



Exploring Teachers' Experiences of Teaching Creative Writing in Grade 10: A
Case of Two Rural Schools at Umbumbulu circuit

By

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Declaration

I, Princess Nonhlanhla Donsa declare that this Dissertation contains my own work.

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Statement by the supervisor:

This dissertation is submitted with my approval.

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Dedication

This thesis is dedicated to my parents Eunice and Steven Donsa and my lovely daughter Khwezi Donsa. Thanks for your love and care, without your unconditional love I would not have made it this far.

Abstract

This dissertation presents a research study of four Grade ten English First Additional Language (EFAL) teachers. This study was grounded within the interpretive paradigm with an aim of exploring teachers' experiences of teaching creative writing in Grade 10 in rural area in the Umbumbulu circuit. Data was generated through reflective activity, one-on-one, semi-structured interviews and focus group discussion. Purposive sampling and convenience sampling were used to select the participants. This study was a qualitative and was framed by ten concepts of the curricular spider web, with an aim of answering the following three questions:

1. What are teachers' experiences of teaching creative writing in EFAL in grade 10 in CAPS?
2. How do teachers experience the teaching of creative writing in grade 10?
3. Why do grade 10 teachers have a particular experience in teaching creative writing?

The poor performance of creative writing in South African schools especially in the Further Education and Training (FET) is in crisis. Insufficient creative writing skills takes place in rural schools in the Umbumbulu circuit resulting in limited language proficiency across Grade 10. It was observed that most learners at grade 10 cannot read and write. Findings indicate that teachers' experiences' of teaching creative writing were influenced by a number of factors. Lack of resources for teaching creative writing, poor infrastructure, learning space and time allocation had an impact on the teaching and learning of creative writing. The ten components of the spider web were adopted as the conceptual framework. Themes that emerged from the reflective activity, semi-structured interviews and focus group interview revealed that teachers were not aware of their rationale for teaching creative writing. Four teachers who were interviewed, three showed a lack of understanding of rationale for teaching creative writing and one teacher reveal he has passion for teaching creative writing. For proper implementation, a comprehensive CAPS training and retraining programme for teachers in schools as part of their professional preparation and in-service training should be enforced. The study also provided several recommendations, further research must be conducted to close identified gaps on exploring teachers' experiences of teaching creative writing in Grade 10 in rural area in the Umbumbulu circuit. They include networking of teachers, improving qualifications, regular support and providing enough resources to schools for good implementation of creative writing. Furthermore, the study recommends that teachers should understand better the rationale for teaching creative writing.

List of Acronyms

CAPS : Curriculum Assessment and Policy and Statement

DoE : Department of Education

EFAL : English First Additional Language

FAL : First Additional Language

FET : Further Education and Training

HOD : Head of Department

ICT : Information Communication and Technology

L1 : First language learners

L2 : Second language learners

LOLT : Language of learning and teaching

LTSM : Learner-Teacher-Support-materials

NCS : National Curriculum Statement

OBE : Outcome Based Education

PoA : Programme of Assessment

RNCS : Revised National Curriculum Statement

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CHAPTER ONE

OVERVIEW OF THE STUDY

1.1 Introduction

This chapter sets the scene and justifies the need for the study to be conducted and further explains how it is organized. It begins by presenting the background of the study and articulates the statement of the problem, rationale, significance as well as delimitations of the research study (Janks, 2014). The chapter further presents the organisation of the study and how the chapters have been arranged. Hence, following is the background of the study.

1.2 Background to the study

Historically, during the apartheid years, education and particularly a quality education was not accessible to a large majority of black learners; it benefited a white minority of learners (Sayed & Ahmed, 2011). As Janks (2014) states, during the apartheid era, power was used as a negative force which sustained relations of domination by protecting the interests of the white minority. In view of the above, this researcher asserts that African education was grounded in the Bantu education Act of 1953. In support of this, Bantu education Act of 1953, Probyn (2009) and Casale and Posel (2011) explain it constituted apartheid education by spreading mother tongue medium of education for African students, from the first four years to the first eight years of schooling. The Apartheid system was used to promote mother tongue language in order to advance the African languages and medium of instruction as a strategy of the policy of divide and rule (Barkhuizen & Gough, 1996; Busch, 2010). This suggests that getting second language learners to write creatively, was a difficult task and has made it very challenging for teachers when teaching creative writing.

Singh, Zhang, and Besmel (2012) agree that the use of English language continues to grow in many parts of the world due to the introduction of globalization. However, Landsberg, Krüger, and Nel (2005) argues that the South African education system is failing many second language learners who were marginalised as a result of the present implementation of the language policy. The majority of learners in the country face the challenges of understanding academic and literacy

skills (for an example writing and spelling) in a language they have yet to fully acquired, placing them at a high risk for developing literacy learning problems. Education (2010) believes that by the end of grade 9 these learners should be able to use their First Additional Language successfully and with self-reliance for a variety of purposes, including learning. This is essential because English is an international language and it is the language of learning and teaching (LOLT) in EFAL classes in all South African schools (Graddol, 2010).

Mgqwashu (2008) highlights English as an important subject for academic and communication purposes that has been appreciated and is recognized all over the world. More importantly, Wang and Odell (2003) mention that learning to write is the central part of literacy education which is not the case in rural schools. This is so because the government has not created an effective implementation strategy for the policy in rural schools that will assist in getting adequate resources for the teaching of creative writing. Not only have they not created a strategy, but they have also not provided the necessary funds to allow the schools to have enough textbooks for the teaching of creative writing.

Attempts to change education and achieve reasonable provision and outcomes in creative writing for South African learners are disappointing according to (Stein, Engle, Smith, & Hughes, 2008). Therefore, approaches to writing instruction need to be well-known in order to improve the teaching of creative writing. It should also be noted that without the proper funds, there will continuously be a lack of resources and qualified teachers and that can greatly affect the teaching of creative writing. This suggests that the curriculum for English First Additional Language (EFAL) needs to be revisited and revised in order for it to be properly applied into the Second Language Learners (L2) as this will be of great help to teachers teaching creative writing in EFAL grade 10. Therefore, teachers should get proper training so that they can help learners to improve their writing skill. Heugh (1999) claims that even though the South African government was quick to identify the urgent need for educational transformation, they did not take into consideration serious factors when implementing new policies and curricula. This implies that learners who learn EFAL might lack creative writing skills since the Department of Education (DoE) is still working on these reforms to address the inequalities in the education system. The apartheid system affected educational provision in a serious way because it certified that South Africans were taught creative writing in segregated environments (Carrim, 1998).

Creative writing has experienced many changes and developments over time, this is because of the ever changing curriculum (Condy & Blease, 2014). Creative writing should not be taught in a simple way to meet curriculum needs only but it should arm learners with knowledge and skills that enable learners to understand how to write for society (Myers, 2006). It is important for learners to acquire writing skills needed for both school and the world outside of schooling. Hyland (2002) states that writing must display the writer's awareness of the environment and the reader's appreciation of the composed written text. However, Applebee and Langer (2009) assert that the importance of reading skill in schools has influenced the way in which writing instruction is offered by teachers across the curriculum. The emphasis is on reading rather than writing instruction whereas writing is also an important skill of learning. According to Luke (1991) teachers should teach all prescribed genres so that learners are not victimized in terms of required knowledge in creative writing. Writing is not neglected by teachers but when writing occurs it tends to be inadequate if teachers do not teach all the recommended genres.

According to Darling-Hammond and McLaughlin (1995) teachers need development that permits them to fight the uncertainties that accompany each role. Darling-Hammond and Baratz-Snowden (2007) further state that teachers should be involved in concrete tasks of teaching by engaging learners in reading and writing, assessing using various tools, and reflection that lightens the processes of learning and development in EFAL. Both teachers and learners should be equipped with the necessary writing skills for the lifelong pursuit of knowledge (Neupane, 2010). In creative writing classes there needs to be an effective relationship between the teacher and learner (ShamsAbadi, Ahmadi, & Mehrdad, 2015). This collaborative writing will make learners active in writing that will also help the teacher who is teaching creative writing in an operational way. It is therefore important to conduct discuss the statement of the problem.

1.3 Focus and purpose of the study

The study aimed at exploring teachers' experiences of teaching creative writing in rural schools as it is mentioned in the topic. Two schools under study were situated in the rural area of Umbumbulu circuit in the Province of KwaZulu Natal. Both schools under study learn English as a First

Additional Language because their mother tongue is isiZulu. The study focuses on teachers' experiences of teaching creative writing in grade 10.

1.4 Statement of the problem

Generally, research and findings by Education (2011) suggest that there is poor creative writing skills amongst many learners in high schools particularly in Grade 10. It would seem that teachers do not focus on the teaching of creative writing but rather they concentrate on teaching grammar which includes spelling and punctuation and does not necessarily assist learners in learning creative writing. As a result, learners in Grade 10 fail to write paragraphs, essays and find it difficult to write short stories. This is further affirmed by Dorasamy (2012) who states that when learners were unable to write in the foundation phase, that had a negative influence on the learning of all subjects in Grade 10, particularly English. This is the reason why Govender (2009) posits that South Africa was placed last in the classification for learners' approach toward reading and writing. Consequently, Grade 10 learners cannot express their thoughts, feelings and ideas in writing. It seems most teachers do not favour creative writing and do not know how to nurture creativity amongst learners because they do not have a relevant pedagogy to manage the teaching of creative writing. Thus, it seems a lack of appropriate knowledge and methodology leads to poor teaching of creative writing. This is further affirmed by Murray and Male (2005) that some of the EFAL teachers teach learners without effective teaching methods when teaching creative writing.

Anecdotal evidence further suggests that during the teaching and learning of creative writing, there is insufficient time for teachers to give learners explanations. Teachers do not spend enough time when they teach creative writing in schools. When teachers teach creative writing in schools, they take three minutes to give instructions and ask learners to start writing (Applebee & Langer, 2009). Therefore, teaching creative writing is at risk of not achieving its goals if teachers teach the way they do. According to Education (2010) more time needs to be allocated in order to teach creative writing effectively. However, it seems as though teachers are doing the opposite of what is expected by the policy and guidelines for teaching creative writing.

1.5 Rationale for the study

In the past ten years of teaching English First Additional Language (EFAL) in a Secondary school, I observed that teachers struggle to teach creative writing. For instance, teachers experience problems when they teach essays, short stories, paragraphs etc. Teachers find it difficult to transfer and or teach knowledge of creative writing. As a result, learners perform poorly in creative writing in general. An observation has also been made that teachers continue to grapple with which pedagogy and/or approaches to use when they teach creative writing. In short, teachers' tasks in this regard remain tedious.

I have also shared similar sentiments with colleagues from other schools who teach English and say that learners are not performing well in creative writing. For instance, teachers say learners fail to express themselves in writing and demonstrate a lack of understanding of the content that they are writing about thus leading to incoherent essays. Cheung, Tse, and Tsang (2003) conducted a quantitative study on teachers' practices of teaching creative writing. The study revealed that teachers' methods of teaching creative writing were limited. Curriculum guidelines were found to be rigid and there was lack of support in the school system. In another study, Van Hook (2002) found that poor writing skills led to poor performance in all school subjects in general. Hyland (2003) also conducted a study at the University of Hong Kong on the importance of Genre approaches to second language learners in their writing. It was revealed that teachers perceive writing as a formal exercise that entails several drafts, extensive feedback and a delay in improvement.

A study conducted by Mansoor (2010) found that learners' language was very weak in composition and sentence construction, they lacked abstract thinking and cannot express themselves in writing. Findings further reveal that this was a result of rote learning and a text-book approach that was used in all disciplines at the University which greatly affected the creative writing skills. According to Kim and Kim (2005) a qualitative study was conducted on students at the University of Korea based on the teaching of creative writing. The study revealed that teachers were facing problems when teaching creative writing to University students since they lack genre-specific writing skills, use wrong grammatical form and need additional types of feedback. Findings indicate that these issues hinder students' learning to improve creative writing.

The studies above were based on teachers' experiences of teaching creative writing at Universities using both a quantitative and qualitative approach. None of the studies explored teachers' experiences of teaching creative writing in grade 10 in a rural context at a high school using a case study. Therefore, it is important for the study to be conducted on teachers' experiences of teaching creative writing in grade 10 in a rural context.

1.6 Significance of the study

This study intends to explore the experiences of teachers when teaching creative writing in English First Additional Language in grade 10 in the Umbumbulu circuit in rural KwaZulu-Natal. It is the researcher's belief that this exploration will cast light onto the teaching of creative writing in grade 10. It is hoped that, the results of the research may assist the Department of Education, policy makers, curriculum designers, and other stakeholders to amend or revise the teaching of creative writing in grade 10. The study may also be useful to curriculum developers as they may see the need to amend or revise their curriculum to improve the teaching of creative writing in grade 10. Educators in grade 10 may also benefit from the results of this research to change their teaching approach in EFAL in order to improve the learner performance in creative writing. It is therefore important to look at the objectives of the study and the critical questions.

1.7 Objectives of the study

The rationale and the significance stated above indicates that his study intends to achieve the following objectives:

1.6.1 To explore teachers' experiences of teaching creative writing in grade 10 in Umbumbulu circuit.

1.6.2 To understand the experiences of teachers teaching creative writing in grade 10.

1.6.3 To understand why teachers have particular experiences of teaching creative writing.

1.8 Critical research questions

1. What are teachers' experiences of teaching creative writing in EFAL in grade 10 in CAPS?
2. How do teachers teach creative writing in grade 10?

3. Why do grade 10 teachers have a particular experience in teaching creative writing?

1.9 Delimitations of the study

This study is confined to teachers' experiences of teaching creative writing in two schools in Umbumbulu circuit in the Province of Kwa-Zulu Natal. Therefore, its nature cannot be generalized to other circuits and or contexts.

1.10 Organisation of the study

The study is structured into five chapters as follows:

Chapter one: This chapter gives an overview of the study and gives a brief background of how the study was conceived. The chapter further discusses the statement of the problem, rationale for the study, significance of the study, the research questions and delimitations of the study.

Chapter two: This chapter reviews and discusses the literature review and conceptual framework that informs the phenomenon under review.

Chapter three: This chapter discusses the research design and methodology. It gives an account of all the research participants, data generation methods, reflective activity, individual interviews and focus group discussions. It further focuses on data analysis, issues of trustworthiness, ethical issues and limitations of the study.

Chapter four: In this chapter the data is presented, discussed and analysed. This chapter introduces key findings which are thematically presented.

Chapter five: Study summary, conclusions and recommendation. This chapter summarises the study, draws conclusion and makes recommendations.

1.11 Chapter summary

An overview of the chapter and the study is presented. The historical background to the study was highlighted. It was then followed by a statement of the problem, the objectives of the study and research questions. Subsequently, this chapter discussed the rationale and significance of the study. The next chapter confers Literature review and conceptual framework that guide the study.

Chapter two

Literature review and conceptual framework

2.1 Introduction

This chapter discusses the literature on the creative writing teaching in English First Additional Language (EFAL) as a subject. This is done by presenting various research on teachers' experiences of teaching creative writing in EFAL grade 10 classrooms in the Curriculum Assessment and Policy Statement (CAPS). Furthermore, the chapter also provides the historical background of the English First Additional Language curriculum in South Africa (SA) and explores international, national and local literature in relation to the topic. Essentially, the Curriculum Assessment and Policy Statement (CAPS) is explored in order to understand teachers' experiences of teaching creative writing. Therefore, curriculum is discussed below.

2.2 Phenomenon (teachers' experiences)

Teachers' experiences play a major role in the teaching of creative writing. Rice (2010) posits that teaching experience is essential in the teaching environment and is related to teacher production. Kortjas (2012) argued that teachers acquire their experiences from the Colleges of Education. However, Kardos and Johnson (2010) state that teachers' experiences clashes within themselves on the teaching methods to use when teaching creative writing. In addition, teachers use their experiences when teaching creative writing which includes the challenges and opportunities that the teacher come across when teaching learners in classrooms. Teachers' experiences are most important since they assist the teacher to teach learners in a way that will make learners do better in creative writing.

2.3 Different forms of curriculum

Defining curriculum is not easy because it has been given a range of definitions by different scholars (Stavrou, 2006). Nevertheless, Education (2010) defines curriculum as the whole thing that influences the learner, from the educator and work programmes to the classroom environment in which teaching and learning takes place. On the other hand, Van den Akker (2006) defines the curriculum as a plan for teaching. This shows that different scholars define the curriculum

differently. Hoadley and Jansen (2013) state that the word curriculum comes from the Latin word ‘currere’ which means the course of learning. Curriculum levels occur at: Supra (International), Macro (System, national), Meso (school), Micro (Classroom) and Nano (Pupil) level (Van den Akker, 2006). As a result, the EFAL curriculum is informed by some of the international standards (supra) and designed nationally (macro). The EFAL curriculum is centralised and regions distribute it to schools for implementation (meso) teachers put it into effect in classrooms (micro) and it is attained by learners (nano). Following is the representation of the curriculum.

2.3.1 Implementation of intended English curriculum

The intended curriculum (curriculum as plan) is known as the prescribed curriculum Education (2011) and prescribes not only content but it also sets content standards and guidelines for what learners are expected to know and are able to do (Porter, 2006). Ayliff (2010) states that reasons for poor mastery of written language by the second language learners in classrooms is the communicative language of teaching. He further states that the reason for a learner not being able to write with accuracy was because of the challenges being faced by teachers with the introduction to OBE and the way English as a FAL was taught. This means that the curriculum dictated that learners who are doing EFAL need much more exposure to the subject in order to improve their subject knowledge. Ayliff (2012) argues that the shift in English language teaching in South Africa has been influenced by traditional teaching approaches. He explained that learners should learn an additional language by reading a wide range of texts e.g. the news, stories or magazines in order to improve on their writing skills.

Teachers need to know and understand the curriculum in order to implement it when teaching creative writing. According to Porter, McMaken, Hwang, and Yang (2011) the intended curriculum for English clearly states what the learners learn in English classes and it offers a variety of activities that gives English teachers more content to cover. At the same time, it puts pressure on teachers to adopt a teaching approach required to prepare learners with skills for communication (Matsuda, 2011). Teachers in South Africa today work with the intended curriculum to prepare learners with a multitude of academic communication skills in creative writing. According to Hoadley and Jansen (2012) the intended curriculum comes in several documents that shapes the content for teaching creative writing and these documents relate to

different levels of the curriculum. However, what policy makers overlook at the planning phase of the intended curriculum, is whether the ‘grand plan’ will materialise in the implementation phase.

2.3.2 Implemented English curriculum

According to Altrichter (2005) implementation in a broad sense theorises the process through which a projected EFAL theory is taken up by some practice. The implemented curriculum is what teachers are doing in EFAL classrooms, in other words, it is the practised curriculum (Hoadley & Jansen, 2013). Similarly, Van den Akker (2007) posits that the implemented English curriculum describes the real process of teaching creative writing. According to Marsh (2009) the implemented curriculum deals with professional findings about the EFAL curriculum to be implemented. This implies that the implemented English curriculum takes place when teachers implement the planned / intended curriculum during the teaching of the creative writing process in the classroom. In order for the implemented curriculum to be successful teachers need to be fully informed in terms of curriculum change, to improve the teaching of creative writing.

