Pedagogies of and pedagogies in distance learning materials for teacher education

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Introduction

Pedagogy: the case of the missing concept (Levine, 1992). Many authors in the broad field of education theory and practice either assumethe meaning of pedagogy to be self-evident (Murphy, 2008) or adda wide range of descriptors to the concept, with Freire’s Pedagogy of the Oppressed (1968/70) 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 he foregrounds the relation between learner and teacher, I have chosen Bernstein’s (1999) conceptualisation to frame this paper:

Pedagogy is a sustained process whereby somebody(s) acquires new forms or develops existing forms of conduct, knowledge, practice and criteria, from somebody(s) 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(s) or both (Bernstein, 1999, p. 259).

While all designers of materials for distance education face the challenge of selecting, sequencing and mediating knowledges 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 (knowledges and skills for teaching in particular ways). As the pedagogy / ies 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 teacher education materials designers constitute ‘ideal’ or ‘preferred’ readers (Hall, 1980) both as students and as teachers. Even if the materials are read resistanly, they are read within a particular semantic frame because all texts are ‘potentials of a quite specific kind’ (Bezemer & Kress, 2008).

Texts have designs 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, p. 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 or professional development programmes, offer them particular subject positions
which are likely to influence their ‘investment’ (Norton, 2000) in their studies of educational theory
and subject or disciplinary content and their ‘take-up’ (Adler & Reed, 2002) of the classroom
practices advocated by those who design the texts. 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 ¹:

- **Learners and Learning** (Learning Guide and Reader in separate volumes), a module in the
  Study of Education series designed for use in both pre-service and in-service teacher
  education by a team drawn from several South African universities, under the leadership of
  staff members at the South African Institute of Distance Education (SAIDE) and first
  published by SAIDE and Oxford University Press (Gultig, 2001)

- **Language, Literacy and Communication, Imihamo 1-6** (36-48 page booklets) a six-part
  module in an in-service B Ed programme designed by a team of university and education
  NGO staff and primary school teachers, 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 B Ed Honours programme, designed by lecturers in the School of Education at
  the University of Natal and published by Natal University Press (Inglis et al, 2001).

**Critical pedagogical analysis of teacher education materials**

Critical pedagogic analysis should not be understood as synonymous with ‘critical pedagogy’ (as
theorised for example, by Giroux, 1983; Simon, 1992). Rather, it is critical in its orientation to the
analysis of pedagogy / iesof 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:

- 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?

¹ In his review of Learners and Learning the director of the Centre for Research and Development at the Open
University (UK) described the module as “an invaluable resource for those designing pre-service and
professional courses for teachers” (Moon, 2002, p.27). The Language in Learning & Teaching (LILT) module was
part of the University of Natal B Ed Honours material that was placed second in the inaugural NADEOSA
courseware award in 2000. This combined Learning Guide and Reader is still in use as reference material in
the B Ed and PGCE programmes at the University of the Witwatersrand in 2011. In 2004 the University of Fort
Hare B Ed *imithamowon* the NADEOSA courseware award for collaboratively developed materials.
• Who may be advantaged or disadvantaged by a particular constitution of an ideal subject – as student and as teacher?

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

In the next section of the paper I outline elements of a knowledge base for teacher education and then use examples from the materials listed above to illustrate how different design choices in 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, p. 877)

A review of conceptualisations of a knowledge base for teaching proposed by teacher educators widely regarded as leaders in their fieldin their own countries and internationally (e.g. Banks, Leach & Moon, 1999; Darling-Hammond, 2006; Morrow, 2007; Alexander, 2008), suggests that there is general agreement on including the elements listed below in teacher education programmes. The knowledge focus of each one 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 both to extend teachers’ academic reading and writing competencies and to enable them to assist those whom they teach to do likewise.
However, while there is broad consensus on the inclusion of these elements in teacher education programmes, the extent to which each is foregrounded or backgrounded (or even ignored) by materials designers, together with their choice and use of published texts in materials, results in the offering of different subject positions to students/teachers as illustrated in the following examples from units on reading in the South African materials listed above.

