



Critical literacies, imagination and the affective turn: Postgraduate students' redesigns of race and gender in South African higher education

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ARTICLE INFO

Keywords:

Critical literacy
Affective turn
Revealed space
Critical redesign
Creativity
Counterstorying

ABSTRACT

In this paper, we build on critical literacy scholarship and the affective turn, focusing particularly on the redesign process. A close and critical textual analysis of student responses to two assignments in the postgraduate education module Language and Literacy, Theories and Practices, enables us to trace the critical-creative-affective moves that students made when required to analyse and redesign university student recruitment advertisements. Students' analyses and redesigns illustrate 1) how identification/disidentification with issues of power across gender, race, and (de)coloniality enable them to enter 'relations of affective solidarity' as a complex form of empathy, 2) the nuanced negotiations of affect in doing critical literacies across reading and redesign and 3) the ways in which affect surfaces differently for each student across contrasting genres and 'revealed spaces' (Boler, 1999).

1. Introduction

Don't mistake my femininity for weakness

My Smile for Fear

You may crush me with your tongue

But like thunder I'll strike (Harriet, poetic redesign of advertisement, 2022)

This paper emerged from ongoing dialogues between the two authors about the need to foreground affect and imagination in critical literacy (CL) in order to open up the possibilities for creative and affective engagement. CL has a strong social justice agenda (Comber, 2015; Janks, 2017), aiming to teach learners to read and write 'against the grain'. Janks defines the term 'critical' as analysis that interrogates "the hidden ideologies of texts... to reveal how power works and to denaturalize 'common sense' assumptions" (2010, pp. 35–36)

Throughout these discussions we have found that although imagination and emotion (or affect) may feature in critical literacies scholarship, they are often relegated to the sidelines (see Anwaruddin, 2016; Mendelowitz, 2017; Govender, 2019a). Instead, we seek to push at the boundaries of critical literacies with the "human desire to encounter the unexpected, the new, the singular affects that move us through everyday

life in encountering the uncontrollable" (Rowell & Merchant, 2021, p. 203). Harriet's writing, above, is part of a critically literate redesign of a university advert (the focus of this article) and is one example of students' critical-creative-affective work in their postgraduate studies. Our own affective encounter with work like this is what moved us to write this article.

Redesign and reconstruction of texts are significant aspects of CL classroom practice. While (re)reading and deconstructing give students a critical lens through which to read the wor(l)d, we agree with Janks (2014) that deconstruction is not enough. "It requires both analysis and an imagination for transformative social action, sometimes referred to as 'renaming' (Freire, 1972a, 1972b) or 'redesign' (Janks, Dixon, Ferreira, Granville, & Newfield, 2014, p. 145)" (Janks, 2017, 133). But the critical and the creative are also entangled with affect (Leander & Ehret, 2019).

In this article we therefore engage with scholarship on the need for an affective turn in CL and critical theory (Boler, 1999, 2015, 2019; Boler & Zembylas, 2016; Lewis & Tierney, 2013; Ahmed, 2004, 2014; Anwaruddin, 2016; Zembylas, 2021). We take this scholarship further by arguing for the importance of foregrounding affect and creativity in critical redesign. We illustrate this argument through the presentation and analysis of a postgraduate assignment in which students were required to do a critical-creative-affective analysis and redesign of advertisements in a range of genres across modes. We present a critical

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textual analysis of two of these assignments in which we trace students' critical, imaginative, and emotive moves and the extent to which these moves enable them to write back to power.

2. Theoretical framework

2.1. Critical literacy overview

Critical literacy as implemented in classrooms has two components: 1) deconstructing texts through critical analysis using the CL toolkit of analysis, and 2) redesigning texts, counter-storying (Morrel, 2008) and writing back to power. Ultimately, CL aims to raise students' consciousness and activate social change and social action. Redesigning texts and creating counter-stories play significant roles in beginning this process of social action (see also: Luke & Woods, 2009; Mantei & Kerwin, 2016; Pandya & Avila, 2014; Ferreira, 2019; Govender, 2019a, 2023; Vasquez, Janks & Comber 2019).

However, CL has been critiqued for its rationalist underpinnings and its limited engagement with imagination and affect. Misson and Morgan (2006) "critiqued CL for its marginalisation of affective responses to texts, for its focus on categories of difference such as race, gender and power to the exclusion of personal difference and for its backgrounding of aesthetic texts and creativity" (Mendelowitz, 2017, p. 181). There was initially little uptake of this critique. However, in the past decade scholarship on the 'affective turn' has become stronger and there have been more attempts to extend the theorisation and practice of CL in relation to affect (Lewis & Tierney, 2013; Johnson & Vasudevan, 2014; Anwaruddin, 2016; Alberg & Olin-Scheller, 2017; Sosa, Hall & Collins, 2020). There has been a smaller body of scholarship on criticality and imagination (Mendelowitz, 2017; Enciso, 2017; Darvin, 2020). We see criticality, imagination, and affect as being entangled, and therefore seek to explore the nuances of these entanglements as they surface in students' critique and redesign practices.

2.2. Creative & affective moves in critical literacies

To study emotion allows us to explore the revealed "space" between ideology and internalised feeling (Boler, 1999, p.13).

We view affect as an integral part of the lived experiences, identities, histories, and resources (bodily, emotionally, symbolically, and otherwise) that we and our students bring to teaching and learning. Lemke (2013, p. 63) offers a useful "grammar of feeling expressions" which includes 1) physiological feelings such as sleepiness, hunger, and nausea; 2) traditional emotions such as anger, fear, and happiness; and 3) affects such as expectant, lonely, or (as we see in our own data) offended. Although not a taxonomy of emotions, Lemke offers a practical means to pin down the messy entanglements of affect and emotion in literacy studies into discursive moves. "From this perspective, researchers know affect through bodies' emergent capacities to move and be moved in social life, where affect is the force that compels movement" (Gregg & Seigworth, 2010, cited in Leander & Ehret, 2019, p. 12).

Affect as a modality of emotion thus attends to the question "what do emotions do?" (Ahmed, 2014, p. 4) as well as what it is we do with our emotions (Lemke, 2013) – critically and creatively. Because of our interest in the critical-creative-affective nexus, we explore how these three concepts work together both theoretically and in our dataset by paying particular attention to empathy (Boler, 1999), affective solidarity (Liu & Shange; 2018) and the contact zone (Ahmed, 2014). These are traced along the range of creative (re)design moves that are made (or made possible) during literacy work, and how these encounters and choices are bound to practices of interrupting and/or disrupting normative relations of power.