This study is based on the implemented curriculum because it explores teachers’ experiences of teaching creative writing in grade 10. According to Creese and Blackledge (2010) teachers are using flexible bilingual approach when teaching creative writing to Second Language learners in classrooms. Ferris (2010) argues that little attention is paid to second language learners when it comes to teaching creative writing and it has resulted to teachers find it difficult to help learners to write effectively. Teachers themselves have slight information about how to teach creative writing to learners (Florio_Ruane & Lensmire, 1990). A lack of knowledge amongst teachers about creative writing may mean difficulties in the teaching of creative writing.

Creative writing is often defined as the establishment of fictional stories or written presentations (Nettle, 2009). There seems to be an unbridgeable problem between everyday writing and creative writing (Sharples, 1999). Warschauer and Ware (2006) state that the ability to write well in English across different settings is still a problem for EFAL learners throughout the world. This is because teaching of additional language writing is often delayed by the great amount of time required because the skill requires repeated drafts of learners’ creative writing (Warschauer & Ware, 2006). However, supportive writing contexts that encourage learners to develop as critical writers who

are able to write creatively are inadequate (Freire & Macedo, 2005). As a result, practice to improve in creative writing continues to 'lag behind' the expected standards.

Darling-Hammond and Bransford (2007) argue for educational programs that empower teachers to teach creative writing effectively in schools. Darling-Hammond and Bransford state that teachers can work out how to develop settings that support the teaching of creative writing. This suggests that developing EFAL teachers before implementation processes commence ensures that there is smooth functionality in the teaching of creative writing. In that way, it can improve the teaching of the creative writing skill. According to Bantwini (2010) the new EFAL curriculum was seen as a problem rather than a simple and efficient curriculum as change was radical.

Transforming from theory to real classroom situation during the implementation of new English curriculum was problematic (Gutierrez, Baquedano-Lopez, & Asato, 2000). Teachers face serious challenges in EFAL classrooms hence learners' potential to develop creative writing skills are restricted. EFAL teachers resist change, and continue doing what they have always done and what they know works best and are comfortable with (Richardson & Placier, 1998). Bantwini (2010) indicates that the new curriculum required teachers to change their routine classroom teaching approaches to the new teaching approaches which are teacher-centred teaching. As demonstrated in the above discussion, this has not gone without challenges.

2.3.3 Attained English curriculum

The attained English curriculum is defined as what learners experienced, and learn as a result of its enactment (Billett, 2006). The attained English curriculum deals with what learners had learned in creative writing that can be used in other educational situations irrespective of their environment (Howie, Scherman, & Venter, 2008). Similarly, the achieved English curriculum deals with what is learned from the intended and implemented curriculum (Hoadley & Jansen, 2013). This type of curriculum is viewed as assessment. Mereku and Mereku (2015) state that the attained English curriculum refers to the learning outcomes of creative writing accomplished by learners as a result of their learned experiences. They further state that it is usually described in terms of the main abilities that learners are expected to achieve in EFAL as a result of successful learning. This type of curriculum reveals the content areas across which student success is being assessed in the teaching of creative writing (Kurz, Elliott, Wehby, & Smithson, 2009).

Writing continues to be viewed as a mechanical skill in the upper grades. Students are not encouraged to explore ideas in meaningful contexts (Hendricks, 2004, 2009). Hendricks (2004) in a study of English L2 writing practices in a historically disadvantaged coloured school and a historically advantaged white school, found that in both schools writing consisted mainly of guided and controlled grammar exercises. For example, in the latter school the students used writing to learn about direct and indirect speech, including punctuation in these grammatical structures. Hendricks further noted that the students' writing in both schools was characterized by poor linguistic complexity. In addition, she found that students' writing was limited to personal narrative pieces. Students hardly wrote impersonal factual texts; also, most of them used oral, informal language. Hendricks argues that these practices are troubling because the learners were at the beginning of the senior phase, and according to the RNCS framework, they were expected to develop academic language in writing.

Despite the challenges discussed in the previous paragraphs, the study conducted by Stein and Mamabolo (2005) shows that in some schools' teachers provide supportive contexts for purposeful and meaningful learning of writing. In these contexts, teachers encourage students to draw from their linguistic and cultural resources. For example, Bloch (2002a) reported that students in mixed classes with L1 speakers of Afrikaans, English, and Xhosa students in an English medium school who were encouraged to write in the language of their choice, were able to engage in authentic writing activities, including responding to the letters written by the researchers and one of the research assistants. In addition, the students participated in interactive writing with their teachers through journal writing. Bloch maintains that the students learned that writing is an authentic activity whereby the writer communicates a meaningful message.

Newfield (2011) show how multiple communicative modes can enhance students' writing development. In these studies, learners from a poverty-stricken primary school on the outskirts of Johannesburg engaged in exchanging letters with peers from a Manhattan elementary school in New York. Of significance, not only did the students use written English, but they also incorporated drawings and pictures of themselves and their families. Furthermore, Stein and Newfield (2002) contend that since the students learned about similarities and differences about their lives and contexts through their writing, the writing activities encouraged critical literacy. In

brief, these studies demonstrate that authentic and supportive contexts can facilitate the development of writing as a meaningful communicative tool. Taken together, the studies discussed in this section suggest that teachers need to go beyond skills-based instruction in creative writing.

2.4 A shift from a Competence to a Performance English curriculum

Chabeli (2006) states that Curriculum 2005 (C2005) brought a major shift in South African education and training. The author argues that C2005 entails a shift from being teacher-centred to being learner-centred. Therefore, C2005 was a competence based curriculum (Hoadley & Jansen, 2013). Kouwenhoven (2010) states that a competence-based curriculum is learner-centred learning where teachers encourage learners to be active in creative writing classes. An online survey by An and Reigeluth (2011) argued that a learner-centred approach focuses on teaching real-life skills development such as communication, problem solving, higher order thinking and decision making and assesses learners not to generate grades but to promote learning. This type of curriculum teaches learners to be independent writers since they are taught to be active when teaching creative writing.

A competence curriculum is driven by everyday knowledge Hoadley and Jansen (2013) state that as a significance, the focus in assessment focuses on what learners know in creative writing or have achieved rather than what they don't know. Therefore, a competence-based curriculum does not consider what learners do not know. Hoadley and Jansen (2013) as the performance curriculum does. In addition, Hoadley and Jansen (2013) argue that competence curriculum focuses on everyday knowledge whereas performance is based on school knowledge. Moodley (2013) agrees that there are problems in educator training, development and change in policy concerning the Revised National Curriculum Statement's (RNCS) implementation. It seemed as if teachers are still basing their teaching experiences on a competence curriculum while the CAPS curriculum is demanding a move to a performance-based curriculum.

Hoadley and Jansen (2013) state that performance-based curriculum is more teacher-centred and content-centred since it prescribed the whole content. The CAPS curriculum prescribes the content to be covered by the teacher. Hoadley and Jansen (2013) further state that in performance approaches, learners may still be self-motivated but their activities are based on content

knowledge. Hoadley and Jansen (2013) state that the performance curriculum is grounded on school knowledge. Ramatlapana and Makonye (2012) argue that CAPS is too prescriptive, as it compromised teacher independence in effective quality education. Mogashoa (2014) states that teachers still lack the information on assessment standards and learning outcomes whereas new curriculum required that teachers should be able to understand and respond openly to the challenges of the new approaches to curriculum, methods and strategies. As a result, this study explores the teaching of EFAL in Grade 10 in order to address the issue that disturb the implementation of CAPS.

2.5 Conceptual framework

This study uses the conceptual framework that narrates the system of concepts and theories that supports and informs the research as well as the relationship between these concepts. Hennink, Hutter, and Bailey (2010) argue that a theory is a relationship between concepts that narrates to the specific topic of the research. The study employ a curricular spider web used as a conceptual framework. Folmer, Nieveen, and Schildkamp (2011) outline that the curricular spider web made up of ten components namely: Rationale, Aims and objectives, Content, Learning activities, Teacher role, Materials and Resources, Accessibility, Location, Time and Assessment.

The curricular spider web

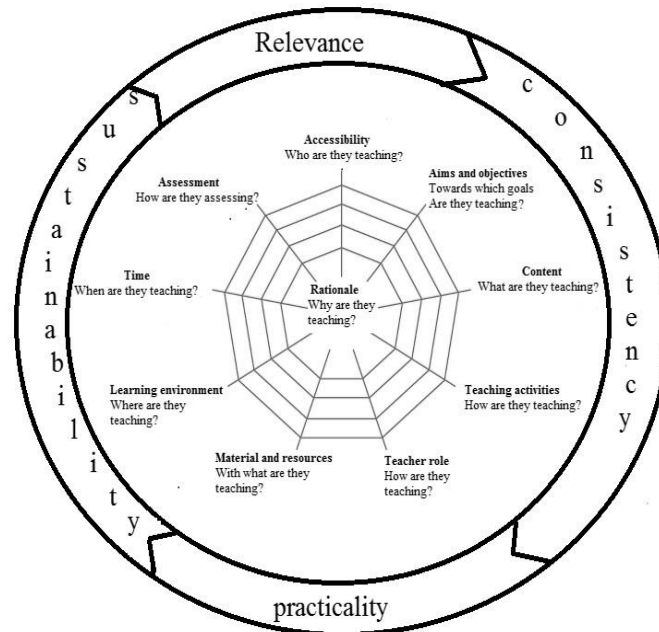


Figure: 1 Conceptual framework (based on curricular spider web drawn from Berkven, Van den Akker and brugman, 2014, p. 8).

Khoza (2013) refers the ten components of the spider web as learning signals that indicate the signals for teaching, in this case it is teaching of creative writing. Van den Akker (2007) explains that a rationale serves as a central point and he indicates that the nine other components are attached equally to the rationale. This indicates that the teaching of creative writing cannot happen in isolation but other components, like teachers' objectives, accessibility and assessment should also be included to make sure that the teaching of creative writing is successful.

2.6 Creative writing and the Curricular Spider Web

The ten strands of the curricular spider web are all linked to the rationale equally to create balance between the components. In order to understand them clearly, they are simplified by putting them

in a question form. Below is the discussion of the literature based on the ten curricular spider web as conceptual framework.

2.6.1 Rationale for teaching creative writing

Van den Akker (2007) defines the rationale why creative writing is taught in school. Berkvens, Van den Akker, and Brugman (2014) explain that people need to learn for three purposes namely: pedagogical (personal reasons), content (knowledge) and societal preparation (social skills development). Teachers who teach for personal reasons are passionate about their teachings, they create an environment that supports learners in order to achieve goals and learning outcomes in their academic writing. Passionate teachers know their subject very well and can teach creative writing effectively. Passion matters as it encourages and stimulates teachers to perform their task effectively thus resulting in student achievement (Mart, 2013). Teachers' commitment derives from passion to assist in developing learners' writing skills.

Personal rationale influences teachers to provide supportive contexts so that purposeful and meaningful learning opportunities for creative writing are sustained and supported (Bloch, 2002; Stein & Mamabolo, 2005). In addition, teachers who are guided by personal rationale, instil knowledge, which forms the basis of learning for learners to use in other situations. On the other hand, Schiro (2012) states that personal meanings make up the knowledge that is distinctive to each person since it is constructed in a particular learning environment. This indicates that teachers' commitment to learners and their learning result in the achievement of outcomes set for creative writing. Content rationale guides the content.

Content rationale (professional) can be defined as a purpose for teaching that put the teaching at the heart of the curriculum (Khoza, 2015b). This indicates that teachers use the content to understand what is to be learned during the teaching of creative writing. Content rationale plays an important role in giving learners the language of academia desired for successful content mastery. Content rationale that is determined by teachers' qualifications or personal development programming enhances the subject content when teaching creative writing. Therefore, the content shapes teachers' understandings of experiences of creative writing (Timperley & Alton-Lee,

2008). This leads them to teach effectively because they are driven by the content rationale for teaching knowledge of the subject.

According to Hyland (2002) creative writing, like other forms of writing, is an act of uniqueness: it is not about teaching the content but a demonstration of the writer. This suggests that creative writing skills can be learned effectively, if teachers are driven by content rationale that benefits learners. Scholars like Ball, Thames, and Phelps (2008) agree that it is important that teachers are guided by content matters for teaching to be effective. Jane-Francis and Mpiti (2014), also agree that content rationale is important in a second language as it allows meaningful learning to take place in education. In this rationale, teachers make sure that second language learners master creative writing successfully. This is witnessed when learners apply what they have learned in different situations. It is therefore important to discuss the societal rationale.

Societal rationale is based on everyday knowledge and it is mostly influenced by other people's opinion, knowledge and conversations (Khoza, 2014). It relies on opinions and views of people. This means that societal reasons might restrict teachers when deciding what to teach if a lesson is against what is happening in the society. It therefore means that co-operation as a resource, enhances classroom-based creative writing activities (Vass, Littleton, Miell, & Jones, 2008). Because schools are a part of society, this requires that all stakeholders should be involved during the implementation in order to produce the best writers in school and outside the school environment. Teachers use multiple ways when assisting learners achieve their learning outcomes (Creese, 2010). Societal rationale does not focus on the levels of outcomes but on the achievement of outcomes (Khoza, 2014). Assessment based on societal reasons is therefore based on what learners have achieved and not what learners should have achieved at the end of the lesson (Khoza (2015a). It does not focus on what should be attained but on what the learner has attained at that particular moment. This suggests that the societal rationale concentrates on what learners know rather than what they should know. It is important for learners to gain knowledge after the lesson has been taught and can result in improvement in the teaching of creative writing.

It is significant to state that CAPS does not explain the reason why teachers are teaching creative writing in grade 10. Hoadley and Jansen (2013) support this notion and argue that the CAPS document does not specify to teachers how they must deliver. This means that teachers decide on their own the way they should teach creative writing using the three rationales which are content, personal and societal. In that sense, this seems to suggest that teachers will find it challenging to improve the teaching of creative writing since the CAPS does not state its rationale for teaching EFAL. It seems not to be practical for teachers to work towards the vision of the Department of Education in this regard. This suggests that teachers should understand the reasons for teaching creative writing in grade 10 so that they can work towards the achievement of these goals.

2.6.2 Goals for teaching creative writing

Aims, Objectives and outcomes clearly state what teachers and learners should achieve at the end of the lesson. DoE (2003) state that teachers should ensure that they cover the important text types such as, information reports, explanations and persuasive and argumentative essays. Teachers should teach learners to listen, speak, read/view and write/present the language with self-confidence and enjoyment (DoE, 2003). Therefore, teachers need to plan how to teach the selected text type in creative writing for example, developing learners reading and writing skills in order to equip them to become independent and lifelong readers and writers.

For, Kennedy, Hyland, and Ryan (2006) aims indicate what teachers expect to cover during the learning period. Kennedy et al. (2006) further highlight the importance of aims in the implementation of the curriculum and suggest that they give the wide teaching purpose for teaching creative writing. The aims indicate the content in creative writing that the teacher needs to cover. Berkvens et al. (2014) posit that aims and objectives in education guide decisions on the content of subjects, and reflect the subject knowledge that is important. This suggests that the aims of the subject and the content should be planned together for the subject to accomplish what it intends to achieve. Based on what to be taught in creative writing, it lies on the stated aims of EFAL in the intended curriculum. Harden (2002) also mentions that aims and objectives are broad statements and they characterise what is achieved and assessed at the end of a course of study.

Kennedy et al. (2006) state that the aim of creative writing provides the extensive purpose or the teaching intention of the subject whereas the objective gives more thorough information on what

the teaching of creative writing anticipates to achieve during learning. This implies that teachers should have an understanding of the goals (aims, objectives and outcomes) in order to transfer relevant knowledge to learners. While, Kennedy et al. (2006) state that objectives are complete statements, they are accounts of what a teacher should know. They are a foundation on which a teacher can construct lessons and assessments in creative writing. Bixler (2006) asserts that goals are wide generalized statements based on what is to be learned. In the teaching and learning situation teachers focus their teaching on aims and objectives (Khoza, 2013). When teachers focus their teaching on the expected goals as contained in the CAPS document, learners do better in creative writing.

Khoza (2013b) state that goals are divided into aims which are known as long-term goals and objectives which are referred to as short-term goals and they both direct teachers' intentions. This suggests that an understanding of the goals is required in order for teachers to teach creative writing effectively. In addition, Education (2010) states that the objectives for the EFAL syllabus should offer levels of language ability that meets the starting levels essential for effective learning across the curriculum. For Berkvens et al. (2014) state what learners are expected to learn determined by the aims and objectives that outline the society (values of the society), subject (curriculum) and student (creating opportunities). The next section discusses learning outcomes as statements of what learners are expected to know in creative writing at the end of the lesson.

Green, Johnson, and Adams (2006) explain learning outcomes as accounts that a learner is expected to demonstrate at the end of a period. Khoza (2014) states that in order to determine whether learners have attained the learning outcomes or not, they require testing on that particular topic. This suggests that if learning outcomes are not clearly stated in the CAPS documents, there are slim chances that the CAPS goals articulated in the intended curriculum will produce expected results in creative writing (the attained curriculum). Mogashoa (2014) argues that teachers lack the understanding of learning outcomes whereas the new curriculum requires them to understand them. Mogashoa further states that learning outcomes play an important role and teachers must have a clear understanding of the outcomes in order to teach creative writing successfully. As such, teachers should teach according to the learning outcomes set. The above discussion leads us to the content as one of the components of the curricular spider web.

2.6.3 Content for teaching creative writing

Savaş (2009) explains that language learning and content of subject matter could be brought together because an additional language is successfully attained when learners engage with content significant for the subject. He further explains that for creative writing, language teachers are supposed to have a detailed knowledge of the content they are teaching. Similarly, Savaş (2009) explains that teachers are expected to be knowledgeable in content areas and able to arouse learners' interests to learn creative writing. This suggests that teachers use content to drive teaching of their subject. They do this by familiarising themselves with the relevant sources like Policy document (CAPS) and other relevant material to expand their knowledge of topics that are prescribed by the intended curriculum.

According to Van der Walt (2010) who conducted a study using a text-based approach, argues that creative writing teachers should teach in a way that language exposes learners to a great deal of opportunities to put into practise and yield the language by communicating for the purpose of social and practical. When teachers are teaching learners in a way that is exposing learners to a great deal of opportunities, it means learners can improve in creative writing and become independent writers. Throughout Grades 10-12, learners should be listening to and reading gradually more challenging texts to improve creative writing skills. They need opportunities to develop their creativity so that they will prepare for the workplace (Education, 2011).

According to Education (2011) learners need exposure to literature in order to learn creative writing. Education (2010) further states that as part of the content for teaching creative writing, learners write a variety of texts such as academic and creative texts. Hence, the content in EFAL Grade 10 includes: sentence and paragraph structure, grammar, spelling and correct punctuation (Education, 2011). This is supported by Kapp and Arend (2011) when they state that learners are expected to write for an extensive array of purposes and audiences, using concords and formats suitable to different settings. A study conducted by Ayliff (2010) found that there was poor written English amongst many South African learners who learn English as their FAL at secondary school level. The results show that a lack of content for teaching creative writing led to poor teaching of creative writing. If learners are not exposed to literature, it may affect the teaching of creative writing.

