be used initially to motivate learners to recognise L2 sounds, words and sentences. Ellis and Preston (in Early, 1991:246) recommends the use of wordless picture books to assist learners to acquire such reading skills as sequencing, noting details, determining the main notion, making inferences, drawing conclusions, noting cause and effect and making judgements. Degler (in Early, 1991:245) believes that as there are "no right or wrong answers in 'reading' picture texts" they can foster a positive attitude to books. Rosenblatt (in Lemmer, 1989:21) also feels that through 'reading' sophisticated comic-format books, older learners increase their familiarity with books and improve their confidence so that they motivated to try to read books containing few or no pictures. Kenneth Goodman claims through their 'reading' of picture books learners will learn how to concentrate on constructing meaning by "seeking the most direct path; developing strategies for reducing uncertainty and selectively using available cues in terms of their own experience" Goodman (in Lemmer, 1989:21). Wright (1989:159) believes that if pictures are used regularly, both by teachers to clarify specific points or the overall context, and by learners to non-verbally illustrate their grasp of these same aspects; complex information

processing skills such as skimming, scanning, absorbing all the details and understanding how the component parts contribute to the overall meaning, can be acquired.

3.4.14 Walsh (1987:20) feels that learner-generated photos can help learners associate written texts with personalized, individual images, which, in turn, will help them to interpret other texts which make use of both verbal and non-verbal language.

Pictures can also be used to promote reading skills within the context of ABE according to an article entitled "Pictures Books in the Adult Curriculum" (which appeared in the *Journal of Reading*, V35 N3, November 1991:217). The unknown author states that children's pictures books can provide newly-literate adults with a sense of achievement and motivation because, while the stories are well written, they can be easily read and interpreted by the readers. As they contain a limited amount of detail the main events can be easily retold. However, adults must be given credit for their expansive life experiences and should be encouraged to regard the reading of picture books as a means of upgrading their own literacy level and also improving their children's learning experiences. Adults can first read, interpret and discuss books in pairs and then in groups as, in this way they will gain enough confidence to read to their children, which will motivate them to improve their newly acquired reading skills.

However, the following disadvantages and negative implications of using pictures to aid L2 learning were also highlighted in the literature under review.

As mentioned before, Blacquiere (1985:65) argues that communication involves expressing feelings towards objects, people and actions, which are often difficult to express accurately through visuals. Blacquiere believes emotions can be visualised effectively if the receiver understands the conventions of the code through which they are signalled, but feels that learning the idiosyncrasies of artistic symbols can be a very complex task. Using pictures to aid L2 learning can be confusing for young learners because, Blacquiere (1985:55), like Yee et al. (1991) (section 3.3.9) contends that it is hard to simultaneously translate messages composed in two different symbolic codes. Learners should master the basic L2 reading skills before being introduced to texts combining both visuals and words. Blacquiere (1985:64) stresses the equivocal side of using visuals in L2 teaching; the visual language system functions differently from linguistic language and the ability to read words does not guarantee an ability to read pictures. Therefore, using the two codes to reciprocate for a lack of fluency in

either can be both effective and detrimental to the learning experience. In the traditional school of L2 teaching language was seen as a vehicle through which the intrinsic meaning of the message is contained. However, the Communicative Approach, which rejects the idea of language possessing intrinsic meaning, sees language as merely the conduit for transmitting messages; and it is the sender and receiver of the message who give meaning to the language. Like Wright (1989:161), Blacquiere (1985:65) argues that communication is a process of bridging information and opinion gaps between the participants and occurs mainly through verbal language, which he claims is the most compatible code as the sender and the receiver usually apportion the same meaning to the words in a message. Other codes such as visual art, music and gestures are also used but these have more individual meanings which may match, overlap, or contradict those of other community members or reference groups.

Lieskounig (1989:2) is also scathing regarding the merits of using pictures to hasten SLA. He focuses on the teaching of German as a foreign language and suggests that while most textbooks abound with pictorial material, very few offer "any explanation of the pedagogical and didactic aims or reasons for using visual material in L2 teaching. Lieskounig maintains that far from offering 'unlimited potential' (Wright, 1989:4, 6 and 10), most pictures are 'self-contained, self-explanatory and visually closed, superficial and distracting' (Lieskounig, 1989:2) and their main role is merely to improve layout, make teaching 'more attractive' and provide a memory aid. He continues to postulate that they are ineffective teaching aids because they fail to stimulate communicative L2 performance or creative verbalization of the expanded context. In today's 'visually oriented' society most pictures only encourage learners to produce further visual images. In order to be felicitous as a teaching aid a picture must be opaque to visual analysis and require verbal speculation and explanation. He lists (1989:3-6) the following examples of the negative use of pictures:

- i Pictures for Description (1989:3): The content is self-evident and learners are asked to repeat in the L2 what they already know visually so they feel no urge to discuss the picture, even in their L1. Its purpose is to generate a factual description which reproduces known vocabulary and grammar structures and so offers no incentive for learners to creatively experiment with unknown L2.
- ii Picture Sequence for Story-telling (1989:3): the complete story is given and learners are asked to retell it in their own words. As the picture story is self-contained and holistic, "the visual narration is both economical and

semiotically complete" (1989:3) and so learners feel no urge to use the L2 creatively to retell the story.

- iii Pictures for Illustration (1989:4): although pictures can improve presentation they are often counter-productive as a learning aid. They offer a visual frame of reference and make the context in which the foreign language is presented immediately recognizable and thus easily assimilated into learner's own cultural background. Many pictures dampen the learners' natural curiosity about the foreign language and its culture and repress their natural desire to unravel its mysteries through the use of its language. Learning the new language is relegated to the mechanical acquisition of vocabulary and grammar. Lieskounig divides these types of visuals into three categories namely:
 - A Photographs (1989:4): Most professionally produced photograph are very dense and demand very little verbal explanation.
 - B Cartoons and Comic-Strips (1989:5): Lieskounig contends these were originally designed for an independent viewer and depict a completed story and so do not encourage the learners' communicative involvement. Even more important, once a joke has been received and appreciated, it loses its appeal and thus visual cartoons offer no incentive for verbal paraphrasing.
 - C Artistic Representation (1989:6): which can include anything from casual sketches to reproductions of famous paintings. Unless learners feel emotionally compelled to talk and write about them in the L2, their purpose is merely decorative.

Lieskounig (1989:5-6) concludes his attack on the indiscriminate use of visuals in L2 teaching by stating that the "the world can be understood and explained only through verbal language" (1989:5). However, learners' perception of complex verbal messages with multiple meanings is inferior to similarly complex visual combinations. He gives as a reason for this the fact that today's society is a visually oriented one in which people are accustomed to receiving meaning through transparent visual images. Consequently they reject intricate verbal interchanges involving elaborate linguistic patterns as their level of linguistic competence is inferior to their visual literacy skills. Unlike his colleagues, who make elaborate claims regarding the benefits of using pictures as L2 teaching aims - "pictures bring the outside world into the classroom" (Blacquiere, 1985:55) and Wright (1989:138); "pictures develop complete individuals capable of creating authentic L2 (Lemmer, 1989:20-21); Lieskounig (1989:6) contends

that the value of pictures as generators of creative L2 is definitely inferior to that of words.

Wigfield (1987:7-8) postulates that using pictures to give meaning can be harmful if the culture depicted differs from that of the learners. Knowing the meaning of a word helps you interpret the picture but not vice versa; for instance a picture of a town can connote a general meaning such as a town or buildings, or a specific meaning such as London, or even an abstract concept such as crime or congestion. Even when a picture is accompanied by an L2 caption the reader may still construe the message differently to the communicator. When a learner with a poor command L2 draws a picture and asks the teacher for words to describe his picture, unless he and the teacher have the same perception of the picture, it is possible that the learner will acquire incorrect L2 forms for his idea.

Hewings (1991:237) agrees that a community's values, attitudes, and norms are reflected in its speech, writing, and visual perception and like Dondis (in Blacquiére, 1988:64) (section 3.3.4) argues that visual perception is not culture universal and thus pictures are perceived from a culturally biased viewpoint. Thus, once a picture has been perceived from a particular viewpoint it is difficult to 'read' it in another way even if the viewer is made aware of the other perspective. When illustrations (drawings, photos, cartoons, flow charts, pie charts, graphs or tables) are used to support meanings conveyed in accompanying texts or to stimulate L2 practice, teachers and learners must share a common perception of them if they are to enhance L2 learning. Hewings goes on to say (ibid.:238) that both L2 textbook writers and teachers too often assume that learners "see" as they do and are therefore able to make sense of graphically presented information. As a result of this, what they regard as linguistic problems, are often perceptual ones and he cites (1988:238-242) the following examples of this paradox. When pictures are used to represent roles through external appearance learners often give wrong answers because they are unable make a connection between the cues (age and dress) and a particular stereotypical role; or even if they manage this, their connection may be different from that which the text book writer or teacher intended. When pictures are used to establish location they are often interpreted in different ways as some students focus on the background and others on the foreground while others misinterpret the gestures of the portrayed subjects. Symbolic representations such as cartoons or 'real world' information signs have their own specific conventions and are thus difficult to interpret if the learners are not familiar with these. Graphic representations such as maps, plans, tables, charts, and graphs can also be confusing as techniques for reading them not acquired automatically. Consequently, when any of the above illustrations are used learners

often find it difficult to transfer meaning from the graphic to the verbal form, or vice versa.

Hirst (1990:419-21) also questions the individuality and universality in images and warns that "no one seems able to agree completely as to what visual signals mean in terms of both verbal or non-verbal propositions (1990:421). Although there are some widely understood visual images which make excellent learning aids, they are not all infallible "because things seem different to different people" Ad Herennium (86-82 BC, in Hirst, 1990:412). Hirst feels, therefore, that further research into the relationship of words and ideas to pictures, and of both of these to cognition, is needed.

3.5 The most effective type of visual images for English SLA

Marsh (1983:104-5) states that if graphic illustrations are to assist in the interpretation of messages they must be matched to the sophistication/readiness level of their recipients. He defines sophistication as "a combination of cognitive style and native ability" which describes "a state of the receiver and not a characteristic of the message". Readiness is "an estimation of how much preparation within the message is required to render the receiver 'ready' to process the message content".

The receiver's sophistication/readiness level indicates the amount of topic framing required, in other words, how much stress must be given to topic relevance, to receiver and to memory aids. Marsh (1983:131) states that recipients with high sophistication/readiness levels are both willing and capable of processing visual images which manifest abstracted reality, low definition and narrow framing. Those with a low sophistication/readiness level will require images which combine representational reality, high definition and broad framing.

Blacquiere (1988:54) states that visual materials can be categorised according to their degree of abstraction, and distinguishes between graphic symbols and pictorial symbols (Wileman, in Blacquiere, 1988:56).

Dwyer (in Blacquiere, 1988:58) carried out tests to determine the effectiveness of various types and combinations of visual representations and found that the more realistic an image, the more effectively the message is transmitted. Learners can recognise the attributes of an object or situation from a limited number of stimuli and excessively detailed illustrations can distract their attention from important information

and, consequently, illustrations containing relatively small amounts of realistic detail make more effective L2 teaching aids.

Potgieter (1987:8) refers to Dale's Cone of Experience (in Schramm, 1977:77) (represented schematically by Van Rensburg, 1982:67) which depicts the levels of a child's life experience according to which learning occurs, on a scale ranging from the most basic, concrete, direct experiences to the most abstract actions. Still images appear high on the hierarchy of abstraction and thus still pictures (drawings, paintings and photographs) are not as effective as teaching aids as more life-like images such as television, exhibitions, demonstrations and dramatized experiences or direct experience.