The scholarship of affect in the Western episteme has been dominated by psychological studies which locates it in the individual. Emotion in schools is viewed as being separate from cognition,

frequently positioned as being irrational and in need of discipline (Lewis & Tierney, 2013). Boler (1999), in her foundational work, *Feeling Power*, argues that emotion is neither entirely 'public' nor entirely private but rather is located in a "socially and collaboratively constructed psychic terrain" (p. xxi), emerging dynamically through interactions between people, objects, narratives, beliefs and histories (Micciche, 2007). We are particularly interested in the revealed "space" that Boler refers to and what this could mean in an educational context. We understand this as an interim space between the public and the private across different literacy practices in classrooms. A revealed space emerges at the moment of encountering and interacting with a text/object and is traceable through a range of critical-creative-affective moves. In the context of this research, we see how students' complex emotional interactions and redesign choices illustrate opportunities and missed opportunities for critical analysis and creative counter-storying.

Boler's conceptualisation of affect is useful in that she positions power and social control as central to the discussion and argues that affect is frequently regulated within social hierarchies (see also Ehret & Rowsell, 2021). However, she highlights the potential of affect as a social and educational resource that can generate resistance to oppression. She acknowledges the complexity of revealing spaces for emotional resistance in educational contexts but argues for the importance of providing "creative spaces to develop flexible and creative modes of resistance involving emotional breadth and exploration that are not prescriptive" (1999, p.4). While resistance as an important aspect of critical affective engagement, it is important to broaden the possibilities to include critical-creative-affective engagement with texts and ideas that are not limited to resistance.

Our conceptualisation of affect therefore extends the 'emotional breadth' provided by Boler (1999) to include desire, joy, frustration, assertion, affirmation, pleasure, sadness, anger, ambivalence, and confusion (to mention just a few). Of these, we consider desire to be a particularly important element as this points to what students want and need, their hopes, dreams, and fears. We draw on Misson and Morgan's (2006) reconceptualisation of CL in which they foreground desire, arguing that textual engagement is strongly related to desire and the extent to which a text conforms to desires and feeds them by a range of positive and negative emotions (Misson & Morgan, 2006, pp.132–133).

Like Boler, Ahmed (2014) conceptualises affect as a social practice which circulates. She explains that "the 'moment of contact' [with an object (i.e., texts, bodies, emotions, ideas, and so on)] is shaped by past histories of contact, which allows the proximity of [in this case] a racial other to be perceived as threatening, at the same time as it reshapes the bodies in the contact zone of the encounter" (Ahmed, 2014, p. 194, parenthesis added). Ahmed's notion of the moment of contact resonates with critical literacies in a number of ways: firstly, CL practice works only when it recognises that no text is neutral, and that texts are themselves discursive instantiations of power, identity, and ideology. Simply put, text designers design texts from certain positions and for particular purposes, and these positions and purposes may or may not be taken up by readers/viewers – and this dynamic has socio-cultural and cognitive consequences. That is, "they involve (re)actions of relations of 'towardness' or 'awayness'" (Ahmed, 2014, p. 8) from objects.

Secondly, Ahmed (2014, p. 8) describes how "we have a contact with an object, and an orientation toward that object". This cyclical process involves "a reading of contact" which includes "the attribution of feeling to an object [as] an effect of that encounter which may move the subject away from the object" (Ibid. p. 8). Such a turn away signifies a "reorientation" (Ibid. p. 8). This reorientation provides possibility for encountering the object differently, if we are able to interrogate how the contact itself has been, and indeed can, be read. Janks (2010), similarly, presents the redesign cycle where teachers and learners move from contact with a text, into deconstruction, and then into reconstruction. Deconstruction involves unpicking the text to understand how power and identity are constructed and ideology operationalised. Reconstruction requires making ethical judgements on the text in order to redesign

it in more socially just ways and is itself conceptualised as social action or active social participation, motivated by the “need for change” (Janks, 2010b, p. 55). However, every reconstruction presents new positions and relations of power, and is therefore up for a renewed process of deconstruction (see Fig. 1).

Significantly, however, Janks’ (2010) model produces redesign as a predominantly rational process. While some scholars have included affect and imagination as a necessary part of critical literacies (see for instance Janks, 2002; Govender, 2019a), the rationalist perspective remains dominant across the literature (Mendelowitz, 2017; Sosa, Hall & Collins, 2020). Like Sosa et al. (2020), Anwaruddin (2016), Boler (1999) and others, we argue that CL practitioners (teachers, learners, teacher educators, as well as critical scholars, artists, and activists) must acknowledge the role of affect as being entangled with more critically and creatively literate practices.

Furthermore, at the contact zone with texts, objects, and bodies, lie certain questions about what is imaginable and therefore what redesigns might become (im)possible under different conditions. For scholars working within the critical-creative nexus (for example Mendelowitz, 2017; Enciso, 2017; Mendelowitz et al., 2022; Vally Essa & Mendelowitz, 2022; Cartun and Dutro, 2020; and Mendelowitz, Ferreira, & Dixon, 2023a), imagination enables thinking, being, and doing beyond the current conditions of oppression, marginalisation, and even privilege (Govender, 2019a). For example, when those in intersectional positions of privilege and power imagine only within the bounds of the status quo, norms get reproduced, repeated, and sustained. Likewise, the imaginations of those with marginalised positions may or may not be constrained. Imagination is therefore a critical capacity for seeing social issues, acting upon them, and reconfiguring or abolishing them toward more socially just ways of doing, thinking, and being.

Redesign is an imaginative practice that depends on critical-creative-affective (re)actions to the contact zone: from confronting (or being confronted by) objects that activate the flow of affect and affective responses to reading and researching how meaning moves and is constructed at the point of contact, to (re)orientating oneself toward or away from certain affective (re)actions as part of analysing the object(s) (Ahmed, 2006, 2014), to exploring and experimenting with a range of semiotic resources to convey (radically) alternative positions and constructions. Fig. 1 draws affect and imagination together with critical literacy’s redesign cycle:

2.3. Affect, empathy and critical, affective solidarity

Empathy is an important aspect of affect. However, there are diverse perspectives among scholars on the form meaningful empathy should take in the context of CL and critical theory. While the commonplace understanding of empathy is the ability to project oneself into somebody else’s experiences, critical theorists argue that this is not sufficient and call for stronger accountability. We draw on the work of Liu and Shange (2018) and Boler (1999) to frame our understanding and analysis of empathy.

Liu and Shange (2018) explain how empathy can be used to create illusions of equivalence between different racialised experiences – specifically in relation to anti-Asian and anti-Black discrimination and activism in the United States. They explain that:

[s]olidarity based on notions of shared suffering often creates a false equivalence between different experiences of racialized violence. Our position is that this leads to a kind of empathy that is genuine, but “thin” (p. 190).