A qualitative study conducted by Makeleni (2013) in the Eastern Cape in the Foundation Phase, revealed that teachers articulated dissatisfaction with the provision of books that had been distributed to schools. This seems to suggest that they felt that they had limited content and the books did not support learners in encouraging them to think and develop knowledge and skills. The Department of Education (2011) states that EFAL learners do not have any knowledge of the language when they arrive at school. This indicates the importance of content when teaching creative writing. Ball et al. (2008) also asserts that content refers to a wide range of phases in subject matter knowledge and teaching of the subject matter. This indicates that teachers should familiarise themselves with a wide range of reading material. Hoadley and Jansen (2013) assert that a teacher must be a life-long learner who constantly learns more about their subject. Teachers who know the content can help learners improve the creative writing skills.

Berkvens, Van den Akker and Brugman (2014) agree that the content in a curriculum should equip learners for local life, future education and the world of work. This implies that learners should not just learn the content for progression but they should master the content as it will benefit them throughout their lives. A study by Musa, Koo and Azman (2012) revealed that when learners were given essay type work, numerous grammatical errors in their writing seems to suggest that learners had not mastered the content relevant for creative writing. This suggests that when learners had not mastered the content their creative writing skills will not improve.

Content in EFAL grade 10 involves: reading and viewing, listening and speaking, reading and presenting and language structures and conventions (Education, 2011). Formal speaking involves debates that needs focused instruction (Education, 2011). Learners also need to use their Additional Language frequently to improve in creative writing. They need opportunities to speak the Additional Language for interpersonal reasons (e.g. during a conversation), to develop their creativity (e.g. role playing in class etc.), to develop cognitive academic skills (e.g. when given a topic for a debate) and to prepare them for the workplace (e.g. learn how to behave in an interview) (Education, 2010).

Even more importantly in Grades 10-12, learners' need to learn how to write for interpersonal reasons (e.g. a letter), so that they will develop their imaginative abilities and to prepare for the world of work, how to write a formal letter. Learners need to understand the purpose for writing.

It is necessary that learners receive regular feedback on their writing so that they know where and how to improve in their creative writing. (Education, 2010). Creative writing content includes informal speech, compiling a vocabulary list, studying a comprehension passage and answering questions, writing a Précis, forming questions, negatives and label questions, conduct an interview, magazine writing, analysing poem(s) and answering questions (Kaiser, Reynecke, & Uys, 2010). Dai (2010) states that creative writing helps to improve in critical thinking and also share experiences since it is not for academic purpose only but for personal development as well. Dai further states that creative writing aims at giving confidence to learners so they can express themselves in writing. Kealey (2005) says the focus in creative writing is on poetry, fiction and non-fiction. In addition, Wang and Odell (2008) posits that the content in creative writing comprises of different kinds of essays, letters as well as instruction on writing logically.

2.6.4 Activities for teaching creative writing

Teaching activities are activities that are planned by the teacher to stimulate learning. Khoza (2015a) states that learning is an act of developing knowledge, attitudes, skills and leads to the attainment of intended learning outcomes and this can be achieved through using activities that stimulate the teaching of creative writing. Teachers use the prescribed content to decide which activities to teach in class (Education, 2011). These activities include both formal and informal activities (Education, 2011). Khoza (2012) argues that structured (formal) and unstructured (informal) teaching activities should accommodate learners' diversity. This is a result of different learning abilities that are found in each and every classroom. Berkvens, Van den Akker and Brugman (2014) argue that teaching activities harmonised the vision of education and its main goals and objectives (consistency) for teaching and learning. This means that teachers give learners activities that aim to achieve the learning vision and goal in the teaching of creative writing.

Berkvens et al. (2014) also assert that during classroom teaching it is important to give learners best activities in order to attain the subject aims. As such, teaching activities determine the success or failure of any curriculum (Taole, 2013). Studies on second language learners (L2) reveal that when learners are encouraged to express themselves in meaningful writing activities instead of meaningless copying activities, they come to view and understand writing as a tool for meaningful and reliable communication (Kenner, Kress, Al-Khatib, Kam, & Tsai, 2004; Yaden & Tardibuono,

2004). Such activities nurture learners so that they improve in creative writing. Moll, Saez, and Dworin (2001) studied writing development in two Spanish kindergartners and found that although the learners were writing using phonetic forms, they were able to discuss their writing in relation to their lives. For instance, when one of the kindergartners was asked about her writing, she was able to relate the creative writing to a garden project in which she was taking part. In this respect, learners understood that people write to send messages.

Similar to younger second language (L2) learners, older L2 learners need to be provided with opportunities and contexts where they are encouraged to write. McCarthy, Guo, and Cummins (2005) conducted a two-year study on the writing opportunities in Mandarin-speaking were learning to write in both English and Mandarin at school and at home respectively. They found that those students who were given writing opportunities and supported to write in each of these contexts, improved in their writing development. For example, the students who were encouraged to write in English in the English classrooms showed improvement in English grammar, punctuation, sentence complexity, rhetorical style, and voice. Likewise, the students who received support to write in Chinese showed some improvement in Mandarin compared to those students who did not receive such support. This suggests that creative writing can be improved by opportunities to practice in English.

An earlier study that was part of the above-mentioned study, McCarthy et al. (2004) observed that the support that the Mandarin-speaking students received in writing in this language was not enough. The students wrote in Mandarin only in the Mandarin classes, and they were not encouraged to use Mandarin in the English classes. This neglect of the learners Home Language (L1) is unfortunate because several studies show that not only does the use of L1 enhance the development of writing skills in bilingual and L2 learners, but it also helps these learners to build their bilingual proficiency (Reyes, 2001). These activities will benefit them when they are given topics to write about, as they will also write from their experiences as well Gutierrez, Rymes, and Larson (1995) noted that this usually happens in classes where learners and teachers express their thoughts and interests freely as they engage in different learning activities in a relaxed space. This implies that the teaching of creative writing cannot be completely separated from meaningful activities.

Supportive creative writing activities encourage learners to develop as critical writers who are able to write independently (Freire & Macedo, 2005). Creative writing continues to be viewed as a mechanical skill even in the upper grades. Moreover, it has been observed that students are not encouraged to explore ideas in meaningful contexts using learning activities for creative writing (Hendricks, 2004, 2009). Therefore, teachers should give learners activities that encourage them to discover new thoughts through writing creatively. Research shows that when learners are provided with various writing opportunities to participate in different writing activities in supportive situations, they develop writing skills (McCarthy et al., 2005). Teaching activities are those experiences that learners require to have so as to develop specific behavioural competencies (Chou, 2011). In short, teachers need to create opportunities that encourage learners to write in meaningful ways. When this happens, not only do learners come to appreciate creative writing as a meaningful and accurate learning activity, but they are also encouraged to explore other writing abilities (Chou, 2011).

In view of the foregoing discussion, Hendricks (2004), in a study of English L2 creative writing practices in a historically disadvantaged coloured school and a historically advantaged white school, found that in both schools creative writing consisted mainly of guided and controlled grammar exercises. For example, in the latter school the students used creative writing to learn about direct and indirect speech, including punctuation in these grammatical structures. Hendricks (2004) noted that the students' writing in both schools were characterized by linguistic difficulties. In addition, she found that students' writing was limited to personal narrative pieces, that greatly affected creative writing. Hendricks also argues that these practices were troubling because the learners at the beginning of the senior phase were expected to develop academic language in writing.

Despite the challenges discussed in the previous paragraphs, some studies show that in some schools, teachers provide supportive contexts for purposeful and meaningful learning of writing (Stein & Mamabolo, 2005). This is also indicating teachers' effort towards improving creative writing skills. Bloch (2002b) reported that junior primary students in mixed classes with L1 speakers of Afrikaans, English, and Xhosa in an English-medium school who were encouraged to write in any language of their choice, were able to engage in genuine writing activities, including

responding to the letters written by the researchers and one of the research assistants. In addition, learners participated in interactive writing with their teachers through journal writing. Bloch (2002b) reiterates that learners learned that writing is a genuine activity whereby the writer communicates a meaningful message. Newfield (2011) shows how multiple communicative activities can enhance students' writing development. Furthermore, Stein and Newfield (2002) state that since the students learned about similarities and differences about their lives and contexts through their writing, the writing activities therefore encouraged critical literacy. In addition, these studies demonstrate that reliable and supportive activities can facilitate the development of creative writing as a meaningful communicative tool.

The studies discussed the foregoing discussion indicate that teachers need to go beyond skills-based instruction in creative writing and integrate learning activities. According to Khoza (2014) learning activities must be sequenced correctly to stimulate learning. He further states that the sequencing could be from the known to the unknown, and knowledge application to make sure that learning has occurred. Learners understand better when teachers start from what they know and move to more complex work. Teachers need to encourage learners to view creative writing as a reliable literacy activity in which people participate to communicate meaningfully and so enable learners to engage in writing practices. This suggests that teachers alone cannot make great improvement in the teaching of creative writing, instead learners should also be motivated for their learning in EFAL. There was a need to conduct this study because none of the above studies were conducted using three techniques: reflective activity, one-on-one semi structured interviews and focus group discussion, therefore this study may close the gap. In order for teachers to use relevant teaching activities effectively, it is vital to understand their role as well.

2.6.5 Teacher roles for teaching of creative writing

A case study by Mthembu (2007) on how teachers use instructional approaches when teaching creative writing, mentions that teachers must fulfil their roles by shifting from the traditional approach to being a facilitator. The study indicates that the teacher's role is important in the creative writing teaching process. Being a competent teacher means that a teacher understands and can apply the 7 roles of an educator thus ensuring that learners needs are accommodated. Ochiagha (2015) argues that the teacher accommodates individual differences in the creative writing

classroom by engaging learners from lower to higher levels of thinking through a reasoning, communicating, and problem solving approach. In the classroom environment, teachers should engage learners in different activities ranging from lower to higher order reasoning in creative writing.

According to Khoza (2013), the role of a teacher is determined by teacher-centred, learner-centred and content-centred approaches which ensure good results. He further states that a teacher-centred approach is also called an instructional approach. This means that learners are driven by the teacher. The teacher-centred approach does not promote active participation and discovery learning since learners rely on the teacher (Coetzee, 2009). When learners rely on teachers during teaching, it means it is difficult to define success in creative writing. It is important for teachers to choose the relevant approach that ensures success in the teaching of creative writing. The CAPS document does not indicate the role of the teacher in the classroom. Teachers use different approaches that suite their teaching. Teachers are using their discretion when teaching since it is up to them to decide which approach to use when teaching creative writing. Teachers who regard teaching as transmitting knowledge, use content-centred approach whereas in a teacher-centred approach, teachers teach according to what the syllabus prescribes (Kember & Kwan, 2000). A facilitator is a person who provides learners with opportunities to learn independently. Therefore, Thomas (2010) defines a facilitator as a neutral person who manages the process in order to help learners achieve identified goals. Stuart and Thurlow (2000) state that teachers' confidence plays an important role in classroom practice where the teacher is exposed to many unexpected situations when teaching creative writing to second language learners.

Learner-centred approaches focus on students and learning, it emphasizes individual capabilities (Schuh, 2004). When facilitating, teachers create a healthy atmosphere and encourage learners to be active participants (Anton, 1999). Facilitators of learning use the learner-centred approach and use different teaching strategies e.g. group work which allow learners to work with one another. They make use of group work to allow learners to interact with one another in groups and make sure all learners are taking part during the teaching of creative writing. Learners take advantage of their own learning in creative writing classes. Chan (2001) posits that teachers give problems to learners so they work on them and discover things for themselves. Teachers believe that learners are not empty vessels and they need to solve problems when learning creative writing.

Savaş (2009) mentions that language learning and content of subject matter could be brought together because an additional language is most successfully acquired when learners are involved in its meaningful and purposeful use. Maor (2003) argues that teaching and learning involve interaction and collaboration in a social constructivist approach. Inspiring peer learning or group work when teaching creative writing, helps learners who are not active participants to open up since learners learn at ease with their peers and in groups rather than from the teacher. This, in my opinion, has the potential to cultivate the academic seed within most learners in grade 10 in the area of teaching creative writing and thereby reducing the stress and difficulty attached to tertiary institutions.

Teachers are the curriculum drivers and therefore their role is important in a classroom because they need to have knowledge so that they are able to solve any problems they come across when teaching creative writing. Badugela (2012) states that in order for educators to master their roles successfully, they need to obtain certain skills and knowledge in creative writing. According to Education (2010) in order to fulfil their roles effectively, educators must have the essential knowledge and skills for creative writing.

2.6.6 Resources for teaching creative writing

Rammapudi (2010) explains the concept ‘resources’ as the teaching materials a teacher use for planning a lesson which brings the content of the subject to ‘life’. He further states that resources make the process of teaching and learning an exciting one and give learners the opportunity to be hands-on activities and interact with real objects. Hence, Makeleni (2013) is also of the view that schools need electronic materials like computers and libraries to improve the quality of teaching in creative writing. A teacher should use a variety of resources in order to support learning particularly in creative writing. For, Ertmer and Ottenbreit-Leftwich (2010) teachers must include information and technologies (ICT) as resources to facilitate creative writing teaching. This implies that the teaching of creative writing can improve if teachers adapt to new ways of teaching including the use of Technology.

Hoadley and Jansen (2013) argue that learning resources are ‘carriers’ of curriculum and vehicles which drive the teaching practice and learning. Smith (2011) suggests that every learner should be provided with his or her own individual study package (stationery) and textbooks to be enable

them to work according to ability and pace. The author posits that when enough resources such as textbooks are provided that helps in improving teaching practices. This signifies that creative writing can be enhanced if schools provide learners with the necessary and relevant resources in order to support the teaching of creative writing. However, resources remain a challenge in rural areas. Most learners do not have any writing material to associate themselves with. Meanwhile, Education (2009) states that the Government is aiming at providing money for resources in schools.

This is supported by Ngcobo and Tikly (2010) who state that most rural schools lack resources: books and other learning materials due to poor funding. They add that many schools in rural areas are overcrowded with numbers well in surplus of the recommended learner-teacher ratios. This suggests that, poor infrastructure and lack of resources may cause the teachers to fail when teaching creative writing as recommended by the CAPS. This calls for all stakeholders to work together in terms of merging rural schools with other schools in urban areas. School principals alone cannot address all the issues that rural schools are facing. Nakpodia (2013) believes that school principals should offer hardware and software resources in order for teachers to be able to use that knowledge for good implementation of curriculum.

Khoza (2015) defines any tools, devices or objects used in teaching as hardware resources and any material used in combination with tools to present information, as software resources. This suggests that teachers should know which type of resource will be useful when teaching creative writing. Jane-Francis and Mpiti (2014) also state that most learners in grade 6 have never been to libraries, few have books at home and when they enter school, have little or no previous knowledge of English because some learners live with illiterate grandparents who have never been to school. Jane-Francis and Mpiti further state that parents do not check learners' exercise books, and do not help them with their homework because they are illiterate. Creative writing teachers are facing difficult learning situations that impact their teaching in rural areas.

Resources remain critical for teaching and learning as the CAPS also prescribes textbooks as resources to be used in teaching creative writing. Ramatlapana and Makonye (2012) thus making it a necessity to provide the resources in schools and that the Department makes an effort to provide resources for teaching and learning creative writing. According to Education (2010) appraisal of

the implementation of the National Curriculum Statement makes it clear that more resources should be offered in order to prepare learners for English medium of instruction, and the use of English across the curriculum. This will enable learners to improve in creative writing. This suggests that teachers' experiences might improve if they have relevant resources in teaching creative writing.

2.6.7 Who are they teaching creative writing in EFAL grade 10? (Accessibility)

Ogun (2010) states that infrastructure is a wide concept that embraces public investment in physical properties and social services. School conditions that include: lack of buildings, toilets, no supply of water and electricity, telephone, libraries and school grounds may greatly affect the teaching of creative writing (Harber & Muthukrishna, 2000). Ngcobo and Tikly (2010) argue that most rural schools experience challenges related to the external environment. Other problems include broken windows and doors in classrooms and a shortage of furniture, overcrowding in classrooms and poor resources that greatly affect the teaching of creative writing (Pillay, 2012). Schools still face problems in connection with access to resources such as Learner-TeacherSupport-materials (LTSM) and classrooms (Sedibe, 2011).

According to Bantwini (2010) educational challenges, overcrowding in classrooms and teachers with insufficient subject knowledge are a major problem in rural schools. This shows that the teaching of creative writing is taught under unfavourable conditions in rural schools. Learners find it difficult to concentrate during cold weather in classrooms where broken doors, windows and roofs have a negative impact on learning (Lokshin & Yemtsov, 2005). Gatua (2015) also mentions that learners are exposed to dangers of electricity since there are loose electrical fittings and unprotected cables and wires within the classroom. Schools should be maintained regularly, no poor infrastructure within school premises for the teaching of creative writing to be successful. Effective teaching of creative writing cannot happen if learners do not have suitable learning material and conducive classrooms including furniture. This means that the education of second language learners towards learning EFAL curriculum and the teaching of creative writing in particular is deprived. The information gap between rural and urban schools can be addressed by providing rural schools with operational library services (Ebiwolate, 2010).

2.6.8 Time and Location for teaching creative writing

Location is a place where something is located; in this case, it is where the teacher's experiences may be explored. EFAL takes place in a formal setting, usually the school. Allen (2010) states that teachers need to create a positive interaction with learners in a classroom to motivate and engaged them during learning. This does not mean that teachers should stick to the classroom when teaching creative writing. The teaching and learning of creative writing can take place in the classroom or outside the classroom. Folmer et al. (2011) argue that teaching may happen inside or outside the classroom.

A quantitative study by Akar (2010) conducted in Turkey, focused on the experiences of both rural-to-urban and inter-regional migration. The study was conducted on 57 diverse student population schools at Gecekondu District. He argued that the issue of cultural adaptation is also important with regard to the environment in which teachers are teaching. Thus, Vandeyar and Killen (2006) argue that the environment of teaching is not always in the classroom in which the teacher can teach his or her lesson, it includes Library and other useful resources within the school including the playgrounds. There is a need to conduct this study which will focus on a single location which is a classroom and will use a qualitative method. The location I chose will assist me to know the teachers' experiences of teaching EFAL to grade 10 in a rural area.

Time is the measure of duration and most content is prescribed to be taught using notional time. According to Education (2011) a week allocation per week may be used for the minimum essential subjects as indicated in the policy document. The instructional time for EFAL grade 10 can help to guide teachers on how to plan the content. More time should be used for introducing learners to the skill and knowledge for creative writing (Education, 2009). Kaiser et al. (2010) question if extra time in the EFAL classroom results in more effective learning of creative writing. More time should be spent on creative writing in English classes to assist second language learners to meet the required standards of academic writing skills required (Bean, 2011).

2.6.9 Assessment of creative writing

Copple and Bredekamp (2009) define assessment as a monitoring tool for learner's academic development concerning a programme. Teachers use assessment mainly to assess learners' performance. Rapetsoa and Singh (2012) state that the goal of learning is realised through

assessment and assessment forms an essential part in the process of learning. Assessment forms part of learning, it allows teachers to know if the knowledge is carried across in creative writing. Furthermore, Green and Johnson (2010) argue that assessment involves different approaches used to regulate learners' knowledge and what they are able to do before and after instruction. Teachers use different types of assessment to keep up with learners' capabilities. According to Kennedy et al. (2009) assessment is divided into formative assessment and summative assessment. They define summative as assessment of teaching, and formative as assessment for teaching. This indicate that learners can improve in creative writing if teachers use a variety of assessment forms.