Coming now to the question of which criteria should be applied when choosing pictures for use as teaching aids, the following authors have the following to say in this regard:

- 3.5.1 Hill (1990:1) argues that classroom L2 learning is an unnatural way of acquiring a living language and claims that making use of photographs or drawings cut out of magazines which "bring reality into the classroom situation", is one of the most effective ways of overcoming this problem. He feels that not only are such visual aids readily available and inexpensive but, the fact they have been personally selected by the teacher and/or learners, will raise them above the level of other more intimidating hi-tech teaching aids. Pictures can either be large enough for everyone to see, or small enough for passing around; they can be monochrome or coloured photographs or drawings or even copies of famous paintings; presented individually or linked with other pictures or a text.
- 3.5.2 Wright (1989:18) also supports the use of realistic pictures as he feels these can be readily adapted for learners of all levels of L2 competence and for both easy and more complex tasks.
- 3.5.3 Kirsch et al. (1990:218-9) argues in favour of "mimetic documents" (see section 3.4.11) which combine pictorial images and verbal messages such as posters (involving drawings, paintings and photographs) diagrams, schematics, charts and graphs. He refers to both labelled pictures in which a single example of a particular phenomenon is matched with its verbal term; and picture-lists comprising a set of pictures of objects from a particular phenomenon, together with a list of words or phrases giving the names of the objects. He recommends the use of picture lists as these help learners to

distinguish the denotative and connotative characteristics of the depicted objects, which are not always easily differentiated in labelled pictures. He also feels that picture lists have greater educational value as they contain more examples of the phenomenon and so provide more information upon which learners can base their hypotheses as to which are the common and which the variable characteristics.

- 3.5.4 Maley (1990:157-158) divides pictures into readymade and learner-made visuals. He feels that readymade or professionally produced visuals should serve both a decorative and an informative function. Some of the more effective educational aids are posters and reproductions of art works which are accompanied by an appropriate literary text such as poem; topical newspaper and magazine photographs plus their captions as well as cartoon strips and photo stories. However, he feels that videos and films present a "near total context for language learning" (Maley, 1990:157) and are thus more effective teaching aids than still images. He also endorses the use of learner-made visuals such as sketch maps, plans of the locale of narrative text, pictures of main characters and advertisements. Such visuals can be particularly stimulating if they are created as part of an interactive learning process, for example when learners draw a picture of a person or complete a map from a description given to them by one of their peers.
- 3.5.5 Walsh (1987:6) also favours the use of learner-made drawings and photographs of classmates which he feels will stimulate the interactional activities so essential to L2 learning.
- 3.5.6 Finocchiaro (in Potgieter, 1987:27) feels that in order for visuals to make effective L2 aids they must be clear and simple in design (which supports the findings of Winter, in Blacquiere, 1988:59) and large enough for all learners to see clearly. They can be either monochrome or coloured; and presented without captions to ensure maximum versatility; there should be at least two sets of pictures for each concept, one relating to learners' life experiences and the other relating to the people and country of the target language.
- 3.5.7 Trim (in Potgieter, 1987:16) feels that humorous pictures are very effective for making mechanical practice less boring.
- 3.5.8 Brown (in Potgieter, 1987:16) says that educational pictures should be relevant, interesting, accurate, current, well-produced and stimulating; capable

of raising questions and generating contextual discussions. A series of individual but related pictures can be used to represent sequential information.

- 3.5.9 McAlpin (in Potgieter, 1987:28) rejects ambiguous, blurred or cluttered pictures as ineffectual L2 teaching aids because learners will be confused if they cannot decide precisely what a picture depicts.

There are, however, quite a number of the authors under review who, when discussing the type of pictures they consider to be the most effective L2 learning aids, appear to contradict many of the aforementioned criteria as can be seen from the comments and recommendations listed below:

- 3.5.10 Although Lieskounig (1987:4-5) refers in particular to the use of pictures for teaching German as a foreign language, many of his comments are applicable to the teaching of L2. He feels that the excellent quality, extensive and lucid details of professionally produced photographs make their meaning self-explanatory which leaves learners little leeway for verbal engagement. While complete cartoons and comic-strips are initially amusing, there is no incentive for the learners to dwell on them and thus they discourage innovative verbal evaluation. He recommends the use of the following types of pictures which he feels will provoke learners into making verbal speculations thus stimulating language learning: less professional photographs in which the content is obscured; photo montages involving an enigmatic juxtaposition of material; incomplete cartoons and manipulated comic-strips, for example a single-picture cartoon minus its caption; or half of a comic-strip sequence from which vital recurring elements have been blotted out; or a combination of pictures without words or vice versa which present learners with a puzzle they will want to solve verbally; artistic representations range from thumb nail sketches to reproductions of famous paintings such as Breughel's three-legged peasant and Escher's Waterfall. The latter are not merely decorative but also dense pictorial representations which defy visual consumption, invoke the learners' emotional response and demand to be verbally evaluated thus forcing learners to talk or write about them in the L2.

- 3.5.11 Maley (1990:157-158) also recommends the use of ready-made abstract pictures, ambiguous pictures and incomplete pictures which imaginatively extend learners as the focus of attention is outside the picture itself. Abstract learner-made images such as inkblot pictures; ambiguous pictures or designs are also effective L2 learning aids.

- 3.5.12 Wright (1989:50, 96) likewise suggests ambiguous and juxtaposed pictures; and teacher/learner made collages (Wright, 1989:101) as the most suitable for the communicative approach to L2 teaching because they have no one single correct interpretation and thus encourage verbal speculation and written commentary.
- 3.5.13 Wigfield (1987:7) promotes the use of learner-drawn pictures because the learners understand the meaning of their own images while Walsh (1987:6) advocates the use of learners' photographs which have been adapted, for example the backgrounds blanked out and new backgrounds drawn in.
- 3.5.14 Hirst (1990:411) claims that simple line drawings are more effective as L2 teaching aids than complex, detailed photographs and drawings. However he believes that these drawings should be vivid, unusual, dynamic and humorous so that they can be used as cues to retrieve information embodied in or associated with these images" (1990:411). Like Lieskounig (1987), Maley (1990) and Wright (1989) he recommends the use of (a) bizarre images which "break the pattern of our expectations and past experience" (Ad Herennium, 86-82 BC, in Hirst, 1990:411) and so attract attention because "natural subparts of a pattern comprise powerful retrieval cues for recalling that pattern" (Bower & Glass, in Hirst, 1990:412); (b) dynamic interactive images with spatial unity which can easily be recalled as a unit (Hirst, 1990:418); (c) composite humorous images, cartoons and visually interlinked cartoon strips which are void of complex and over-realistic clues as these "distract the memory and confound the learning process" (Dwyer, in Hirst, 1990:418). However, detailed drawings can provide learners with more information provided they are allowed to study the drawings at their leisure. Harrison (in Hirst, 1990:422) states that cartoons "inform through deforming" but rely heavily on the viewer's "ability to hold in memory a complete image of the original form" (Hirst, 1990:422).

Turning now to the type of pictures which will best enhance SLA within the field of adult literacy:

- 3.5.15 Winter (in Blacquiere, 1988:59) reports on tests carried out with black workers in South Africa regarding the effectiveness of safety posters. Her findings revealed that pictures making use of plain perspective and natural representation were more effective than those which attempted to show movement, or tried to represent depth through superimposition.

3.5.16 Jenkins (1988:3) supports Winter's ideas and advocates the use of poster size realistic black and white line drawings without too much detail. She feels pictures should depict situations from the learners own lifeworld and should focus on a central idea or theme which has arisen from the learners' earlier discussions of their lives and problems, as this will encourage debate among them. One such picture was a monochrome line drawing depicting a man in a shop surrounded by full packets and looking very confused as he tries to count on his fingers, with the till and a couple of shelves of consumer goods in the background. The theme of such a picture being 'people who can't add fast enough are often cheated' Jenkins (1988:9). However, French (1989:90), in his review of this method, felt that while the use of pictures depicting scenes from the learners' own lifeworld were "full of local character and freshness" and thus avoided paternalism and stereotyping, he also questioned "the naive privileging of the learners' worlds" (1989:92) to the exclusion of other more broadly-ranging visuals.

3.5.17 Eden (1988:105) recommends the use of realistic photographs and visuals containing brand names. Through the use of these familiar images the learners are gradually led towards literacy as the logos, design elements and corporate colours are dropped and the brand names appear in simple, regular type. Shepherd (1992:4) suggests the use of non-verbal signs and information symbols, simple outline drawings or cut-outs of forms (people, animals and objects) and shapes (circles, squares, stars and triangles) as effective aids during the initial stages of adult literacy teaching.

IV OBSERVATIONS, DESCRIPTIONS AND EVALUATION OF PRACTICAL MANIFESTATIONS IN ABE LEARNING SITUATIONS

Observations of the practical manifestations of ABE learning situations were undertaken with a group of disadvantaged Black Adults at a Project-Literacy Basic Education Centre in Pretoria. The learners involved were mainly female domestic workers aged between 25 and 40 in their second year of studying English L2 (old Std 1 or 2nd year of new LEVEL 1) and attended English classes for 3 hours a week for 40 weeks a year. These learners also studied Maths through the medium of English for 2 hours a week. Most learners speak and hear Afrikaans at work and thus English is (at least) their third language.

4.1 Questionnaires

4.1.1 Questionnaire A (Appendix A)

This was administered to the learners during March 1994 to ascertain their cultural background, educational background, working environment, exposure to, and attitude towards, two-dimensional pictorial images.

4.1.2 Questionnaires B1 and B2 (Appendix B)

These were administered during August 1994 to ascertain the attitudes of both learners and teachers towards the use of pictures as teaching/learning aids.

4.2 Tests

Learners were observed participating in six English L2 lessons during the period March-May 1994, in an attempt to assess whether pictorial images aid language production and/or text comprehension. Unfortunately the uncertain political and social climate surrounding South Africa's first democratic election in April 1994 resulted in irregular attendance throughout the centre during the testing period, and thus some of the learners did not participate in all six tests.

4.2.1 Visuals used to aid English Second Language production

4.2.1.1 Test 1

The teacher read a simple story (Appendix C) to the learners as a means of generating spoken and written English L2. The learners enjoyed listening to the story and had no difficulty in retelling it when prompted by the teacher's questions. When the learners did not know the English word for a particular object or concept, they often used the Afrikaans equivalent. While most of the English they reproduced was a replica of that contained in the story, some new phrases were introduced such as:

The car hit the bicycle on the back wheel./ David gave the address to the man./ At hospital they take him to the X-ray to see if his leg was sore./ They put dettol on his knee to kill little things inside./ You can have one week off if you are very sick and at the end of the month they must pay you./

One learner gave a detailed account of what happened when the brakes on his own bicycle failed.

Once the teacher was satisfied that the learners had a good understanding of the story she asked them if they would like to retell it so that she could write it on the board. Working as a group, the learners contributed to retelling the story and the teacher recorded it verbatim. After it had been edited by the learners under the guidance of the teacher, the final version looked like this:

David is sick. He had an operation in hospital. David's light was broken. The car knocked over his bicycle. David fell in the road. David is very sore. His arms are sore, his legs are sore, his face is sore. David is worried about his bicycle. The driver takes the bicycle. The ambulance takes David to hospital. David is in the hospital. The nurse washes him with water and dettol. He has the operation. He has stitches. He is sleeping. David calls his boss. The boss gives him one week off. He is still upset - the wheel is bad. He must fix it. He must make it sharp.