This is to say that even genuine empathy may enable a false sense of being able to ‘walk in someone else’s shoes’ and know fully someone else’s experiences of the world. Instead, they advocate for empathy as “thick solidarity” (ibid.) which recognises incommensurable differences across experiences of privilege and marginalisation. For instance, while both authors experience racism, their experiences are differently positioned within the social, cultural, and political context of the United States, particularly where anti-Black racism can have more oppressive effects. Their shared oppressions, and indeed activism, places them in solidarity with each other rather than competition or false equivalence.

Additionally, Boler (1999) critiques what she terms “passive empathy” – meaning empathy that is a fleeting form of tokenism. Instead, she argues for empathy that requires accountability, careful listening and a reflexivity that entails critically challenging one’s own assumptions. Going beyond ‘passive empathy’ means thinking deeply about how one is implicated systematically in the suffering of others and how one can bring about change.

Understanding empathy in this way allows us to differentiate between ‘passive empathy’ (Boler, 1999) and a more substantial and critical notion of empathy that accounts for difference in perspective, experience, history, and affect. Liu and Shange (2018) define thick solidarity as layering

interpersonal empathy with historical analysis, political acumen, and a willingness to be led by those most directly impacted. It is a

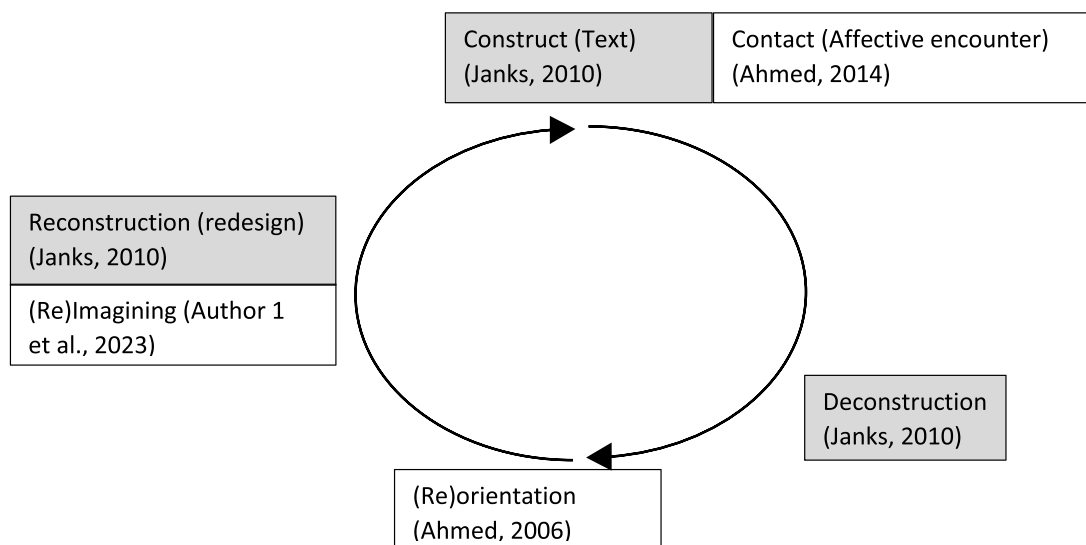


Fig. 1. The critical-creative-affective redesign cycle.

thickness that can withstand the tension of critique, the pulling back and forth between that which we owe and that which we share (p. 196).

In the two student assignments which we analyse in this paper, thick solidarity emerges as the most relevant form of empathy. This is largely because of the profile of our students, and that the two students whose assignments we analyse, take up strong Black, female identities. We are aware that if we had a different profile of students, 'passive empathy' may have played a stronger role.

As part of our ongoing effort to create teacher education from critical, creative, and affective approaches we seek to engage in thick solidarity with our students. It therefore becomes vital to reflect on our own positionalities: Belinda is a White, Jewish South African female academic who is a critical-creative scholar in language, and Navan is a third-generation queer Indian/South Asian/Tamil South African who works as a scholar-activist in applied language and literacy studies in Scotland. Together, we represent a range of perspectives (privileges and marginalities) that allow us to see each other's blind spots.

3. Context and curriculum

This article focuses on critical-creative-affective redesign produced by postgraduate students in a Bachelor of Education (B.Ed.) honours core module *Language and Literacy, Theories and Practices (LLTP)* at the University of the Witwatersrand. This is one of four modules, each taught for 14 weeks, which students need to complete to be awarded a B. Ed. Honours degree – the first level of postgraduate studies in South Africa. The degree provides students with opportunities to specialise in educational theory and praxis. In order to be admitted into the programme, students are required to have a teaching qualification. This article is part of a research project on the scholarship of teaching and learning in which postgraduate pedagogy is one focal area (For a more detailed overview see: [Mendelowitz, Fouche, Reed, Andrews, & Vally Essa, 2022](#), [Mendelowitz, Fouche, Reed, Andrews, & Vally Essa, 2023](#)).

In the course outline, the module aims are stated as follows:

- To introduce students to key theoretical debates in the field of literacy and language;
- To develop students' ability to move between teaching practice and cutting-edge theory
- To encourage students to examine these concepts in South African contexts and in relation to their own classroom practices (course outline 2023).

In the module, we foreground affective, personal and dialogic engagement with academic content.

There were seventeen students registered for the *LLTP* module. The majority of the students were recent graduates, and many were already working as teachers. Of these seventeen students, eleven consented to participate in the study. Nine of the participants identify as Black, and two identify as Indian. Eight of the eleven participants identify as female, and three identify as male. Because of the nature of the assignment, these identities are particularly significant, as will be illustrated in the data analysis section.

3.1. The exam equivalent assignment

While the module introduced students to various aspects of literacy, CL formed a substantial component of the course. The exam equivalent (the summative end of course assignment on which the data for this article draws, referred to as 'assignment' throughout) consisted of three sections:

Section A: Critical analysis of two advertisements.

Section B: Critical-creative redesign of ONE of these adverts.

Section C: Application and theorisation of CL in a classroom context.

The Section A question was worded as follows: The adverts provided contain a range of positions and stories, both problematic (reinforcing dominant ideologies) and counter-hegemonic/ counter-stories. Critically analyse the two advertisements you have chosen. Include explicit discussion about your own positionality as a reader of this text and how it constrains and/or enables your analysis.

The Section B question was worded as follows: In the previous question, you deconstructed two advertisements using a critical literacy lens. Now do a critical creative redesign of ONE of the adverts you have chosen in Section A to effectively address the problematic aspects of the advertisement.

Your redesign and writing back to the advertisement can take the form of any of the following genres:

- You can retain the advertisement genre

Or you can use any of the following genres:

- A poem
- A blog post
- A story

Your writing should be guided by critical literacy conceptualisations of redesign ([Kress & van Leeuwen, 2001](#); [Cope & Kalantzis, 2009](#); [Janks, 2014](#) cited in [Mantei & Kervin, 2016](#) and [Govender, 2019b](#)).