**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 & Teaching (LILT)

(i) All of the knowledges are woven together, with the pedagogic experience of teacher-learners 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 materials was designed for different constituencies of ideal readers, the differences in the knowledge selections are not surprising. Analysis of the 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 constituted as learner-teachers or teacher-learners (given that the module was designed for use in both pre-service and in-service programmes) who will engage with particular theories about learning to read and reading to learn and reflect on implications of these theories for 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 in their teaching what is advocated in the materials. Analysis of the knowledges selected by the designers of Language in Learning and Teaching (LILT) suggests that the designers have constituted readers as teachers with both subject and pedagogic knowledge - which they will extend and be able to use productively in new ways as a result of working with the course materials – and also as learners with an interest in extending their own academic literacy and that of the learners whom they teach.
I argue below that the ways in which the knowledges selected for teacher education programmes are mediated on the page or screen also contributes to the constitution of particular student and teacher identities.

**Mediating knowledge selections**

Lantolf and Thorne (2006), with acknowledgement to Vygotsky, define mediation as ‘the process through which humans deploy culturally constructed artifacts, 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’ (2006, p. 79). The culturally constructed artefacts used by designers of distance education materials include in-text activities and scaffolded readings. In teacher education materials some designers also include ‘cases’ (Shulman, 2004) or ‘pedagogic episodes’ (Loughran, 2008). Designers’ choices of language (and explanations of language) visual elements and access devices and the decisions they make about the organisation of content and about layout on the page or screen also contribute to the mediation of the knowledges selected. All of the above, individually and in combination, contribute to the pedagogy of the materials. In teacher education materials some instances of in-text activities, scaffolded readings and cases or pedagogic episodes are likely to focus on aspects of classroom practice (i.e. pedagogy in the materials).

While I have analysed in detail (Reed, 2010) the ways in which the designers of *Learners and Learning, Language in Learning and Teaching (LILT)* and *Language, Literacy and Communication* used all of the artefacts and design elements listed in the previous paragraph, for this paper I have chosen just 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.

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

Shulman (2004) 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” (2004, p. 207). 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, p. 209). In other words, a case, which in itself is a way of mediating knowledge, must in turn be mediated. Loughran (2006) 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” (2006, p.33). 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, p. 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, p. 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:

(i) as readers of academic and other texts, ‘membership’ of a reading community that can expect to experience difficulties at least some of the time;

(ii) 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, p. 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 (p.119). The cartoon strip is reproduced in Textbox 1 below.
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.

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!
Gultig, 2001, pp. 120-121)

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 of which they are expected to identify with the learner and to be critical of his teacher’s pedagogy. The high modality statement\(^2\) immediately below the final frame supports this positioning: “For many learners reading is a struggle” (Gultig, 2001, p. 121). It is likely that the previous reading experiences of many learner-teachers and teacher-learners educated during the apartheid years were constrained by inadequate textual resources and limited teacher or lecturer mediation. The pedagogic practice, evident in the chalkboard instructions in the background to the first two frames of the cartoon, is likely to be familiar to many of them and may be a naturalized 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 recognizably 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, it is not the teacher on whom the designers focus in the first part of their explication of this case. Instead, as shown inTextbox 2, they direct readers to reflect on their own reading experiences as learners at school.

\(^2\)The modality of statements can be placed along a continuum from high(certain) through median to low (uncertain).
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, p.121; bold type and italics in the original)

In mediating knowledge about reading and the teaching of reading, the designers work with two of the analytically distinguishable strands of activity which are constitutive of academic practice: distantiation and appropriation (Slonimsky and Shalem, 2006). Distantiation “calls upon students ...to make the familiar or taken-for-granted strange” (Slonimsky&Shalem, 2006, p. 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 naturalized 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 sub-heading Why is Mike struggling to read? The use of bullets, of italics for key words and phrases and of 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,p. 121).

In the next sub-section, 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, p. 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, that of 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, p. 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 and drawings in the Language, Literacies and Communication imithamo**

The designers of the *Language, Literacy and Communication imithamo* make extensive use of photographs (in colour on the covers; otherwise black and white). In a pedagogic episode which centres on the collection of a traditional story by one of the materials writers, head and shoulders photographs of story collector Tillie and her informants, together with 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. The story collecting unit ends with an instruction to teacher-learners which is followed by an intricate line drawing and a photograph. The instruction is reproduced in Textbox 3 and the line drawing and photograph follow on the next page.