The learners and the teacher read the story aloud together and then the learners read it aloud again. The teacher then erased the story from the board and, as the purpose of the test was language production and not accuracy of spelling, wrote up the following difficult words: David, accident, ambulance, bicycle, dettol, hospital, knocked over, light, operation, stitches, wash, worried.

The learners then wrote their own version of the story. Some were completed during the lesson while others were finished at home.

4.2.1.2 Test 2

The teacher showed the learners a picture as a means of generating spoken and written English L2. The picture used was a black and white line drawing of a hospital scene showing patients being cared for by nurses and doctors (Appendix D). This topic was chosen as it was related to the story entitled "The Accident" used in Test 1. Parts of the drawing were coloured in to make it more interesting and realistic.

The teacher put an A3 picture on the blackboard and asked the learners to talk about it. Most of the learners quickly connected it with the previous week's story. The teacher encouraged the learners to talk about the picture by asking questions from time to time but only gave learners vocabulary on request and if it could not be supplied by the other learners. The sentences produced in this test were the learners' original compositions as they did not have a set text to copy as had been the case in Test 1.

T. What's this picture about?/ Ls. It's for David./ T. What place is it?/ Ls. It's a hospital./ T. What's happening?/ Ls. David was on the accident./ T. David had an accident./ Ls. I can see David sleeping./ I see David reading the book in hospital./ T. Are there any other people?/ Ls. A doctor. A nurse./ The sister is washing David./ What's this? (points to trolley and mimes pushing it)/ Ls. A trolley./ T. Why is the man on the trolley?/ Ls. He's had an operation./ It takes him on the hospital. (corrects himself) No, it takes him on the X-ray and takes him to bed./ T. But why must he go on the trolley?/ Ls. His legs and his arms / T. Yes - what about them?/ Ls. His legs and arms are broken so he can't walk so they push the trolley./ (Pointing to the bottom of the picture) He's drinking the medicine./ T. Yes, he's taking the medicine./ Ls. The Doctor is giving David the medicine./

The teacher then gave the learners a smaller version of the picture and asked them to discuss it in pairs and moved around to each pair in turn. Below are some of the sentences the learners produced as the researcher could not follow all the conversations.

Ls. David is sitting up. He has cement on his leg./ Ls. I see the sister push the trolley for the bandage and the (used the Afrikaans work for scissors and the teacher gave her the English word scissors) I see the sister push the trolley for the bandage, the scissors, the injection, the medicine, the red medicine./ Sister is writing David's name. Drip give the blood, make him stronger./ Ls. This one's got a long hair - it's a man./ Ls. This nurse put up a drip on their arms when they are sick./ Ls. It's like water./ Ls. The doctor looks at David. David fell over under the road, two arms broken, two legs broken, swollen. Sister push David, he has stitches. She's putting all the names in the file. Giving David an injection, he mustn't get sore. The doctor put - I don't know what it is (The stethoscope) and doctor check the chest./ Ls. The doctor check the heart./ The nurse give the pills for David. On the trolley the scissors, the crepe bandage. Yellow and black blankets. The nurse is wearing a uniform. She is visiting a friend. They are not happy.

The teacher then asked the learners to give her some sentences about the picture which she could write on the board. The final sentences, (after editing by the learners and the teacher) were as follows:

THE HOSPITAL

People are sleeping in the hospital.

David is sleeping in the hospital.

The sister is wearing a blue uniform.

The sister is pushing the trolley.

The doctor is wearing a white jacket.

The doctor gives the medicine to the patient.

The nurse is holding the medicine.

David is reading the book.

David has stitches.

David has a sore foot, it is broken. He has a plaster on his leg.

The doctor is busy giving David an injection.

The nurse puts all the patients' names on the files.

The lady is very sick. The friend came to look at the lady and the lady said "I am not fine".

The man tries to walk with crutches.

In the hospital there are three yellow lights.

They have lights when you are sick.

When you are sick you ring the bell.

The learners and the teacher read the sentences aloud and then the learners read them again. The teacher then rubbed the sentences off the board and again wrote up some difficult words: nurse, doctor, white jacket, uniform, wearing, files, trolley, medicine, injection, scissors, patient, plaster, stitches, broken, crutches, ring, bell.

The learners then wrote their own version of the story during the remainder of the lesson.

4.2.1.3 Test 3

The learners again listened to a simple story (Appendix E) as the basis for oral and written L2 production as the researcher felt that the teacher had directed the learners' output too much in Test 1. This time learners were given a copy of the text and told they could follow it while the teacher read it, as the researcher wished to mirror the conditions of Test 2 in which learners had a permanent object to prompt them and did not have to rely on memory alone.

While space does allow an in-depth discussion of this test, I would like to record that access to the written text did not help the learners to understand the story but rather appeared to inhibit them. Many learners were so busy trying to decipher individual words that they did not manage to follow the story, and thus found the oral and written tasks more difficult than in Test 1 when they had concentrated on listening to the story. This appears to confirm theories presented by Nagle et al. (1986:21) (section 3.2.2) and Yee et al. (1991) (section 3.3.9) Nagle et al. (1986:21) state that comprehension can be impeded through undue focus on new material as it overloads the learner's processing systems and causes him to fret over his lack of comprehension and inability to respond, thus preventing him from gaining a general understanding of the whole text. Yee et al. (1991) claim that the ability to coordinate perceptual and verbal data is separate from the ability to deal with either separately.

When asked to retell the story some learners were very reticent to offer their own contributions and read sentences from the text, which proved a laborious task for some of them. After much encouragement and prompting from the teacher the following story was written up on the board.

It was very cold. Anna and her children are sitting around the heater. John puts his jacket near the heater. Anna told John "It is dangerous to put your jacket near the heater". They went to eat supper in the kitchen. The children told the father what they did at school. They went to bed. Anna saw the smoke. Anna said "Fire, fire". She went to the kitchen to get some water. John got some sand. There was a lot of smoke. John said "My jacket is burnt". Anna said "My furniture is burnt".

The teacher and learners read the story through a number of times and then the teacher erased it, gave the learners some of the more difficult words and the learners were asked to write the story in their own words.

4.2.1.4 Test 4

As the picture used in TEST 2 had generated a series of disjointed sentences, the researcher now used a wordless picture story, comprising 4 simple sequential but realistic images (Appendix F) as the basis for oral and written L2 production.

The teacher displayed 4 sequentially numbered A3 pictures on the board, and the learners were each given an A3 sheet containing all four pictures and asked to talk about them. The learners immediately became involved in this task and appeared to have no difficulty in interpreting the pictures and their sequential relationship. The teacher asked a few questions to prompt discussion and provided a minimal amount of vocabulary when necessary. The following is a record of their initial comments:

Ls. Big bottle coke. Two litres coke. I see the woman and the jam. I see the woman and the shopping./ T. What is happening in picture no. 2? ... Can you see the man?/ Ls. He takes the handbag and runs away. The woman and the man, the man ... the man attacks the woman with the bag. I see the policeman chase the other one, the one who takes the bag./ T. What happens in picture no. 4?/ Ls. The man he run away. The man he is falling. The handbag fell on the floor. The hat fell off./ T. What made the man fall?/ Ls. Because he ran away. The policeman caught him, the policeman .../ T. Look at every picture - look carefully - what you can you see in each picture?/ Ls. Tomatoes./ T. What happened to the tomatoes?/ Ls. The tomatoes fall on the floor./ T. Then what happened to the man who took the bag from the woman?/ (no response from learners) What happens when you are running and there is something on the floor./ Ls. You fall over./ T. Yes, that's right - in English we say You trip over something on the floor./ (A latecomer enters the class and the learners tell him the story so far). Ls. The lady went to buy some jam and put it in the carrybag/ T. 'basket'/ Ls. She is busy to buy something at the shop. She go outside, then come a man, he take the handbag. The lady screams Help, Help. He run away and the things drop on the floor. Someone chase him. The tomatoes are still on the floor./ T. What do you think would happen?/ Ls. The policeman will catch him./ T. What about the lady?/ Ls. The lady will take her bag./ T. What shall we call the story?/

After various suggestions had been made and rejected the learners finally decided on the title 'The Woman and the Bad Man'. They then told the story to the teacher and she wrote it on the board.

Once the story had been completed, the teacher then suggested that they give the woman a name - learners suggested Sophie, Maria and Joyce, but finally decided on Joyce. The teacher asked if they knew a better word for 'bad man ' and the learners said 'crook' and the teacher agreed 'Yes, crook or thief'. The story was then edited by both learners and teacher and the final version looked as follows:

JOYCE AND THE CROOK: One day Joyce goes to the shop. She buys some tomatoes, jam and milk. She goes outside and the crook takes the bag and runs away. Joyce screams "Help, Help". The policeman chases the crook, he touches him. The crook trips on the tomatoes. He is falling down. The bag falls on the floor. The hat falls on the floor. The policeman is going to catch him. Joyce is happy about the policeman catching the crook. Joyce is happy because she gets the bag back.

The learners and the teacher read the story aloud together and then the learners read it themselves. The teacher erased the story and wrote up some difficult words: tomatoes, oranges, crook, policeman, touches, chases, screams, catches, because, trips. The learners were then asked to write the story.

4.3 Visuals used to aid comprehension of English texts

The researcher decided not to use the normal type of comprehension test in which learners are given a text to read and then asked contextual questions as, due to the learners' limited command of English L2 reading and writing skills, only lower order questions could have been asked. Learners could have answered these by merely copying sections of the text which would not necessarily have been an indication of their understanding of the text.

4.2.1.5 Test 5

The learners were given a muddled-up set of 10 individual sentences which together comprised a simple story (Appendix G) and then asked to put these into a logical sequence in order to test their comprehension of the text.

4.2.1.6 Test 6

The learners were given a muddled-up set of 10 individual pictures with accompanying text which together comprised a simple story (Appendix H) and then asked to put these into logical order in order to test their comprehension of the text.