Given our focus on redesign, Section C was excluded from the data. Furthermore, we did not want to restrict students' redesign to any single mode or genre. We also did not specifically prompt students to engage with their affective responses to the advert. However, the requirement to reflect on their positionalities generated the space for affective engagement and creative experimentation in the broader context of a course that foregrounded a synthesis of personal and academic responses. As lecturers, we were surprised and moved by many of the responses.

Three of the four advertisements were university advertisements, aimed at recruiting students: The University of Johannesburg (UJ, SA), Langston University (USA), Rand Afrikaans University (now University of Johannesburg, SA) and a clothing advert. Students responded most strongly to the UJ and Langston University advertisements. Hence, we chose to focus on these two advertisements in this paper.

4. Methodology

We collaborated as two language teacher educators who share an interest in the role of affect and imagination in CL. Belinda (Author 1) taught the course, while Navan (Author 2), who is at a different institution, presented a guest lecture on redesign in CL and the affordances of using a range of genres and modes. Belinda was struck by the high level of students' affective engagement when marking these exam equivalent assignments.

Belinda invited students to participate in the research project and eleven of the seventeen provided informed consent. Ethics approval was granted by the Wits School of Education (University of the Witwatersrand).

After a careful reading of the assignments, we met to discuss what themes and insights had emerged as being most striking. We had initially planned to focus this paper on the redesigned texts only but realised that we needed to include both the essay and the redesign to explore how the issues raised in the essay were implemented in the redesign, and how affective engagement was threaded through both sections in different ways.

It soon became clear that the university advertisements had resonated with the students and had generated remarkably productive and evocative engagements, while the clothing advertisement generated less

engaged, more superficial responses. Hence, we decided to focus on the university advertisements.

The two advertisements that are the focus of our data analysis are: The University of Johannesburg (UJ, 2008) advertisement (Appendix A) and the Langston University (2013) advertisement (Appendix B). While UJ is a South African university with which students are familiar, Langston is a historically Black university in Oklahoma, USA. Both advertisements are targeted at recruiting potential students. Although responses to both advertisements were interesting, the students responded more strongly to the UJ advertisement. Most students made some incorrect assumptions about the Langston advertisement, possibly because of its unfamiliarity and the fact that they did not do (enough) contextual research (See 5.1, analysis of Lerato's assignment, for example).

We selected two of the 11 assignments. As we wanted to compare written and visual redesign, we selected one of each. Both assignments had particularly interesting redesigns and serve as exemplars of the kinds of issues raised in many of the other assignments, thus enabling the findings to have broader resonance for the full dataset.

Having selected the two assignments, we conducted a critical textual analysis of each to draw out the main themes. McKee (2003, cited in Smith, 2017, p. 3) explains that "qualitative textual analysis is interested in gathering information about how individuals in particular contexts make sense of the world around them". To maintain our focus on the critical-creative-affective nexus in redesign, our textual analysis was further informed by a critical adaptation of Anwaruddin's (2016, p. 390) framework for critical affective literacies which consists of four pedagogical principles: 1) Examining why we feel what we feel, 2) Striving to enter a relation of affective equivalence, 3) Interrogating the production and circulation of objects of emotion in everyday politics, and 4) Focusing on performativity of emotions to achieve social justice. We build on Anwaruddin's (2016) framework by refining principles 2 and 4 in relation to our discussion of empathy as affective solidarity and the critical-creative-affective nexus: (2) *Striving to enter a relation of affective solidarity*, and (4) *Focusing on performativity of emotions in critical-creative redesign toward social justice*.

Our reconfigured framework for critical-creative-affective literacies enables us to explore the critical-creative-affective design moves that students make (see Fig. 1). These are not rhetorical moves but rather shifts in engagement with the different discursive elements of the critical-creative-affective nexus, evidenced by the connections between students' critical analysis and redesign choices.

5. Data analysis

In this section we present work from two students who completed the redesign assignment in the LLTP module. In each example we trace the critical-creative-affective design moves in order to understand how students negotiated the issues of power, identity, diversity, and (re) design (Janks, 2010) in the texts they encountered.

5.1. Student 1: Lerato

5.1.1. Lerato's essay

From the start of her critical analysis of the UJ (Appendix A) and the Langston University (Appendix B) adverts, Lerato makes a claim to her complex identity and how this animates feelings of offense and irritation when encountering both higher education adverts:

I approached Appendix A positioned firstly as a black African student who'd been enrolled and is still enrolled in a European-dominated education system and secondly, as a female scholar with feminist views. My positioning here made me a resistant reader because I was offended.

Offended that I did not see a black and African scholar in the advertisement (Appendix A); offended that I did not see a female scholar in the advertisement.

I approached the Appendix B advertisement with irritation because I was offended but this time on behalf of, if I can say, "my brothers". The racial unity positioned me to not only defend their honour, but to make them aware of how they have the potential of being manipulated. The racial unity reared me to analysing this advertisement in a way that I felt the need to take up the role of protecting "my kind".

Being a "Black African student [...] enrolled in a European-dominated education system and [...] as a female scholar with feminist views", Lerato demonstrates her capacity to name her identities within the contextual politics of racialised and gendered power in education. It is perhaps the simultaneity of these identity claims and the cues to systemic racism and sexism in education that signify a critical move in connecting the individual with some of the dominant socio-cultural and political ideologies that persist in South African education (and society at large).

But, as Lerato states, these positions are also strongly bound to affect and marked by a consistent use of personal (possessive) pronouns, for example: "my positioning here made me a resistant reader because I was offended". At the contact zone, where Lerato meets the two university adverts, the complex circulations of positionality, representation, ideology, and affect are activated.

Importantly, Lerato explains, albeit sometimes implicitly, that her response to the adverts is also bound to her identification/ dis-identification with the people represented in them. Firstly, in relation to the Langston advert (Appendix B) and its representation of Black men, she shows strong identification:

The racial unity reared me to analysing this advertisement in a way that I felt the need to take up the role of protecting "my kind".

Apart from knowing that a lot of the stereotypes do not extend to every black man, only black men or black men at all, it is defense grounded in the fact that I look like them.

This identification is also entangled with her recognising ambivalent solidarity with the young White woman represented in the UJ advert (Appendix A),

excellence is knowledge derived from the works of males as they are included as the "givers", women are included in a way that positions them as "takers"

signalling the critical-affective disjuncture between inclusion and exclusion in representation. That is, Lerato's identification with a shared racialised identity (but disidentification with gender identity) in the Langston University advert and identification with a shared gender identity (but disidentification with whiteness) in the UJ advert illustrates the complexities of simultaneously resisting problematic representations while desiring different representation.

