EXPLORING MY ENACTMENT OF TEACHING LITERATURE IN THE ENGLISH SECOND LANGUAGE CLASSROOM AS A NOVICE TEACHER: A SELF-STUDY

BY

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DECLARATION

I, KHANYI MBAMBO, declare that

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This dissertation is submitted with/without my approval.

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DR LUNGILE MASINGA

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ABSTRACT

The focus of this study was to explore how I enact the English second language literature curriculum as a novice teacher. I embarked on this research because I was concerned with my learners' performance, which could be the result of my teaching. This led me to explore my enactment of literature with the purpose of improving my practice. The transactional theory was used to direct the study. Using this approach taught me that literature can be learned in diverse ways. Through, reading and listening. I was the main participant in this self-study research. Other participants included my grade eleven learners and my critical friend whom I work very closely with, my Head of Department (HOD). He was able to enrich my professionalism; thus, he would say in order for growth and encouragement to occur, I must ignore negative influences from people. For purposes of this self-study, data was collected through the use of seven data generation sources: Journal writing (learner and myself), memory drawing, Artifacts, Lesson plans, curriculum document (CAPS), taking photographs and collage making. Reflecting on my personal literature experiences helped retain and retrieve information that was interesting to me. Through memory drawing, I was able to remember my life experiences and present my memories using mental pictures in the form of drawings. Drawing sketches of my memories helped me gain entry to the personal experiences I had perhaps ignored or suppressed. The first research question that guided my study was: *What can I learn from my personal history about how I learned to enact the teaching of English second language literature?* I addressed this question by journeying back on personal history memories from my life at home, early schooling years up to my tertiary education level. The second question was: *What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?* In responding to this question I drew learnings from my personal history learnings with the purpose of developing my teaching of the literature content: (a) learning through memorizing and drawing (b) learning through story-telling (c) learning through music (d) learning through code-switching (e) learning through groups. I designed lessons with the purpose of exploring how I might improve my teaching of literature influenced by my learnings. During the research process, the following themes emerged as key to improving the enactment of English curriculum to second language speakers: (a) Curriculum versus Context (b) The need for African literature (c) The use of technological resources and demonstration as a teaching approach (d) Language barrier and code-switching.

ACRONYMS

AIDS   Acquired Immune Deficiency Syndrome

ALE   Academic Literacy

CAPS   Curriculum Assessment Policy Statement

COSATU   Congress of South African Trade Unions

CAO   Central Applications Office

DBE   Department of Basic Education

DoE   Department of Education

EFAL   English First Additional Language

FA   Falling Action

FET   Further Education and Training

HIV   Human Immunodeficiency Virus

HoD   Head of Department

KZN   KwaZulu-Natal

NSFAS   National Student Financial Aid Scheme

RA   Rising Action

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CHAPTER ONE
MY SELF-STUDY RESEARCH JOURNEY
Introduction

This thesis focuses on my learning from my enactment of the literature curriculum as a novice teacher through revisiting my past literature experiences. This was for the purpose of improving my professional practice and gaining exposure to approaches in teaching literature to the grade eleven class. This helped to bring innovation and creativity amongst learners. Conducting this study made me realise how much I want to be a better-developed novice teacher. I intend to develop in a manner that would also benefit the learners I teach. Being close to them, understanding their challenges in literature and assisting them academically can improve their performance. Phewa (2016) explains that learners who see their relationships with their teachers to be more supportive tend to feel free and try to work closely with their teachers in attaining good academic performance. Similarly, I hoped to improve my learners' academic performance, while improving my own practice.

In this chapter, I discuss the focus, purpose, and rationale of the study; I provide a brief background of myself as a novice teacher and give clarity to my research questions. I state the key concepts explored through research and the lenses used to understand them. I further present a synopsis of the methodological approach of this study and conclude by outlining the structure of the research.

Background information: Me as a novice teacher

I am a 24-year-old professional female novice teacher with one-year teaching experience in both township and rural schools. I call myself a novice because I am a beginner teacher, (Stanulis, Fallona & Pearson, 2002). Michel (2013) explains novice teachers as beginning teachers who have been teaching for five years or less. These are new graduates from the university who sometimes still struggle with adapting to the work environment. Kim and Roth (2011) further explain that novice teachers are those who still experience disconnects between prior knowledge and the pressing problems they face in their field of work; they normally struggle to sort out what they encounter in their job tenure. Therefore, some are usually assigned mentors to guide them. Hence, my aim at embarking on this self-study research was to explore one of these pressing issues, which for me was my enactment of the literature curriculum. As a novice teacher, the intention was to improve my teaching as I practice and reflect. It has come to my realization that most novice teachers leave the profession because of challenges that they

face in the field; thus, by becoming a knowledgeable and capable teacher, I aimed at preventing my own despairing experiences by being proactive in my own learning.

Focus, purpose, and rationale

As a Further Education and Training (FET) phase novice English teacher, I teach grade eleven which is a bridge to the final grade of the phase. Based on results from previous years and personal observations, I realised that during examinations, the learners tended to fail paper two which only consists of literature content. Therefore, having taught for such a limited period, I have realised there is a need for them to acquire the necessary skills that will assist when working with literature content. Upon reviewing the marking grid of the first term in 2018, the results of paper two compared with the second term results indicated an increase in failures rather than a decrease. I then realised that this might be due to their lack of understanding amongst other issues, such as literary terms used and to a certain extent a general lack of interest in reading. I observed that the learners seemed not motivated to learn literature. They appeared not to understand the literary text as indicated, which results in a lack of proper expression when providing opinion responses in exams. They also were struggling to read, make sense of poetry and explain short stories using their own words. I felt there was that sense of dependency on me as their teacher to explain the content and mostly a reluctance to physically perform in the classroom.

Therefore, Alam (2015) suggests that there is a need for educators to be trained thoroughly. Thus, my attempt at self -development was to embark on self-study research with the aim of improving my practice and developing personally and professionally. I aimed at focusing on exploring my enactment of the literature curriculum and thereby improving learners' understanding of literature by working on the observed issues stated. Kitchen (2005) states that other qualitative researchers have also recognised the importance of examining personal and professional experiences in becoming better teachers. Hence, the journey of this research, as I looked at my own practice, while in the process of learning as a novice teacher.

Due to the attention given to teaching and learning, as well as the importance of the self in the experience directed through self-study, (Lyons, Halton, & Freidus, 2013) I aimed to acquire more knowledge and teaching approaches from my enactment experiences. Through teaching, I wanted to learn how the learners acquire knowledge; the difficulties they encountered in the process helped me realise other new teaching perspectives I could use and gain a better understanding of the intended curriculum.