A qualitative study conducted by Bennett (2010) differentiates between summative (assessment of learning) and formative assessment (assessment for learning). Zhi-qiang (2003) states that formative assessment gives responses to teachers and learners throughout the course of study about learners' work and understanding and also helps students to become independent learners. Fluckiger, Vigil, Pasco, and Danielson (2010) argue that formative assessment includes students in making decisions about how they know, how much they need to know and how to gain the knowledge they need. This implies that teachers give learners feedback after assessment so that they are able to see where they are lacking.

Marsh (2009) states that different author's link assessment for learning with the term formative assessment, which is part of instructions that informs and direct teachers as they make instructional decisions about creative writing. He further states that formative assessment delivers information to teachers about how students are progressing and they use that information to make instructional modifications to their teaching of creative writing. Cauley and McMillan (2010) assert that formative assessment is a process through which assessment produces evidence to learners by giving feedback. This can improve the teaching of creative writing because feedback is important to give direction to learners and assist them to improve their work in future. This suggests that it is important that teachers align teaching activities with assessment of creative writing, thus ensuring an increase in learners' results in creative writing.

Ferniany, Kucaj, and Shearon (2013) state that formative assessment is a process by which teachers assess student understanding at intervals throughout the year, it can take the form of short-term assessments, student work and projects that show to the teacher what students have learned

in creative writing. The use of formative assessments may accommodate all learners who learn creative writing since it is not based on tests and exams only but includes essays where learners write creatively. Every learner is unique and they learn at a different pace. Teachers make use of this type of assessment to check if their lessons were effective or not. For this reason, formative assessment is defined as assessment for teaching, it is used to support the teaching and learning processes and it can be used with different teaching strategies at any time during the teaching of creative writing. Bennett (2010) defines summative assessment as a process used by teachers to provide feedback to learners as to what the learner had achieved at the end of a course in order to improve learners' achievement in creative writing.

Strijbos and Sluijsmans (2010) state that summative assessment concentrates strongly on the cognitive (reasoning) aspects of learning, often applying a performance score. This implies that in summative assessment, teachers record marks obtained from every learners' task in creative writing for progression purposes. Reyneke, Meyer, and Nel (2010) argue that all Grade 10 assessments are internal and the formal Programme of Assessment (PoA) includes tasks assessed during the school year. In the light of the above, Education (2011) proposed the Programme of Assessment (PoA) in the Further Education and Training (FET) band and provide tasks to be assessed in creative writing. Teachers make use of prescribed tasks to evaluate academic achievement in creative writing. For this reason, DoE (2011) states that grade 10 tests and examinations should cover creative writing, literature and language in every term.

2.7 Chapter summary

The literature review indicates the curriculum change and as the curriculum changes, teachers adapt to the new ways of teaching creative writing. Curriculum is defined and the implemented, intended and attained English curriculum is explored. This study adopted ten curricular spider web components which are rationale, aims and objectives, content, resources, teacher role, accessibility, time, location and assessment which appeared as important issues from the literature. These components give background to my study that sought to examine the teachers' experiences of teaching creative writing in grade 10 CAPS. In the next chapter, I present the methodology of my study and the research design choices I made.

Chapter Three

Research Design and Methodology

3.1 Introduction

The chapter discusses the research design and methodology that were used in this study. The chapter begins by discussing the interpretive paradigm to understand teachers' experiences and to interpret their actions. Secondly, the description of context and sampling is discussed. Thirdly, the chapter outlines various techniques that were used to generate data which are reflective activity, semi-structured interviews and focus group interviews. Lastly, the chapter concludes by presenting the ethical considerations, the issue of trustworthiness and limitations of the study.

3.2 Research paradigm

The study is a qualitative case study located within the interpretive research paradigm. A paradigm is a way of viewing the world, according to Mertens (2014) and it is directed by certain beliefs about the world and how it should be studied (Nieuwenhuis & Maree, 2007). Research paradigms reflect a set of beliefs about the nature of reality. Kovach (2010) asserts that a choice of methods influences a paradigm to be used. Cohen, Manion and Morrison (2007) state that an interpretive paradigm means to understand a particular world of human experience. Similarly, Christiansen, Bertram, and Land (2010) argue that a research paradigm denotes a particular worldview that defines for researchers who support that view, what is adequate to research and how to carry out research. This suggests that the research paradigm is well-defined by the way it generates data and how it will interpret the findings.

This study falls under Interpretive paradigm. I chose the interpretive paradigm to interpret teachers' experiences of teaching creative writing. The interpretive paradigm tries to understand and interpret the world using its researchers. Cohen, Manion, and Morrison (2007) state that the interpretive paradigm means to understand human experiences of the world. Hence, the purpose of my research is to explore teachers' experiences of teaching creative writing and to interpret teachers' experiences in their natural setting. The research aims to understand why teachers in EFAL were teaching creative writing in a particular way and what influenced their teaching. Ritchie, Lewis, and Ormston (2014) state that the interpretivist paradigm places emphasis on the

interpretive aspects of knowing about the social world and understanding the phenomenon being studied. Creative writing teachers gave different views based on their experiences of teaching creative writing. When you interact and listen to the participants, you discover their meaningful experiences (Terre Blanche & Durrheim, 1999). According to Scotland (2012) the interpretive paradigm is one of subjectivism which focuses on real world phenomena. The subjective aims lie behind the behaviours that are explained (Terre Blanche & Durrheim, 1999). Similarly, Christiansen, Bertram, Land, Dampster, and James (2010) argue that a research paradigm permits the researcher a chance to try to understand and describe the ways in which unlike people make subjective sense of their lives. This paradigm believes that social world is created by collaborations of individuals therefore, there is no static structure of society. This kind of research believes that the world can be understood through social interaction. The reality of people can be discovered by interrelating and listens to them (Terre Blanche & Durrheim, 1999). Using the interpretive paradigm helped me to access the reality of teachers' experiences of teaching creative writing in grade 10.

I therefore, interacted with and listened to the participants by using three different techniques which were reflective activity, semi-structured interviews and focus group interviews. Using these three techniques helped me to understand the participants' experiences and their uniqueness as far as teaching of creative writing was concerned. The aim was to get deeper understanding by asking questions that did not only give the data but made me understand teachers' experiences of teaching creative writing. Doane and Burda (2012) state that an interpretivist paradigm adopts the existence of multiple realities and that knowledge and understanding is co-created and formed by the people contributing in the research. According to Christiansen et al. (2010) an interpretive paradigm assumes that teachers know best what is happening in their classrooms where they transfer knowledge in order to improve the teaching of creative writing.

The study aims to explore and understand teachers' experiences of teaching creative writing of which the experiences that have been discovered may assist other teachers in the near future when teaching creative writing in their classrooms. Another reason for working within the interpretive paradigm was to gain a greater understanding of how individuals make sense of the environments in which they live and work. The research also used a qualitative case study design.

3.3 Research design

This study used a qualitative research design. In this study, I wanted to answer the three research questions and qualitative research was adopted in this regard. Hesse-Biber and Leavy (2010) define qualitative research as a unique foundation from which to conduct research that nurtures particular ways of asking questions and of thinking through problems. McMillan and Schumacher (2010) state that qualitative research is a survey in which researchers generate data using face-to-face situations by interacting with selected persons in their environment. Creswell (2007) argues that qualitative research is a type of educational research that depends on participants' vision, gathers data consisting of words from the participants and thereafter articulates and considers these words for themes.

Furthermore, McMillan and Schumacher (2010) define a research design as a plan for involvement and generating data. It is the general strategy that a researcher chooses for gathering data so that the research questions are answered. Similarly, Maree (2007) explains a research design as a plan for selecting and identifying participants, the relevant data techniques and data analysis to be done. In short, it is a detailed framework of how an exploration will take place. Bertram and Christiansen (2014) concur that a research design is a plan that a researcher use to generate data in order to answer the research questions. A research design defines the processes for conducting the study, it includes when, from whom, and under what conditions the data will be attained (McMillan & Schumacher, 2010). Research designs also include the kind of instruments to be employed and the appropriate methodology to be used in the study. Research methodology will be looked at below.

3.4 Research Methodology

Lichtman (2010) revealed that qualitative research involves talking to persons who have experienced a specific phenomenon. That is the reason why I interviewed participants to explore their experiences of teaching creative writing. Henning, Van Rensburg, and Smit (2004) concur that a qualitative study intends for depth rather than quantity of understanding the phenomenon. Using three techniques helped me to gain more data. King, Keohane, and Verba (1994) state that qualitative research covers a variety of approaches but none of these approaches rely on mathematical data. This study used reflective activity, semi-structured interviews and focus groups to generate data. Qualitative research was relevant as McMillan and Schumacher (2010) explain

it as a form of data gathering in the form of words and provides full descriptions of, and the interpretation of the phenomenon. Qualitative research does not aim to quantify or measure data (Pope et al., 2006). This study adopted a qualitative approach in order to make meaning of teachers' experiences of teaching creative writing. Data was obtained from the voices of the four teachers from a rural school because qualitative research often focuses on smaller numbers of people (McMillan & Schumacher, 2010).

Thorne (2000) also asserts that qualitative research focuses on the explanation, understanding and bearing in mind the meaning people attach to their world, their feelings and thoughts about the circumstances around them in the environment they are engaged in at a particular time. Qualitative research is mostly concerned about people and their social world and how they make sense of that world (Niewenhuis, 2007). Participants interpreted their experiences of how they teach creative writing. Fossey, Harvey, McDermott, and Davidson (2002) mention that, qualitative research intends to address questions concerned with emerging an understanding of the meaning and experiences of human dimensions and their social world. Research questions helped me to understand teachers' experiences of teaching creative writing in grade 10. It is therefore important to discuss the research approach.

3.5 Research Approach

According to Flyvbjerg (2006) a case study is the comprehensive scrutiny of a single example of a class phenomenon and contains element of a narrative. Baxter and Jack (2008) state that a qualitative case study is an approach to research that simplifies exploration of a phenomenon within its context using a different sources of data. I chose case study because I intended to explore teachers' experiences of teaching creative writing in grade 10. The advantage of using the case study is that it allowed me to gain in-depth explanation of the case being studied. Maree (2007) mentions that from an interpretivist viewpoint, the usual characteristic of case studies is that they strive towards a complete (holistic) understanding of how participants interact with each other in a particular situation and how they make meaning of the phenomenon under study. In this case, the case study was used as an approach since I wanted to understand the broader picture of how grade 10 teachers teach creative writing in rural areas.

Another reason for using the case study is because it answered the research questions 'why' and

‘how’ and providing essential in-depth descriptions of teaching creative writing (Yin, 2009). Yin (2009) explains that the use of case study in various situations to add our knowledge of individual, group, organizational, social, political and connected phenomena. Case study enabled me to use, semi-structured interviews and focus group interviews since it can be used in many situations. Mncube, Thaanyane, and Mabunda (2013) posit that using the case study allows the researcher to spend more time with participants that ensured the researcher gets rich information. The case study allowed me to get first-hand information from the four participants who were experienced in teaching creative writing in grade 10.

Coetzee (2009) states that a case study provides insightful learning about the individual case being studied. A case study tries to understand the experiences of individuals or groups when faced with a situation. One cannot generalize from a single case therefore a case study cannot be used to provide general conclusion about the phenomena (Denzin & Lincoln, 2011). Two schools were used as a case in order to make it suitable to explore teachers’ experiences of teaching creative writing in grade 10. Case study has its own limitations that a researcher needs to consider. Case studies provided the opinion of a single case to generalize about the population, in this case Umbumbulu circuit, which did not participate in the study. This means case study may not give the broader picture since it was based on a smaller scale. The result of this research was not to generalize but to generate rich information. Following is the sampling.

3.6 Sampling

Christiansen and Bertram (2010) define sampling as making decisions about individuals, settings, events or behaviours to use when generating data. Cohen et al. (2011) state that the group of participants from whom the data are generated is referred to as the sample. For, Dawson (2007) sampling is set with a detailed purpose in researchers’ mind. Dawson adds that, sampling is a process of selecting a smaller and more controllable number of participants to take part in the research. I choose the sample from people whom it was not difficult to contact (Cohen et al., 2007). Factors like time, accessibility and money prevent researchers from using the entire population within the district. Therefore, I purposively selected the four teachers from two high schools who were conveniently available to participate in the study. In my research, EFAL Grade 10 teachers

were used because of their professional role and experiences in the teaching of creative writing over a number of years.

3.6.1 Purposive sampling

McMillan and Schumacher (2010) state that purposive sampling is used to communicate with participants that have a deep understanding about the phenomena. I purposefully selected teachers because of their specialized role to get deep understanding about the teaching of creative writing in grade 10. Purposive sampling is used to access well-informed people for a specific purpose (Cohen et al., 2011). Approaching teachers who were teaching grade 10 EFAL was easy and they provided me with relevant information based on their experiences of teaching creative writing. The selected teachers had different qualifications and years of experience. The aim of purposive qualitative sampling is to identify people with a series of experiences and opinions (Curtis & Redmond, 2007). Particular individuals were chosen with characteristics applicable to the study who are thought will be most useful (Anderson, 2007).

Cohen et al. (2011) emphasize that purposive sampling is chosen for a specific purpose and the researcher decides which people are to be included in the sample based on an individual characteristic being sought. Creative writing teachers were chosen purposively for this study since they gave their teaching experiences. Moreover, data selection includes selecting people from which the researcher can considerably learn about their experience (Polkinghorne, 2005). It is where I made specific choices about which people to involve in the sample. Cohen et al. (2007) argue that purposive sampling is used in order to access well informed people, those who have detailed knowledge about the specific issues because of their experience. Participants were experienced in teaching creative writing to grade 10 and were easily accessible, in order to obtain in-depth information. However, purposive sampling has been criticized by the lack of reliability since it does not deal with issues of generalizability (Noor, 2008). To avoid generalizability, participants were allowed to reflect on their experiences.

Table 3.1: Participants' allocation

	Qualifications	Subject	Experience	Gender
Educator A	Bed	English	4	Female
Educator B	HDE	English	5	Female
Educator C	Bed	English	10	Male
Educator D	Bed	English	20	Male

3.6.3 Convenience sampling

Convenience sampling can be defined as a condition in which the chosen group of participants are easily accessible at a reasonable cost to the researcher (Maree, 2007). Christiansen, Bertram and Land (2010) describe convenience sampling as choosing a sample which will be easier for the researcher to reach for the purpose of interviews. Four EFAL teachers from the Umbumbulu circuit were chosen because they were easily accessible. According to McMillan and Schumacher (2010) convenience sample is a group of people chosen on the basis of being accessible. The school under study was selected based on convenience due to its physical location (McMillan & Schumacher, 2010). Choosing teachers teaching within the circuit was convenient for my study as it was convenient to meet them for interviews because it was not far from where I am teaching. Mason and Suri (2012) argue that it is cost effective, fast and easy to use because of the availability of participants with which data was gathered for analysis.

Similarly, Cohen et al. (2007) state that the researcher may select sample from those people who are easy to access. Teachers that I chose work in High Schools where English is taught as a First Additional Language (FAL). My anticipation was that selected teachers would stay throughout the course of my interviews. The advantage of convenience sampling is that it was easy for the researcher to generate data since it allowed me to work on a sample size the researcher wanted. The disadvantage of convenience sampling is that it does not represent the entire population (Cohen et al., 2011). To address this problem in this study I only selected four teachers teaching EFAL CAPS who were easily reachable.

3.7 Data Generation Methods

Data generation methods refers to the process of putting together information related to your research which involves selecting techniques. The data generated was the primary data (Wahyuni, 2012). Three data generation methods used included the reflective activity, semi-structured interviews and focus group interview. As the study followed a qualitative approach, I employed triangulation by generating data using different techniques. In a qualitative case study, the researcher can use different techniques for gathering information such as field notes, participant observation, journal notes, interviews, life history, documents, audio recordings and video recording (Cohen et al., 2011). The following paragraph discusses the three techniques that were used for data generation.

3.7.1 Reflective activity

Ovens and Tinning (2009) define reflection as a device that can be useful in various ways over a range of contexts, to unpack own experiences, beliefs, knowledge and philosophies to help teachers realize how these shape their individualities and actions. Participants were given a reflective activity to reflect on their experiences of teaching creative writing in grade 10 as the first session. Mollo and Falzon (2004) argue that when participants use reflective activity, it is where their reflection will be seen in that activity. For the purpose of this study teachers were given questions (Reflective activity) which were aimed to address the research questions. They were told that there is no good or bad answer, what was important was to reflect what they do when teaching creative writing. The aim of using this reflective activity was to analyse experiences of teachers when teaching creative writing. Teachers were given two weeks to complete the activity form and clarity was given for each question.

Croninger and Valli (2009) describes the reflection of teacher as a written activity that requests teachers to answer a short sequence of questions based on the phenomenon being studied. After two weeks, reflective activity forms were collected, two filled in with blue pen, one with a lead pencil and one typed it. Questions from that reflective activity were based on the curricular spider web. The reflective questions were suitable for this study as the participants reflected on their experiences of teaching creative writing. Imel (1992) states that reflective thinking, improves a person's professional practice by involving thinking and critically analysing one's actions. This

was witnessed when participants were given the reflective activity to write what they were doing in class when teaching creative writing. It is therefore important to look at the semi structured interviews.

3.7.2 One-on-one semi-structured interviews

Coetzee (2009) argues that interviews are a powerful tool that is used not only to generate data but to promote social interaction amongst individuals and it provides a comprehensive view of the phenomenon being studied. Interviews allowed the researcher to socialize with participants after the interviews. Qualitative interviewing is a flexible powerful tool to store the voices and the ways people make sense of their experience in learning (Rabionet, 2011). I interacted while interviewing four participants and discovered that interview was a great tool that can be used to study a phenomenon. Moreover, Coetzee (2009) asserts that interviews provide rich qualitative data that give understanding into the teachers' realistic history. Through semi-structured interview the researcher obtained rich data from the participants. Furthermore, Seidman (2013) mentions that interviews offer good data when participants were interviewed professionally and if the process has been given serious consideration. All participants were approached carefully and were asked when and where it was convenient to meet for interview.

Schumacher and McMillan (2006) explain semi-structured interviews as open responses to acquire meaningful data from participants and how they make meaning of the important actions in their lives. One-on-one (semi-structured) interview is designed as it consists of open-ended questions, with other questions arising from the conversation between the participants and the researcher (DiCicco-Bloom & Crabtree, 2006). In addition, Coetzee (2009) states that interviews provide in-depth data through asking probing questions to the participant. I obtained in-depth data by asking probing questions. Opdenakker (2006) states that one-on-one semi structured interviews give the researcher social cues such as body language, voice, facial expression etc. of the interviewee. He further states that there is no waste of time between the question and answer.

Using one-on-one semi-structured interviews permitted me to get a true reflection as I was looking at facial expression and body language. This type of interview fitted my phenomena because participants were interviewed one at a time and they narrated their experiences of teaching creative writing. The themes emerged from data itself since it adopted a curricular spider web. I interviewed

one participant at a time in a conversational, structured manner to gain an in-depth understanding of their experiences in teaching creative writing in grade 10. The data gathered highlighted teachers' curriculum understanding, personal and social dimensions of life.