Lerato explains that despite a shared gender identity represented, the UJ advert "has contributed to the ever-existing domination of European ways of education that were introduced during the colonisation of South Africa by the British (1795–1803) and even later, the Apartheid regime (1948–1994)" and that South African universities and students are represented as "standing on the shoulders of knowledge of these European men". This provides the foundation for her critique of the UJ advert:

The marginalization of South Africa, or even more, African philosophers, creators and inventors are evident here in that not only one was referenced as a contributing factor to the success of the young lady at the top. Here, a European education system is valued more than a decolonized, African education system as the former is included and the latter explicitly excluded in the advertisement.

In this way, Lerato uses both her critical and affective capacities to consider how power and ideology are working through the text in situated, affective ways. We see this as resonating with Boler's (1999, p. xii) concern for "the role emotions play in shaping our perceptions, our

selection of what we pay attention to, and our values that in turn determine what seems important". In the contact zone (Ahmed, 2014), Lerato's critical analysis is evidently informed by her proximity to entangled racialised-gendered relations of power with higher education as a site of ongoing (de)colonial struggle.

Furthermore, she explicitly seeks to enter into relations of critical and affective solidarity by considering alternative positions to her own:

Now, had I been a European, male scholar, I may not have seen an issue with this advertisement because of a representation that would've benefitted me. And had I been a white European female, I may have only questioned the idea of gender and not of race.

In this case, the relation of affective solidarity reveals the limitations of reading from privileged positions, reiterating the critical-creative-affective affordances of reading, writing, and redesigning from Lerato's gendered, racialised, and geographical positions. That is, she is able to see and (inter)act beyond the dominant ideologies of whiteness, patriarchy, and coloniality. This works in nuanced ways as she demonstrates a capacity to imagine the texts from multiple viewpoints (Lewison et al., 2002) exposing the meanings available from different positions without vilifying them. Instead, she uses these multiple viewpoints to make a strong claim to her own politics of race and gender, positioning them as assets for doing critical analysis.

It therefore becomes important to consider Lerato's line of critical reasoning as she makes connections between herself as a Black African woman student at a South African university, and the ways in which affect, and imagination, are situated within this critique. Lerato moves from i) declaring her positions in socio-cultural, political context, ii) to declaring racialised solidarity with those represented (i.e., Langston University), iii) to recognising those excluded from the UJ advert in terms of race and gender, iv) to how these representations are understood as maintaining racism, coloniality, and sexism in entangled ways. There is a desire to be reflected in the texts she confronts. Thick solidarity thus enables Lerato to notice who is present, the limits of privileged perspectives and how these maintain problematic relations of racialised-gendered power. Thick solidarity also enables Lerato to notice who is not present and how a solidarity with the missing and marginalised mobilises a critical-affective call to make them recognisable, which is traceable back to how she was "offended that I did not see a female scholar in the advertisement". Indeed, "recognition is also about claiming that an injustice did happen; the claim is a radical one in the face of the forgetting of such injustices" (Ahmed, 2014, p. 200). Lerato's gender-race solidarities therefore, become the critical-affective axis upon which she is able to make Blackness, African-ness, and Women (separately and altogether) present in reading, writing, and (as we will see) in multimodal redesign.

However, there are also limitations, as Lerato's analysis of the Langston advert is somewhat problematic. Although her emotive (inter)action with the adverts prompted critical readings, she extends her critique of the UJ advert to the Langston University advert, therefore also extending her emotions of offense and irritation to a very different context – a very different racial politics. According to their institutional website, Langston is "Oklahoma's only historically black college or university" (accessed 21 April 2023) borne from and in defiance of a history of racism within the American state. It is worth reading the university's website for more information (see <https://www.langston.edu/about-us/resources/history-langston-university>).

Langston University's representation of Blackness and African Americans is therefore underpinned by anti-racist efforts and successes rather than the systemic racism that Lerato suggests. It is itself a critical-creative-affective design that speaks back to those assumptions of systemic racism and sexism that underpin Lerato's mis-critique of the text. This mis-critique raises questions about how Lerato's critical-affective interaction with the Langston University advert was influenced by her contact with the University of Johannesburg advert, as well as her assumptions about the politics of race in the United States whilst located in

a South African context. The critical in the critical-creative-affective nexus is diminished at this point, but still demonstrates the power of affect in enabling or disabling different kinds of reasoning.

5.1.2. Lerato's redesign

Lerato's critique of racism, sexism, and coloniality in the representation of higher education initiates interesting design moves. She produces a multimodal redesign of the UJ advert (Fig. A1), and her critical-creative-affective design moves demonstrate her desire to be accurately (re)presented in the texts and discourses of higher education. This redesign therefore presents a radical (re)imagining, or visual counter-narrative, of higher education that draws on principles of equity across racial/ethnic, gendered, and decolonial lines (see also Govender, 2023). It is achieved by (see Figure A1):

1. Reconfiguring the hierarchical structure of historical knowledge production, and who constitutes it,
2. Attempting to represent diversity across culture, context, race/ethnicity, discipline, gender, and social position, as well as centring diversity as a core principle through the linguistic mode, and
3. Creating a visual metaphor of collaborative equality in global knowledge building.

Firstly, by reconfiguring the hierarchical structure and attempting to represent diverse locations of knowledge production (i.e., people, places, social positions), Lerato disrupts normative constructions of knowledge production. Africa is recognised as the baseline for human civilisation both in relation to place and time. This structure is less a hierarchy than it is a timeline. The combination of salient images of humans with corresponding watermark images that signify various literacies through representations of culture, art, architecture, writing, science, mathematics, music, and the digital, are all held together by the visual metaphor of collective construction and contribution. That is, each person in the timeline has arms that grasp at 'building blocks', passing the blocks upwards toward the communities that are meant to benefit most from (higher) education: students. This community is represented as a reworking of the pyramid motif and is constituted by a collage of building blocks and people.

It is also significant that Lerato's redesign explicitly attends to the issues she raises about gender, race/ethnicity, and coloniality in her essay. These are entangled discourses of power. Lerato addresses these issues by attempting to represent a broader range of complex identities and contributions to 'world knowledge' (starting from the bottom of the timeline – see Fig. A1):

- 1) Cut-out of Tutankhamun's gilded headrest (Dorman, 2023).
- 2) Cut-out of an unidentified Khoisan person's face from Eric Laforgue's (2018) photograph.
- 3) Cut-out of Plato's face from a 4th Century marble bust located in Rome's Capitoline Museums (Britannica, n.d.).
- 4) Cut-out of Albert Einstein's face from image in Donna Lu (n.d) short bio in the New Scientist.
- 5) Cut-out of an unnamed Black woman wearing a head-cover (grey-scale image).
- 6) Cut-out of Valerie Thomas's face from a NASA photograph by Adam Cuerden, retrieved from blog post, *15 Greatest Women Mathematicians* (Benji, 2022).
- 7) Cut-out of Grace Murray Hopper's face (Naval History & Heritage Command, 2019).
- 8) Cut-out of Hugh Masekela's face retrieved from an obituary in *The Times* (2018).