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Furthermore, research studies assist in understanding the world, people, and the environment in diverse ways. Embarking on this study helped in understanding the context, the teaching and learning environment, the learners and the staff members I work with. It is hoped that the current self-study research could contribute to research conversations already existing around issues of teaching literature in schools. Seasoned and novice teachers could also benefit as they too aim to improve their enactment of teaching literature. The research enhanced the learners' critical thinking and analytical skills and encouraging self-expression and creativity as the literature curriculum required (DBE, 2011).

Preliminary literature

This section gives an introduction to the literature that this work drew from. It should be noted that for purposes of this study, literature is spread throughout this work with no chapter dedicated to it. This speaks to the methodological inventiveness of self-study and the growing body of work that has followed similar expressions.

Literature in English is a set of genres that consists of poetry, drama, films, novels, plays and short stories. According to DBE (2011), learners must study drama, novels, short stories and plays with the focus of cultural and aesthetic qualities. Set work studies of the literature in English aims to provide learners with learning experiences to appreciate and enjoy literature. It enhances the learners' analytical and critical skills while encouraging their creativity and self-expression (DBE, 2011). While learners analyse these literary written works, they get to express or explain in their own words the meaning or main ideas that the poet or the author is trying to put across to the readers. It, therefore, improves the learners' competence in the use of English.

Popova (2010, p.16) explains that "literature refers to the written, filmed or performed record of a particular group of people, which includes both high-culture literary text and more popular works". However, literature is a very versatile subject and maybe one of the most difficult subjects to teach. This is because the main idea in teaching literature in English is not just to receive answers from the learners, but to get a thoroughly thought-out answer that shows creativity (Popoya, 2010). As a result, when the teacher enacts this literature curriculum, their duty, in this case, seems to be challenging in transferring knowledge to the learners and leading them to become competent. Popova (2010) explains that the role of literature in the teaching of English has changed over time according to the teaching method dominating currently. Before, it was based on the reading of established and acknowledged text with the grammar-translation

method. Therefore, these presented good examples of writing and good grammar rules of the English language. However, when literature is taught in the additional languages, reading is accompanied by a translation from English into the mother tongue by using discussions of what has been read in the non-native language (Popova, 2010). The learners understand better when there are such discussions of what has been read, translated from the non-native language to their mother tongue.

Furthermore, Parkinson and Thomas (2000, p. 9) argue that "literature provides learners with a cultural background of the people whose language they learn. The literary text they study tells them more about other people's social background, their thoughts and ideas". These people are not real people; however, they are created by real people. Therefore, by reading their text, the readers discover their thoughts, feelings, customs etcetera. Popova (2010) mentions two important aspects of teaching literature; that is, to feel or perceive and to appreciate what one reads. He claims that "feelings or intuitive responses to a text are central to the process of reading literature", (pg. 6). Thus, they could be a starting point when exploring what a text means to the readers. However, Lovstuhagen (2012) believes that literature is most effectively taught using a student-centered and text-based approach.

Research questions

The two research questions that guided my study were as follows:

Question 1

What can I learn from my personal history about enacting the teaching of English second language literature?

In response to this question, I recalled past learning literature experiences in my early schooling, high school, and tertiary education level. My memory stories, artifacts that are significant and memory drawings of my past lived experiences were used to engage my personal history. This was for the purpose of allowing a better understanding of the literature and to improve my practice. Through this reflective journey, I have gained an understanding that drawing from my memories could help gain entry to more personal experiences that had been forgotten. It helped to look back at things in my subconscious mind, which highlighted past experiences the best way so to understand current practices. This reflection exercise also helped to identify resources to use when teaching literature, and assisting learners to acquire more literature knowledge. In addition, it identified set activities that could be suitable for the learners I teach.

Question 2

What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?

In asking this question, I aimed to interpret the data collection processes. I refer to how I enacted the intended curriculum to the grade eleven class through teacher lesson plans, journal writings and the use of the Curriculum Assessment Policy standard (CAPS) (see chapter four).

I engaged in the process of teaching and learning literature short stories and poetry with the learners. In this process, I gained insight into how learners learn, understood and saw literature through reviewing their classwork activities and homework. At first, they saw literature as foreign because they were not familiar with it. However, as they became more exposed and engaged with it, they were enlightened and gained more interest. I learned that this is more effective when necessary; resources that aroused interest in learners were used in the process of teaching the content.

Understanding my learning through transactional theory

This study was underpinned by the Transactional theory. The transactional theory is used to teach English literature (Probst, 1987). According to Rosenblatt (1986), the transactional theory is a reciprocal, mutually defining relationship between the reader and the literary text. That means it is the connection that the learner has with the literary text being learned. It is the relationship that I explored in this study. I attempted to cultivate this bond through the exploration of innovative ways. According to Probst (1987), the reader only makes sense of the literary work in light of the existing prior knowledge, experience, and other knowledge text. Hence, my leaners were making sense of and creating the meaning of the literary texts given to them based on their prior knowledge of the text and experience. Karolides (2000, p. 4) also emphasise that "meaning evolves from the fusion of the author's text and the reader's personality and experience". Through this frame, I was able to understand the need to merge what the learners meant to do and what resonated within the learners as they drew from their own contextual understanding. This was achieved by acknowledging the enclosure of psychological, social, and cultural contexts of the reader's life.

Through the transactional theory I was able to understand that the relationship between the learners and the text was much like the metaphor, 'between the river and its banks', each working its effect upon the other and each contributing to shaping what is being

learned(Rosenblatt, 1986). I was able to plan activities that further emphasized the role played by the reader in making meaning not to reside in the text but in what the reader has learned. Through this transactional frame, I got to understand that the discussion of literature demands the mind of an individual reader or a group to be considered, in my context the learners. I wanted my learners to be able to play a vital role in interpreting the literature as they become active agents in the process of reading (Karolides, 2000).

In planning the lessons and activities, I had to bear in mind that the learners only understood the work based on their prior experiences and it is that knowledge that I must draw from to get them to learn. Therefore, in the current study, I realised that the meaning created by the learners relative to their prior knowledge and experiences should be of importance. Furthermore, Probst (1987) and Israel and Duffy (2009) posit that the background, environment, the memories of an individual reader and the readers association to various literary reading text, are set as the foundation upon which the understanding of the text is built. For my learners that being the school life, the surrounding rural social life and that, which I bring with me to the classroom from my own context.