V AN ANALYSIS OF THE INFORMATION OBTAINED FROM QUESTIONNAIRES AND THE RESULTS OF THE TESTS DESCRIBED IN CHAPTER IV

5.1 Questionnaires

5.1.1 Questionnaire A - to ascertain learners' background and exposure to visual images, completed during April 1994.

CLASS: STD 1 (CURRENTLY KNOWN AS 2ND STAGE OF LEVEL 1 TOTAL NUMBER OF LEARNERS INVOLVED: 12, SEX: M - 4, F - 8
MOTHER TONGUE: Sepedi - 3; Shangaan - 2; Tswana 4; Ndebele - 3
AGE 20-30 - 4; 30-40 - 5 40-50 - 2; 50+ - 1
CHILDHOOD ENVIRONMENT: RURAL - 8, URBAN - 4
YEARS LIVING IN PRETORIA: 30+ - 3; 20+ - 3; 10+ - 5; 1+ - 1
ATTENDED SCHOOL PRIOR TO IKAGENG: YES - 9; NO - 3;
YEARS OUT OF SCHOOL: 40+ - 1; 30+ - 2; 20+ - 3; 10+ 3; 1+ - 3
STANDARD ATTAINED: SUB A/B - 1; STD 1 - 2; STD 2 - 5; STD 3 - 1
DATE JOINED IKAGENG: BEFORE 1991 - 4; 1991 - 2; 1992 - 2; 1993 - 2; 1994 - 2
ATTENDED MOTHER TONGUE LITERACY CLASSES AT IKAGENG: YES - 6; ATTENDED BASIC ENGLISH CLASSES AT IKAGENG: YES - 8; ATTENDED M/T CLASS IN: 1990-1 - 6; 1992 - 3; ATTENDED BASIC ENGLISH CLASS IN: 1992 - 6; 1993 - 6; ATTENDED STD 1 ENG. CLASS IN: 1993 - 2
OCCUPATION: DOMESTIC - 6; OFFICE CLEANER - 2; GARDENER - 2; PAINTER - 1; COUNCIL WORKER - 1
NO OF YEARS EMPLOYED: 20 YRS - 1; 11 YRS - 1; 9 YRS - 1; 8 YRS - 2; 7 YRS - 2; 5 YRS - 1; 4 YRS - 1; 3 YRS - 1; 1 YRS - 2
SUPPORT FROM EMPLOYER: YES: 10; NO: 2; ASSISTANCE WITH STUDIES: SOMETIMES: 1; OFTEN - 6

EMPLOYER'S HOME LANGUAGE: ENGLISH - 1; AFRIKAANS - 8; BOTH - 2; GERMAN - 1; LANGUAGE LEARNERS USE: AT WORK: AFRIKAANS - 10; BOTH - 2 <i>WITH FRIENDS/FAMILY:</i> M/T - 9; M/T & AFRIKAANS - 3; <i>SHOPPING:</i> AFRIKAANS - 11; ENG - 1; <i>AT CHURCH:</i> M/T - 10; M/T & AFRIK - 2
READS: <i>BOOKS</i> - 5; <i>MAGAZINES</i> - 10; <i>NEWSPAPERS</i> - 4; LOOKS AT: <i>BOOKS</i> - 7; <i>MAGAZINES</i> - 9; <i>NEWSPAPERS</i> - 4;
LIKES READING: YES - 12;
BEEN READING FOR (YEARS): 25+ - 1; 18 - 1; 10+ - 3; 6+ - 2; 4+ - 2; 2+ - 3
READS OUTSIDE SCHOOL: YES: 12; <i>LANGUAGE:</i> M/T: 6; ENG: 6; AFRIK: 1; <i>AT CHURCH/HOME:</i> YES: 11; <i>LANGUAGE:</i> M/T: 11; ENG: 2; AFRIK: 1;
MEMBER IKAGENG LIBRARY: YES:6 <i>JOINED IN:</i> 1993: 4 1994: 2 NUMBER OF BOOKS READ EACH MONTH: 0: 0; 1: 2; 2: 1; 4: 2;
LOOKS AT WORDS & PICTURES WHEN READING: 10;
LIKES LOOKING AT PICTURES: 12; YEARS LOOKING AT PICTURES: 35 YRS: 3; 30 YRS: 1; 20 YRS: 3; 18 YRS: 1; 14 YRS: 2; 2YRS: 1
WHAT HELPS LEARNERS UNDERSTAND STORY: WORDS: 3; PICTURES: 2; BOTH: 11
LOOKS AT PHOTOS/PICTURES IN: <i>BOOKS & MAGAZINES:</i> 11; <i>NEWSPAPERS:</i> 7; <i>POSTERS:</i> 5; <i>ADVERTISEMENTS:</i> 2;
LOOKS AT SIGNS: <i>INFORMATION:</i> 6; <i>ADVERTISING</i> (e.g.COKE): 7
PICTURES HELP LEARNERS PRODUCE L2: SOMETIMES: 1; ALWAYS: 11;
WATCHES TELEVISION: <i>NEVER:</i> 3; <i>SOMETIMES:</i> 2; <i>OFTEN:</i> 7; <i>TIME SPENT WATCHING TV DAILY:</i> 2HRS+ 6; 1HR: 1; LESS THAN 1HR: 2
WATCHES FILMS: <i>SOMETIMES:</i> 1; <i>NEVER:</i> 11

From the above analysis, it can be seen that most of the learners were female domestic workers with an average age of 34. 8 of the learners came from a rural environment,

6 have lived in Pretoria for more than 20 years and 5 for more than 10 years. Most learners had attended school prior to joining Ikageng, but half of them only restarted their studies after a 20-year gap. 8 learners had been at the Centre for more than two years, while 6 of them had become literate in their Mother Tongue at the Centre, and had then moved onto the Basic English class. Half the learners had been in their current employment for more than 7 years, 10 of them received support from their employers while half of them received direct assistance with their studies. Only 1 employer was English-speaking, and 1 learner used English while shopping. All the others reported using either Afrikaans or their Mother Tongue to communicate with their employers, families and friends. All learners said they read both at school and for pleasure, and most learners either looked at or read magazines in preference to books or newspapers. 5 learners had been reading for more than 10 years; 6 claimed to read in English outside the classroom, while at Church they read Mother Tongue books (probably the Bible). All learners said they had joined the library at Ikageng though only half of them said they borrowed and read books on a regular basis. This background information indicates that most of learners involved in these tests had very little exposure to either spoken or written English outside the classroom and did not have a high level Mother Tongue literacy competence. Their limited years of formal education and their long absence from the classroom, indicates that they were unlikely to have had access to the language learning strategies available to the average adult L2 learner.

Turning now to the question of visual literacy, all learners said that they made use of both words and pictures when reading a book, and 11 claimed that both helped them to understand the story. 8 learners claimed they had been looking at pictures since early childhood. 11 learners said they looked at pictures and photographs in books and magazines, while half of them said they looked at information signs and advertisements. 7 learners watched TV regularly while six said they watched for more than 2 hours each day, only 1 said she sometimes went to the cinema. 11 felt that pictures always helped them to produce English L2 in class. As all the learners claimed exposure to the visual media since their childhood, it would appear reasonable to assume that they possessed (fairly) sophisticated visual literacy skills. However, this is questionable in the light of Van Zyl's (1989:15) views of cultural relativity and Fuglesang's (in Blacquiere, 1988:58) claim that a viewer's life experience affects his 'reading' of a picture.

5.1.2 Synthesis of Questionnaires B1 and B2

These questionnaires referred to the use of pictures as English L2 teaching aids and the types of pictures which are the most effective aids, B1 was completed by the LEVEL 1 English L2 teachers (the old SUB A/B, Std 1 and Std 2) and B2 by the learners in their classes during August 1994.

5.1.3 Questionnaire B1 - Teachers

LEVEL 1 (SUB A/B - STD 2) - 4 TEACHERS			
I	PICTURES USED TO AID CONVERSATION: SOMETIMES: 1 OFTEN: 3 ENGLISH L2 PRODUCTION: WRITING: SOMETIMES: 2; OFTEN: 1		
II	TO DEMONSTRATE THE MEANING OF: a) SINGLE OBJECTS: SOMETIMES: 1; OFTEN: 3; b) SINGLE ACTIONS: SOMETIMES: 4; c) SINGLE CONCEPTS: SOMETIMES: 3; OFTEN: 1 ¹		
III	TO AID COMPREHENSION OF: a) A SENTENCE: SOMETIMES: 2; OFTEN: 1; b) A SHORT TEXT: SOMETIMES: 1; OFTEN: 2; c) A STORY: OFTEN: 2		
Most effective pictorial L2 learning aid for:			
	Production	Demonstrate meaning	Comprehension
Line drawing: Simple	2	3	3
Line drawing: Complex	2	3	2
B/W photo: Simple	1	3	3
B/W photo: Complex	1	3	3
Colour photo: Simple		2	2
Colour photo: Complex	1		

1 12 Sub A learners said they would like to use pictures to help them understand sentences, short texts and stories at a later stage.

5.1.4 Questionnaire B2 - Learners

LEVEL 1 (SUB A - STANDARD 2); LEARNERS: 47	
I	PICTURES AID ENGLISH L2 CONVERSATION; OFTEN: 42 WRITING: SOMETIMES: 12; OFTEN: 20 ²
II	HELP LEARNERS UNDERSTAND MEANING OF
a)	SINGLE OBJECTS: OFTEN: 20
b)	SINGLE ACTIONS: SOMETIMES: 24; OFTEN: 20
c)	SINGLE ABSTRACT IDEAS: SOMETIMES: 12; OFTEN: 20 ³
III	HELP LEARNERS UNDERSTAND MEANING OF
a)	A SENTENCE: SOMETIMES: 12
b)	A SHORT TEXT: SOMETIMES: 12
c)	A STORY: OFTEN: 12 ⁴

Most effective pictorial L2 learning aid for:			
	Production	Demonstrate meaning	Comprehension
Line drawing: Simple	37	24	24
Line drawing: Complex*	8	8	20
B/W photo: Simple			12
Colour photo: Simple	15	12	12
Colour photo: Complex		12	12
* Std 2 learners said it was hard to 'read' complex line drawings			
* Sub A/B learners said it was hard to 'read' complex colour photos			

Although the above results cannot be regarded as generalizable, it does appear that teachers used pictures more frequently to encourage L2 production and demonstrate meaning than to aid text comprehension. Only the Std 2 teacher used complex colour photographs as an L2 teaching/learning aid. From the perspective of the learners, all 42 felt that pictures motivated oral L2 production, half of them felt they helped them to understand the meaning of individual phenomenon and 12 of them claimed they aid their comprehension of written texts. The Sub A and Sub B learners preferred line

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- 2 Not completed for Std 1 Learners; Std 2 Learners said pictures stimulated them to produce L2.
- 3 Not completed for Std 1 Learners
- 4 Not completed for Std 1 Learners

drawings and found coloured pictures confusing, while for the Std 2 learners the position was reversed. This is in line with Gross' theory (in Van Zyl, 1989:14) in Section 3.3.1 that visual literacy is gradually acquired and extended through extensive and continual practice, as these Std 2 learners had used pictures as a learning aid for at least 3 years.

5.2 Visuals used to aid English Second Language production

The researcher studied the groups' oral production and individual learner's written work and attempted to evaluate this in terms of criteria used at Project-Literacy Basic Education Centres to assess English L2 Entrance Tests for Level 1 as follows:

Content: overall meaning, logical sequence, holistic view of story; **Creativity** - original story retold, additional information given; **Vocabulary:** simple/complex, use of given/additional vocabulary; **Sentence Structure:** word order, use of verbs/tenses, simple/compound sentences; **Written work only** - spelling, use of capitals and fullstops.

5.2.1 Analysis of work produced during tests 1, 2, 3 and 4

TEST 1: Group Oral Production

Content: The learners easily grasped the overall meaning of the story and retold it in a logical sequence.

Creativity: The story mirrored the original although some new ideas were introduced. A few learners volunteered their own experiences.

Vocabulary: Mainly a replica of the given vocabulary with some new words and phrases such as address; dettol; kill little things inside; X-ray; You can have one week off if you very sick and at the end of the month they must pay you.

Sentence Structure: While mainly simple sentences were created, there were also some complex ones. The word order was usually correct. The learners used both the present and past tense when retelling the story.

TEST 2: Group Oral Production

Content: While all the learners connected the picture to the previous week's story, they did not interpret the picture in a holistic way.

Creativity - With minimal prompting from the teacher, learners produced individual and unconnected sentences based on the picture.

Vocabulary: Simple and less well known words were generated by the learners with the minimum help. When learners did not know an English word they used Afrikaans and asked the teacher to translate.

Sentence Structure: Word order correct, learners used the present and present continuous tense; mainly simple sentences were devised plus a few complex ones.