While a critical move might be seen in Lerato's curated combination of male and female, Black and White, 'global pioneers' across disciplines, it is perhaps the images of hands passing each other bricks that signify a creative-affective move. Connecting the cut-out images in this

way represents a desire for the contributions of different people, places, and cultures to knowledge - beyond the Western episteme. Lerato's design choice also extends her solidarity across race and gender, further making the missing and marginalised present, recognisable, and active. Such recognition begins, as this redesign shows, with acknowledging human civilisation's beginnings in Africa and with African societies. Across the written and multimodal texts, Lerato's critical-creative-affective designs are underpinned by a decolonial (re)imagining of knowledge-making and the university.

While affect can be more difficult to express in multimodal designs such as this, we argue that Lerato's selection of images are infused with affect and highlight her effective engagement. For example, joy, strength, and confidence are conveyed through the expression on people's faces. The 'revealed spaces' emerge across the range of critical-creative-affective design moves that Lerato's makes across each of the texts she has produced: a critical-affective declaration of positionality in the written essay, follows through on the critical analysis that foregrounds concerns with how universities continue to represent knowledge as solely from the west, towards critical-creative-affective moves in the redesigned advert that produce a counter narrative of historical and institutional knowledge-making.

5.2. Student 2: Zanele

5.2.1. Zanele's essay

The focus of this analysis is on Appendix A (the University of Johannesburg advertisement), with a brief mention of Zanele's analysis of the second advertisement (clothing advertisement).

Zanele asserts her identity and positionality strongly at the outset of her essay and this constitutes the springboard for her analysis. The opening paragraph of her essay illustrates the entanglement of identity, affect and criticality and the importance of student identification/ dis-identification with texts.

When looking at Appendix A as a black woman who is also a teacher by profession, I find this advertisement to be rather offensive. I would definitely classify myself as a resistant reader as I believe that this advert, positions those who are considered non-white (in terms of race) to feel that they are not seen or considered; and those who identify as female to attribute their success and their abilities to men. The entire advert supports the ideology of the white race as hegemonic.

She reiterates her positionality further in relation to her analysis of the clothing advertisement:

The fact that I am a black woman, a feminist and a teacher in an girls' school environment shapes my reading of this text and makes me a resistant reader of this advertisement.

Zanele claims her identity strongly at the intersection of race and gender (a Black, female teacher and feminist) and makes explicit connections between her positionality and her resistant reading of both texts. Zanele's affective response to the advert is expressed at the outset ("...I find this advertisement to be rather offensive") - expressing displeasure and irritation with multiple uses of the personal pronoun (I, me, my) reinforcing her personal perspective. Although she hints at her personal perspective and feelings she does not explicitly unpack the feelings associated with her positionality in detail. At times, these are conveyed in subtle and nuanced ways, for example style, tone, and semantic choices, that seem bound up in the academic genre and register of the essay. Mostly, the edge is taken off her expression of feelings through the use of hedging and other elements of academic discourse.

After asserting her identity and indicating that she finds Appendix A offensive, she shifts her register to the third person - broadening the discussion to include others like her. By doing this she is emphasizing that her individual critical-creative-affective response to this advert is located in a broader socio-cultural context, foregrounding race, gender, and power. This resonates with Boler (1999) and Ahmed's (2014)

conceptualisation of emotion as a social practice that circulates across time, spaces, communities etc. This shift is also an attempt to make the move to establish relations of "critical affective solidarity" (Liu & Shange, 2018) with other imagined readers who take up similar identities. Zanele is concerned with being rendered invisible by the UJ advert in terms of race and gender and she foregrounds the emotions associated with these exclusions.

In her analysis of Appendix A, Zanele enacts Lewison et al.'s (2002) first three dimensions of CL. Having begun by making a strong connection between her positionality and resistant reading of the texts, she proceeds to interrogate the text from multiple viewpoints, problematising the gendered and raced assumptions implicit in the text by imagining how the text will be read by different audiences: Black men, Black women, and older students. She makes a critical move by exploring multiple perspectives, but the affective elements are backgrounded. Here, she is reading and writing at the contact zone of the two university texts and questions of representation, inclusion/ exclusion, affect and broader socio-political issues:

These men are all white and this is problematic. The absence of men who are non-white further reinforces the power relations where the white men are in power and it further perpetuates the single story where they are considered to be the greats and the educated ones.

None of these men hail from our shores or even from Africa, and this is problematic - especially considering the fact that the advertisement is for a South African university- because it alludes to the fact that academic excellence is only shaped and standardized by Europeans.

An important aspect of her analysis is the question of absence, presence, and power. She highlights the irony that this is an advert for a South African university, yet African intellectuals are entirely absent. The dominance of the Western episteme in the colonial hierarchy of knowledge with White men at the top of the pyramid, is a significant aspect of her critique and shows an implicit engagement with a decolonial critique of the advertisement (Grosfoguel, 2007). The forcefulness of this critique is enhanced by the certainty with which Zanele writes in the present tense, repeating evaluative statements about what "is problematic" across the paragraph. Although a (White) female student is placed at the top of the pyramid, Zanele views this as patronising and undermining of female intellect and autonomy and focuses her attention on gender for the rest of the essay despite her critical-affective recognition of race and coloniality as entangled issues of power in the advert:

The fact that the only greats that are mentioned here are male could also be seen as sexist. This is attributed to the fact that the exclusion of females who have great academic achievements suggests that women have not been able to stand shoulder to shoulder against their males counterparts, or even make academic strides within their own right - which is not in fact true. It also suggests that women can only be educated or reinvent themselves with the permission and guidance of men.

The fact that they have only included a young white woman as a prospective student, essentially excludes women of all other races and this is discriminatory and it reinforces the fact the white female population is the one who is interested in education or elite because they have studied. The inclusion of a young white woman further perpetuates the inaccurate social expectation that university is only for younger people, whilst this is not the case, as education is not in any way tied to age, thus in essence, excluding a whole older demographic.

For the most part Zanele's essay is written in a traditional academic style. She manages the perceived conflicting requirements of this hybrid essay genre (which requires critical and affective engagement) through tone shifts at key moments in the essay. While she feels very strongly about the problematic gender representation, in the above two extracts she initially plays it safe by hedging/ using a tentative modality:

...could also be seen as sexist.

This is **attributed to** ...**suggests that** women have not been able to stand shoulder to shoulder against their males counterparts...