3.7.3 Focus group interviews

Morgan (1996) defines focus group interviews as a data generation method that gathers data using group collaboration on a topic chosen by the research. Similarly, a focus group interview permits the participants within the group to comment, explain, disagree and share their experiences (Curtis & Redmond, 2007). Focus group interview was the last step used to yield a collective view on teachers' experiences on teaching creative writing. Qu and Dumay (2011) argue that focus group interviews is a group of people together developing a flexible and exploratory discussion format emphasizing collaboration between participants and interviewer as a mediator. During focus group discussion, participants discussed their experiences of teaching creative writing. Doody, Slevin, and Taggart (2012) argue that the main goal of focus group is to use collaboration data from interviews between participants to increase the deepness of the inquiry and disclose aspects of the phenomena.

Focus group interviews helped the researcher to gain rich data because all the participants were narrating their experiences. Coenen, Stamm, Stucki, and Cieza (2012) mention that focus groups yield a good understanding of people, experiences and beliefs. I used the same questions that were used on the reflective activity and the semi-structured interviews to obtain rich data from the participants. It was discovered that using different techniques of interviews generated more data because some of the things that were mentioned during the first and the second session were not mentioned in the third session. Participants did not answer what was asked only but they interact with each other (Cohen et al., 2011). Much data was generated during the discussion. Cohen et al. (2011) state that focus group interviews were used to generate the amount of data. Four participants who took part in a semi-structured interviews also took part in focus group discussion. The researcher ensured that the interviews were conducted after school in a quiet classroom to avoid the noise from learners. The interviews gave participants the opportunity to express themselves on issues that grade 10 teachers experience when teaching creative writing. The teachers narrated their experiences on teaching creative writing in the CAPS curriculum.

Gibbs (2012) states that focus group interviews place the researcher as a facilitator of the interview. He further states that the strong point of a focus group depends on the ability of the group to generate data. I facilitated the group interviews and the participants took turns when giving information on their experiences of teaching creative writing to grade 10 learners. Morgan and Spanish (1984) mention that focus groups bring together numerous participants to discuss a topic of mutual interest to themselves and the researcher. Silverman (2013) explains that in focus group interviews, the researcher acts as a facilitator of group interviews and also encourages group members to cooperate with each other. Participants shared their experiences of teaching creative writing. Focus groups involve a group interview facilitated by the researcher to gain a range of rich data and it involves skilful facilitation to ensure all voices are heard (Petty, Thomson, & Stew, 2012).

According to Barbour and Kitzinger (1998) focus group can generate great amounts of data in a very short time. I generated rich data over a short period of time when collecting views on teachers' experiences of teaching creative writing. I recorded focus group interviews (with a recorder and a tablet) which were to be used for later transcription. Cohen et al. (2011) argue that the disadvantage of a focus group is how to allow for people not coming on the day. Similarly, Rabiee (2004) mentions that another challenge when using a focus group is the number of non-attenders. I experienced the challenge of one member who did not make it on the day of the focus group interview. We therefore, agreed on postponing the focus group interview for another day. This suggests that the focus group interview cannot be completed if one participant did not come on that day of interview. It is the researcher's duty to remind the participants about the focus group interviews a day before to overcome the problem of non-attenders.

Triangulation is defined as the use of two or more techniques of generating data in the study (Cohen, Manion, & Morrison, 2011). The importance of data gathering in qualitative research is to offer confirmation for the experience it is exploring and confirmation in the form of accounts people have given of their experience (Polkinghorne, 2005). In a qualitative case study data can be generated using a variety of techniques (Cohen et al., 2011). Three methods were used for the purpose of triangulation to maximize the range of data in order to achieve trustworthiness (Krefting, 1991). Triangulation is a good idea if you want to look at the same topic from different

directions (Myers, 2013). It helped me to get the bigger picture of what is happening in grade 10 when teachers teach creative writing.

Triangulation also helped me when deepening and widening one participant's understanding. Case studies also allowed the use of multiple methods depending on the case studied and fitness for its purpose. An interview is described by Cohen et al. (2011) as an exchange of views between two or more people on a mutual topic. Thus, four teachers were used who teach creative writing in order to explore teachers' experiences of teaching creative writing in grade 10.

Table 3.2: Data Generation Plan

Data Generation Plan

	Objective 1	Objective 2
Why are the data being generated?	Identify and understand teaching experiences used by teachers teaching creative writing in Grade 10 EFAL in rural area.	Understand the reasons for teachers teaching creative writing in Grade 10 EFAL in a particular way.
What is the research strategy?	Reflective activity, one-on-one semi structured interviews and focus group interviews was used to generate data.	Reflective activity, one-on-one semi structured interviews and focus group, interviews was used to generate data.
Who (or what) will be sources of data?	Four English teachers currently teaching Grade 10 EFAL in a rural school.	Four English teachers currently teaching Grade 10 in EFAL in a rural school.
How many of the data sources will be accessed?	Four English teachers by means of reflective activity, one-on-one semi-structured interviews and focus group interviews were used to generate data.	Four English teachers by means of reflective activity, one-on-one semi-structured interviews and focus group interviews were used to generate data.
Where are the data to be generated?	Four English teachers at their school in the Umbumbulu circuit.	Four English teachers at their school in the Umbumbulu circuit.
How often will data be generated?	A reflective activity form to be filled by participants, (one per participant) one-to-one semi-structured interviews between thirty minutes and forty five minutes and focus group discussions and between thirty	A reflective activity form to be filled by participant, (one per participant) one-to-one semi structured interviews between thirty minutes and forty five minutes and focus group interviews between thirty

	minutes and forty five minutes was used to generate data.	minutes and forty five minutes was used to generate data.
How will the data be generated?	The data generated through reflective activity, one on one semi structured interviews and focus group discussions. Both were tape-recorded for easy transcription.	The data generated through reflective activity, one-to-one semi-structured interviews and focus group interviews. Both were tape-recorded for easy transcription.
Justification of this plan for data generation:	Focus group interviews allowed teachers who are teaching Grade 10 EFAL in rural areas to share their experiences of teaching creative writing in EFAL Grade 10 in rural area. Curriculum spider web was used as a conceptual framework for this study. The reflective activity, one-on-one semi structured interviews and focus group interviews enabled the researcher to gain a thorough analysis of the participants' teaching experiences in teaching creative writing in EFAL grade 10 in Curriculum and Assessment Policy Statements. Interviews were conducted within a fairly open conceptual framework: the researcher designed an interview schedule where inductive and deductive questions were used.	Focus group interviews allowed teachers who are teaching Grade 10 EFAL in rural areas to share their experiences of teaching creative writing in EFAL Grade 10 in rural area. Curriculum spider web was used as a conceptual framework for this study. The reflective activity, one-on-one semi-structured interviews and focus group discussions enabled the researcher to gain a thorough analysis of the participants' teaching experiences in teaching creative writing in EFAL in grade 10 Curriculum and Assessment Policy Statements. Interviews were conducted within a fairly open conceptual framework: the researcher designed an interview schedule where inductive and deductive

	<p>These experiences will be used to help the researcher to get first-hand information.</p>	<p>questions were used. These experiences will be used to help the researcher to get first-hand information.</p>
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3.8 Data analysis

Cohen et al. (2011) state that analysis means a systematic study of the whole into parts. Therefore, analysing data was not a simple or speedy task. This is because it is logical and demanding in order for a researcher to do it in a proper manner and requires working hard (Pope et al., 2006). They further argue that coding is one of the major steps taken during analysis to organise and make sense of textual data. Rallis and Rossman (2012) state that analysing and interpreting qualitative data is a difficult process because the researcher must bring meaning to the piles of data that was gathered. This suggests that it was not about gathering large data only but to analyse data so that the research questions were answered. Therefore, the study implemented the analysis of data which includes the process of inductive and deductive reasoning.

In the light of the above, Christiansen et al. (2010) assert that data analysis is characterised by two approaches namely: inductive and deductive reasoning. They mention that in inductive reasoning, we used the raw data generated from participants, arrange it and draw conclusions. Christiansen et al. (2010) state that inductive reasoning is the process through which researchers in qualitative approach synthesise and make meaning of that data. They argue that it starts with precise data and ends with classifications and patterns. I used raw data that was generated from the participants and organized it in themes looking for similarities and contrasts in order to draw conclusions. Eriksson and Kovalainen (2015) explain inductive reasoning as it pulls from observed cases as to give the solid evidence of the conclusion. In order to improve inductive reasoning, I made sure that the data sorting emerge from the participants. The reason for the using inductive reasoning is that it was open to question (2 ways communication) and that helped me to gain information about reality.

Hyde (2000) explains that deductive reasoning is the process of testing theory which begins with generalisation, and seeks to see if the theory applies to specific cases. Deductive reasoning was used since I started from the general and applied to more specific cases. In addition, analysis guides

the categories to be revised through interaction with the data (Bryman & Burgess, 2002). I analysed the data directly from interview questions and the audio recording, choosing the important information from the original sources (Cohen et al., 2011). I made meaning by describing and interpreting data, looking at differences and similarities, trying to understand individuals and groups by summarizing the findings (Cohen et al., 2011). I analysed data in a way that similarities were put together as well as contrasts. At the end of each session, I drew conclusions. Cohen et al. (2011) argue that another weakness of data analysis is to transcribe data since it takes time. More time was spent on data transcription but I managed to transcribe and made sure I do not miss out important information.

3.9 Issues of trustworthiness

Trustworthiness refers to the way the enquirer is able to influence the audience that the findings of the study are worth paying attention to and that the research is of a good standard (Guba & Lincoln, 1994). Guba and Lincoln (1994) mention that paying attention to the following dimensions: credibility, transferability, dependability and conformability will increase trustworthiness in a qualitative study. Wahyuni (2012) argues that trustworthiness of a research study is vital in assessing its worth; it involves credibility, transferability, dependability and confirmability. For the purpose of this study, the above tools were used to uphold issues of trustworthiness.

Christiansen et al. (2010) state that transferability is when the results of the research can be used to other contexts. Transferability was maintained by clarifying the purpose of the study to all the participants. I ensured transferability by making sure that the findings of the study will be reserved so that they can be transferred to other contexts. In addition, transferability provides enough details of the setting for a reader to decide whether findings can be applied to other settings (Shenton, 2004). All participants provided enough details of the environment and the findings can be helpful to teachers who are teaching creative writing in grade 10. The findings of this study may be used by others to improve the teaching of creative writing.

According to Elo et al. (2014) dependability is the loyalty of data over time and under different circumstances. Furthermore, to address the dependability issue in a correct way, the processes in the study should be reported in detail, to ensure that a researcher in future will repeat the work, if

required to obtain the same results (Shenton, 2004). Dependability rely on giving accurate information in the study, that is why direct quotations were used to allow readers to assess the findings. Additionally, Cohen et al. (2011) suggest that the researcher needs to go back to the participants and check that their findings are dependable. Due to the fact that questions were based on the components of the spider web, they were answering research questions and that shows dependability in this study. After completion of gathering data and transcription, the data were given to participants to confirm if results are a true reflection of what we recorded during interviews.

According to Bryman and Burgess (2002) conformability refers to the degree whereby the results of an inquiry could be verified by other researchers. In this study I ensured that all the participants had the same set of questions. In addition, Pannucci and Wilkins (2010) state that it will be wise to safeguard against interrupting bias within the study. The study was unbiased and I took the responses of the participants as they are and did not add my own views. Credibility refers to the confidence in the truth of findings. Watkins (2012) states that the focus is on truth finding including accurate understanding of content. Wahyuni (2012) argues that credibility deals with accuracy of data. Tolb (2012) state that to overcome the above limitation it will be wise to be aware of this factor and guard against interjecting bias within the study.

3.10 Ethical issues

Christiansen et al. (2010) define ethics as a matter of honouring the rights of other people. They further state that ethics also emphasised respect of human dignity. Moreover, ethics are important in research because it requires human experiences therefore; human rights should not be violated. Thus, I obtained permission from the University and from the Department of education. I waited for the response first before conducting the study. I also asked the principals to conduct research in their schools and was granted permission. I asked the participants one by one to give permission to take part in the research study. All participants agreed to participate in the study. I discussed the purpose of the study with each participant in order to explore their teaching experiences when teaching creative writing in grade 10 in the Umbumbulu district. Consent letters were drafted and given to participants. I also asked them to sign the consent letters and fill in with the option of

withdrawing at any time during the research. Participants were told that there is no wrong or right answer.

Anonymity and confidentiality were also guaranteed because the participants were informed that their real names will not be used. They were told that fictitious names will be used for their anonymity. The participants' fictitious names were: Miss Lukhozi, Miss Zangwa, Mr Nyawo and Mr Mthabane. I promised all the participants that the information generated from the research will be kept safe and will be destroyed after five (5) years. The research was conducted by informing participants fully about the research programme. Cohen et al. (2011) associates trustworthiness in a study as the principles of truth and neutrality. Participants were told that they will not get any remuneration by participating in this study. The study was transparent because participants were asked questions and their responses were recorded, the copy of their interviews on the tape will be available to them, should they want to listen to it. Conformability is the state of being neutral. To avoid being influenced by the participants during data generation and data analysis, I will remain neutral. Shenton (2004) affirms that conformability is concerned and assures that the position of the researcher cannot be influenced by the findings.

According to Shenton (2004) to address credibility, it is important to give a true picture of the phenomenon under study. Credibility in the present study was attained from teachers teaching creative writing about their everyday experience. I used different methods to obtain more data. Triangulation is to gather data from a number of different sources (Cohen et al, 2011). To address credibility, I used three techniques to generate rich data from each participant which were reflective activity, semi-structured interviews and focus group interviews. Wahyuni (2012) argues that credibility deals with accuracy of data. Credibility was enriched by using participants who are teaching EFAL in grade 10. Credibility of the study was maintained by credible, confirmable and consistent (Spencer, Ritchie, Lewis & Dillion, 2003). To uphold the credibility of the study, I chose participants from two schools with different number of years in teaching profession to get different experiences of their teaching of creative writing. I requested the permission to record the participants and used an audio- tape to make sure that I obtain the correct data. I ensured that all of the above ethics were followed. Below are limitations of the study.

3.11 Limitations

According to Maree (2007) limitations indicate the challenges that are likely to affect the research, such as the limitation of time, access to participants, and how you aim to deal with these concerns. Experience is not directly noticeable; data about it depends on the participants' being able to reflect on their own experience and to effectively communicate what they discern through language (Polkinghorne, 2005). To overcome this challenge, I took everything that has been said by the participants as true and did not add my own views. What I saw during interviewing was that participants were scared of the tape; they thought the tape might be listened to by departmental officials. To overcome this limitation, I explained to them that the information generated from interviews will be used for the purpose of research and there is no need for their real names. I also explained that there is no good or bad answer.

Time was another limiting factor, teachers were interviewed after school and complained about the finishing time and that they had lunch at break time. I made sure that I took between thirty and forty-five minutes, I also provided them with refreshments after interviews. Another limitation, is when one participant did not come on the day scheduled for the focus group, he thought it was not an important thing. We postponed the focus group interview for another day. Another limitation was that of a limited scale thus findings were not easy to generalise. The participants were based in two schools only, and therefore, do not represent a general overview of Umbumbulu schools. To overcome this limitation, I consider the fact that this study was not meant to generalize but to provide solid description.

Whilst semi-structured and focus groups interviews had some common methodological shortcomings since both are interviews; their distinct characteristics also result in individual strengths (Shenton, 2004). I managed to get the rich data through the three techniques that I used: reflective activity, semi-structured interviews and focus group interviews and also from the input of every participant.

3.12 Summary of chapter

In this chapter, I used a qualitative research approach as the methodology. The data generation plan was clarified in a table and discussed. Using reflective activity, semi-structured interviews and focus group interviews helped me to identify teachers' experiences of teaching creative writing in grade 10. Purposive and convenience sampling were used to select the best sample participants based on accessibility and the competence in the teaching of creative writing in EFAL. The research questions were outlined followed by data generation methods: reflective activity, semi-structured interviews and focus group interviews. The trustworthiness, credibility, transferability and dependability were dealt with and ethical issues explained including the limitations of the study. The next chapter focuses on analysing the data generated above using the mentioned methods and approaches.

Chapter Four

Data presentation and Discussion

4.1 Introduction

The data presented in this chapter presents the findings that emerged from the data generation process. The data were generated through reflective activity, one-on-one semi structured interviews and focus group discussion. This was done amongst the four grade 10 English First Additional Language (EFAL) teachers in a high school at Umbumbulu district. The study sought to address the following key question and sub-questions:

Main research question

What are teachers' experiences on teaching creative writing in grade 10 in the Umbumbulu district?

Sub-research questions:

1. What are teachers' experiences of teaching creative writing in EFAL in grade 10 in CAPS?
2. How do teachers' experiences the teaching of creative writing in grade 10?
3. Why do grade 10 teachers have a particular experience in teaching creative writing?

In order to address the issues of trustworthiness, the study used three methods reflective activity, semi structured interviews and focus group discussion to gather data. The following data presented were guided by interview questions that were later transcribed and developed into themes. The findings of this study suggest that factors such as lack of rationales, goals, content, different activities, multiple teacher roles, availability of resources, various aspects of accessibility, setting and time factor and different ways of assessing creative writing influence teachers' experiences of teaching creative writing. Following is a discussion on these factors that were developed into themes.

4.2.1 Lack of rationale

Findings indicate that there is an ‘absence’ of rationales for teaching creative writing in teachers’ practices. Berkvens (2014) state that teachers’ experiences on the rationale of teaching should be grounded on three propositions, which are personal rationale, content rationale and societal rationale. Personal rationale plays a measure role as far as teachers experiences are concerned because they will help learners to attain the achieved curriculum. Teachers who are teaching creative writing they impart some skills to learners and accomplish stated aims because they are qualified to teach. Teachers whose experiences are based on societal reasons teach creative writing based on the needs from their community. The majority of teachers reflected on teaching learners to be critical thinkers instead of why they taught creative writing thus showing a lack of understanding of rationale for teaching creative writing. The absence of rationale illustrated that teachers were not guided by any particular reasons for teaching creative writing as a result it would seem they were not successful in teaching creative writing.

Whilst, most participants reflected on critical thinking one of the participants responded by saying he has passion for teaching creative writing. Passion matters because it encouraged and stimulated teachers towards their performance, which can result in student achievement (Mart, 2013). This passionate teacher was committed to his teaching and was able to develop learners’ ability in creative writing. Furthermore, as a passionate teacher he engaged fully in his professional work and was committed to learners and their learning. As a result of this good teaching, learners gained more knowledge in creative writing.

Mr Nyawo asserted that:

I have passion for English ever since I was a child, I used to play the part of being a teacher and now I think that I am fulfilling my dream. I teach creative writing to enhance the ability of critical thinking to my learners. I also believe that creative writing improves learners writing skills as they express themselves, this is the kind of writing which is imaginative in nature.

(Mr Nyawo a post level 1 of Shayizandla high school)

This showed that when teachers teach for personal reasons they teach in order to achieve goals (aims, objective, learning outcomes) for creative writing. Teachers encouraged learners to

participate during the lesson and motivated them to learn from other learners. Teaching learners for personal reasons meant that teachers put learners at the heart of teaching (Khoza, 2015a). A personal rationale influenced teachers to help learners to build their individual identities, construct and reconstruct knowledge, thus leading to meaningful learning. A personal rationale provided supportive contexts for teachers so that they will teach for purposeful and meaningful learning in creative writing (Bloch, 2002a; Stein & Mamabolo, 2005).

