

PEDAGOGIES *OF* AND PEDAGOGIES *IN* DISTANCE LEARNING MATERIAL FOR TEACHER EDUCATION

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ABSTRACT

This paper is a response to calls made in the teacher education pedagogy literature (e.g. Loughran, 2006; Moletsane, 2003; Murphy, 2008; Russell, 1997) for teacher educators to take a critical look at how they mediate knowledge and skills to pre-service and in-service teacher education students. Teaching teachers is a particularly complex kind of teaching, and is even more complex when this teaching is done on the page or screen in distance learning programmes. It is argued that, when teacher educators design materials for teacher education at a distance, they should consider not only the pedagogies they wish to describe and discuss *in* the materials, but also the pedagogies *of* the materials because both contribute to the constitution of particular subject positions for readers (as students and as teachers). Such positioning is likely to affect their “investment” (Norton, 2000) in their studies and in the classroom practices advocated by the designers. I use examples from a critical pedagogic analysis (Reed, 2010) of selected South African teacher education materials to illustrate this argument.

Keywords: Pedagogy; critical pedagogic analysis; teacher education; distance education materials.

INTRODUCTION

According to Levine (1992), pedagogy is the case of the missing concept. Many authors in the broad field of education theory and practice either assume the meaning of pedagogy to be self-evident (Murphy, 2008), or add a wide range of descriptors to the concept, with Freire’s *Pedagogy of the oppressed* (1968/1970) being one frequently quoted example and Jansen’s “pedagogy of compassion” and “post-conflict pedagogy” (2008; 2009) being two recent examples from South

Africa. Because Bernstein foregrounds the relation between learner and teacher, his conceptualisation of pedagogy is used to frame this paper:

Pedagogy is a sustained process whereby somebody acquires new forms or develops existing forms of conduct, knowledge, practice and criteria, from somebody or something deemed to be an appropriate provider and evaluator. Appropriate either from the point of view of the acquirer or by some other body or both. (Bernstein, 1999:259)

While all designers of materials for distance education face the challenge of selecting, sequencing and mediating knowledge on the page or screen (the pedagogies *of* the materials), those who design materials for teacher education face an extra challenge, because they also need to make decisions about the “sustained process” with regard to the pedagogies *in* the materials (knowledge and skills for teaching in particular ways). As the pedagogy/pedagogies *of* the materials also offer pedagogic models to teachers, each is “entangled” (Nuttall, 2009) in the other. Teaching teachers is thus a particularly complex kind of teaching.

All material designers for teacher education constitute “ideal” or “preferred” readers (Hall, 1980), both as students and as teachers. However, even if the materials are read hesitantly, they are read within a particular semantic frame because all texts are “potentials of a quite specific kind” (Bezemer & Kress, 2008). Texts have an effect on readers:

They entice us into their way of seeing and understanding the world – into their versions of reality. Every text is just one set of perspectives on the world, a representation of it: language, together with other signs, works to construct reality. (Janks, 2010:61)

The central argument of this paper is that the pedagogies *of* and the pedagogies *in* the texts read by student teachers in initial teacher education programmes or by in-service teachers enrolled in higher degree and professional development programmes, offer them particular subject positions. These subject positions are likely to influence their “investment” (Norton, 2000) in their studies of educational theory, the subject or disciplinary content, and their “take-up” (Adler & Reed, 2002) of the classroom practices advocated by those who design the texts.

The elements emphasised, ignored and backgrounded by the designers affect the professional knowledge signals communicated to readers of particular texts.

In these texts, readers might be “imagined” (constituted) as students and teachers of a particular “type” – a type with which they may fully or partly identify. They may even reject the type altogether.

The argument is derived from a critical pedagogic analysis (Reed, 2010) of how content on “reading” is presented in three sets of South African teacher education materials, each of which has received accolades for its quality from local and international educationists:

Learners and learning (learning guide and reader in separate volumes), a module in the Study of Education series, is designed for use in both pre-service and in-service teacher education. A team drawn from several South African universities, under the leadership of staff members at the South African Institute of Distance Education (SAIDE), designed the text. It was first published by SAIDE and Oxford University Press (Gultig, 2001).

Language, literacy and communication, Imithamo 1–6 (36- to 48-page booklets), a six-part module in an in-service BEd programme designed by a team of university lecturers, education NGO staff and primary school teachers. It was developed under the leadership of the University of Fort Hare Distance Education Unit and first printed for internal use between 1998 and 2000.