In this work supported by the frame, the learners got an opportunity to reflect on what they brought to any learning opportunity, and as a novice teacher, I also learned to use that understanding that the learners have to facilitate my own understanding and growth as a teacher to promote effective learning and teaching. Therefore, during the study, my learners created different meanings of the text, which allowed each learner to share a different perspective of the text based on how they perceived it. Both my learners and I got to learn that without the reader, the text becomes a series of meaningless words on a piece of paper with ideas never shared nor put into practice (Lash, 2015). It is when we miss that relationship that the learners lose and find themselves not relating to what is being learned.

This then implies that any literary work is changeable and different for each individual reader. Probst (2004) argues that teachers do not lead classes carefully along with foreseen conclusions about literary work; they want students to derive meaning that is hidden rather than the obvious. As a novice teacher this assisted me in making learning and the content clear and achievable for the learners, by carefully considering what it was I was asking them to do and what were the expectations of that request. Therefore, in the enactment process of literature, I encouraged the learners to create deep meanings of the text in ways that related to them and not literary meanings.

As a novice teacher, under the guidance of transactional theory, I allowed learners to use their critical thinking skills and creativity to create their own meanings in the classroom but not to search for one. Thus, I was provided with opportunities to realise the potential in my learners, not to solve problems. I then viewed them as creative individuals with potential, (Addington, 2001).

Methodological approach

As explained in chapter two, this is qualitative research using self-study inquiry as a methodology. Polkinghorne (2005, p. 137) defines qualitative research as "an inquiry aimed at describing and clarifying human experiences as it appears in people's lives". Moreover, Nieuwenhuis (2010) further explains qualitative research as research that intends to develop an understanding of what is being observed or studied by trying to collect data that is rich and descriptive in respect of a phenomenon.

This study is also underpinned by self-study methodology which will be explained more in detail in chapter two. LaBoskey (2004) highlights that those who are working within a specific profession are well suited or located to study their practice in that specific profession using a self-study research method. This is evident in this study because I was studying my own practice as I enacted the teaching of English second language literature content in the grade eleven class. I aimed to improve my professional practice as a novice and identify new approaches to facilitate curriculum learning. LaBoskey (2004) further explained that the study of the self is self-initiated and self-focused. Hence, the study was initiated by me, propelled by the growing need to improve and be effective in the work I do. I was focused on my own learning as a novice teacher as I studied my own professional practice of teaching English literature to the grade eleven class. Self-study research is also improvement aimed (La Boskey, 2004). Through this process, I wanted to improve in my teaching and grow as a novice teacher towards becoming an expert in the work that I do which means responding to a call for improving teacher practice. Therefore, this methodological approach was suitable.

Tidwell, Heston, and Fitzgerald (2009) explain that self-study is not like any other traditional method of research; however, it is a method that enfolds various research methods. While other researchers draw on traditional qualitative methods of collecting data, self-study transforms those methods of data collection by taking them to a new context and using them in ways that generally differ from traditional methods (Tidwell et al., 2009). These methods focus on the improvement of an individual practice as the self-study focuses on the study of self. As

researchers, we use our experiences as resources (Feldman, 2002), which improves both personal and professional levels. However, it requires openness and vulnerability, since the focus is on the self (Loughran, 2004a). Furthermore, self-study is designed to lead to the process of reframing and reconceptualising the role of a teacher. It helps teachers frame and reframe their understanding of self-study through their teaching and through the application of self-study in their practice (Feldman, Paugh, Mills, Loughran, Hamilton, LaBoskey & Russell, 2007).

Conclusion and overview of the thesis

In this chapter, chapter one I discussed the background information of myself as a novice teacher, the focus of my study, which included my own learning as an English FAL educator in relation to teaching and learning of literature. The purpose of the study which was to explore how I enact the English second language literature curriculum as a novice teacher as well as the rationale of the study was provided. In the rationale, brief explanations of the importance of the self-study and its meaning to me as a researcher and as a grade eleven educator were presented. Furthermore, I gave a brief overview of opening literature, the research questions that guided my study were presented, and the framework that underpinned this study was discussed. I introduced the methodological approach in which I clarified why I believe that self-study as a research method would be more appropriate for my research study.

In chapter two, I clarify how the process of my research study unfolds. The self-study research methodology and the setting of my research, as well as detailed explanations of research participants and critical friends, are discussed. The chapter further explains the data generation process using data generation tools. Meaning-making and ethical consideration, as well as the trustworthiness of the study, is also discussed. The research challenges and how they were addressed are presented.

In chapter three, I respond to my first research question*: What can I learn from my personal history about how I enact the teaching of English second language literature?*. I retell and recall my personal history memories of how I learned literature from my early childhood, primary schooling, high school years and my tertiary learnings. I include my artifacts, images, and drawings to illustrate and make my memories more visible. I then end with recalling my student teaching experiences.

In chapter four, I explain my learnings from my personal history through enacting English First Additional Language (EFAL) literature. This assisted me in answering my second research question: *What can I learn from my personal history about how I learned to enact the teaching of English second language literature?*. I give details of how I planned and taught short stories and poetry lessons to grade eleven learners. When describing how my lessons unfolded, I provide illustrations of learners' class activities and homework. I also present extracts from my reflective journal and the learners' reflective journals to present thoughts and feelings showing my teacher learning and learners' learning progress. In conclusion, I provide metaphoric drawings expressing my learnings in teaching the lessons.

In chapter 5, the concluding chapter, I journey back over my self-study thesis. I provide detailed explanations of how my research study has influenced me personally and my professional practice is provided. In this chapter, my methods of learning are considered. A collage to demonstrate my learnings from this study is presented and an explanation of what each picture symbolises is provided.

CHAPTER TWO
THE RESEARCH PROCESS
Introduction

The focus and purpose of this study is to learn how I enact the English literature content as a novice teacher by reflecting on my past literature experiences. In the previous chapter, the focus, purpose, and rationale of the study was provided, including a brief background of myself as a novice teacher. The research questions and key concepts, as well as a synopsis of the methodological approach, were presented. Finally, the chapters of the dissertation were outlined.

In this chapter, the research methodology used in the current study is discussed. Furthermore, the chapter discusses the research setting and sampling procedures applied to select participants in the study. Descriptions of critical friends and research participants are also provided. Data collection procedures using data generation methods, and how the data was analysed and interpreted are further discussed. Ethical issues and trustworthiness in this study are also explained. Finally, the chapter addresses the research challenges.