At this point, she backgrounds her feelings about the issue, using traditional academic markers that remove agency (the passive voice) and signal caution. However, this is followed by a strong tone shift and statements with high levels of certainty that strengthen her (re) positioning:

which is not in fact true.

...this is discriminatory...

The inclusion of a young white woman further perpetuates the inaccurate social expectation that university is only for younger people, whilst this is not the case...

At this point, one can almost imagine Zanele losing patience with the academic game, as she makes strong claims and dispenses with the need for sources to substantiate them. However, her overall argument is convincing enough to hold it all together.

The affective aspect of Zanele's response is expressed in nuanced ways in the essay but is powerfully explored and expressed in her critical-creative-affective redesign which takes the form of a poem. In fact, on reading the poem one realises that the essay really is the tip of the iceberg in terms of Zanele's affective repertoire. The affordances of the poetic genre enable this strong engagement with affect more than the redesigned advert produced by Lerato, thus raising interesting issues about where and how students take up affective positions and how these affective markers surface differently across modes and genres.

5.2.2. Zanele's redesign

Zanele's critical-creative-affective redesign of the University of Johannesburg takes the form of a poem, titled 'We ALL stand on the shoulders of giants' (see below). It is a compelling example of writing back to power in a strong personal and collective voice, illustrating [Boles's \(1999\)](#) argument about the power of feeling as a resource that can generate resistance and social action.

We ALL stand on the shoulders of giants

You stand on the world's stage and wrap your giants in accolades.
We stand here quietly in the distance waiting for our turn.
You say our history matters but there is no one here to hear it.

The truth is, you don't see me. You don't see us
Our giants are invisible to you
They dance in the shadows of greatness.

How else do you expect us to see it?
I don't need you to pacify me, I need you (to) see me, to see US!
To see that our giants stand shoulder to shoulder with yours
To acknowledge that your story is not the only story that exists.
To understand that when you focus on just one story
You leave the rest of us standing here
Silenced
Gagged
Maimed!

We may be silenced but we still exist.
We may be gagged but we know our own strength.
We may be maimed but we still are who we are.
We truly are!

Zanele builds on the issues raised in her essay: the colonial hierarchies of knowledge premised on race and gender, marginalisation, and power in relation to her positionality. The most striking aspect of the poem is her articulation of resistance and desire – the desire to be seen, to be recognised and to have a voice as a mature Black woman post-graduate student in a South African university. And to use this reclaimed voice to resist the advertisement's positioning power.

I need you (to) see me, to see US!

To see that our giants stand shoulder to shoulder with yours

To acknowledge that your story is not the only story that exists.

However, as [Misson and Morgan \(2006\)](#) argue, desire is fed by a range of **positive and negative emotions** (anger, frustration, rage, resentment, assertiveness, conviction, determination) and this range is illustrated in the poem where Zanele expresses her rage about the representations in the UJ advertisement, her refusal to take up these representations, an example of 'awayness' ([Ahmed, 2014](#)), and her desire to move towards a reimagining of self and other, to encounter the textual object differently.

Zanele's poem is a powerful example of a redesign that focuses on the 'performativity of emotions in critical-creative redesign toward social justice'. Critical-creative-affect is intricately woven through the entire poem. While in the essay she takes up the stance of a resistant reader and writer in convincing ways, the poetic genre enables her to take an 'imaginative leap' into the minds of her imagined audience ([Mendelowitz & Lazar, 2020](#)) and directly confront them in a monologue using rhetorical questions (*How else do you expect us to see it?*), confrontation (*You say our history matters but there is no one here to hear it*), statements (*We stand here quietly in the distance waiting for our turn*) and accusations (*You leave the rest of us standing here. Silenced. Gagged. Maimed!*). While we have provided examples per category, it should be noted that we don't regard these categories as entirely self-contained. There are elements of confrontation and accusation even in the statements.

Zanele claims both an individual and collective voice in her monologue which enables her to silence hegemonic voices and provides a platform for marginalised voices. This is a smart critical-affective-creative move that enables her to reorientate and reconstruct the UJ advert.

The imagined audience ('you') could cover a range of institutions and groups. We read it as those individuals, groups and institutions that embrace and perpetuate the hegemony of the White, western episteme and related discourses. Included in all of these is the circulation of stories that perpetuate these discourses and the symbolic-epistemological violence that they enable. This view of stories resonates with [Adichie's \(2014\)](#) argument about the relationship between storytelling and power in her TED talk: "How they are told, who tells them, when they're told, how many stories are told, are really dependent on power."

Zanele plays with singular and plural personal pronouns, in contrast to her use of pronouns in the essay in which she chose an academic register. The fluid and creative moves between I/we/us/our strengthen her personal and collective voice and develop the sense of 'thick critical affective solidarity' throughout the poem. Her title "We ALL stand on the shoulders of giants" reworks the metaphor and visual image of the UJ advertisement to be more inclusive, explicitly engaging with the issues of power in higher education. Throughout the poem it is evident that Zanele stands alongside others who have been marginalised by the representations in the advertisement and the associated discourses. In the poem's structure there is a careful balancing of 'us' and 'them' in the first three stanzas, emphasizing her insistence on a move towards an equitable and socially just knowledge economy. For example, in the extract below the carefully selected structure in the first two lines is sustained in the rest of the poem.

The truth is, you don't see me. You don't see us

Our giants are invisible to you

They dance in the shadows of greatness.

She also reappropriates the visual image of White, Western intellectual giants from the UJ advertisement, imploring the reader to see ‘... our giants’, so that they no longer ‘dance in the shadows of greatness’.

Then in the final stanza, the imagined other (‘you’) is erased from the text (though still implied). Repetition is used to reinforce her survival of the damage caused by the marginalising discourses that she sees and feels in the UJ text. The use of emotive words such as ‘silenced’, ‘gagged’, and ‘maimed’ viscerally capture this ‘epistemic violence’ (Brunner, 2021) and bring to mind Ngũgĩ wa Thiong’o’s (1986) foundational work on the devastating impact of colonialism on colonised nations in terms of language, culture, and identity, which is one of the required readings on the course. Zanele ends the poem with a gritty determination to prevail with resilience, signalling the ongoing struggle for equity in higher education which was taken up strongly by South African students through the #FeesMustFall movement in 2015 and 2016, and still is part of the counter-discourse in the South African higher education landscape.

In conclusion, Zanele has indeed taken up the UJ invitation to rethink education and to reinvent herself (and others with whom she identifies) in powerfully creative, critical, and affective ways. Through the essay and the redesign, Zanele has produced a transformative text that illustrates how the critical-creative-affective moments flow into each other, creating a multiplicity of ‘revealed spaces’ (Boler, 1999). The role of the two contrasting but complementary genres (and modes) in these spaces cannot be underestimated in this process.