Language in learning & teaching (LILT) (learning guide and reader in a single volume), a module in the BEd Honours programme, designed by lecturers in the School of Education at the University of Natal and published by the Natal University Press (Inglis et al, 2001). *Learners and Learning* was revised in 2010 and is now an open education resource (OER) available on the OER Africa site. To my knowledge, *Language, literacy and communication* has been used only in University of Fort Hare programmes. *Language in learning and teaching* has been used as a resource in both distance and contact teacher education programmes at several South African universities.

CRITICAL PEDAGOGIC ANALYSIS OF TEACHER EDUCATION MATERIALS

Critical pedagogic analysis should not be understood as synonymous with “critical pedagogy” (as theorised by Giroux, 1983; Simon, 1992). Rather, it is critical in its orientation to the analysis of pedagogy/pedagogies *of* and *in* teacher education materials. It seeks to identify and understand the designers’ purposes and their sense of audience, and is framed by questions such as the following:

What knowledge selections are included and excluded?

How do the designers mediate these knowledge selections?

What subject positions are constituted for readers as students and as teachers when designers make particular knowledge selections and mediate knowledge in particular ways?

Who may be advantaged or disadvantaged by a particular constitution of an ideal subject – as student and as teacher?

The ways in which material designers address the first two of these questions affect answers to the latter questions about readers’ subjectivities and responses.

In the next section, the elements of a knowledge base for teacher education are outlined. Examples from the materials listed above are used to illustrate how different design choices with regard to these elements are likely to influence both the learning opportunities and the subject positions offered to readers as students and as teachers.

MAKING KNOWLEDGE SELECTIONS

In 2001, Munby, Russell and Martin wrote the following in the *Handbook of research on teaching*:

The category “teachers’ knowledge” is new in the last 20 years, and the nature and development of that knowledge is only beginning to be understood by the current generation of researchers in teaching and teacher education. (2001:877)

A review of a knowledge base for teaching proposed by teacher educators widely regarded as leaders in their field suggests that there is general agreement on

including the elements listed below in teacher education programmes. Examples of such leaders are Alexander, 2008; Banks, Leach & Moon, 1999; Darling-Hammond, 2006 and Morrow, 2007.

The knowledge focus of each element is illustrated by an example from content on “reading”:

Subject disciplinary knowledge – material that relates to theories and research about reading

Pedagogic knowledge – material that relates to methods of teaching reading

Knowledge of how learners learn – material that relates to what is involved in learning to read, both cognitive processes and sociocultural processes

Knowledge of the curriculum – material that focuses on current curriculum statements about reading and their “translation” into classroom practice

Contextual knowledge – material that locates reading and the teaching of reading in sociocultural context

Knowledge of self as learner and teacher – at a metacognitive level this includes material that promotes reflection on past and present learning and teaching practices but also on other factors contributing to identity formation, including identity as a reader.

An additional element frequently included in South African materials is academic literacy – an element that aims to extend teachers’ academic reading and writing competencies and to enable them to assist the learners they teach to do likewise.

There is broad consensus on the inclusion of these elements in teacher education programmes. However, the extent to which each element is foregrounded, backgrounded or ignored by material designers, results in the offering of different subject positions to students/teachers. Material designers’ choice and use of published texts in material plays a role in this regard. The three boxes below summarise the elements of a knowledge base on the topic “reading” that are foregrounded or backgrounded in three sets of material widely used in teacher education programmes in South Africa for several years.

Learners and learning

Foregrounded: (i) subject or disciplinary knowledge about learning to read and reading to learn and the liberating possibilities of both; (ii) knowledge about how learners (including the readers of the material) learn – with some reference to sociocultural context; (iii) an international literature within a broadly constructivist frame; (iv) academic literacy

Backgrounded: (i) pedagogic knowledge; (ii) knowledge of the curriculum (deliberately, as these are the focus of other modules in the Study of Education series, but perhaps problematically as not all teacher education programmes incorporate all the modules)

Language, literacy and communication

Foregrounded: (i) pedagogic and contextual knowledge through the provision of very detailed guidance on collecting isiXhosa traditional moral tales (iintsomi) and using these in reading activities, and on producing “Big Books” of learners’ stories and using these in the classroom – both presented as new ways of working in the classroom; (ii) reflections on pedagogic practices; (iii) knowledge of the curriculum