Research methodology

In this study, I drew on self-study as my research methodology, where I aimed to look at my own practice as a novice teacher in my own working context. As suggested by LaBoskey (2004) that those who are working within a specific profession are well suited or located to study their practice using a self-study research method. Self-study assisted me to concentrate mostly on what matters to me as a novice teacher (Pithouse, 2011). I wanted to reflect on my personal experience as a first additional language novice teacher, teaching grade eleven literature content. I wanted to understand my enactment of teaching this area of the content with the aim of improving my professional practice and discovering new approaches to the curriculum.

I followed the suggestions of LaBoskey (2004) when she said self-study is self-initiated and self-focused and also continued to say it is improvement aimed. Hence, in this work, I engrossed myself in an introspective journey of learning with the aim of improving myself as a novice teacher. Kelly (2006) explains that learning as the movement of teachers from novice to expert participation in their specific working practices. I sought to begin a process of learning as I too moved towards becoming an expert in my profession as I improve my practice as well as my identity as a teacher.

Self- study allowed me opportunities of using traditional methods of research; as it embraces various research methods (Tidwell, Heston, and Fitzgerald (2009), such as artifacts, collages, and others. Fully participating in my practice assisted me in learning more about how I enact the literature content and memory drawings and journal writing, which are methods explored in this study. Kelly (2006) further adds that people who become experts in their professions, build their identities in the process. Therefore, while moving from novice to expert, I adapted to different stances towards the process of developing personally and professionally, so changing and improving my identity was vital.

While other researchers draw on traditional qualitative methods of collecting data, self-study transforms those methods of data collection by taking them to a new context and using them in ways that generally differ from traditional methods (Tidwell et al., 2009). These methods focus on the improvement of an individual's practice since the self-study focuses on the study of self. Pithouse (2011) also argues that what makes the self-study methodology unique from other methods is that it focuses on the researcher's personal experience. In this study, I used journal writing (learner and teacher); memory drawings which I used to retrieve my past literature experiences; artifacts that I collected from home which assisted me in triggering memories of my personal history; lesson plans which I used to respond to the second research question (see chapter 4); and the curriculum document which informed my practice.

Bullough and Pinnegar (2001) explain that in a self-study the researcher (teacher) is also one of the main voices in the conversation. Similarly, I am the main participant in the current research as I have also used my personal experiences as a source of data to affect my practice Feldman (2002) explains that as researchers, we use our experiences as resources which then improves both our personal and professional levels. However, it requires openness and vulnerability, since the focus is on the self, (Loughran, 2004a). It required me to be open and understand that in the process of teaching, I might make mistakes. Since I am not always right, sometimes learners would correct me if they recognised the mistake. When I was teaching a short story called *Raymonds' Run*, learners felt bitter and irritated. I complimented a group of learners that role-played the short story extremely well and articulated what they did right. Some learners felt I was biased and indicated that I liked that group more. I explained the purpose of commending the group, although others did not take it well. This did not sit well with me either; however, I understood that it was part of learning how learners responded to my teaching since a self-study requires openness and vulnerability. Furthermore, Loughran posits that self-study is designed to follow the process of reframing and reconceptualising the

role of a teacher (2004). It helped me frame and reframe my understanding of self-study through my teaching and the application of self-study in practice (Feldman, Paugh, Mills, Loughran, Hamilton, LaBoskey, & Russell, 2007). The self-study allowed me to plan, enact, and assess pedagogical strategies (Samaras, 2010).

However, using this methodology was not only about improving one's practice. Loughran (2007b, p.7) explains that:

> Self-study is not a private and personal affair. Self-study relies on interaction with close colleagues who can listen actively and constructively. It relies on ideas and perspectives presented by others and then taken into one's personal teaching and research contexts for exploration of their meanings and consequences.

Therefore, this study aimed at contributing to research conversations already existing around issues of teaching literature in schools and it can benefit seasoned and novice teachers as they too aim to improve their enactment of teaching literature.

Research Setting

This self-study was conducted in a school that I am currently teaching at. The school is located around uKhwabane rural area in KwaZulu-Natal. It is surrounded by a few houses, with others far and scattered away from the school. To get to the shops or town, one must drive approximately an hour or less, and public transport is very scarce. Hence, learners walk long distances to school. There is no tar road, only a gravel road, and no running water nor proper sanitation in the community. Community members still fetch water from the river where their livestock (cows, goats, etc.) drink. They still grow crops and plant everything. Nearby, are sugarcane farms where most of the community members work.

The public school starts from grade eight to twelve, which is a section twenty-one school and a no-fee school. Section twenty-one means at the beginning of every year, the department of education allocates finances to the school's account. This occurs after the school has submitted audited financial statements (Nyambi, 2004). The school has a feeding scheme provided by the department of education, where learners are fed daily during break time. It has a population of 409 learners that speak in Zulu, as well as 15 educators, including the principal. The school is not well resourced as a result I had to use my life outside the school to collect and gather more resources. In the office, the school has only two photocopying machines. As small one used for printing and duplicating small quantity papers and a big one used for duplicating large quantity

of papers. Desks and chairs are not enough. Learners sit on broken chairs; classes have broken windows and do not have doors.

Research participants

I, the researcher, was the main participant in this study as Samaras (2010) explains that teacher-researchers become the main participants in their self-study research. Bullough and Pinnegar (2001) highlight that in self-study, the researcher is also one of the voices in the conversation. Hence, I explored my enactment of the literature content to the grade eleven class. However, Samaras et al. (2009) argue that self-study is not done in isolation. Samaras states that it requires collaboration to build new understandings through dialogue and validation of findings. Through collaboration and dialogue with other teachers and students, researchers can frame and reframe problems in the classroom using different perspectives (2009). Therefore, I worked with 21 Zulu speaking learner participants consisting of 11 boys and 10 girls in a grade eleven class. They came from very poor economic backgrounds where they lived with their grandmothers and depend on their pension money for survival. This was a combined class of science and commerce learners. They all came from deep rural areas. Some lived around the school and others lived very far from the school. They walked approximately 45 or 60 minutes to school. Some of the participants rented Rondavels (traditional Zulu houses) near the school since their homes were far away. Therefore, their role was to help me understand how I enact the literature content and how they respond to my practice.

Critical friends

LaBoskey (2004) and Laughran (2007) explain that a self-study involves collaboration and the use of critical friends or trusted colleagues. Critical friends or trusted colleagues provide the researchers with other new perspectives for support and validation. For this reason, McNiff and Whitehead (2006) stress the importance and the need to have critical friends in a self-study. In this study, I had only one critical friend who I work with. He was my official departmental head (HOD) at school. For the purposes of this research, outside our work of teacher and an HOD, I drew him in my research as my critical friend.