When teachers teach for personal reasons, they instil knowledge, which forms the basis of learning, and once that knowledge is mastered, learners can use it in other situations. In this case, when learners master creative writing they will be able to develop skills such as report writing, taking minutes etc. Schiro (2013) states that personal meanings make up the knowledge that is distinctive to each person, as a result of experiences. He further states that knowledge is regarded as an important part of learning. It was also interesting to find content rationale in teacher practices discussed below.

The findings from the reflective activity indicate that participants were driven by content rationale. The content rationale is a professional rationale, where teachers teach learners the prescribed content starting from the known to the unknown (Khoza, 2015a). Content rationale (professional) can be defined as a purpose for teaching that places the teaching at the middle of the curriculum (Khoza, 2015a). This indicated that teachers helped learners to understand what is to be taught when teaching creative writing. This type of rationale allowed teachers to use the knowledge gained through their qualifications to teach the subject. They taught effectively because they had knowledge of the subject and relevant pedagogical knowledge.

Miss Zangwa asserted that:

To improve the writing and speaking skill to learners, so that they can be able to participate in panel discussions, debates, forums and formal meetings following correct procedures. They will research topics from a wide range variety of sources and record findings to cope at higher institutions.

(Miss Zangwa a post level 1 of Shayizandla high school)

Mr Nyawo stated that:

I teach creative writing to develop learners' ability to understand and speak the languagebasic interpersonal communication skills so that they (learners) express and justify, orally and in writing their own ideas to become independent in future.

(Mr Nyawo a post level 1 of Shayizandla high school)

Mr Mthabane narrated that:

Teaching creative writing will equip learners to write for communication purposes because writing is a skill and they will use it throughout their lives. Writing is one of the most important thing that students need to acquire in their lives and for their future purposes.

(Mr Mthabane an HOD of Ikhwezi high school)

Martin Elaine (2002) corroborates this finding and posits that teachers' content rationale concerning what learners should learn in a particular environment drives and influences teachers' to know how they can be assisted to learn when they encounter problems in creative writing. This suggests that teachers who teach creative writing know their subject and how to teach it. This requires a rich understanding of the content in a subject. Teachers' day-to-day experiences in their environment shaped their content knowledge and their understandings shape their experiences (Timperley, Wilson, Barrar, & Fung, 2008). Putnam and Borko (2000) argue that teachers who lack content rationale struggled to build learning experiences powerful enough to change their classroom practice. Therefore, this indicates that the successful teaching of creative writing relies heavily on teachers' content rationale that they can teach relevant skills and know how to teach creative writing. Teachers who are aware of content rationale may produce quality teaching of creative writing.

On the other hand, findings from focus group discussion indicated that teachers' experiences of teaching creative writing were influenced by societal rationale. Societal rationale is when teachers' experiences relies on everyday knowledge. For example, their knowledge is influenced by the society. Teachers indicated that they were teaching creative writing because learners use writing skills every day. This helped them when they needed to communicate with other people in writing,

which is an achievement of outcomes. Teachers who teach creative writing based on societal reasons, put society at the centre of teaching (Schiro, 2013). This kind of learning is influenced by views and opinions of people Khoza (2014) and assessment is based on what learners know at the end of the lesson (Hoadley & Jansen, 2012).

Mr Nyawo and Miss Zangwa reflected as follows on societal reason:

I am teaching creative writing to cultivate the culture of writing in the community, which goes in line with encouraging them to be readers.

(Mr Nyawo a post level 1 teacher of Shayizandla high school)

Miss Lukhozi and Mr Mthabane stated that:

I want my learners to be able to communicate with other learners and society at large with confidence, because the policy stated so.

(Miss Lukhozi a post level 1 teacher of Ikhwezi high school)

Teachers revealed that they were teaching creative writing so that learners can communicate with other learners and the community at large. People communicate with others through writing letters and books because the message is in the words. They can communicate through writing in the form of letters or books to put the message across. Societal reasons are based on general knowledge and is generated horizontally from the local recognized sources (Hoadley & Jansen, 2012). In short, knowledge is shared in a social environment and it places the interests of the society in the middle of teaching (Schiro, 2013). Teachers also focused on community needs by developing astute skills in writing.

According to Khoza (2014) societal reasons are based on everyday knowledge and it is mostly influenced by other people's opinion, knowledge and conversations. It relies on the opinions and views of people. This means that societal reasons might restrict what teachers teach if a lesson is against what is happening in the society. Societal reasons do not focus on the levels (lower, middle and higher) of outcomes but on the achievement of outcomes at the end of the day (Khoza, 2014). Assessment of societal rationale is based on what learners have achieved and not what learners should have achieved at the end of the lesson (Khoza, 2015). It does not focus on what should be

attained but on what the learner has attained at that particular moment. This indicates that learning has occurred because there is development of what a learner has accomplished. Therefore, it counts a lot in the teaching of creative writing if learners achieved something because knowledge gained will be used in different situations. This suggests that societal rationale concentrates on what learners know and can do in society.

Generally, the findings suggest that only one teacher was able to reflect on the rationale for teaching creative writing. When looking at the CAPS document in EFAL grade 10, the rationale for teaching creative writing is not indicated. Hoadley and Jansen (2012) support this statement and argue that the CAPS document does not specify how teachers must deliver the lesson. This meant that teachers decided how they should teach creative writing using three rationales which are content, personal and societal. The next theme to be looked at focuses on creative writing goals.

4.2.2 Misconceptions of goals

Findings from the reflective activity, semi-structured interviews and focus group discussion indicated that teachers were not able to differentiate between the aims, objectives and learning outcomes. Participants' experiences showed that they confuse the goals with learning outcomes. These responses, did not indicate whether they had sufficient knowledge of the aims, objectives and learning outcomes. When teachers were asked about their goals for teaching creative writing, their reflection was based on what learners should achieve which indicated that they misunderstood the aims and objectives. Their reflection was based on how they teach the content. They mentioned what learners should achieve at the end of the lesson, this showed that they misunderstood their goals for teaching. If teachers misunderstood goals, the teaching of creative writing may not be achieved. This suggests that teachers should know their goals and direct teaching towards the achievement of goals for teaching creative writing.

Miss Zangwa said:

My very first goal is for learners to be able to express themselves creatively in different ways, that can improve their imagination as well. I want my learners to be as creative as possible so that in future, they will be able to meet the demands of the growing economy through their creative writing abilities.

(Miss Zangwa a post level 1 teacher of Shayizandla high school)

Mr Nyawo had the following to say:

Creative writing helps my learners to rise against the lack of writing experience. To help learners improve their grammatical competency in order to express themselves in writing and meet the demands of the economy.

(Mr Nyawo a post level 1 teacher of Shayizandla high school)

Miss Lukhozi said that:

I want my learners to be able to communicate with others with confidence. I like to teach creative writing because I want learners to gain skills of creativity when writing and be able to cope when they are at higher institutions.

(Miss Lukhozi a post level 1 of Ikhwezi high school)

Mr Nyawo asserted as follows:

I teach learners to be exposed to a variety of genres, authors and styles through reading, discussion and analysis and this help experiment a variety of writing genres, including but not limited to the short story, poetry, personal essay and drama.

(Mr Nyawo also a post level 1 teacher of Shayizandla high school)

The DoE (2011) document states the general aims and the objectives for teaching creative writing but specific learning outcomes are not clear in the CAPS document. This signifies that aims play an important role and teachers must have a clear understanding of the aims in order to teach creative writing successfully. These aims or objectives from the CAPS document are specific to the teachers' intention when teaching a topic such as teaching creative writing. Furthermore, in the teaching and learning situation teachers should concentrate their teaching towards aims and objectives (Khoza, 2013). Focus on teaching towards the expected goals as contained in the CAPS document, assists teachers and learners to achieve the outcomes in creative writing.

According to Kennedy et al. (2006) and Khoza (2013) goals direct teachers' intentions and guide teachers' planning for both the short-term or the long-term. Khoza (2013) agrees with Kennedy,

Hyland and Ryan (2006) that it is essential for teachers to understand the aims of their subject because these aims guide the teaching of creative writing, and direct what the teacher aims to cover in a specific time of learning. Khoza (2014) states that in order to determine whether learners have attained the learning outcomes or not, they require testing on that particular topic. This suggests that, teachers should know the aims and objectives of teaching creative writing, so that it will be easy to channel learners toward their learning outcomes. If learning outcomes are not clearly stated in the curriculum, teaching will be derailed and the intended outcomes may not be achieved. As a result, teachers' experiences indicate that they cannot differentiate between aims, objectives and learning outcomes.

4.2.3 Content for teaching creative writing

The data generated from the reflective activity and semi-structured interviews as well as the focus group discussion reveals that all participants knew the content they use for teaching creative writing. Teachers were all aware that they should teach the content according to what the CAPS policy document prescribes. Knowing the content meant that teaching and learning was productive. Teachers were also able to identify the content for teaching writing as sentences, paragraphs, grammar, spelling and correct punctuation (Education, 2011). This showed that teachers understood the curriculum because they were clear about what to teach. This was confirmed by Miss Zangwa's reflection:

I teach them how to narrate and describe specific information. I also concentrate on word choice, spelling, sentence construction, punctuation, paragraph writing, revision and grammatical structures taught in earlier grades.

(Miss Zangwa a post level 1 teacher of Shayizandla high school)

Mr Mthabane mentioned that:

I teach them how to write sentences and paragraph writing, revision and grammatical structures taught in earlier grades. They will use the knowledge gained when they do creative writing.

(Mr Mthabane, HOD of Ikhwezi high school)

In addition, Miss Zangwa added that:

I teach creative writing to improve in spelling, grammar, constructing meaningful sentences and help learners acquire different skills e.g. editor, narrative skills, improve reading skills.

(a post level one teacher from Shayizandla high school)

Mr Nyawo explained:

Teaching them how to narrate and describe specific information and describe specific information. I also concentrate on word choice, spelling, grammar, sentence construction and punctuation.

(Mr Nyawo, a post level 1 teacher at Shayizandla high school)

Teachers' reflections are further corroborated by Ball and Forzani (2009) who state that content is critical for teaching the subject. Hoadley and Jansen (2013) take a step further and posit that decisions on content subject is determined by topics that a teacher to be covered in a subject and knowledge of the subject. In other words, teachers should take the content as an important part in the teaching of creative writing. Savaş (2009) reiterates this finding and asserts that teachers must be knowledgeable in content of the subject that they are teaching so that they develop the creating writing skills of learners. Teachers who are grounded in content knowledge, are able to develop learners' competency in writing skills.

Effective teaching depends largely on whether teachers understand good what is to be learned (subject topics) and how it is to be taught so that learners may have knowledge of the subject matter. This effective teaching also means that teachers should research information in order to improve the teaching of creative writing. Hoadley and Jansen (2013) posit that a teacher is a lifelong learner, meaning he or she must continuously engage and learn more about his/ her subject. Berkvens et al. (2014) agree that any content in a curriculum should prepare learners for local life, future education and their world of work. Thus suggesting that teachers should use content to stimulate learners' mind. There is a relationship between content and activities

4.2.4 Activities for teaching creative writing

Findings from the reflective activity, the semi-structured interviews and the focus group discussion indicate that teachers use the prescribed content to decide which activities to use for teaching creative writing. All teachers agreed that the activities they teach were linked to the content. They further stated that they teach analysing a poem and writing an essay, write stories, organize ideas in sentences, edit to refine words in sentences, rewrite paragraphs logically and write final draft.

Informal activities are activities that are done in class including homework. Teachers use these kinds of activities to prepare learners for formal examination. These activities were used throughout the learning process to help learners understand the lesson. The purpose of these activities were twofold: Firstly, they were used to enhance understanding of the content. Secondly, teachers used these activities to crosscheck whether learners gained a general understanding of the topic being taught. While these activities did not form part of assessment and or recorded they remained an integral part of learning. According to the Department of Education, the purpose of informal tasks is to prepare learners for formal task, to give feedback to learners and to notify teachers' planning of the next activities. On the other hand, formal activities such as class tests, projects and examination assist teachers to achieve the learning outcomes. Goals and objectives guide the design of formal activities'. These activities were recorded hence the definition 'formal activities. They were recorded every term for promotion and progression purposes.

Miss Lukhozi said:

I usually give them a poem and ask them to read it, and we analyse it. At times I give them a homework whereby they write their own poems given a multiple topic to choose from. Other activities are where learners have to write an essay on what they think about. Learners also given language structures to do in class.

(Miss Lukhozi a post level 1 teacher of Ikhwezi high school)

Miss Zangwa reflected as follows:

During formal and informal activities, I allow learners to analyse a poem, create their own email addresses, write stories, create a drama and language structures. They also write

*essays on what they observed during excursions, winter holidays, summer holidays etc.
(Miss Zangwa a post level 1 teacher of Shayizandla high school)*

Mr Mthabane said:

During formal activities, learners should write essays and analyse poems. When doing informal activities, I encourage learners to brainstorm ideas for the topic given, analyse poem, write essays, draft ideas on brainstorming, ideas in a logical sequence, organize ideas in sentences, edit to refine words in sentences, rewrite paragraphs logically and write final draft.

(Mr Mthabane, HOD of Ikhwezi high school)

Activities offer opportunities for learners to demonstrate different strengths in creative writing. For, Chou (2011) teaching activities are those experiences that learners need to do in order to have specific behavioural competencies. Another view by Khoza (2012) is that structured (formal) and unstructured (informal) teaching activities should be used to accommodate learners' individual pace. According to Van den Akker et al. (2009) during teaching and learning, it is essential to give learners the best activities in order to attain the subject aims. This means that teachers link activities with teaching aims. This view is also held by Berkvens et al. (2014) that learning activities should be harmonized with a vision on education, the main goals and objectives of the subject. This may be done by identifying relevant goals and teaching activities. As such, teaching activities indicate the success or failure of a topic being taught (Taole, 2013). In order for teachers to use teaching activities effectively, they should understand their role as well.

4.2.5 Multiple teacher roles for teaching creative writing

It was revealed from the reflective activity, semi-structured interviews and focus group discussions that teachers assumed multiple roles when teaching creative writing. For instance, others were facilitators one participant preferred to use both facilitator and instructor roles. Teachers are facilitators whilst using a learner-centred approach while those who are instructors use a teacher centred approach during teaching. Data revealed that teachers understood their roles when teaching. According to Hyland (2003) facilitators use writing as an exercise that includes writing drafts and give extensive feedback which will result in better creative writing.

Teachers reflected on how learners should structure their work in creative writing. It was also found that when assuming the facilitator's role, they allowed learners to interact with one another in groups and all learners were taking part during the lesson. In addition, facilitating during teaching inspired group work when teaching creative writing. It also helped learners who were not active participants to participate actively. Learners also felt comfortable with their peers as opposed to when teachers were in charge of the lesson.

Findings also indicated that teachers who played facilitator roles, did not just transmit the knowledge to the learners but they acknowledged learners' prior knowledge. Teachers made it a point by finding out what learners knew about the topic before they begin a lesson. Teachers believed that learners were not empty vessels and therefore, they should encourage learners to be active participants by asking questions where they did not understand in creative writing tasks. They also allowed learners to contribute towards their learning. In addition, data revealed that since teachers were dealing with learners with different learning abilities, it was appropriate for teachers to combine both the facilitator and instructor roles.

Mr Mthabane asserted that:

I use both approaches which is facilitator and instructor in order to have control. I give myself the name facilitator, it best describes me as a teacher. I tell learners to read instructions carefully, skim through passage to get an idea. Identify the topic sentence in each paragraph. At times, I give them notes to copy from the chalkboard and explain those notes from chalkboard.

(Mr Mthabane an HOD from Ikhwezi high school)

Miss Lukhozi asserted that:

The approach that I am using is learner-centred because I as a teacher I cannot be transmitting the knowledge to learners just give all the information but learners as well have their input towards learning by expressing themselves and say their opinions or views.
(Miss Lukhozi a post level 1 educator of Ikhwezi high school)

The teacher-centred approach is associated with the transmission of knowledge where the teacher is 'in charge' (instructors of teaching) and learners remain passive (Brown, 2003). This type of

approach showed learners as passive listeners who were readily available to be filled with knowledge whereas teachers were the educated experts (Al-Zu'be (2013). The main focus of teaching was on the teacher as he talks while learners listened. This compromised learners' knowledge because in a teacher-centred approach, learners cannot express themselves. They remember what they are told by teachers since it is based on teachers' knowledge (Yuen & Hau, 2006). Teachers provide learners with instructions on how to complete a task in creative writing therefore, the teacher becomes an instructor.

Badugela (2012) posits that in order for the educators to achieve their teaching successfully, they need to possess certain skills and knowledge in creative writing for different roles. Necessary skills for creative writing includes: writing, reading comprehension, problem solving and critical thinking. Furthermore, Ball et al. (2008) state that teachers need to know their roles when teaching and what learners are expected to master during the teaching of creative writing. Understanding different roles can assist learners to achieve the intended learning outcomes. Teacher roles are essential as learners cannot achieve the outcomes without proper guidance during the teaching and learning process. Therefore, taking ownership and working within clearly defined roles is essential for teaching as this assists teachers to gauge the achievement of learning outcomes for teaching creative writing. However, if teachers do not understand their roles they may fail to achieve the goals in creative writing.

Generally, findings indicate that teachers fulfilled different roles such as, instructors and facilitators for teaching creative writing. As facilitators, teachers managed the learning process in order to help learners to achieve identified learning outcomes in creative writing (Thomas, 2010). Also, teachers provided learners with opportunities to learn independently. During facilitation it was found that by allowing learners to work independently, gave them opportunities to think creatively and expressed their thoughts freely. This usually happened in classes where learners and teachers express their thoughts and interests freely as they engage in different learning activities in a relaxed space (Gutierrez, Rymes, and Larson, 1995). Facilitation also allowed learners to engage in different learning activities for creative writing such as free-writing etc. This further removed fear to engage in learning as they work at a relaxed space.

Findings indicate that teachers were the main figures in classrooms and learners focus on their teacher. According to An, Shin and Lim (2009) instructors are at the centre of teaching and do not lead learners to more interaction among learners. In classrooms where teachers were instructors, teachers teach learners and have little contact and do not give any feedback while learners listen passively and take notes (Yang & Cornelius, 2005). Learners passively listen to their teacher as they transmit the knowledge. For, Garrett (2008) teachers set rules and keep control of the classroom and learners obey rules set by the teacher. He further states that learners' motivation is extrinsic. Learners were not motivated from the inside but from outside the individual.

4.2.6 Lack of resources for teaching creative writing

Findings indicate there was a lack of resources that support the teaching of creative writing. For instance, there were 50 learners who shared 30 textbooks. Sharing textbooks was found to compromise the teaching of creative writing. Teachers could not give activities that required using books. Making copies was also a problem since the schools did not have photocopying machines because the schools did not have electricity. The most common resources that teachers used were note-taking from the board, worksheets, posters, textbooks and newspapers. Using these resources did not produce or help to develop learners writing skills. Copying notes from the board means that a learner copies and is not given a chance to think creatively during writing. On the other hand, worksheets were a mere completion of questions and little was achieved to promote creative writing. In addition, while using newspapers is ideal in promoting summarising and report writing, these were found to limit learners from engaging in creative writing as it sometimes required the use of dictionaries which learners did not have.