Backgrounded: (i) subject/disciplinary knowledge and knowledge of how learners learn (though a key text on a whole-language approach to literacy is included and presented as “new” to teacher-learners); (ii) academic literacy

Language in learning and teaching

(i) All the knowledge is woven together, with the pedagogic experience of in-service teachers often explicitly acknowledged. For example, the introduction to the unit on reading begins with content about the importance of reading and the relationship between writing and reading, and ends with an activity which takes teacher-learners through a process of surveying both the materials they are studying and the textbooks they use in particular classroom contexts. (ii) In six of the seven texts in the reader, lecturers from the University of KwaZulu-Natal mediate ideas from key theorists and from empirical research to produce texts with reference lists attached.

As each set of material was designed for different constituencies of ideal readers, the differences in the knowledge selections are not surprising. An analysis of *Language, literacy and communication – imithamo* suggests that the designers have constituted their readers as teachers who need to change some of their traditional classroom practices and who will be responsive to detailed guidance for doing so. At the same time, they are positioned to value local traditional texts and cultural practices and to incorporate these in their “new”, whole-language approach to literacy teaching. They are expected to accept rather than critique what is presented in the booklets. By contrast, the designers of *Learners and learning* encourage a critically reflective orientation to teaching and learning. Readers are established as either learner-teachers or teacher-learners (given that the module was designed for use in both pre-service and in-service programmes). They will engage with particular theories about learning to read and reading to learn. They will also reflect on the implications of these theories relating to their practices as adult learners and as teachers, while also extending their academic literacy.

However, the very limited attention paid to pedagogy may not give them sufficient access to practices that would enable them to achieve what is advocated in the materials in their teaching.

An analysis of the knowledge selected by the designers of *Language in learning & teaching* suggests that the designers have constituted readers as teachers with both subject and pedagogic knowledge. They will extend this knowledge be able to use it productively in new ways as a result of working with the course materials. The designers also constituted the readers as student teachers with an interest in extending their own academic literacy and that of the learners they teach.

It is argued below that the ways in which the knowledge selected for teacher education programmes are mediated on the page or screen also contribute to the constitution of particular student and teacher identities.

MEDIATING KNOWLEDGE SELECTIONS

Lantolf and Thorne (2006:79), with acknowledgement to Vygotsky, define mediation as “the process through which humans deploy culturally constructed artifacts [sic], concepts and activities to regulate (i.e. gain voluntary control over and transform) the material world of their own and each other’s social and mental activity”. In terms of the pedagogy of their materials, the culturally constructed artefacts used

by designers include in-text activities and scaffolded readings, and in some teacher education materials “cases” (Shulman, 2004) or “pedagogic episodes” (Loughran, 2008). In teacher education materials, some instances of in-text activities, scaffolded readings and cases/pedagogic episodes are likely to focus on aspects of classroom practice (that is, pedagogy *in* the materials).

Designers' choices of language (and explanations of language), visual elements, access devices, organisation of content and layout also contribute to mediating the selected knowledge. All of the above, individually and in combination, contribute to the pedagogy *of* the materials. When face-to-face interaction between teacher educator and students is limited or non-existent, the nature of the “authorial voice” is particularly important. For example, are readers encouraged to merely accept what is presented by experts or should they engage critically to offer alternatives?

Reed (2010) analysed the ways in which the designers of *Learners and learning*, *Language in learning and teaching* and *Language, literacy and communication* used all of the artefacts and design elements listed in the previous paragraphs in detail. For this article, I have chosen two examples to illustrate how a critical pedagogic analysis of teacher education materials can help designers and evaluators to understand the “potentials” (Bezemer & Kress, 2008) of particular design choices. These examples have been chosen because they are in many respects “representative” of the choices made throughout by the teams of teacher educators who designed *Learners and learning* and *Language, literacy and communication*.