6. Findings and discussion

Zanele’s essay is, in some ways, an interesting contrast to Lerato’s in terms of her expression of affect. While both students have concerns about invisibility and desire to claim the space and to assert their voices, these surface across the essays and redesigns differently. In this section, we present our core findings and conclude our critical textual analysis of students’ work by calling for further research and teaching into the critical-creative-affective nexus in language and literacy education.

Our key findings expose the nuances of redesign as counter-storying. Solórzano & Yosso, 2002, p. 32) explain that “Counter-stories can shatter complacency, challenge the dominant discourse on race, and further the struggle for racial reform”, and that such counter-storying is entangled with other forms of oppression (such as gender and coloniality which emerge from our own students’ work). It can also be practised beyond resistance and may include discursive moves of assertion, solidarity, and affirmation, as we have argued here. We also argue that counter-storying is creative and affective in its practice (Boler, 1999; Ahmed, 2014; Anwaruddin, 2016; Govender, 2023). Lerato and Zanele’s work, as they represent some of the prominent practices that other students in the cohort demonstrated, exposes three key critical-creative-affective design moves:

6.1. Move 1: Critical-affective solidarity and positionality as a catalyst for critical analysis and creative design

Feeling within the constraints of one’s social position as well as feeling with and alongside ‘others’ emerges as a powerful means to engage with representation. This is complex work as it involves naming and declaring positionality as well as working towards empathy as thick solidarity (Lui & Shange, 2018). How solidarity and positionality are leveraged (or not) to enable critical-creative-affective reading and redesign is evident in the choices Zanele and Lerato make when naming their social identities in racialised, gendered, aged, and other terms, for instance. It is also evident in the directions they choose to turn toward/away (Ahmed, 2004), exposing their own ways of seeing and thinking about the social issues they attend to. For the most part Zanele’s essay is written in a traditional academic style, with some distancing and hedging devices, which she then subverts by making stronger claims to

her position. This is not surprising given the constraints of the academic register, even one that requires some reflection on positionality. It is interesting how the two students work around the constraints of academic writing in different ways. For example, Zanele uses the personal possessive pronoun ‘my’ three times compared to seventeen uses in Lerato’s essay, signalling Lerato’s affective ownership of ideas. However, Zanele uses the academic essay as the groundwork for the visceral expression of affect in her poem.

6.2. Move 2: Feeling over reasoning

Lerato’s essay perhaps most clearly illustrates the potential limits of affect without sufficient reason and research into the texts that we encounter in the contact zone. While her critical-affective responses to the UJ advert demonstrates a powerful deconstruction and analysis of the text, these do not necessarily translate well into her analysis of the Langston university advert. Instead, Lerato transfers her assumptions about the politics of race and gender in higher education in a South African context to a United States institution. The disjuncture is revealed when the anti-racist history of Langston university is overlooked in Lerato’s analysis. Unfortunately, Lerato misses this critical move as her affective response, in this moment, limits her understanding of the Langston advertisement.

6.3. Move 3: Modes and genres for engaging critical-creative-affective practice

The differences between how affect is revealed in Lerato’s multimodal design and Zanele’s written poem alludes to the affordances of different modes and genres. While the critical-creative moves are explicit in the visual choices that Lerato makes in constructing a decolonial vision of knowledge-making in the academy, affect is more subtle and perhaps harder for the viewer to perceive. Critical-affective moves are therefore more tangible in her written essay. In contrast, Zanele’s poem exposes more readily its critical-creative-affective design through the play with pronouns, the structure, and the evocative word choice. Within the broader category of redesign, Zanele’s poem is a counter-story, and she uses the affordances of this poetic literary genre to challenge unequal power relations implicit in dominant narratives regarding higher education and knowledge hierarchies. But the strongest affordance of this genre is the extent to which it enables the expression of the personal, the self in relation to community.

7. Conclusion

Our affective encounters with students’ work prompted us to explore the nuances of critical, imaginative, and affective entanglements as they surfaced in students’ analysis and redesign of advertisements and to theorise these moves. The article illustrates how the assignment provided students with opportunities to engage differently within the critical-creative-affective nexus across ‘revealed spaces’ (Boler, 1999) and how these engagements deepened their interactions with the relevant texts. Various combinations of creative-affective, critical-affective, and critical-creative moves across each component of postgraduate assignments reveal the spaces for analysis, imagination, and emotion, and each element makes a significant contribution towards doing literacies in transformative ways.

This was supported by the ethos of the course, which sought to foreground critical-creative-affective practices through personal engagement with course readings and tasks. In this context, the assignment offered students opportunities to work across different genres and modes which in turn created diverse ways for them to explore and thread their responses. This has important implications for the teaching of CL. It highlights the significance of working with a range of genres and modes and in particular the affordance of the narrative genre as a vehicle for affective counter-storying.

We have extended the theorisation of the affective turn in CL to include creativity. We have also extended Boler's "emotional breadth", foregrounding desire as a key element of affect in the students' work. We think it is particularly important to do this in order for critical-creative-affective literacy to move substantially beyond resistance. We have also reconfigured Anwaruddin's four pedagogical principles to include the concept of affective solidarity (drawing on Liu & Shange, 2018) for understanding the role of the readers' identification/disidentification with representations in texts. This reconfiguring allows for a more nuanced understanding of the role of empathy as enabling critical and affective moves. Finally, this research provides insight into the relationship between affect, design, and knowledge construction from our perspective as lecturers. Our own affective responses to the students' redesigns ignited our desire to understand the redesign process, serving as a catalyst for our research that nudges CL theory and praxis forward.

Much more work needs to be done in this area and we hope that the theory and praxis discussed in this article will contribute to further research across a range of contexts, including schools, undergraduate and postgraduate programmes.

CRedit authorship contribution statement

Belinda Mendelowitz: Conceptualization, Data curation, Formal analysis, Funding acquisition, Investigation, Methodology, Writing – original draft, Writing – review & editing. **Navan Govender:** Conceptualization, Data curation, Formal analysis, Investigation, Methodology, Writing – original draft, Writing – review & editing.

Declaration of competing interest

This work was supported in part by the Teaching Development and Research Grant from the University of the Witwatersrand, under the project entitled "Humanising the curriculum: Creating critically dialogic communities of learners online".

Acknowledgements

We would like to thank the following colleagues for their insights and feedback on earlier drafts of this paper: Fatima Vally Essa (who co-taught the course in 2022), Yvonne Reed, Grant Andrews, Vivienne Bozalek and Ana Ferreira. We would also like to thank the reviewers for their valuable feedback.

Supplementary materials

Supplementary material associated with this article can be found, in the online version, at [doi:10.1016/j.linged.2024.101285](https://doi.org/10.1016/j.linged.2024.101285).

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