In collaboration with my critical friend, we used the times set by the school for mentor and teacher meetings, since the study was based on the actual teaching I was required to do. And for those times we met with my mentor twice a week. He assessed my lesson plans to check whether they were in order or the correct format. In our sessions, I was able to ask questions

about my teaching (Samaras, 2011). Such as when I had to unpack what was asked of my teaching by the prescribed curriculum as I constructed my lesson plans. I was able to "receive support and direction", (Samaras, 2011, p. 5) from my school mentor.

In the beginning, I wrote lesson plans using the format I was only familiar with as it was given to me on my arrival at the school. The mentor also reviewed my lesson plans and ensured I restructured them according to how he had advised before the class commenced. I found his comments helpful such as when he asked, *" Don't you think that is too much content for a single period?"* It is due to this comment that I later divided my lessons to different focused periods.

In addition, I attended a self-study cohort group facilitated by my supervisor with my two additional critical friends, where we met after every two weeks. The critical friends included one high school teacher and a primary school teacher, both exploring their own practices. We collectively supported each other through conversations and constructive feedback on the work we were producing. In our meetings, we would hold discussions on a specific chapter, such that each member of the group would present their work, while the group members jotted down comments and gave feedback on how the presenter could change a specific aspect of their topic to aid their study. I found this group of critical friends contributed more towards my emotional state as I was doing this work. I got a lot of confirmation and support from them when I felt lost as they understood what I was going through.

Data generation

For purposes of this self-study, data was collected through the use of five data generation sources, which include Journal writing (learner and myself), memory drawing, Artifacts, Lesson plans, and a curriculum document (CAPS). According to Lighthall (2004) and LaBoskey (2004), during the process of data generation in a self-study, researchers choose to employ autobiographical and personal history, narratives, memory work and other multiple modes of artistry such as visual representations, theatre, drama, and poetry. Samaras and Sell (2013) explain that data is collected with the aim of understanding, for example, how students learn and respond to the teaching of literature in the classroom.

Journal writing

Personal journal

According to James, Milenkiewicz, and Bucknam (2008, p. 70), "reflective journals are handwritten or are a verbal account of a group of events over time. They are similar to interviews; they display the worldview of single individuals". Madondo (2014) adds that they promote teacher journals for teacher development as it provides a platform where a teacher can write about his or her own ideas informally without being judged and not conforming to any structure or layout of a certain genre. Masinga (2007, p. 19) further puts "emphasis on the use of journals by self-study researchers and participants as an important tool where they can reflect upon experiences, feelings, observations of their lives as well as in the classroom activities". Therefore, as a novice teacher-researcher, I chose to make my experiences, opinions, thoughts, and feelings visible and acknowledged part of the research process through keeping a reflective journal to narrate my research (Ortlipp, 2008). I used my personal journal to write my thoughts, express my feelings, explanations, and decisions freely. Journaling allowed me to share responses to my daily life experiences and events (Mlambo, 2012).

I wrote about my feelings, my ideas, my past experiences of learning and teaching literature. I wrote dates and the venues of what I recorded in my journal to help me remember ideas and thoughts perhaps discussed with participants.

Figure 2.1: Screenshot of my journal entry

Learner journals

Journal writing for the learners was a class activity whereby I engaged learners to document their thoughts and feelings on paper (Madondo, 2014). The aim was to give learners the opportunity to freely express their feelings, write their reflections on what affected them in learning literature and what they wished to be done for them to learn literature more effectively. Therefore, this helped learners document their reflections while enabling me to identify some aspects of the curriculum that needed attention to improve my practice from their perspective. These journals were anonymous journals. The learners were requested to use their nicknames that were unfamiliar to me in their journals for identification. This was for the purposes of allowing them to freely write their thoughts and feelings about the lessons without fear of being judged or questioned on what they wrote.

In creating these learner journals, I used old 72 paged journal exercise books and cut them into halves. Each learner received a journal every Monday during the process of collecting data and these were collected every Friday for reviewing and writing up my chapters. After every lesson,

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the learners received standard guiding questions on the board to use in writing up their journal entries.

<div style="border: 1px solid black; padding: 10px;">

Reflection guiding questions:

What was the lesson for today?

What did you find interesting?

What did you not like about today's lesson?

These questions were also explained to them in Zulu for them to understand.

</div>

Figure 2.2: Example of standard guiding questions for learners to use in their journal entries
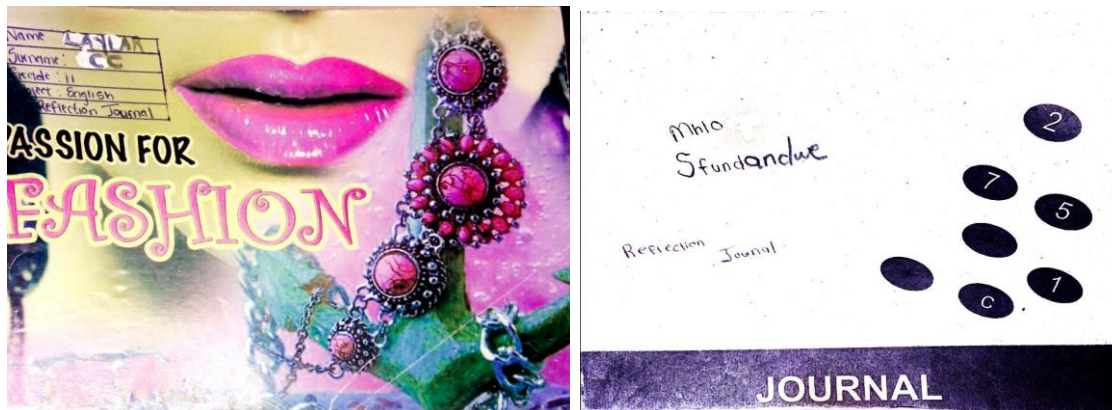
Figure 2.3: Examples of learner journals

Memory drawing

Bozzato (2017) describes human memory as having the ability to retain, store and retrieve information that is much interesting to us. He further explains that there are two memories stored in our memory systems: personal and autobiographical memory, which refers to the events, episodes, objects etcetera. Therefore, autobiographical memory is the ability to be able to remember our lives. Our mental imageries interact with our language systems of language and narrative in the autobiographical memory recoveries (Bozzato, 2017).

Bozzato (2017) further emphasises that these autobiographical memories or figurative memories allow people to represent information as drawings and photos to retrieve memory; other people usually use mental pictures. Polkinghorne (2005, p. 144) states that "documentary evidence can consist of written, oral or visual (such as photographs) or cultural artifacts". I

made use of memory drawings to show significant experiences related to my learning of English literature and life history. I drew sketches of my memories which helped me gain entry to my personal experiences that I might have perhaps ignored or could not remember. I used them to retrieve things in my subconscious mind (Madondo, 2014) (See chapter three).