Example 1: A pedagogic episode from *Learners and learning*

Shulman (2004:207) advocates the uses of cases as one way of representing knowledge to teacher education students. He argues that a case is not simply the report of an incident or event: “... to call something a case is to make a theoretical claim – to argue that it is “a case of something” or to argue that it is an instance of a larger class”. It is the knowledge that the case represents that makes it a case and thus, for Shulman, “a case must be explicated, interpreted, argued, dissected and reassembled” (2004:209). In other words, a case, which in itself is a way of mediating knowledge, must in turn be mediated. Loughran (2006:33) suggests that cases create opportunities for questioning the taken-for-granted and “invite inquiry into the diversity of possibilities and responses inherent in the problematic situations that arise in teaching and learning”. In a subsequent publication, he refers to such cases as “pedagogic episodes”, which he encourages teacher educators to

offer to “students of teaching” for the purpose of informing their “developing views of practice” (2008:1180).

The designers of *Learners and learning* include pedagogic episodes in each section of the module. The episode selected for discussion takes the form of a cartoon strip and is introduced with the following statements:

Not all of us who read, however, enjoy the experience. Reading is hard work and can be exhausting, especially if our experience of the world is very different to the world of the text we are reading. (Gultig, 2001:119; italics in the original)

The second of these sentences is made more salient by its repetition in the white space of the page margin where it is printed between quotation marks in large font. This feature of the page design, in conjunction with the high modality of the statements, the emphasis given to the affective word “enjoy” through the use of italics, and the choice of inclusive pronouns throughout (“us”; “our”; “we”), offers readers the following positions:

- As readers of academic and other texts, “membership” of a reading community that can expect to experience difficulties at least some of the time
- As teachers, responsibility for mediating unfamiliar worlds to learners

This introductory paragraph is followed by a directive to “look at” the comments made in the cartoon strip by Mike who “describes what happened when he was supposed to read a book in class” (Gultig, 2001:119). The designers model the classroom practice of “reading for a purpose” (one of the ways that teachers can mediate text) by asking readers to “try to identify at least two reasons why Mike is not interacting with the book he is supposed to be reading” (Gultig, 2001:119). The cartoon strip is reproduced in Textbox 1 on the next page.



Textbox 1: *Learners and learning*: The story of a struggling reader (Gultig, 2001)

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TEXT AS A CONTEXT FOR LEARNING

I walk into the class, you know, and my heart sinks. I get this heavy feeling right here.

The teacher is in a foul mood and has written all these instructions on the board which we are supposed to follow without saying a word.

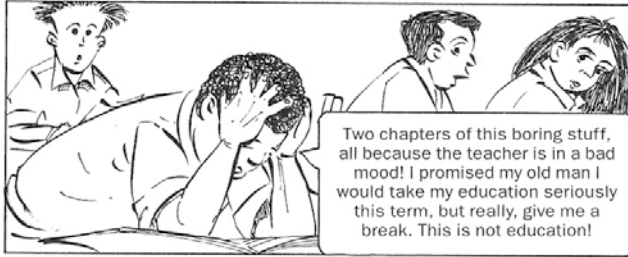
READ CHAPTERS 4+5
-Then answer questions chapters of
er the on the at the back the book for tomorrow!

Nobody is fooling around with the teacher if he is in a mood like this, so I find my book and try to read.

I really try, you know, but then I start wondering if we are all in trouble. Why is the teacher in such a bad mood? I try reading again, but it doesn't make sense. I have forgotten what happened in the last chapter.

So I ask my buddy for help and get shouted at for talking. It's a boring book anyway. Who wants to read about some old man in the mountains? I've never seen a mountain around here. Have you?

And then there are all these boring stuck up words, like 'ascend' and 'altitude'. Who talks like that? Not anyone I know!



For many learners reading is a struggle.

The facial expressions, body language and words of teenage Mike and the facial expressions and body language of the teacher all offer readers what Adams (2008) terms an “authentic vicarious experience”. As a result, they are expected to identify with the learner and to be critical of his teacher’s pedagogy. The high modality statement¹ immediately below the final frame supports this positioning: “For many learners, reading is a struggle” (Gultig, 2001:121). It is likely that the previous reading experiences of many teachers educated during the apartheid years in South Africa were constrained by inadequate textual resources and limited teacher or lecturer mediation.

The pedagogic practice, evident in the chalkboard instructions in the background of the first two frames of the cartoon, is likely to be familiar to many of them. It may be a naturalised aspect of their own classroom practices as teachers and/or their experiences as learners. It is a practice in which teachers assume that learners know how to read chapters and how to answer questions without any support or guidance. While the teacher is recognisably male, he is a “type” and not an individual and has been drawn so that he cannot be identified as a member of any particular “racial” category. However, the designers do not focus on the teacher in the first part of their explication of this case. Instead, as shown in Textbox 2, they direct readers to reflect on their own reading experiences as learners at school.