TEST 3: Group Oral Production

Content: Many of the learners gave all their attention to the written text and so contributed very little to the group oral production. After considerable motivation by the teacher the group managed to retell the story in a logical sequence.

Creativity: Some learners wanted to reproduce the printed sentences even though they found them difficult to read. There was little creative work and learners copied the original story.

Vocabulary: A combination of simple and less common words were taken from the original text.

Sentence Structure: Word order correct, learners used the present and present continuous tense, mainly simple sentences were composed.

TEST 4: Group Oral Work

Content: The learners interpreted the pictures and created a credible story which developed to a climax. The story they produced was similar to that envisaged by the illustrator with one exception. The illustrator intended the robbery to occur in the supermarket, whereas the learners said that the woman had left the shop when her bag was stolen. Possibly this is due to their different levels of visual literacy. The

illustrator depicted the supermarket shelves only in the first drawing, but in the second picture showed the wire basket containing tomatoes falling onto the floor, and in the last two pictures the tomatoes could still be seen. To sophisticated readers this would have signified that all the events took place in one venue. However, the omission of the supermarket shelves in the last three pictures, led the less experienced viewers to 'read' a change in venue.

Creativity: The learners quickly created a plausible story and chose their own title, names of characters and ending.

Vocabulary: Both simple and less well known words were used.

Sentence Structure: Word order correct, learners used the present and present tenses when creating the story, both simple and more complex sentences were composed.

TESTS 1, 2, 3 and 4: Learners' Individual Written Work

This was assessed in the same way as the oral production, and attention was given to content; creativity; vocabulary and sentence structure. Spelling and the use of capitals and fullstops were appraised. A possible total of 20 marks was allocated and the following table illustrates the results of the two tests:

Learner	Test 1	Test 2	Gain/Loss	Test 3	Test 4	Gain/Loss
No. 1	16	16	SAME	10	14	Gain 4
No. 2	12	14	GAIN 2	9	14	Gain 5
No. 3	12	14	GAIN 2	11	-	-
No. 4	10	13	GAIN 3	13	14	Gain 1
No. 5	8	10	GAIN 2	9	-	-
No. 6	11	10	LOSS 1		13	-
No. 7	15	-	-	-	-	-
No. 8	9	-	-		12	Gain 3
No. 9	-	-	-	10	15	Gain 5
No. 10	-	-	-	-	16	-
No. 11	-	-	-	11	12	Gain 1
No. 12	-	-	-	14	-	-

TESTS 1 AND 2

Although the gain in marks is very small, the majority of learners increased their marks by 10%. The greatest advantage in using a picture instead of an oral text is that of creativity as the L2 produced is the learners' own and not a repetition of the words, structures and sequences they have heard in the story. Another point that should be remembered is that the second piece of writing was completed in class and was the learner's own work. However, this was not the case with the first piece of writing and thus learners could have received outside help.

TEST 3 and TEST 4 - Learners' Individual Written Work

The provision of a written text inhibited many learners which meant that, once again, some learners did not complete the written task in class and only produced it the following week. Again the use of pictures encouraged greater creativity and the average increase in the marks is 20%. Incidentally, the teacher reported that she found some of the learners who arrived early for class retelling the story of the fire with great enthusiasm one week later.

5.3 Visuals used to aid comprehension of English tests

5.3.1 Tests 5 and 6

These tests were evaluated to assess learners' understanding of the written text in terms of the logical sequence in which they had placed the individual pictures and/or written sentences. An exact replica was not required. Learners were given 2 marks for each sentence that followed a logical progression even if these differed from the original sequence. There were 11 sentences in each test and so the possible total score was 22.

LEARNER	TEST 5	TEST 6	GAIN/LOSS
NO. 4	17	12	LOSS 5
NO. 7	19	14	LOSS 5
NO. 8	13	7	LOSS 6
NO. 1	15	20	GAIN 5
NO. 9	16	22	GAIN 6
NO. 6	12	22	GAIN 10
NO. 2	9	22	GAIN 13
NO. 11	-	10	-
NO. 5	12	-	-
NO. 3	16	-	-

While the outcome of these tests does not provide generalizable data, it does give support to the ideas presented in Chapter III regarding Visual Literacy. The above results appear to confirm the theories presented by both Dondis (in Blacquiere, 1988:64) (Section 3.3.4) and Yee et al. (1991:616) (Section 3.2.2) that, while pictures may help some learners to understand a written text, they will only confuse others. Dondis claims that the visual language system operates differently from the written one, thus the ability to read words does not guarantee an ability to read pictures. Yee et al. (1991:616) also argue that the ability to coordinate perceptual and verbal data is separate from the ability to deal with either data individually. These results also offer support for the arguments presented by Fuglesang (in Blacquiere, 1988:58) (Section 3.3.4) and Lawson (1987:15/16) (Section 3.3.2) that visual literacy is neither innate nor culturally universal and consequently must be taught.

VI CONCLUSIONS AND IMPLICATIONS FOR ENGLISH SECOND LANGUAGE TEACHING, AND, IN PARTICULAR, FOR ABE IN SOUTH AFRICA

From the review of the available literature and the tests conducted at the ABE centre, I have drawn the following conclusions regarding the conflicting premises mentioned under section 2 in the preface to this document and will deal with each in turn.

6.1 Adults do not automatically attain visual literacy

Despite Cassidy and Knowlton's assertion (in Van Zyl, 1989:15) that "all men have a similar innate ability to make sense of the visual configuration of material reality" (Section 3.3.3) most of the research under review indicates that visual literacy is neither an innate inability nor cultural universal and thus teachers should not assume that adults are automatically capable of interpreting all styles of visual material. The visual language system is a fairly complex one comprising cultural relative visual codes which operate differently from verbal language codes (Dondis in Blacquiere, 1988:64) and thus visual literacy is gradually acquired and extended through extensive and continual practice (Gross in Van Zyl, 1989:14). However, "there are more perceptual similarities than variations between cultures" (Van Zyl, 1989:16) and the literature under review indicates that visual conventions are teachable and viewers can gradually learn how to "translate visual messages into verbal forms and vice versa, correlate visual and verbal "grammars" and critically assess visual messages" Breytenback (in Potgieter, 1987:26).

6.2 Cognitive ability and learning strategies, environment, culture, and exposure to two dimensional images affect visual literacy

An adult's 'reading' of pictures (or a child's for that matter) is determined by his life experience and past exposure to visual materials (Fuglesang, in Blacquiere, 1988:58). Thus many illiterate adults in South Africa who live in an urban or semi-urban environment, which bombards them with visual images in all areas of their life, have attained a certain degree of visual literacy (Eden, 1993), although their lack of knowledge of sophisticated visual conventions, can cause them to perceive certain pictures differently to the illustrator, the teacher, or materials developer. The analysis of the questionnaires and tests (Section 4.4.) appear to support this argument, as all the learners involved in the 6 tests undertaken at Ikageng-Queenswood ABE Centre had received a maximum of 4 years' formal schooling and had resumed their studies after a prolonged absence. However all had lived in an urban environment for more than 10 years and claimed they were familiar with the visual media. They obviously

were visually literate as they 'read' the pictures in Tests 2, 4 and 6, but their response to test 4 (Section 4.2.1.4) offers confirmation that the more sophisticated visual codes have to be taught.

Most researchers claim that a learner's visual literacy skills can be utilized effectively in the L2 classroom. However, some warn that the visual language system functions differently from written language and the ability to read pictures will not always help learners to understand words (Blacquiere, 1985:64). Only one writer argued that the acquisition of sophisticated visual literacy skills was a disadvantage to L2 learners; Lieskounig (1987:2) contends that due to over-exposure to the visual media, contemporary learners have become passive viewers and that this inhibits their potential for creative visualization and verbalization.

Regarding the correlation between visual literacy and cognitive ability and/or learning strategies, Hudson (in Blacquiere, 1988:59) claims that visual perception is not determined by formal education but by cultural background. Conversely Duncan (in Blacquiere, 1988:61) insists that the higher the level of education, the higher the level of visual literacy. Obviously further research is needed in this particular area before an informed conclusion can be drawn.

6.3 Visual images are more effective as an aid for second language production than for second language text comprehension

The literature under review offers conclusive proof that pictures have unlimited potential when used communicatively, that is used "for talking with" and not just "for talking about" (Corder in Potgieter, 1987:10). Their greatest strength lies in the fact that "there is no right or wrong way of interpreting a picture" (Wright, 1989:4, 6 and 10) and so they provide both content and context without dictating the learners' linguistic output (Blacquiere, 1985:53). Formal L2 instruction is an unnatural way of acquiring a living language and visuals not only "bring reality into the classroom" (Hill, 1990:1) and enable learners to study inaccessible topics (Gerlach in Potgieter, 1987:28) but also make them more aware of "inner reality" (Blacquiere, 1985:55). Pictures help L2 learners to lose their inhibitions and motivate them to attempt varied and demanding tasks (Spencer, 1989:1) and are versatile enough to be used for tasks involving learners of varying ages and linguistic competence.

My study of the related literature leads me to conclude that pictures can both help and hinder learners in their interpretation of written discourse. By providing contextual and cultural information pictures help learners to understand L2 texts which both motivates them to look for their own meaning and provides them with an important

learning strategy (Wright, 1989:136). Learners are given access to implied meanings as pictures often offer insight into the depicted characters' background, appearance and behaviour (Wright, 1989:147, 160). Interesting and unusual pictures act as memory aids (Hirst, 1990:418). However, using pictures as a means of unlocking the meaning of written text can be very confusing due to the cultural relativity of visual codes. Once a picture has been perceived from a particular viewpoint viewers find it difficult to 'read' it in another way, thus what teachers often regard as linguistic errors are in fact the result of the learners' contrary perceptions of pictures (Hewings, 1991:237). Pictures can denote general and specific meanings simultaneously (Wigfield, 1987:8) while portraying emotions accurately through pictures is a complex task, and unless the receiver has a sound knowledge of the conventions used in the visual signal, the emotions are likely to be misconstrued (Blacquièrè, 1985:65). Thus it is obvious that unless the teacher ensures that the learners share his perception of the pictures, the use of all types of visuals for aiding text comprehension can cause more harm than good.

Research conducted in the field of ABE indicates that, as pre-literate learners have extensive visual experience (Walsh, 1987:7; Eden 1993), pictures can play an invaluable role in language teaching in ABE by helping to make the concept of literacy more meaningful, provided of course that teachers and learners share the same perceptions of the pictures. Exposure to pictures boosts learners' self-confidence and motivates them to share their ideas with their peers (Jenkins, 1988:8). My analysis of the completed questionnaires (B1 and B2) give support these premises. In response to Questionnaire B1 the teachers indicated that they frequently use pictures to encourage L2 production and demonstrate meaning and less often as an aid to text comprehension. In response to questionnaire B2 all 42 learners claimed that pictures stimulated oral L2 production, 50% stated that pictures helped them to understand the meaning of individual phenomenon and 25% said they used them when interpreting written texts.