In addition, teachers spent too much time writing on the chalkboard hence this was found to disadvantage learners in terms of receiving quality teaching of creative writing. Lacking resources such as computers hampered the teaching of creative writing as these resources promote impulsiveness when learning creative writing. Additionally, resources like computers, libraries and the use of search engines for examples, Google and EBSCOHOST can assist to develop the quality of teaching and learning in EFAL. Learners may do better in creative writing if schools have such resources given that learners will be exposed to innovative resources. When learners

use innovative resources they get opportunities to share different views and ways in which other people write their thoughts.

Miss Zangwa responded that:

In rural areas learners are not exposed to computers and internet so I made posters or copies with the instructions of how to write creative writing. So I use visual aids that I use and then I also tell the students to read novels. I give few books (CAPS) because they are not enough for every learner and at times, I make some few copies so that they can have ideas on how to write the poem or a novel.

(Miss Zangwa a post level 1 teacher of Shayizandla high school).

Mr Nyawo had the following to say:

I do have the resources those that are the ones that I spoke about books, newspapers and also the chalkboard and I use it but are not enough for every learner, learners share those textbooks. Those resources that I use since there is no electricity in classrooms at times we make copies for every learner. There is no access of using power point.

(Mr Nyawo a post level 1 from Shayizandla high school)

Mr Mthabane said:

The teaching aids that I use is pictures and CAPS textbooks because one of the thing that I see is that we have this type of learners who are called visual learners. We do not have computers to be used by learners the only thing we have is textbooks maybe learners share those textbooks 2 or 3 of them, so it works at their advantage.

(Mr Mthabane an HOD from Ikhwezi high school)

The importance of resources is further stressed by Hoadley and Jansen (2013) who state that learning resources can be called the carriers of the curriculum because they serve as the best vehicle that we use for teaching. Bojuwoye, Moletsane, Stofile, Moolla, and Sylvester (2014) concur that each learner should have his or her own learning textbooks that support learning, extra classes and greater structural and infrastructural support in order to work according to his or her own ability

and pace. A lack of resources can lead to poor performance in the teaching of creative writing and hinders effective curriculum implementation (DoE, 2009). Teachers in rural schools teach without adequate resources thus leading to ineffective teaching of creative writing. However, teachers also highlighted the fact that schools do not purchase resources because of inappropriate management of funds in the school.

Ngcobo and Tikly (2010) state that the lack of resources like books and other learning materials is as a result of poor funding. Nakpodia (2013) believes that school principals should offer hardware and software resources in order for teachers to be able to use that knowledge for good implementation. Khoza (2015) asserts that any tools, device or object used in teaching is referred to as a hardware resource and any material used in combination with tools to present information is called software resource. This suggest that teachers should understand all resources to be used before they start a lesson so that when they teach creative writing they choose relevant resource for particular topics. The issue of resources should not be for subject teachers but also a school management problem that requires collaboration of staff, subject teachers and parents. Principals must commit to buying and ensuring adequate and equitable allocation of resources for every subject thus ensuring effective teaching particularly the teaching of creative writing. This does not only yield good school performance but it also ensures good implementation of the curriculum.

4.2.7 Poor infrastructure

The generated data from the reflective activity, semi-structured interviews and focus group discussions indicate that generally, schools had poor infrastructure. School buildings were not in a good condition because windows and doors were broken and other classrooms had no doors at all. Essentially, effective learning could not be supported if conditions were not conducive. Creative writing is a demanding and challenging skill and it requires an environment that is uninhibited by factors other than those related to creative writing. Deducing from the findings, teachers were faced with various challenges presented by a lack of infrastructure, school structure, and insufficient furniture, poor sanitation, a lack of electricity that impinged on the teaching of creative writing in these schools. Another contributing factor was broken furniture like desks where learners cannot write on broken desks and the sharing of desks by learners also had bad impact. Furthermore, the data also showed that teachers found that classroom conditions, made it

impossible for the teachers to teach creative writing effectively. For instance, classroom had cracked floors.

Miss Lukhozi stated that:

The school buildings are easily accessible but there are broken windows and doors and few desks.

(Miss Lukhozi a post level 1 teacher from Ikhwezi high school).

Likewise, Miss Zangwa share the same thoughts as Miss Lukhozi when she states that:

Buildings are in good condition except broken windows and doors in other classrooms, no enough furniture.

(Miss Zangwa a post level 1 teacher of Shayizandla high school)

According to Ogun (2010) infrastructure is investing in education and school buildings to support learning. Poor infrastructure in many rural schools in South Africa is a common problem (Spren & Vally, 2006). Such conditions include: a lack of school buildings, toilets, no supply of water and electricity, libraries, learning materials and school grounds and this greatly affects the teaching of creative writing. This contradicts the Department of education's vision to produce better results. The infrastructure ensures accessibility and quality of teaching in schools (Gibson & Olivia, 2010). However, building new schools to improve accessibility as well as upgrading the existing infrastructure costs a fortune and is therefore challenging to achieve (Gibson & Olivia, 2010). Furthermore, Ngcobo and Tikly (2010) argue that most rural schools experience challenges related to poor infrastructure where learners face problems that impacted on their learning of creative writing.

Learners find it difficult to concentrate during cold weather in classrooms with broken doors, windows and roofs that leak during the rainy season. (Lokshin & Yemtsov, 2005). Managing teaching and learning in disadvantaged schools is often problematic and fails to compensate educational problems that are facing learners in their learning environment (Bush, Joubert, Kiggundu and Rooyen, 2009). Effective teaching of creative writing cannot happen if learners did not have suitable learning material and sound classrooms including furniture. The information gap between rural and urban schools could be addressed by providing rural schools with operational

library services as they will not provide books only, but internet services as well (Ebiwolate, 2010). Rural schools could benefit if the infrastructure is improved in all schools.

The unavailability of furniture also disadvantages language teachers' in the way they wanted to teach creative writing. The classrooms conditions were not beneficial for effective teaching and learning of creative writing. It is difficult to maintain learners' attention in class when conditions are unfavourable. Whereas, if teaching benefits learners, they participate during the lesson which is important in the learning process. Teachers also find it difficult to use different teaching strategies for example; a pair work and group work where learners could interact and brainstorm ideas before they write. The lack of furniture, for example desks, proved a hindrance towards the use of these strategies. Other benefits are those of pair work and small group work where learners interact with one another.

Teachers create an environment where learners feel safe and secure, they stimulate learners' environment by maintaining discipline and making sure that resources like chalk and charts were available for every lesson. Without such environment learning would not be effective. When schools' infrastructure is up to standard, rural schools can also have experienced teachers, who will not leave rural schools to go and teach in urban schools where there are resources in those schools. Hence, Vithal (2012) argues that the main lever is the quantity and quality of competent and confident English teachers who can deliver the EFAL curriculum using relevant experiences required for creative writing teaching. This can improve the level of creative writing in rural school, where learners are taught by competent and skilled teachers who understand the art of teaching creative writing.

Berkvens et al. (2014) outline that education is a fundamental right for every child and therefore they must be taught in conducive and well-structured buildings. Killen (2000) agrees that the teaching environment is much more than the classroom where the teacher can teach a lesson, it contains the library and other useful resources within the school including playgrounds. This is supported by Van den Akker et al. (2009) who state that teaching may happen anywhere inside the school premises where conditions of teaching and learning are supported. DoE (2011) state that the curriculum values are based on assuring that the past inequalities in education are addressed and learners access equal opportunities so that they do better in creative writing.

4.2.8 Learning space and time allocation

Data generated revealed that English is allocated five periods per week and therefore it was taught within those periods, and two hours was allocated for creative writing. Morning, afternoon or Saturday classes were not forced, it was up to the subject teacher whether to use these or not. They all mentioned that it was difficult to cover the prescribed work at a particular time since there was a lot of work in EFAL. Teachers followed times as stipulated by the CAPS policy. They also highlighted factors such as writing notes on the board which interfered with teaching time thereby affecting the creative flow of writing. Participants agreed that instructional time for EFAL grade 10 helped to guide teachers on how to plan the content so that topics for creative writing were not compromised.

Activities such as doing corrections of the previous work before teaching the days' work, was found to intrude on time when teaching creative writing yet feedback was important for learners' progress. Findings seem to suggest that the time allocated for creative writing was inadequate and did not cater for second language learners particularly those in rural schools whose language registers were not fully developed. Second language learners should be given extended times as their vocabulary and other language factors interfere with language learning. As Berkvens put it, the scarcity of time and how it is distributed across strands (speaking, listening, writing and speaking) of the language learning tasks remains problematic.

Miss Lukhozi said that:

The teaching times are from morning until afternoon Monday to Friday. At grade 10, we are not forced for extra classes, it depends to a subject teacher to cover the prescribed work. Lot of notes needs to be written on the board is another problem no overhead projectors.

(Miss Lukhozi a post level 1 teacher of Ikhwezi high school)

Miss Zangwa stated that:

I teach Monday to Friday during the notional time and afternoon classes because of many topics to be covered. Few resources are other factors because we waste time writing notes on the board no electricity instead of using resources like overhead projectors. No time is allocated for doing remedial work and for marking.

(Miss Zangwa a post level 1 of Shayizandla high school)

Likewise, Mr Mthabane asserted that:

I teach every day in a classroom from Monday to Friday during school hours. Morning, afternoon or Saturday classes are not forced it depends to an individual. The specified time is not enough because of the content, there is a lot of work to be covered in EFAL.

(Mr Mthabane an HOD of Ikhwezi high school)

In addition, Mr Nyawo stated that:

I teach during my period in class within school hours. Duration of EFAL is an hour and we are using a 10 days' cycle. It is not easy to cover all the prescribed work during the specified time that is why a teacher make his or her own discretion to cover all the work because the content is too wide.

(Mr Nyawo another post level 1 from Shayizandla high school)

According to Education (2011) time allocation per week may be used only for subjects indicated in the policy document but teachers believe that more time should be given to prepare learners with the skill and knowledge for creative writing (Education, 2009). The time spent and skills attained in the English First Additional Language class are not enough to assist second language learners to meet the required standards of academic writing skills in the content areas (Hugo, 2008). Teachers were compelled to go to the next topic even if the learners had not mastered the topic. This greatly affected the teaching of creative writing as gaps in learner writing skills were

evident in the next grades. This clearly showed that time was an important factor in the teaching of creative writing. The following theme is about assessment in creative writing.

4.2.9 Different forms for assessing creative writing

The findings indicated that teachers used different forms of assessment prescribed by CAPS to assess creative writing: formative and summative assessment. The CAPS specify that teachers should make use of all four kinds of assessment namely: baseline assessment, diagnostic assessment, formative assessment and summative assessment. Teachers set their formal tasks in a way that addressed the four types of assessment. The findings showed that none of the participants has used baseline and diagnostic assessment as recommended in the CAPS document. As such, learners' assessment was compromised and ineffective implementation of assessment in creative writing was evident. Teachers used formal and informal assessment as the Department of Basic Education prescribe it. Teachers believed that informal assessment entailed tasks such as classwork and homework. These informal assessments were not recorded but were found to help the learners in revising the topics that had been taught. They also helped to enhance learners' understandings of the topics. Using both formative and summative assessment catered for different learners' abilities.

According to Kennedy et al. (2009) assessment is divided into formative assessment and summative assessment. They further mention that formative assessment is defined as being assessment for teaching, whereas summative assessment is defined as assessment of teaching. This indicates that teachers use a variety of assessments; they do not stick to a certain type of assessment because they wanted to make sure that the learning outcomes for creative writing were achieved. Teachers used this type of assessment to check if their lessons were effective or not. Education (2011) states that formative assessment is defined as assessment for teaching, it is used to support the teaching and learning processes and it can be used in different teaching strategies at any time during a creative writing lesson. They added that formative assessment is defined as being assessment for teaching, whereas summative assessment is defined as assessment of teaching.

Teachers all agreed that summative assessment tasks are assessed formally and marks are obtained and recorded for every learner. The findings indicated that formal assessment used by the participants includes tests, projects, and examinations. Teachers use these types of assessment to

check if learners mastered the work. This shows that the participants assessed their teaching and learning after teaching.

Mr Mthabane stated that:

I assess creative writing both formally and informally. Formally – if the task is in a form of an essay, I consider the structure of an essay, where I expect to see the learners planning process, the introduction, the body and the conclusion. I also consider the syntax (spelling, sentence structure).

(Mr Mthabane an HOD from Shayizandla high school)

Similarly, Miss Zangwa mentioned that:

The method that I use to assess my learners is summative assessment and formative assessment. In my formative assessment, it is where we write classwork, homework and then check if they are progressing or not. In summative assessment it where they write tests and examination so that I can test their knowledge so that they can proceed to another class.

(Miss Zangwa a post level 1 teacher of Shayizandla high school).

Likewise, Mr Nyawo stated that:

I use formative and summative assessment. In formative assessments, they write classwork, homework and projects. In Summative, they write final exam that is to be recorded. At the end of the term, I assess them formally to decide whether they need to be promoted or not promoted for that particular term.

(Mr Nyawo a post level 1 teacher of Shayizandla high school)

The findings indicated that teachers were following the policy in terms of assessing learners work. Johnson and Green (2010) argue that assessment involves the different approaches to regulate what learners understand and were able to do when assessed. During the interviews, it was revealed that teachers were using formative and summative assessment to assess learners in creative writing. Moreover, Sharkey and Murane (2006) reiterate that teachers use different strategies to assess whether learners mastered what they have been taught in creative writing. Formative assessment

includes formal and informal assessment (Shavelson, Young, Ayala, Brandon, Furtak, Primo and Yin, 2008). This shows that the participants assessed the teaching and learning of creative writing during and after teaching. It was revealed from the findings that teachers in schools use formative assessment to identify learners understanding in creative writing (Stiggins & DuFour 2009).

Heritage (2007) posits that formative assessment is a process of gathering evidence on how creative writing was learned. He further asserts that this type of assessment provided both teachers and learners with information they need to move forward in the teaching of creative writing. Zhiqiang (2003) posits that formative assessment gives feedback to teachers and students throughout the course of study about learners' performance and understandings. When teachers give feedback to learners it improved the teaching practice in the teaching and learning of creative writing. In conclusion, Ainsworth and Viegut (2006) affirm that teachers also benefited when giving feedback since the results provide them with knowledge on how to meet learner needs. The above discussions indicated the strength of the participants in that they use both assessment types during the assessment process.

4.3 Summary of chapter

This chapter answers two research questions that were asked in chapter one and chapter four of this study. The chapter deals with the analysis of data gathered through reflection, semi structured interviews and focus group discussion. The chapter commences by providing data of all the participants, findings that are related to what the teachers experience when teaching creative writing to grade 10 in rural schools and this was discussed in relation to the literature that was reviewed in chapter two. Components of the curricular spider web that were developed into themes were thereafter specified. The next chapter will give a summary, conclusion of the findings, and give recommendations for further research.

Chapter Five

Summary, conclusions and recommendations

5.1 Introduction

In this chapter I present the summary of the findings as presented in chapter four. The focus of this chapter is to give a summary, draw conclusions and recommendations of the study. The findings generated serve to answer the critical questions of this study based on the curricular spider web. Finally, the chapter suggests recommendations for further research emerging from interviews based on three techniques: reflective activity, one-on-one semi structured interviews and focus group interviews.

5.2 Study summary

The study examined the experiences of teachers teaching creative writing to grade 10 learners in their respective schools. The findings of the research revealed that teachers faced many challenges in rural area which hindered successful teaching of creative writing. Following is the summary of chapters from chapter one to four.

5.2.1 Chapter One

This chapter focusses on the background of the study. The chapter started by discussing teachers' experiences when teaching creative writing in grade 10 in the Umbumbulu district. The rationale of the study was discussed and it is where I outlined my personal, professional and theoretical reasons for conducting this study.

The objectives of the study as it is outlined in Section 1.6 were:

- 1.6.1 To explore teachers' experiences of teaching creative writing in grade 10 in Umbumbulu circuit.
- 1.6.2 To understand how teachers experience the teaching of creative writing in grade 10.
- 1.6.3 To understand why teachers have a particular experiences of teaching creative writing.

Critical Research Questions

1. What are teachers' experiences of teaching creative writing in EFAL in grade 10 in CAPS?
2. How do teachers' experiences the teaching of creative writing in grade 10?
3. Why do grade 10 teachers have a particular experience in teaching creative writing?

5.2.2 Chapter 2

This Chapter focused on the review of literature related to the teaching of creative writing. This chapter discussed the curriculum, implementation of the intended English curriculum, the Implemented English curriculum, the attained English curriculum, a shift from Competence to Performance English curriculum and ten components of a spider web. The curricular spider web was used as a conceptual framework in this study.

5.2.3 Chapter 3

This chapter focused on research design and methodology used in this study. Firstly, I discussed the research paradigm; research methodology and research approach as a qualitative case study which is located within the interpretive research paradigm. Secondly, research design; a plan from which the selection of identifying participants, the data techniques to be used and data analysis to be done were explained and justified. The chapter further discussed data generation methods as reflective activity, semi structured interviews and focus group interviews. Lastly, data analysis; procedures were explained and discussed. It was also in this chapter where issues of trustworthiness and ethical issues were discussed.

5.2.4 Chapter 4

This chapter focused on presenting and discussing findings. Data was analysed using guided analysis, following the concepts of the curricular spider web. The curricular spider web concepts were framed and developed into themes for this study; themes were structured as follows: lack of rationales, misconception of goals, content for teaching creative writing, activities for teaching creative writing, multiple teacher roles for teaching creative writing, lack of resources for teaching creative writing, poor infrastructure, learning space and time allocation, different forms for assessing creating writing. These concepts that framed the themes were important for teachers to

explore and understand teachers' experiences of teaching creative writing in grade 10 so they will improve on their practical experiences when teaching creative writing.

5.3 Conclusions

Conclusions aimed to summarize and put together conclusions based on the findings of the study. Curricular spider web used as themes that organised teachers' experiences of teaching creative writing in grade 10 in Umbumbulu district.

5.3.1 Lack of rationale

Findings indicated that there is 'absence' of rationales for teaching creative writing in teachers' practices. Three levels of rationale were important for teachers teaching creative writing and findings indicated that teacher were not aware of the rationale that guided them when teaching creative writing. Three teachers reflected that they teach learners creative writing to be critical thinkers, thus showing lack of understanding of rationale for teaching creative writing. Findings indicate that teachers were not guided by any particular reasons for teaching creative writing as a result it would seem that were not successful in teaching creative writing. However, findings revealed that passionate teachers helped learners towards their learning achievement because they are fully committed to their professional job. This is caused by the responsibility towards the creative writing because of the dedication towards school work.

5.3.2 Misconceptions of goals

The findings indicated that there were misconceptions of the goals of teaching creative writing in Grade 10. It was not easy for teachers to differentiate between aims, objectives and learning outcomes when teaching creative writing. In short, during planning, teachers struggle to identify the aims, objectives and learning outcomes given these misconceptions. This indicated that teachers' lack of understanding of goals meant that the English curriculum was vulnerable as one of the ten curriculum components remained weak.