1. The modality of statements can be placed along a continuum from high (certain) through median to low (uncertain).

Textbox 2: *Learners and learning:* Personal reflections on reading

Stop. Think.

- Think about your own experience of reading at school. Was it similar to Mike's experience? What was different?
- Did you ever experience reading as difficult, *but worthwhile*? If you answer yes, what made it worthwhile? If no, why do you think reading isn't worthwhile? (Gultig, 2001:121)

In mediating knowledge about reading and the teaching of reading, the designers work with two of the analytically distinguishable strands of activity that are constitutive of academic practice: distantiation and appropriation (Slonimsky & Shalem, 2006). Distantiation "calls upon students... to make the familiar or taken-for-granted strange" (Slonimsky & Shalem, 2006:43). By requiring readers to engage with Mike's experiences as a reader, to reflect on their own reading experiences at school and to work with input on factors that promote successful reading experiences before they respond as teachers, the designers encourage them to distance themselves from their naturalised practices and then to appropriate new knowledge.

The presentation of what might be new knowledge for at least some readers begins under a bold type subheading: "**Why is Mike struggling to read?**" The use of bullets, italics for key words and phrases and repetition of the key message in large font in the right-hand margin, all reiterate one of the main ideas communicated in the cartoon by Mike's words, facial expressions and body language: "Our attitude to reading is very important to the reading process" (Gultig, 2001:121).

In the next subsection, with the bold type sub-heading "**Important factors for a successful reading experience**", the designers again use bullets and italicised key words to construct a preferred reading. In some of the bulleted points they begin to constitute readers as teachers ("we") rather than as learners ("they"), but in the final bullet they position themselves as teachers and the readers as learners:

Making meaningful links between the text and our existing knowledge will influence how successful the reading experience will be. (This is why we have tried to use

familiar analogies in this text but, more importantly, why we have asked you to constantly relate ideas to your lives and practices as teachers.) (Gultig, 2001:122)

This is one of a number of instances in *Learners and learning* where the designers make their own pedagogy explicit and present it as a model to the reader. In the explication of the case of Mike's reading experiences, there is an example of another recurring meditational strategy: revisiting content. The designers use questions in some of the small blocks in the page margins to recycle the content of earlier pages and to introduce new content:

Do you notice how similar the prerequisites for successful reading are to the prerequisites for successful learning? What does this tell you about the relationship between reading and learning? (Gultig, 2001:121)

The first question uses a grammatical metaphor in which a question disguises a directive: notice the similarities and, by implication, if you do not notice them, revise the previous section (on "school learning"). The second serves to prepare readers to engage with the diagram of "a reading-learning cycle" on the next page of the *Learning guide*. The designers return to the case of Mike's reading experiences in order to mediate this diagram.

Example 2: Photographs, drawings and language choices in Language, literacies and communication – imithamo

The designers of *Language, literacy and communication – imithamo* make extensive use of photographs (in colour on the covers; otherwise black and white). In a pedagogic episode that centres on the collection of a traditional story by one of the material writers, photographs of story collector Tillie and her informants and information about the informants' careers, ages and knowledge of the story, position teacher-learners to accept both the truth of the statements about the story and the complexity of the story collecting process. They are then given the set of instructions reproduced in Textbox 3.

Textbox 3: Instructions for recording an instomi

When you have found a version you are satisfied with, we would like you to write out that version of your story in *both* isiXhosa and English. This will take a long time. The learning area *Language, literacy & communication* is not about just one language. This learning area includes all the language work that we do in all languages. We believe it is important to give status (importance and position) to *all* languages in our province. (Umthamo 2, 1999:23)