6.4 Within the context of Adult Basic Education, simple representational pictures are more effective as second language teaching aids than more dense realistic images and abstract images

Most researchers agree that the greater the learners' level of visual literacy the easier they find it to interpret complex and/or abstract pictorial images but feel that challenging images are likely to achieve better results than over simple self-explanatory ones which leave learners "little leeway for verbal engagement" (Lieskounig, 1987:4-5). Two of the writers who discussed the use of pictures to aid

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L2 teaching in ABE (Sections 3.5.15-16) advocated the use of large realistic black and white line drawings employing plain perspective and depicting situations from the learners own lifeworld. Shepherd (1992:4) suggests the use of simple outline drawings or cut-out forms and shapes while realistic black and white or coloured photographs of familiar objects and situations are recommended by Eden (1988:105). However, like French (1989:90) I feel that while teachers should initially use illustrations of familiar situations, they should make full use of the unlimited potential of pictorial images to expand the learners limited lifeworlds and "bring the world" (Wright, 1989:17) into their classrooms.

The analysis of questionnaires B1 and B2 indicate that teachers and learners make use of a variety of picture types. While all teachers use simple black and white drawings or photographs as an L2 teaching aid only the Std 2 teacher utilised complex colour photographs. Although the Std 2 learners preferred coloured pictures and found line drawings confusing, for the learners in the lower levels the position was reversed. These findings are in line with the theory that visual literacy improves through repeated exposure to pictures (Fuglesang in Blacquiere, 1988:58) and is in some way linked to the learner's level of education (Duncan in Blacquiere, 1988:61).

Another aspect of this study which I feel I must comment on is that of adult learning strategies within the context of L2 learning and ABE. Like Dannerbeck (1987:413) this study leads me to conclude that "adults do not learn a L2 less well than children but just differently" and it is essential that adult L2 teachers "use appropriate learning strategies based upon individual learner biographies and language andragogy (Dannerbeck, 1987:413). Teachers must take account of such factors as the learners' influence of the learner's L1, his L2 linguistic environment, social and educational background, age, aptitude, intelligence, motivation, needs, personality and cognitive style (Ellis, 1980:250) and previous learning experiences as all of these affect their learning styles and consequently their rate of SLA (Ellis, 1985:17). Teachers should be specifically trained in the tenets of adults education (Quigley, 1990:114) and, like Ellis (1989:258), I believe that they must cater for the learners' individual needs during classes. Through dynamic learner-centred activities (such as those involving the use of pictures described in Section 3.4) learners should be helped to discover their own learning styles and encouraged to adopt more flexible ones.

The related literature confirms my own experience gained in the field of ABE teaching, namely that it is essential that the adult learners are involvement in planning, designing and implementation of L2 courses in ABE (Keddie in Quigley, 1990:114).

Only in this way will the educational, social and political needs of illiterate, but socially competent adults be catered for.

VII RECOMMENDATIONS

I believe that this study offers definite proof that pictures can and do serve a useful purpose in English L2 teaching (particular as a means of encouraging both oral and written production). I venture therefore to recommend that extensive practical research be undertaken with larger groups of adult learners in both urban and rural environments in order to try and establish more effective ways of employing the visual media to promote the acquisition of this global language, which currently appears to be gaining greater significance as the medium of communication in business in South Africa. In conclusion I would like to share the following interesting and relevant information with my readers. As already mentioned, it is the policy of Project-Literacy to offer literacy classes in mother-tongue and only once learners have gained proficiency in their own language, do they commence English and Numeracy classes. I was therefore most surprised to learn when talking to a colleague who is currently involved in running a new Project-Literacy full-time ABE centre in Mamelodi, Pretoria that, instead of being inundated with learners, the centre is running at well below capacity because many prospective learners have indicated that if they are going to invest their time, money and effort in becoming literate, they feel they should do so in English as this is the language which will open the door to employment and a better income.

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APPENDIX A

NAME:
CLASS:
SEX:M/F
MOTHER TONGUE
DATE OF BIRTH:
WHERE DID YOU LIVE AS A CHILD
AS A YOUNG MAN/WOMAN
WHEN DID YOU COME TO PRETORIA:
DID YOU GO TO SCHOOL BEFORE YOU CAME TO IKAGENG: YES/NO
WHEN DID YOU LEAVE?
WHAT STANDARD WERE YOU IN?
WHEN DID YOU JOIN IKAGENG?
WERE YOU IN MOTHER TONGUE LITERACY: YES/NO
WHEN?
WERE YOU IN BASIC ENGLISH? YES/NO
WHEN?
OCCUPATION:
WHEN DID YOU START THIS JOB?
DOES YOUR EMPLOYER TAKE AN INTEREST IN YOUR STUDIES? YES/NO
EMPLOYER'S CHILDREN) HELP WITH YOUR STUDIES: NEVER/SOMETIMES/OFTEN
WHICH LANGUAGE DOES YOUR EMPLOYER SPEAK? ENGLISH/AFRIKAANS
WHICH LANGUAGE DO YOU USE: AT WORK? ENGLISH/AFRIKAANS
WITH FRIENDS/FAMILY:
SHOPPING:
AT CHURCH:
DO YOU READ BOOKS/MAGAZINES/NEWSPAPERS?
DO YOU LOOK AT BOOKS/MAGAZINES/NEWSPAPERS?

DO YOU LIKE READING :YES/NO
WHEN DID YOU START READING?
DO YOU READ: OUTSIDE OF SCHOOL: NO/YES
BOOKS/MAGAZINES/NEWSPAPERS - IN WHAT LANGUAGE?
AT CHURCH/BIBLE STUDY/.....NO/YES BOOKS/MAGAZINES/NEWSPAPERS - IN WHAT LANGUAGE?
HAVE YOU JOINED IKAGENG LIBRARY: YES/NO
WHEN:
HOW MANY LIBRARY BOOKS DO YOU READ EACH MONTH?
WHEN YOU READ, WHAT DO YOU LOOK AT:
WORDS/PICTURES/WORDS & PICTURES
WHICH HELPS YOU TO UNDERSTAND THE STORY BEST:
WORDS/PICTURES
WORDS & PICTURES
DO YOU LIKE LOOKING AT PICTURES: YES/NO
WHEN DID YOU START?
WHAT DO YOU LOOK AT: PHOTOS/PICTURES IN BOOKS/MAGAZINES/NEWSPAPERS; POSTERS, ADVERTISEMENTS, SIGNS: (E.G. TOILET SIGNS/THE COKE SIGN)
DO PICTURES HELP YOU TO THINK OF THINGS TO SAY WHEN YOUR TEACHER ASKS YOU TO TALK OR WRITE IN ENGLISH: NEVER/SOMETIMES/OFTEN/ALWAYS
DO YOU WATCH TELEVISION NEVER/SOMETIMES/OFTEN
FOR HOW LONG?
DO YOU GO TO SEE FILMS: YES/NO
HOW OFTEN: SOMETIMES/REGULARLY

APPENDIX B1

QUESTIONNAIRE ON THE USE OF PICTURES AS ENGLISH L2 TEACHING AIDS AND THE TYPES OF PICTURES WHICH ARE CONSIDERED THE MOST EFFECTIVE AIDS

TEACHERS			
<i>PLEASE INDICATE WHAT YOU USE PICTURES FOR AND HOW OFTEN YOU USE THEM</i>			
Reasons for using pictures	Never	Sometimes	Often
1 To aid English L2 conversation, production, writing			
2 To demonstrate the meaning of			
a Single objects			
b Single actions			
c Single concepts			
3 To aid comprehension of			
a Sentence			
b A short text			
c A story			

WHAT TYPES OF PICTURE DO YOU FIND THE MOST USEFUL FOR THE ABOVE

	1a	2a	2b	2c	3a	3b	3c
Line drawing simple							
Line drawing complex							
B/W photo simple							
B/W photo complex							
Colour photo simple							
Colour photo complex							

APPENDIX B2

TEACHERS, please show your learners the examples of the different types of pictures and ask them the following questions:

Level	No. of learners.....		
	Never	Sometimes	Often
Reasons for using pictures			
1 To aid English L2 conversation, production, writing			
2 To demonstrate the meaning of			
a Single objects			
b Single actions			
c Single concepts			
3 To aid comprehension of			
a Sentence			
b A short text			
c A story			

WHAT TYPES OF PICTURE DO YOU FIND THE MOST USEFUL FOR THE ABOVE

	1a	2a	2b	2c	3a	3b	3c
Line drawing simple							
Line drawing complex							
B/W photo simple							
B/W photo complex							
Colour photo simple							
Colour photo complex							

APPENDIX CSTORY - DAVID'S ACCIDENT

On Monday night David came to school. He was using a stick to walk with and his left arm was bandaged.

"Hello David" said the teacher.

"Hello teacher, how are you?"

"I am fine, but how are you?"

"I am still sore"

"What happened to you?" asked Sophie.

"Oh" said David "I had an accident."

"Where have you been all week David?" asked the teacher.

"I have been in hospital." answered David.

"Oh no" said William, "It sounds like you had a very bad accident."

"How did it happen?" asked Anna.

"When did it happen?" asked Sarah.

"I was riding my bicycle to school last week, when I was hit by a car."

"Oh no," cried the teacher.

"Was the car going very fast?" asked William

"Why did the car not see you?" asked Sarah.

"I think it was my fault" said David. "It was very dark and my bicycle light was broken. I was riding across the street and the car couldn't see me in the dark. The car hit my back wheel, I fell off my bicycle and hit the ground. My arm hit the ground, my leg hit the ground, even my face hit the ground. I was very sore. I was frightened of the man in the car, because I didn't have a light on my bicycle - it was broken. The man looked at me, he was very worried. He tried to help me but I couldn't move. The man called an ambulance. I did not want to go in the ambulance because I was worried about my bicycle but the man said he would look after it. He gave me his name and telephone number.

"He sounds like a good man" said Sarah.

"Yes he was, he didn't shout at me, he helped me. The ambulance took me to hospital, I was very sore, I couldn't walk. My face hurt, my leg hurt, my arm hurt. I was covered in blood and dirt. In the hospital they made me fill in a form and then the Doctor gave me an injection. I lay down on a bed and the nurse washed my face, my leg and my arm. The doctor sewed up my leg as I had a big hole in my knee, He bandaged my arm and put some cream on my face. I spent the night in hospital.

In the morning they gave me some crutches because I could not walk and sent me home in the ambulance. When I got home I just rested, I could not go to work. I was very worried that my boss would be cross. I thought that he would fire me, but I was wrong. When I phoned him he said "Don't worry David, come to work next week when you are better."

"Hey David" said Anna "you are very lucky, if I was sick for a week I would lose my job".

"What happened to your bicycle?" asked Sophie.

"I must get my bicycle from the man who knocked me down. He told me that it needs a new wheel."

QUESTIONS THAT TEACHER ASKED LEARNERS ONCE THEY HAD LISTENED TO THE STORY.

Who had an accident?

How did the accident happen?

Whose fault was it?

What happened to David?

What happened to his bicycle?

What did the driver do?

How did David get to hospital?

What happened to David in hospital?

What happened when he left?

Did David lose his job?
Do you think his boss was kind?
Are all bosses kind?
Should bosses help their workers?

APPENDIX D



APPENDIX E

It was a very cold night. Anna and her children were sitting around the heater. John, her husband, came home from work. "It's very cold out side!" he said. "Come and sit near the heater" said his wife.

John sat close to the heater. He took off his jacket and put it right next to the heater, because it was damp. Anna told John that it was very dangerous to leave his jacket so close to the heater, but he told her that it was fine. Anna went to cook the supper.

When the supper was ready, they all went into the kitchen to eat. John forgot about his jacket that was lying next to the heater. After supper the children told their father what they had done at school and then they went to bed. Anna washed the dishes and John dried them while they both listened to the news on the radio. At nine o'clock, John said he was very tired and went to bed.

Anna suddenly smelt smoke and ran into the other room. There was a lot of smoke and flames. "Help, fire fire!!!" she shouted.