5.3.3 Content for teaching creative writing

Findings revealed that all teachers knew the content for teaching creative writing even though other factors proved challenging. This was an indication that teachers understood the curriculum because they were clear about what content to teach when teaching creative writing. All four teachers indicated that they used content prescribed in the CAPS document when teaching creative writing in Grade 10. Thus suggesting that there was an understanding of curriculum prescriptions on the teachers 'side'.

5.3.4 Activities for teaching creative writing

On this theme, teachers highlighted that they used different activities such as formal and informal activities to teach creative writing. Teachers agreed that all activities were linked to the content prescribed in the curriculum. Informal activities, included homework which they used to prepare learners for exam purposes. While, formal activities included tests, projects and examinations, these were used for general assessment requirements. They also indicated that they used these activities for feedback purposes and checking whether learners understood the content or not. They used these activities for promotion purposes but should be guided by aims and objectives.

5.3.5 Multiple teacher roles for teaching creative writing

The findings show that teachers used multiple roles when teaching creative writing in Grade 10. Most teachers were facilitators of learning and one teacher used both facilitator and instructor roles when teaching creative writing. What emerged from the findings was that these multiple roles determined a particular approach to teaching. For instance, teachers who assumed a facilitator's role adopted a learner-centred approach during teaching. Whilst, those who assumed instructor roles used teacher-centred approaches and were regarded as experts and knowledgeable while learners were perceived 'slates'.

5.3.6 Lack of resources for teaching creative writing

Findings indicated there is a lack of resources that support the teaching of creative writing. Findings revealed that teachers relied on physical resources which include textbooks, posters and the chalkboard. It emerged that in rural areas teachers used textbooks, posters, worksheets and a chalkboard as the main resources for teaching. Although teachers in rural schools used hardware

resources, it was evident that they still lack those basic resources such as computers and overhead projectors to teach creative writing. This was found to pose a mismatch between policy intentions to teach creative writing effectively and the achievement of curriculum goals. This suggests that available resources in schools may influence the teaching practice of creative writing.

This seems to suggest that a scarcity of resources does not only impact on the teaching of creative writing but also on the implementation of the curriculum in general. This clearly shows that schools in rural contexts continue to experience shortage of basic teaching resources such as those required for teaching creative writing.

5.3.7 Poor infrastructure

The findings from the teachers indicated that rural schools had poor infrastructure. This was revealed when teachers said school buildings were not in a favourable condition; classrooms had few windows and doors were broken. Learners could not concentrate during cold weather and on rainy days because some of the roofs were leaking. Thus, effective learning could not take place under these conditions. Creative writing is a challenging skill and requires a supportive environment for teaching and learning to occur. However, it emerged that schools continue to experience the scourge of poor infrastructure such as a lack of electricity, poor buildings, a scarcity of water and poor sanitation. Therefore, the effective teaching of creative writing could not happen if learners did not have a supportive learning environment where the infrastructure was available.

5.3.8 Learning space and time allocation

All teachers indicated that they use classrooms for the teaching of creative writing. The findings also indicated that the time allocated for EFAL was not sufficient to the teaching of creative writing particularly for second language learners whose language registers were not yet fully developed. This was witnessed when teachers indicated that at times they used extra time to cover the prescribed content. Time constraints were found to interfere with prescribed work which resulted in non-completion of the syllabus. Classroom dynamics such as the writing of notes on the board instead of engaging in creative writing activities proved challenging as time was spent on that which did not promote/support creative writing (writing on the board). It would seem traditional methods of teaching such as 'talk and chalk' was the dominant method of teaching. These methods 'denied' learners opportunities to write.

5.3.9 Different forms for assessing creative writing

The findings indicated that teachers used different forms of assessment prescribed by the CAPS to assess creative writing. Teachers used formal and informal assessments as the DoE prescribes. These informal assessments were not recorded but were found to help the learners to revise the topics that had been taught. These were designed to cater the diverse nature and needs of learners. Findings suggest that formative assessment is informal and teachers used this type of assessment to check learners' progress while summative assessment is formal assessment, where learners' marks are obtained and recorded for every learner. The findings indicated that formal assessment used by participants includes tests, projects, and examinations. It was seen that the policy wants teachers to use different forms when assessing learners in creative writing.

5.4 Implications for further research

This study has implications for further research because of the following:

- A gap that is indicated by the literature review that there are few studies conducted on exploring teachers' experiences of teaching creative writing in Grade 10 in rural areas.
- Limited studies based on the curricular spider web concepts like time and location were not covered by literature reviewed.

5.5 Recommendations

I recommend that the following should be considered in helping EFAL teachers and the Department of Education:

5.5.1 First recommendation

The curriculum developers to involve teachers when designing the curriculum. For the proper implementation of the creative writing curriculum in secondary/high schools (intended curriculum), the CAPS should define the rationale for teaching creative writing.

5.5.2 Second recommendation

CAPS should state a clear definition of the goals that lead to teachers' understanding of content knowledge, since goals were confusing to teachers. A comprehensive CAPS training and retraining

programme for teachers in schools and other curriculum officers as part of their professional preparation and in-service training should be enforced.

5.5.3 Third recommendation

The Department of Education should ensure that the content of creative writing is linked to the goals. I recommend that further research be conducted to find out how teachers can be inspired to implement CAPS without difficulty. This can help when teachers are teaching creative writing to grade 10 learners. Designing positive activities for the CAPS document that will be available for remedial work so that teachers will assist learners who are working at a slower pace. There should be adequate arrangement for accommodating such learners after school hours and informing parents in this regard.

5.5.4 Fourth recommendation

Policymakers must assist teachers by guiding them how to create activities that develop learner needs across the curriculum. The Department of Education, with the help of subject advisors, should design activities that will develop learners' creative writing skills.

5.5.5 Fifth recommendation

Teachers should improve their professional qualifications, research for more information and network with other teachers in neighbouring schools. Teachers should get regular support as far as CAPS implementation processes are concerned. The nature and role of the teacher must be indicated and defined in the CAPS.

5.5.6 Sixth recommendation

There should be adequate material and financial resources to put the intended curriculum for creative writing into practice. A full supply of books, especially English textbooks (fiction, nonfiction and subject books) as well as the functional Library to store books should be available. The Department of Education should centralize the quality assurance and catalogue for textbooks and other (Learner teacher support material) LTSM; and each learner in grade 10 should have a textbook for EFAL to avoid sharing of books.

5.5.7 Seventh recommendation

The Department of Education should keep a database of all rural schools' repairs and maintenance programme for the safety of learners in schools. Schools should also work hand in hand with all stakeholders within the community to participate in school governance. The management and SGB should be operative to assist in terms of looking at schools' infrastructure. If all stakeholders come together and carry out their mandates, schools will function successfully and that will enable learners to improve in creative writing in South African schools.

5.5.8 Eighth recommendation

Late arrival of learners since they are walking long distances to school: The Department of Education should approach the Department of transport to arrange school buses at a cheap rate. Teachers should be trained thoroughly before they implement the new curriculum. I recommend that curriculum designers take into consideration the setting in which the curriculum is to be implemented before the initial stage of curriculum implementation starts. The contexts in which rural learners access education is not the same as in urban and suburban areas.

5.5.9 Ninth recommendation

Teachers should be trained in terms of applying correct methods of assessment. Encourage teachers in a subjects to join clusters that will assist teachers in terms of professional development including setting of exam papers at cluster level. Teachers give learners more activities that will encourage learners to write creatively.

5.5.10 Conclusion

This study showed that the new curriculum has made efforts to change the behaviour of some grade 10 EFAL teachers to meet the demands of the 21st Century teaching and learning environment. Interviews confirmed that most participants used numerous teaching and learning strategies as evidence of change. This study highlighted the lack of resources, inadequate support from the District office, lack of knowledge and the context in which the curriculum was delivered. According to the research findings, the above factors affected teachers' knowledge and understanding of curriculum principles, instructional planning, teaching and learning, and

assessment practices in that some teachers were unable to meet the requirements of curriculum implementation. This has resulted in teachers not teaching creative writing effectively.

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Annexure A: Letter of Approval



education

Department:
Education
PROVINCE OF KWAZULU-NATAL

Enquiries: Nomangisi Ngubane

Tel: 033 392 1004

Ref.:2/4/8/536

Ms PN Donsa
PO Box 42077
LAMONTVILLE
4027

Dear Ms Donsa

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: **"TEACHERS' EXPERIENCES OF TEACHING ENGLISH FIRST ADDITIONAL LANGUAGE (EFAL) CURRICULUM AND ASSESSMENT POLICY STATEMENT (CAPS) TO GRADE 10 IN UMBUMBULU CIRCUIT"**, in the KwaZulu-Natal Department of Education Institutions has been approved. The conditions of the approval are as follows:

1. The researcher will make all the arrangements concerning the research and interviews.
2. The researcher must ensure that Educator and learning programmes are not interrupted.
3. Interviews are not conducted during the time of writing examinations in schools.
4. Learners, Educators, Schools and Institutions are not identifiable in any way from the results of the research.
5. A copy of this letter is submitted to District Managers, Principals and Heads of Institutions where the intended research and interviews are to be conducted.
6. The period of investigation is limited to the period from 25 September 2015 to 31 October 2016.
7. Your research and interviews will be limited to the schools you have proposed and approved by the Head of Department. Please note that Principals, Educators, Departmental Officials and Learners are under no obligation to participate or assist you in your investigation.
8. Should you wish to extend the period of your survey at the school(s), please contact Miss Connie Kehologile at the contact numbers below.
9. Upon completion of the research, a brief summary of the findings, recommendations or a full report / dissertation / thesis must be submitted to the research office of the Department. Please address it to The Office of the HOD, Private Bag X9137, Pietermaritzburg, 3200.
10. Please note that your research and interviews will be limited to schools and institutions in KwaZulu-Natal Department of Education.

Umbumbulu Circuit

Nkosinathi S.P. Sishi, PhD
Head of Department: Education
Date:

KWAZULU-NATAL DEPARTMENT OF EDUCATION

POSTAL: Private Bag X 9137, Pietermaritzburg, 3200, KwaZulu Natal, Republic of South Africa ...dedicated to service and performance
PHYSICAL: 247 Burger Street, Anton Lembede House, Pietermaritzburg, 3201. Tel. 033 392 1004 beyond the call of duty
EMAIL ADDRESS: kehologile.connie@kzndoe.gov.za / Nomangisi.Ngubane@kzndoe.gov.za
CALL CENTRE: 0860 596 363; Fax: 033 392 1203 WEBSITE: WWW.kzneducation.gov.za

Annexure B: Principal's Letter of the School

PO Box 42077
Lamontville
4207
10 October 2015

The Principal
Ikhwezilokusa High School
Private bag X995
Amanzimtoti
4126

Dear Sir

REQUEST FOR PERMISSION TO CONDUCT RESEARCH (STUDY IN YOUR SCHOOL.)

My name is Princess Nonhlanhla Donsa. I am a Curriculum MED candidate studying at the University of KwaZulu-Natal, Edgewood campus, South Africa. I am interested in learning about teacher's experiences of teaching creative writing. I have chosen the school for convenience in generating data and I anticipate the following participants to form a sample for this study: two teachers who are teaching English FAL Grade 10 in your school in order to conduct my study.

I will ensure minimal use of time, about thirty minutes for the interviews during break or after school because I do not want to disturb the school functionality. I will also ask for permission to utilize a tape recorder when interviewing participants.

- Names of the teachers will not be mentioned to any of the data generated.
- In this way pseudonyms for all the participants and for the school will be used, and will under no circumstances be revealed without your permission.
- There will be no benefits that the participants may receive as part of their participation in this research.
- Participants are free to withdraw from the research at any time without any negative or undesirable consequences to themselves.
- There will be no information given by participants that can be used against them, and the generated data will be used for the purposes of this research only.
- Data will be stored in secure storage and will be destroyed after five years.

I would like to assure you that information gathered will be treated with utmost confidentiality. I am bound by ethical standard of conducting research not to reveal any information gathered, furthermore the dignity, privacy and interest of the participants will be respected.

Thank you for considering my request.

I can be contacted at:

Email: n.donsa03@gmail.com

Cell: 0849589826 or 0823991753

My supervisor is Makhosazana Shoba who is located at the School of Education, Edgewood campus of the University of KwaZulu-Natal.

Contact details: email: Shobam@ukzn.ac.za Phone number: +27312603688.

Discipline Co-ordinator is Dr. LR Maharajh,

Curriculum Studies, School of Education,

Edgewood College, University of KwaZulu-Natal

(Tel) 0312602470 (Cell) 0822022524, Email: maharjhlr@ukzn.ac.za.

Tel. number: (031) 260 2470

Cell. Number: 0822022524

You may also contact the Research Office through:

Ms Phumelele Ximba

HSSREC Research Office,

Tel: 031 260 4557 E-mail: mohunp@ukzn.ac.za

Thank you for your contribution to this research.

DECLARATION

I..... (Full names of principal)
hereby confirm that I understand the contents of this document and the nature of the research project,
and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

SIGNATURE OF PRINCIPAL

DATE

.....

.....

Annexure C: Informed Consent Letter for Participants

P.O Box 42077
Lamontville
4027
16 February 2015

Dear Participant

INFORMED CONSENT LETTER

My name is Princess Nonhlanhla Donsa, I am a student at the University of KwaZulu-Natal, Edgewood campus, South Africa. I am interested in learning about Grade 10 teachers' experiences of teaching creative in rural area in the Umbumbulu circuit. Your school is one of my case. To gather the information, I am interested in asking you some questions.

Please note that:

- Your confidentiality is guaranteed as your inputs will not be attributed to you in person, but reported only as a population member opinion.
- The interview may last for about 1 hour and may be split depending on your preference.
- Any information given by you cannot be used against you, and the collected data will be used for purposes of this research only.
- There will be no limit on any benefit that the participants may receive as part of their participation in this research project;
- Data will be stored in secure storage and destroyed after 5 years.
- You have a choice to participate, not participate or stop participating in the research. You will not be penalized for taking such an action.
- The participants are free to withdraw from the research at any time without any negative or undesirable consequences to themselves;
- Real names of the participants will not be used, but symbols such as A, B, C or X, Y, Z ... will be used to represent participants' names;
- The research aims at knowing the challenges of your community relating to resource scarcity, peoples' movement, and effects on peace.
- Your involvement is purely for academic purposes only, and there are no financial benefits involved.
- If you are willing to be interviewed, please indicate (by ticking as applicable) whether or not you are willing to allow the interview to be recorded by the following equipment:

	willing	Not willing
Audio equipment		
Photographic equipment		
Video equipment		

I can be contacted at:

Email: n. dons03@gmail.com

Cell: +084 958 9826 or +0823991753.

My supervisor is Ms Shoba Makhosazane who is located at the School of Education, Edgewood campus of the University of KwaZulu-Natal.

Contact details: email: shobam@ukzn.ac.za Phone number: +27312603688.

Discipline Co-ordinator is Dr. LR Maharajh,
Curriculum Studies, School of Education,
Edgewood College, University of KwaZulu-Natal
(Tel) 0312602470 (Cell) 0822022524, Email: maharajhlr@ukzn.ac.za

You may also contact the Research Office through:

Ms Phumelele Ximba

HSSREC Research Office,

Tel. 031 260 3587, Email: ximbap@ukzn.ac.za

Thank you for your contribution to this research.

DECLARATION

I..... (full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participating in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

SIGNATURE OF PARTICIPANT

DATE

.....

.....

Annexure D: Ethical Clearance



30 July 2015

Ms Princess Nonhlanhla Donsa 214582693
School of Education
Edgewood College Campus

Dear Ms Donsa

Protocol reference number: HSS/0725/015H
Project title: Teachers' experiences of teaching English First Additional Language (EFAL) in Curriculum and Assessment Policy Statement (CAPS) in grade 10 in Umbumbulu circuit

Provisional Approval - Expedited

I wish to inform you that your application received on 12 June 2015 in connection with the above has been granted provisional approval, subject to the following:

- Gatekeeper permission being obtained.

Kindly submit your response / documents to Dr Shenuka Singh (Chair), as soon as possible.

This approval is granted provisionally and the final approval for this project will be given once the above condition has been met. Research may not begin until full approval has been received from the HSSREC.

Yours faithfully

Dr Shenuka Singh (Chair)
Humanities & Social Sciences Research Ethics Committee

/pm

cc Supervisor: Makhosazane Shoba
cc Academic Leader Research: Professor P Morojele
cc School Administrators: Ms T Khumalo

Humanities & Social Sciences Research Ethics Committee

Dr Shenuka Singh (Chair)

Westville Campus, Govan Mbeki Building

Postal Address: Private Bag X54001, Durban 4000

Telephone: +27 (0) 31 200 3587/8350/4657 Facsimile: +27 (0) 31 260 4609 Email: ximbap@ukzn.ac.za / govman@ukzn.ac.za / mohunp@ukzn.ac.za

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Annexure E: Reflective Activity

Reflective activity (Participants)

1. Rationale (Why are you teaching creative writing in Grade 10?)

2. Aims, Objectives, and Learning outcomes (Towards which goals are you teaching creative writing?)

3. Content (What are you teaching in creative writing?)

4. Teaching activities (Which activities are you using to teach creative writing in grade 10?)

5. Teacher role (How do you facilitate creative writing in Grade 10)

6. Material and resources (With what are you teaching creative writing in Grade 10?)

7. Accessibility (How do your learners access school when teaching creative writing in Grade 10?)

8. Location (Where are you teaching creative writing in Grade 10?)

9. Time (When are you teaching creative writing in Grade 10?)

10. Assessment (How do you assess your teaching in creative writing Grade 10?)

11.

Annexure F: Semi-structured Interviews

Semi-structured interview

1. Rationale
(Why are you teaching creative writing in Grade 10?)
 2. Aims, Objectives, and Learning outcomes
(Towards which goals are you teaching creative writing?)
 3. Content
(What are you teaching in creative writing?)
 4. Teaching activities
(Which activities are you using to teach creative writing in grade 10?)
 5. Teacher role
(How do you facilitate creative writing in Grade 10)
 6. Material and resources
(With what are you teaching creative writing in Grade 10?)
 7. Accessibility
(How do your learners access school when teaching creative writing in Grade 10?)
 8. Location
(Where are you teaching creative writing in Grade 10?)
 9. Time
(When are you teaching creative writing in Grade 10?)
 10. Assessment
 11. (How do you assess your teaching in creative writing Grade 10?)
 - 12.
-

Annexure G: Focus Group Discussion

1. Rationale
(Why are you teaching creative writing in Grade 10?)
 2. Aims, Objectives, and Learning outcomes
(Towards which goals are you teaching creative writing?)
 3. Content
(What are you teaching in creative writing?)
 4. Teaching activities
(Which activities are you using to teach creative writing in grade 10?)
 5. Teacher role
(How do you facilitate creative writing in Grade 10)
 6. Material and resources
(With what are you teaching creative writing in Grade 10?)
 7. Accessibility
(How do your learners access school when teaching creative writing in Grade 10?)
 8. Location
(Where are you teaching creative writing in Grade 10?)
 9. Time
(When are you teaching creative writing in Grade 10?)
 10. Assessment
 11. (How do you assess your teaching in creative writing Grade 10?)
 - 12.
-

Annexure H: Turnitin report

Exploring teachers' experiences of teaching creative writing in Grade 10: A case of two rural schools at Umbumbulu circuit.

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