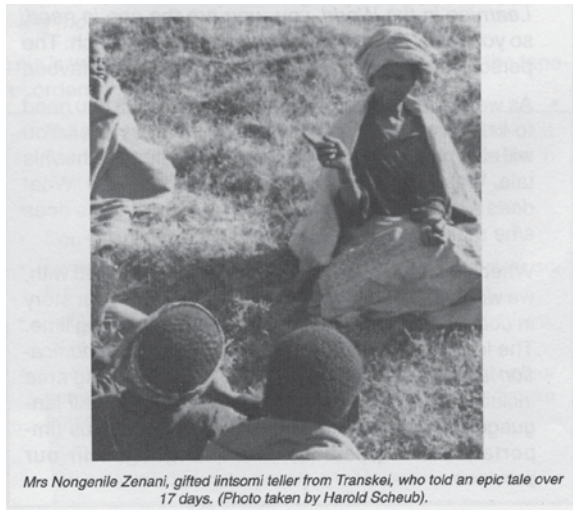
The designers' choice of pronouns establishes a clear divide between experts ("we") and novices ("you"), which is reinforced by the modality of this paragraph: it *will* take a long time to write the story in two languages and because this is important, we expect you to do it (thus negating the "softening" effect of "we would like you to"). At the time when these materials were written, the term "learning area" was used instead of "subject" in curriculum documents, so that all languages taught in schools were part of "the languages learning area". The single instance of the inclusive use of the pronoun "we" to include both experts and novices ("language work that we do in all languages") positions readers to identify with the designers' view (and that of the official language-in-education policy) that it is important to promote additive bilingualism/multilingualism. The instructions are followed by the captioned drawing and photograph reproduced below.

Textbox 4: Zozo Figlan drawing



Zozo Figlan telling a story in 1992 at the Weekly Mail Storytellers' Market in Cape Town.

Textbox 5: Mrs Zenani photograph



The captions underneath the drawing and the photograph are the only “comments” offered by the designers. It is suggested that each contributes to the affirmation of the local which is such a central feature of the design of the University of Fort Hare materials. In the drawing, the background to the central figure of the storyteller indicates that the source of her stories is the open spaces of rural, traditional communities. Zozo Figlan is a powerful “traditional” presence who is physically dominant in the image. She is dressed in “Afro-chic” for her performance in an urban setting (at the *Weekly Mail* Storytellers Market in Cape Town), with the gaze of each child in the multicultural group at her feet, focused on her. In the slightly blurred photograph above, children also gaze at the storyteller but this story telling is presented to the reader as a very different event. Firstly, it is located in the past: Mrs Zenani “told” her tale – in contrast with Zozo, who is “telling” hers. Secondly, the setting is evidently a rural one in which children wrapped in blankets sit at a respectful distance while they listen. Thirdly, it is the words selected for the caption as much as the image that position the viewer’s response: Mrs Zenani is a “gifted iinstomi teller” and she told an “epic” tale. The adjectives amplify the positive attitude of the designers to this event (Martin and Rose, 2003). Finally, there is a quality of stillness and of conserved energy in the photograph of Mrs Zenani, in contrast with the energy expended in the larger-than-life drawing of Zozo Figlan.

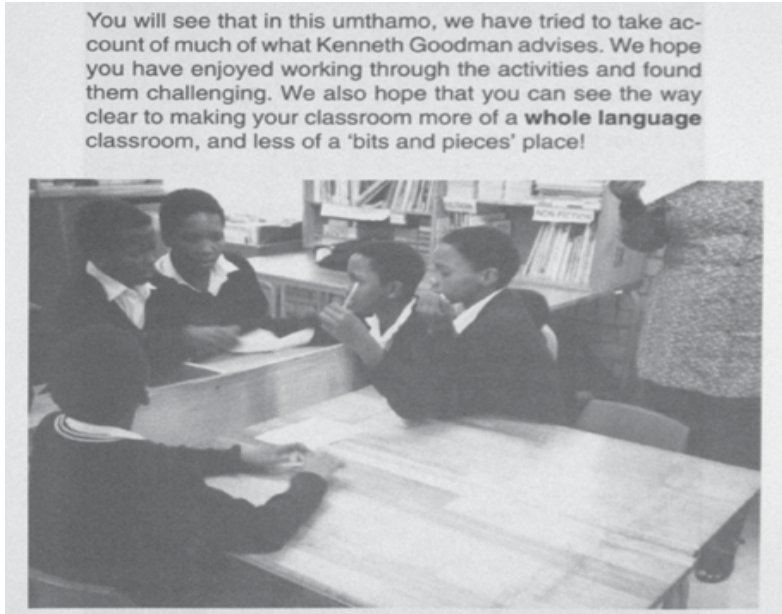
The placement of the drawing above the photograph and its greater sharpness make it the more salient² (Kress & Van Leeuwen, 2006) of the two images. It could be argued that its greater salience contributes to the offer of an aspirational image. Teachers who collect and present stories could imagine themselves as people who bring the strengths of the local and traditional past into the local and global present.