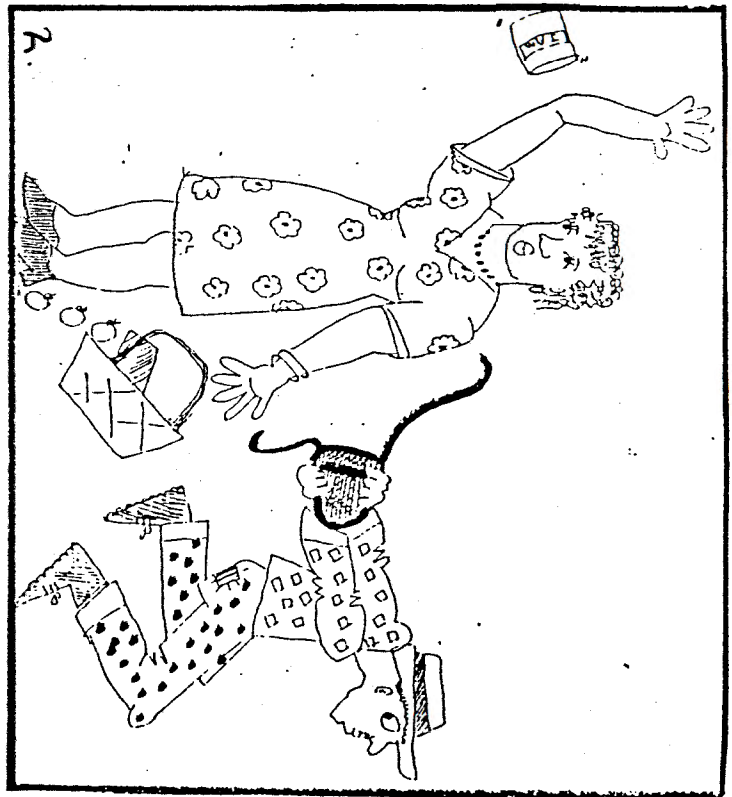
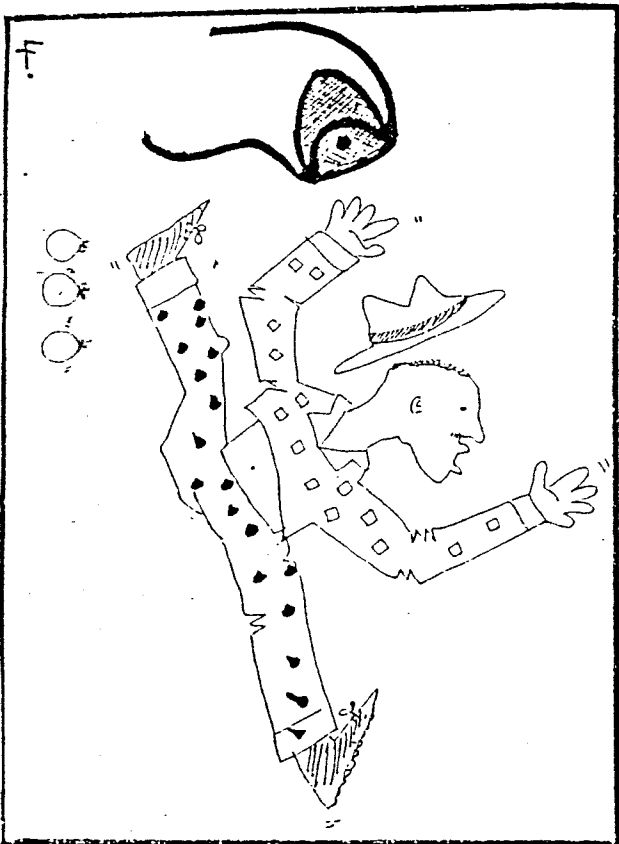
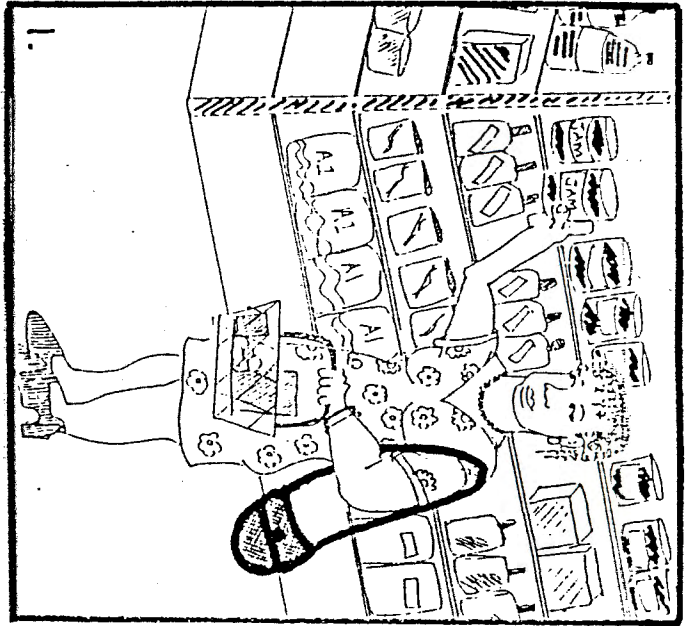
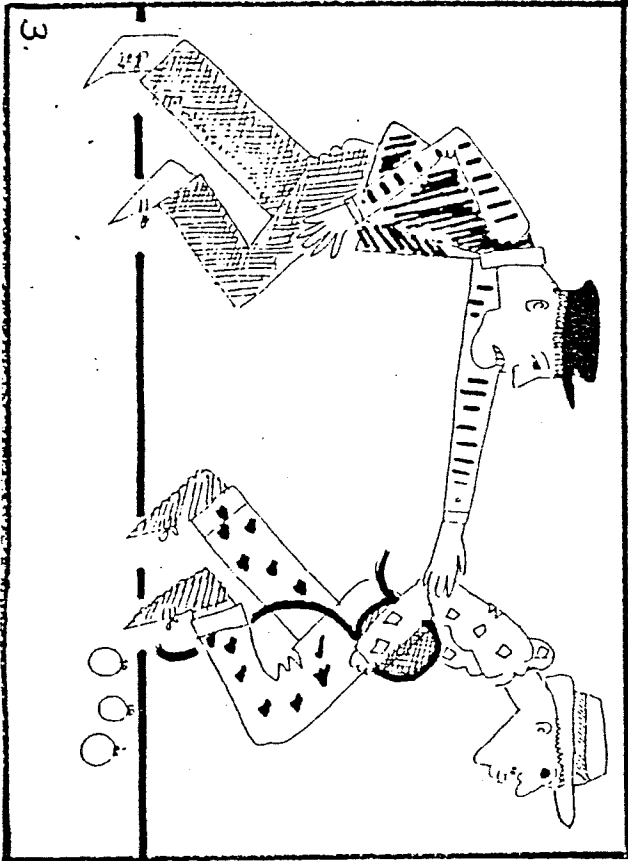
The jacket had caught fire, and then the chair had caught fire. Anna ran and got some water from the sink. John ran outside and got some sand. The neighbours saw the smoke, they came to help. A lot of water and a lot of sand were thrown on the fire. At last the fire went out. The room was very smokey and very dirty.

"What a mess!" said Anna.

"My jacket is burnt!" said John.

"My furniture is burnt!" said Anna.

APPENDIX F



APPENDIX G

Maria gets up very early in the morning and it is very dark and cold.

She puts on her dress, her shoes and her jersey.

For breakfast, she cooks herself some porridge.

It is still dark when Maria goes to work.

Maria works in the market, she sells, potatoes, carrots, beans and other vegetables.

At the market Maria sees her friends, Sophie and Gladys.

They all eat lunch together and talk about their families.

In the afternoon many people buy vegetables.

Maria catches the bus home at 6 o'clock.

She is very tired and falls asleep on the bus.

When she gets home she cooks supper and goes to bed.

APPENDIX H

It is Friday and Ben has just been paid.

He is going home to his family and has bought them lots of presents.

He puts the presents in a big box.

He puts the big box on top of the bus.

It is a long way to Ben's home, so he must catch a bus.

There is a cow in the road and the bus stops suddenly!

The box falls off the bus.

When Ben gets off the bus he cannot find his box.

He is very sad. He has no presents for his wife and children.

A car hoots. Ben looks at the car.

A man jumps out the car, he has Ben's box.

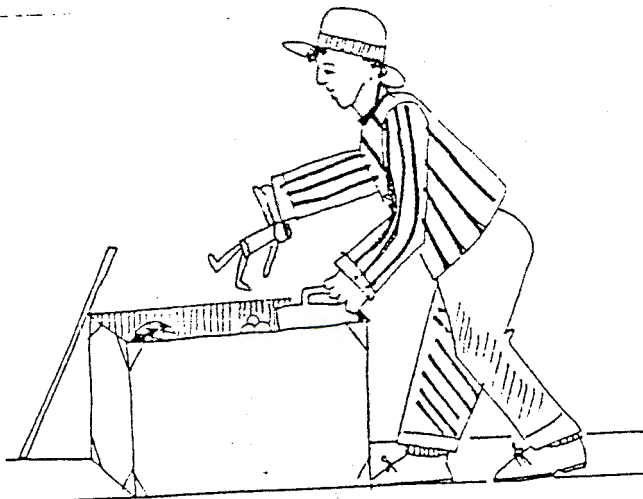
Ben is very happy. He gives his family their presents.



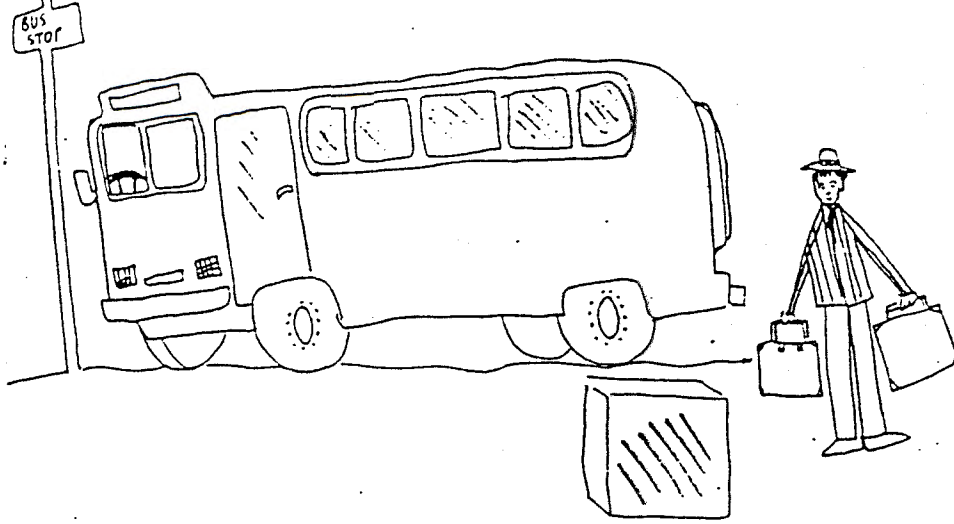
It is Friday and Ben has just been paid.