Artifacts

Madondo (2014, p.17) explains that artifacts are objects that can offer "tangible evidence of the realities of teaching and learning". In this study, I chose to use artifacts that were significant in my life which helped me recall my past experiences. These artifacts assisted me in learning from my personal history looking at how I taught literature. Therefore, the use of artifacts was for enhancing support skills to assist me in preparing for the tasks of teaching and developing my practice. This was through the memories of my past experiences from home to the university and teaching English as a novice teacher (Caldarera, 2013). Artifacts like photos and old assignments best fitted this study because they helped me recall and learn from my past literature events which in turn contributed to improving my practice (Tur, Challinor, Marin, 2016).

The lesson plans

Nesari and Heidari (2014, p. 25) define a lesson plan as a "written description of the education process in which it is shown what, when, where and with which method learners should learn and how they should be assessed". The lesson plans that I designed were in line with the prescribed Annual Teaching Plan (English First Additional Language Grade 11). This document stipulated what is to be taught and when (Madondo, 2014). The Curriculum Assessment Policy Statement document focuses on four skills to be achieved by the English learners in their respective grades. These include reading and viewing, writing and presenting, listening and speaking, and language structures and conventions (DBE, 2011).

Lesson plans are important because they assist teachers in managing classes properly since they are made by teachers according to their needs (Nesari et al., 2014). For purposes of this study, the lesson plans assisted me in planning the lessons according to the set objectives of this study and those of the curriculum policy. They guided the process of enacting the literature curriculum and in understanding how the learners grasp the literature content. Through the lesson plans, I was able to structure my process based on the time allocated and the content to be taught. These also gave me the opportunity to think creatively how each content component was going to be creatively addressed. As Yildrim (2003) asserted that lesson planning is a

process that is important to the teacher trainees who are still gaining experience since it forces them to reflect on what and how to teach and evaluate. Therefore, lesson plans were used in this study to reflect on my teaching and how I assessed learners.

The Curriculum Assessment Policy Statement (CAPS) document

The Curriculum Assessment Policy Statement (2011) is a prescribed document for English First Additional Language which outlines the aims, outcomes, and objectives. It was instrumental in developing all lessons used in enacting the literature content in this study. This document informed my research through the content I enacted in classrooms using lesson plans; this, in turn, informed my teaching. It also informed me when to teach short stories and poetry and how (DBE, 2011). I used it to plan the content to teach in class and to gather data on what literature is, how it is taught, and its aims.

Taking photographs

The process of taking pictures is a memory work prompt. Pictures taken by people and used by them tell stories that they wanted to say. They portray true emotions as stories would be told, (Mitchell, MacEntee, Cullinan & Allison, 2019). Photographs taken by people evoke our memories as they are also very powerful tools to evoke the past and they are also known to be future-oriented. It is for this reason that in this study I first, as part of my personal history (see chapter three) used photographs to evoke my past and assisted me in retelling my past learning experiences of how I learned literature. I also used photographs to capture my process of teaching as I interacted with the learners and the content. These photographs were taken by myself in the classroom using my cellphone to reflect and influence my future teaching ideas, (Mitchell et al., 2019). As Oslund and Crespo (2014, p. 4) explain that "photographs provide unique opportunities in thinking deeply about lesson moments that, in real-time pass too quickly for considering productive alternatives". They assist in reflecting on moments that took place in the classroom and in remembering those moments the way they happened. (See chapter four).

Collage

A collage is an important way to enhance analysis and representation in pursuing educational research, (Hamilton & Pinnegar, 2009). It helps and forces viewers and the creators to think beyond the boundaries of tradition and can be seen as a symbol of the narrative. It is artwork that assists the creators in telling their stories by combining different pictures together. It includes "words and photographs", (Khanare, 2009, p. 97). Likewise, in this study, the collage

assisted me in thinking about my personal history. As I attempted to remember my lived experiences in all facets of my life that related to learning. I use photographs as well as words that symbolised my learnings.

Table 2.1: Data generation

Research Question	Data generation activities	Data Sources
What can I learn from my personal history about how I learned to enact the teaching of English second language literature?	1. I wrote about my personal history of how I learned literature. 2. I collected artifacts from home that assisted to trigger my memories of my personal history that relates to how I learned literature. 3. Created a collage that represented my personal history. 4. I drew memory drawings to make my memory more visible.	1. Reflective Journal entries 1. Artifacts and my Journal writing 1. Collage making 1. Artifacts and memory drawing
What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?	1. The learners and I wrote on our journals to reflect on our experiences and the process. Reflecting on what we think and feel about the process and our learning from it. 2. I used the lesson plans to facilitate my exploration of how I taught literature as I worked with my learners.	1. Journal Entries 1. Lesson Plans 2. Taking of photographs

	3. I used the curriculum document to write up the lesson plans. They kept to the expectations of the program.	1. Curriculum document (CAPS)
	4. I had conversations with critical friends and got constructive feedback on the work I was producing.	1. Critical friends
	5. I draw metaphor drawings to make my learnings more visible.	1. Memory drawings

Data Analysis

I engaged inductively with the generated data to find meanings and patterns in response to the research questions (Nieuwenhuis, 2010). I moved from a general to a specific point of view of my enactment of the literature curriculum in the grade eleven class. Thomas (2006) defines the inductive approach as a procedure that is systematic in analyzing data that is qualitative in which the analysis is to be guided by specific evaluation objectives. However, he describes the inductive analysis as an approach that uses detailed readings of raw data to derive concepts, themes etcetera. This is through the interpretations made by researchers from the collated raw data. The raw data was collected using the lesson plans I created and meaning was derived from the data through interpretation. Thus, the findings of this study emerged from the frequent, dominant or significant themes inherent in the raw data (Thomas, 2006).

Samara and Roberts (2011, p.642) state that, "the noteworthy characteristic of self-study is that even when conducted by an individual researcher, it should be interactive. This interaction can take place in more diverse ways like interacting with colleagues, students, friends or literature. Likewise, I interacted with critical friends and my grade eleven learners in making sense of the data collected, such as the journal reflections that they made. This had a positive impact on understanding how learners learn, as well as the literature.