In the next unit of *Umthamo 2*, the designers focus on using stories in primary school classrooms. In the margins of five of the pages, there is a small drawing of a teacher seated next to a “display stand” she has improvised by placing a table – designed for learners to work at – on its side with another of these tables on top. She attached paper to the side of the top table that faces the learners. Lawrence (2007:22) describes Eastern Cape schools as “largely severely deprived and operating with inadequate infrastructure, resources and teaching staff”. The drawing demonstrates a way of overcoming a resource constraint the designers imagine they may experience in their classrooms.

Towards the end of the unit, the designers include a series of captioned photographs of learners at work. These photographs (and also those of the story collector and her informants) were taken by members of the design team rather than sourced from archives or photographic libraries. As noted by Van der Mescht (2004), the photographs are taken from a “teacher distance” as if the teacher was monitoring learners at work in his or her classroom. The gaze of the learners is directed inwards at their work or at one another or both. The captions tell teachers how to read the photographs and position them to respond positively to these examples of learner-centred classrooms. In the example in Textbox 6, the teachers are positioned by the text immediately above the photograph. The designers have assumed that, before engaging with the module, these teachers' classrooms were “bits-and-pieces” places in which there was no coherent learning programme.

2. Salience, or prominence, is the result of a complex interaction of such elements as size, sharpness of focus, colour contrast, placement in the foreground or background and “culture-specific factors such as the appearance of a human figure or a potent cultural symbol” (Kress & Van Leeuwen, 2006:202).

Textbox 6: *Language, literacy and communication, umthamo 2:* The conclusion to the umthamo



Thinking, speaking, listening, reading and writing (University of Fort Hare, 1999)

The material designers' choice of drawings/photographs, language and activities to mediate the knowledge selections combine to challenge readers as teachers to change their practices (or the practices that they experienced as learners). It also encourages them to act in "new" ways in their classrooms and communities. This is evident in each example of mediation discussed in this paper.

However, the combinations in each set of materials constitute the ideal readers (Hall, 1980) of *Learners and learning* and of *Language, literacy and communication* differently, as indicated in Table 1:



Table 1: Ideal readers of the two sets of distance learning materials for language teachers

Readers of <i>Learners and learning</i> are imagined as follows:	Readers of <i>Language, literacy and communication</i> are imagined as follows:
From diverse backgrounds throughout South Africa and with fairly sophisticated knowledge of English.	IsiXhosa speakers from the Eastern Cape with an interest in preserving traditional culture. Knowledge of English may not be extensive.
Interested in and able to reflect on their own experiences and to use these productively.	Likely to be working in resource-poor environments.
Responsive to general suggestions rather than detailed instructions and able to work out for themselves how to teach well.	Responsive to detailed instructions for activities in and beyond the classroom; affirmed by drawings and photographs of familiar classroom scenes.

Whether or not readers of either set of materials would be likely to act in “new” ways in their classrooms could depend, at least in part, on whether these identity constructions are in alignment with their own and whether they experience them as unhelpful or supportive, liberating or constraining.

CONCLUSION

This paper presented an idea of what critical pedagogic analysis of teacher education materials can offer to material designers and evaluators. Such an analysis enables broad reflection on the questions introduced earlier in this paper. It includes a more focused reflection on how knowledge selections, the organisation of knowledge (for example, sequencing) and the mediation of knowledge (for example, in-text activities, scaffolding of readings, choice of language, images and layout) contribute to the constitution of identities for readers as students and as teachers. To return to Bernstein’s definition of pedagogy, material designers for distance education programmes for teachers are encouraged to select and mediate knowledge on the page or screen (pedagogies **of** and **in** materials) in ways that encourage teachers to be producers and not only consumers of knowledge. However, it should also be recognised that pedagogy is “a sustained process” (Bernstein, 1999). One of the many challenges for designers is to decide how best to stimulate teachers’ interest in learning and then to scaffold their learning so that they become increasingly agentive as learners and as teachers, which, for some, may involve a considerable identity shift.

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