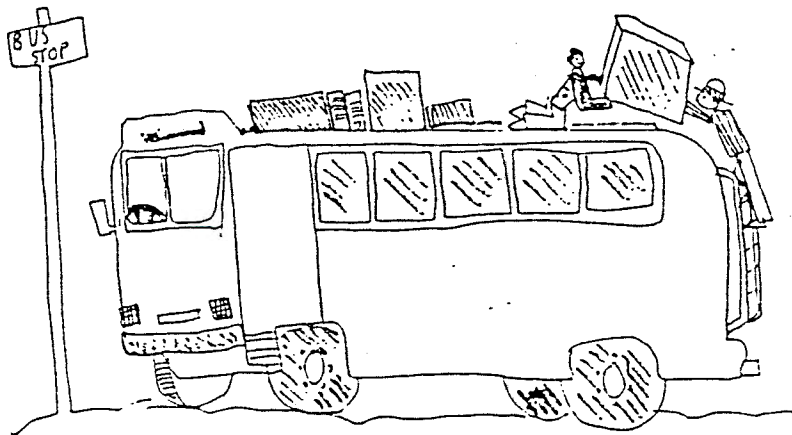
He is going home to his family and has bought them lots of presents.



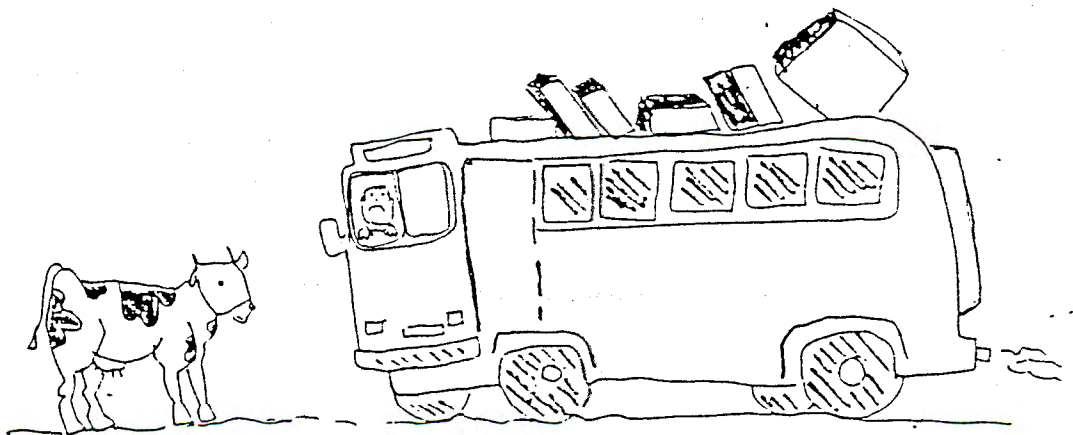
He puts the presents in a big box.



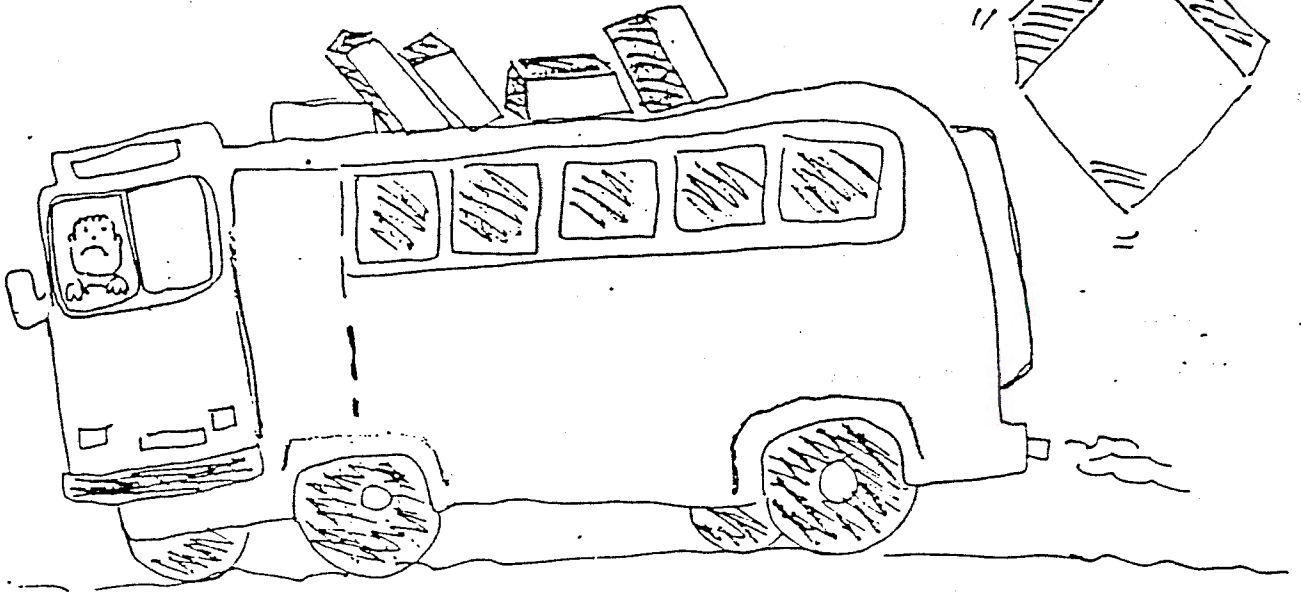
It is a long way to Ben's home, so he must catch a bus.



He puts the big box on top of the bus.



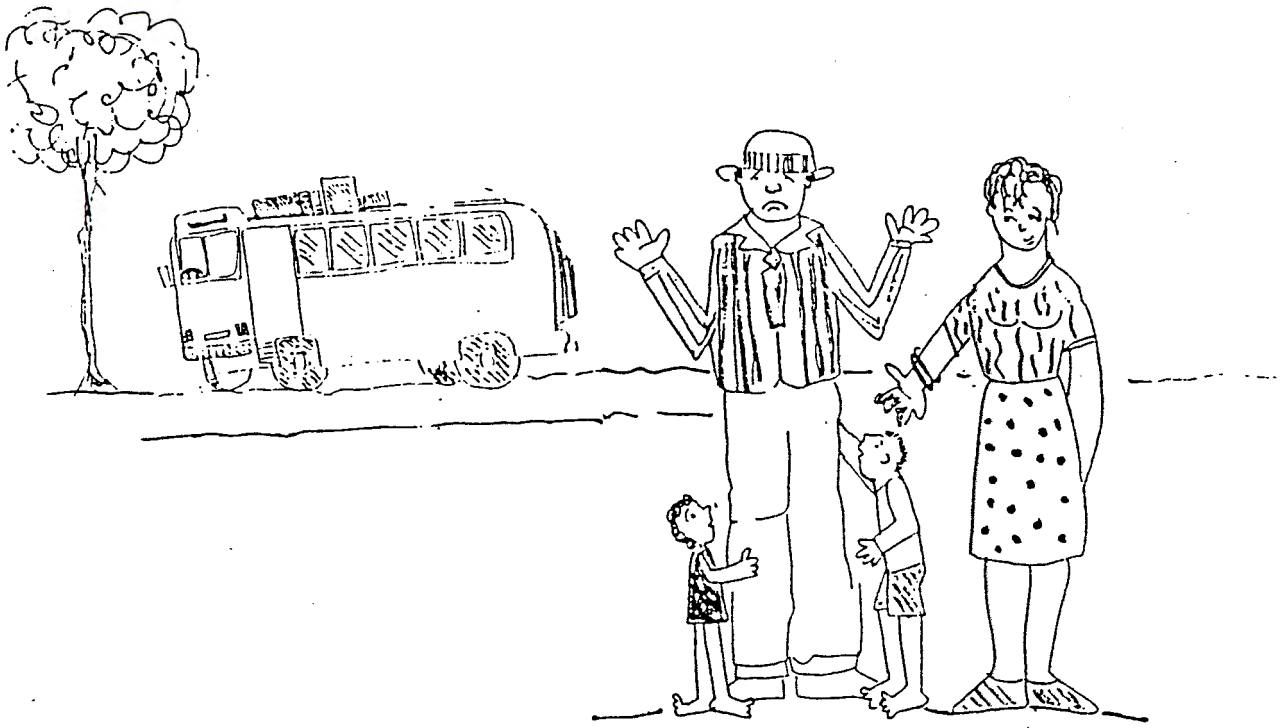
There is a cow in the road and the bus stops suddenly!



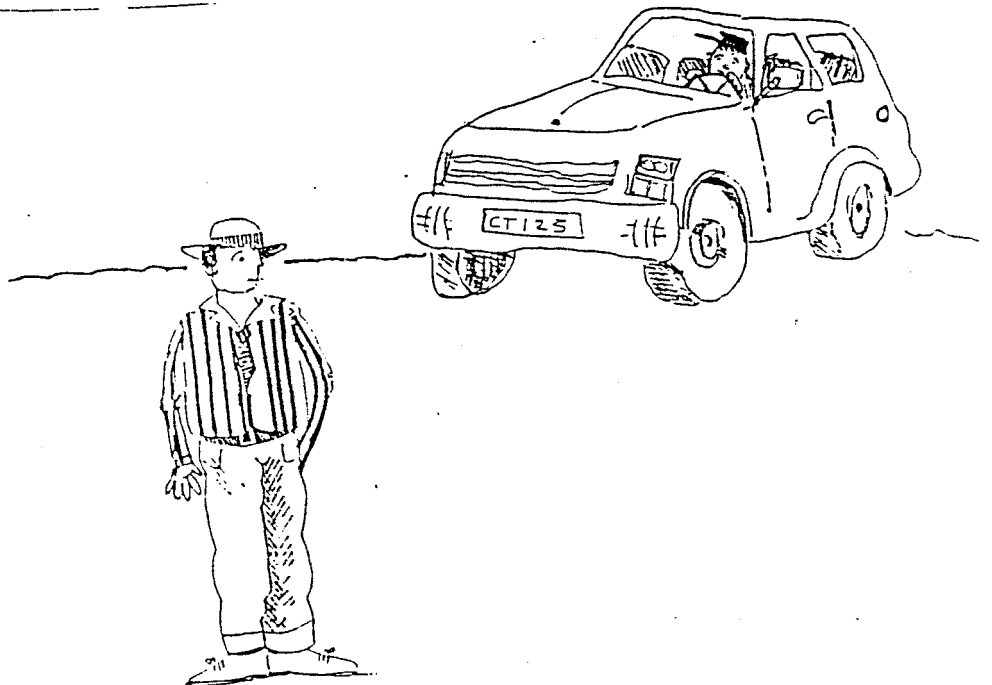
The box falls off the bus.



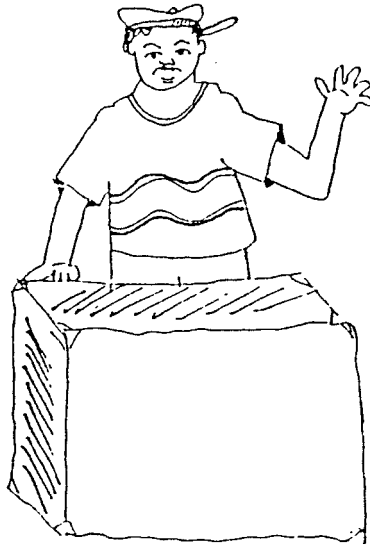
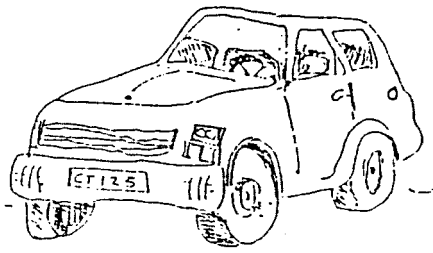
When Ben gets off the bus he cannot find his box.



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