Through the process of interacting and collaborating with critical friends and my grade eleven participants, who encouraged and solicited respectful questioning and divergent views in obtaining alternative perspectives, they also assisted in the interpretation and analysis of the data. Samara and Roberts (2011, p. 642) explain that "a self-study is personal and interpersonal with learning, thinking and knowing arising through collaboration and feedback from others". The knowledge and enlightenment through collaboration with literature and my participants enabled me to be more aware of my enactment of the literature curriculum; it positively influenced my teaching as a novice teacher. Therefore, through feedback from participants, and collaboratively embarking on data generation activities with the participants, I gained insight on new perspectives in analysing and interpreting available data. I used pictures of the learners' work as evidence of data collected. Through analysing the pictures and what the learners wrote, I began to understand how learners learn and explain literature.

I also interacted with my research supervisor who provided assistance in making meaning of the data generated through feedback and clarifications of how data should be interpreted. To facilitate these conversations I used art-based methods such as collage making and metaphor drawings (Tidwell & Manke, 2009) as I presented and got feedback. This enabled the search for "emerging patterns, concepts and explanations in data collected" (Nieuwenhuis, 2010a, p. 107).

Ethical considerations

Madondo (2014, p.27) "reveals the significance of the acknowledgment by the teacher-researcher of rights, privacy, and confidentiality of the participants that are taking part in the self-study research". This then indicates that people involved in this self-study must be informed of their rights of participating in this study and they must be protected. They should be made aware that any information they share or give out for the study will be treated with confidentiality. Therefore, in this self-study I was the main research participant who aimed to improve her teaching. I firstly wrote a letter giving the details of my proposed study to the principal of my school, along with a consent form. I then wrote an application to the Provincial Department of Education (KwaZulu-Natal) requesting permission to conduct the proposed study at my school. I also sent an application to the University of KwaZulu-Natal for the ethical clearance of the proposed study which was granted, (see appendix B).

Since I worked with my learners as participants, I wrote consent letters for parents to sign on behalf of their children giving permission for their schoolwork to be used in this study. I mentioned in the letters that I would use hard copies of learners' written work and their journal entries during the research period, and also requested their permission to refer to their child's contributions. I stated that their child's work will only be used if they give their consent and in a way that respects their child's dignity and privacy. Hard copies and journal entries of learners' work will be safely stored and discarded if no longer required for research purposes. I also mentioned that their child's name or any information that might identify him or her would not be used in any presentation or publication that might come out of the study.

Furthermore, it was stated that there were no direct benefits to their children for participating in this research and that they did not have a legal obligation to have their children participate in the study. They were informed of their freedom to withdraw their child at any point and that it would not affect or put their children at a disadvantage. The letters were written in a language that parents understood, which was isiZulu.

Trustworthiness

A self-study by its very nature "defines validity as a validation process based in trustworthiness" (Loughran, 2007, p. 15). During the process of writing, evaluating and analyzing the data reliability of the research was validated based on trustworthiness. Feldman (2003) states that self-study has a normative, teleological component, meaning that it is moral work. Therefore, since this was a small-scale in-depth study that was conducted in one particular context, the findings of this study were not generalizable to other contexts. However, the study could offer some useful insights and it highlights the key issues that other novice and seasoned teachers could consider and draw from when enacting the English literature curriculum in a similar context.

Hamilton and Pinnegar (2000) posit that English literature teachers would study their actions and their practice and collect data from the reflections of their actions using a self-study. Therefore, how the research, as well as the researcher's reflections and claims of research, are presented through giving a full detailed description of how data was collected and how the sources of data were used, portrays and confirms the trustworthiness and reliability of a self-study (Feldman, 2003). To give detailed descriptions of how data was collected, sources such as artifacts, memory drawing, lesson plans, curriculum document, and reflective journals were used. These sources of data collection were engaged with the chosen participants using data

generation activities. These included a narrative of my personal history on how I learned literature; a collection of artefacts that triggered memories of my personal history; artefacts and memory drawings that made my memory more visible; use of lesson plans to facilitate my exploration on how I learned literature; use of the Curriculum document to write up lessons; and embarking on frequent conversations with my critical friends; as well as metaphor drawings that made my learning experience more literary and visible.

Feldman (2003) states that giving full descriptions of the data collection sources used, the data collected and giving evidence of the findings of the research, validates trustworthiness and reliability of this research. Providing evidence of the findings and explicitly explaining how the process of reflecting on my experiences has influenced and changed me as a novice teacher, made the research more reliable. However, Madondo (2014) explains that trustworthiness is enhanced if the piece of writing is moving and touching to the reader. If the reader likes or believes in the written work, reliability and trustworthiness is enhanced.

Research challenges

Prince and Murnan (2004) explain that the limitations of a study are those characteristics that influence the interpretation of the findings on an individual's research. They are the restrictions on generalizing and the utility of findings that result in the way the researcher decides to design the research or the method used in establishing the internal and external validity. The limitations of this study were posed by the very nature of the school, through its basic resources. However, I used my own resources which I carried into the school to facilitate this process. Another limitation was the language barrier, which I countered using code-switching for a limited period to allow learners to understand the activities and the research process.

Conclusion

In this chapter, research methodology is discussed in depth; the self-study allowed me to introspect on my teaching practice and the relationship of the learners with literature to ultimately improve their understanding of literature. Detailed descriptions of the research process, as well as how my critical friends and research participants contributed to the exploration of my practice by answering the research questions was provided. Since the study aimed to help learners understand literature more by creating their own meanings to the literary text given to them; it enhanced their critical and analytical skills, as well as improved my practice. Therefore, using self-study as a methodology assisted me in learning more about my

practice in teaching literature and the significance of engaging and collaborating with other people to share ideas and accept critics as part of self-development. Furthermore, it enlightened me on the importance of reflecting on previous and current practices as part of learning.

In the subsequent chapter, I respond to the first research question: "What can I learn from my personal history about how I learned to enact the teaching of English second language literature?" In this chapter, I reflect on my personal history with regard to how I learned English language literature.

CHAPTER THREE
MY PERSONAL HISTORY OF LEARNING
Introduction

The focus of this study was on exploring how I enact the English second language literature curriculum as a novice teacher. The purpose was to improve my practice and the learners understanding of literature. The intention was to decrease the number of learners failing literature and identify new approaches to teaching literature that would suit the type of learners I teach. In the previous chapter, I reviewed my self-study research process. The research methodology, the context of the research and the participants were discussed. Data generation methods, data representation, analysis, and interpretation were also provided. The ethical issues and trustworthiness of this research study were presented and the challenges encountered were highlighted.