**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 bothisiXhosa 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, p. 23)
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

Mrs Nongenile Zenani, gifted i intsomi teller from Transkei, who told an epic tale over 17 days. (Photo taken by Harold Scheub).
The captions underneath the drawing and the photograph are the only ‘comment’ offered by the designers. I suggest 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. ZozoFiglan is a powerful ‘traditional’ presence, 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, below the drawing, 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 to 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 which 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 energy conserved in the photograph of Mrs Zenani, in contrast to the energy expended in the larger than life drawing of ZozoFiglan.

The placement of the drawing above the photograph and its greater sharpness make it the more salient\(^3\) (Kress & Van Leeuwen 2006) of the two images. It could be argued that its greater salience contributes to the offer of an aspirational image. This is how teacher-learners who collect and present stories could imagine themselves: 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 margin of five of the pages there is a small drawing of a teacher seated next to a ‘display stand’ which she has improvised by placing one table - designed for learners to work at - on its side on top of another such table, with paper attached to the side of the top table which faces the learners. Lawrence describes Eastern Cape schools as “largely severely deprived and operating with inadequate infrastructure, resources and teaching staff” (2007, p. 22). The drawing demonstrates to teacher-learners a way of overcoming a resource constraint which the designers imagine they may experience in their classrooms.

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\(^3\) 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, p. 202).
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 made 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 were 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 teacher-learners 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.

Textbox 6

**Language, Literacy and Communication, Umthamo 2: The conclusion to the umthamo**

You will see that in this umthamo, we have tried to take account of much of what Kenneth Goodman advises. We hope you have enjoyed working through the activities and found them challenging. We also hope that you can see the way clear to making your classroom more of a whole language classroom, and less of a ‘bits and pieces’ place!

Thinking, speaking, listening, reading and writing

(University of Fort Hare, *Language, Literacy and Communication, Umthamo 2*, 1999: 42)
I argue that in each of the examples of mediation described and discussed in this paper the designers’ choices 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) and to act in ‘new’ ways in their classrooms and communities. However, the combinations in each set of materials constitute the ideal readers of *Learners and Learning* and of *Language, Literacy and Communication* differently:

<table>
<thead>
<tr>
<th>Readers of <em>Learners and Learning</em> are imagined as:</th>
<th>Readers of LLC are imagined as:</th>
</tr>
</thead>
<tbody>
<tr>
<td>From diverse backgrounds throughout South Africa and with fairly sophisticated knowledge of English</td>
<td>isiXhosa speakers from the Eastern Cape with an interest in preserving traditional culture; knowledge of English may not be extensive</td>
</tr>
<tr>
<td>Interested in and able to reflect on their own experiences and to use these productively</td>
<td>Likely to be working in resource-poor environments</td>
</tr>
<tr>
<td>Responsive to general suggestions rather than detailed instructions; able to work out for themselves how to teach well</td>
<td>Responsive to detailed instructions for activities in and beyond the classroom; affirmed by drawings and photographs of familiar classroom scenes</td>
</tr>
</tbody>
</table>

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**

For at least fifteen years there have been calls in the teacher education literature for the “development” (e.g. Korthagen, 2001; Loughran, 2006; Russell, 1997) or “reconceptualization” (e.g. Moletsane, 2003) of pedagogy for teacher education. Loughran proposes that such pedagogy should enable students of teaching to become “conscious of their own learning so that they overtly develop their understanding of the teaching practices they experience in order to purposefully link the manner in which they learn in a given situation with the nature of teaching itself” (2006, p.4). Rodgers and Scott suggest that teachers “should have the capacity to be self-critical and self-authoring” (2008, p.751-752) and challenge teacher educators to facilitate the shift of teachers from “being authored” to “authoring their own stories” (2008, p.752). To return to Bernstein’s definition of pedagogy, I suggest that each of these authors would encourage designers of materials for teacher education at a distance to select and mediate knowledges on the page or screen (pedagogies of and in materials) in ways that encourage learner-teachers or teacher-learners to be producers and not just consumers of knowledge. However, that pedagogy is ‘a sustained process’ (Bernstein, 1999) also needs to be recognised and 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 becoming increasingly agentive as learners and as teachers, which for some may involve a considerable identity shift.

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