The current chapter responds to the first research question: *What can I learn from my personal history about how I learned to enact the teaching of English second language literature?* To begin exploring this question. I recall my past experiences of learning literature in my early schooling, high school, and tertiary education level. In sharing my memory stories, I begin by sharing a poem that speaks about how I learned literature and how it has influenced me as a novice teacher. It is a symbol of my learning of literature from early childhood until the present. I used artefacts that are significant and memory drawings of my past lived experiences to understand my past literature experiences and to improve my practice. Bozzato (2017) describes human memory as having the ability to retain, store and retrieve information that is interesting to us.

Literature Poem

<u>Literature!</u>

Literature! How I struggled to
Understand you alone as a word.
From reading children's books and
Listening to audio stories my grandma
Used to tell me when I was a child.   5

Magazines, books, and newspapers,
They are all controlled by you.

How I fell in love with reading
Singing and listening to stories just to
Understand you better.   10

I remember how I used to enter
Those speech contests and all the debate
Programs. Funny, all just to understand you better,
Literature.   14

Now I understand you better
From primary schooling to tertiary education.
Now I teach as I have developed knowledge
Encouraging others to understand you better.

Literature! How I fell in love with you.   19

A poem is something that is made or rather created which means that it is an artwork (Vistas of Poems, 2015). In this narrative poem, I share my thoughts on my relationship with teaching and learning about literature. This poem called Literature starts on a sad note and ends on a happy tone. The first stanza speaks about how I struggled to understand literature as a word in my early grades where we read our small poetry books given by our teachers. In this stanza, I recall how my grandmother enforced the idea of learning literature through listening. She would narrate stories she listened to on the radio when I was a child. This made me recall how my grade two teachers taught audio stories.

Literature involves a lot of reading and understanding different kinds of literary genres, one must read a lot of books, magazines, and newspapers (see stanza 2). In all these sources, there is literature. Interesting stories and poetry can also be found in magazines, newspapers and books that help understand the literature better (see lines 7, 9&10). Through reading and turning literature into music, I fell in love with reading literature. In stanza 3, I recall how I went the extra mile to understand how literature works in high school through speech contests. I got involved in debates as I thought that all that is read and spoken involved literature (see Line 13&14).

However, in stanza 4 I become more enlightened on what literature is. I acquired more knowledge through my learnings from primary school to tertiary and used this knowledge to

inform how I teach literature in high schools. I also use my personal experience to encourage learners to fall in love and understand literature better (see Line, 18&19).

My story begins

To begin my journey to my personal history, I first created a collage that represented what I aimed at sharing. A collage is a very useful tool in teaching and learning. It can "move people from talking to action", (Khanare 2009, p. 97). Khanare continued to say it helps us to be good critical thinkers and analysts as we choose words and pictures that are in line we what we want to speak of, therefore, this is not just cut and paste exercise (2009). This collage allowed me to represent my learnings in pictures and words which evoked my past literature experience.

I presented my collage to my supervisor to start thinking and building my story. I met with her to present first my personal life journey at home. In the presentation process, she asked questions and seek further clarity on what I was saying and I explained and answered her questions. I went home and wrote about what we discussed in the session. The next section that spoke about my primary school days was next and we followed the same process. We also had a discussion which thereafter I also went home to write about. This was done for all the sections in this chapter where we had a back and forth interaction regarding personal history journey reflected in the collage.
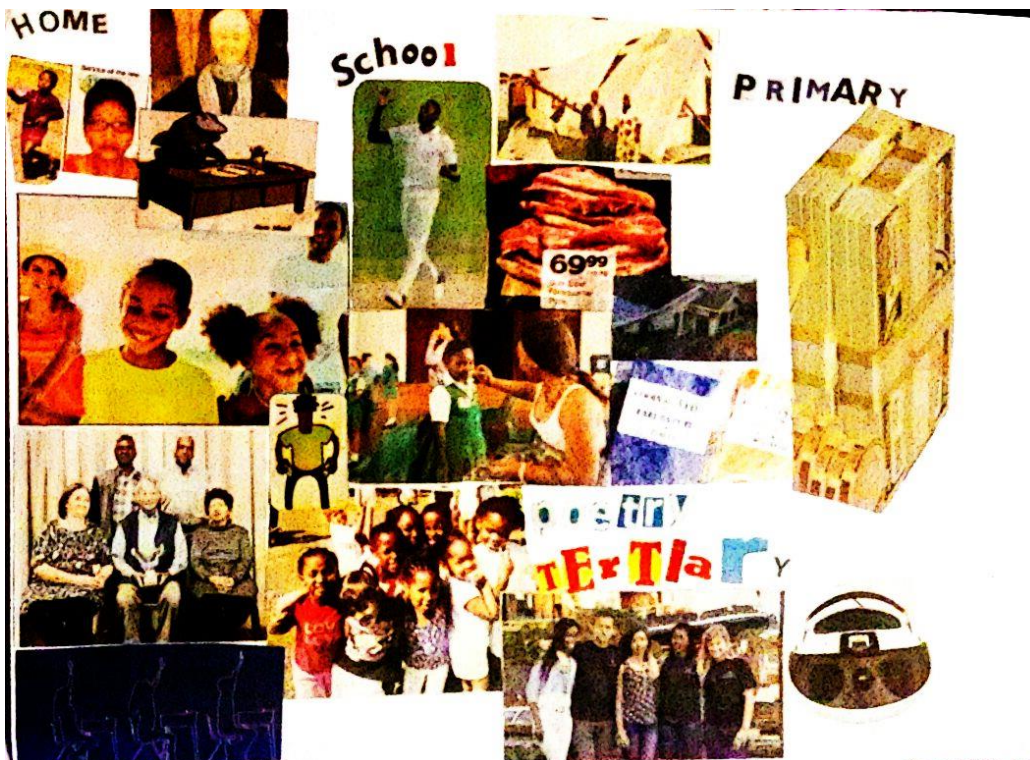
Figure 3.1: A collage that represents my personal history.

My life at home

I grew up in a family of seven with my parents, two sisters and two brothers; I am the last born in the family. My mother was self-employed and sold meat in pension stations every day to provide for the whole family. Pension stations are pay points where vulnerable groups, e.g. people with disabilities, senior citizens, and children receive their social grants.

My father was unemployed and mostly spent his time at home taking care of the garden and the cattle he had. My parents were not educated; although, they believed in education. They strived and worked hard for us to receive a better education. My two older brothers, Piwano and Mabura, went to school but did not finish. They later studied short security courses to better their lives. My parents were not pleased about it, but because they wanted them to have something to do, they supported them throughout. They were happy that at least they were independent, and they would not be much of their responsibility anymore. Therefore, they got their certificates and found jobs.

When I was around 10 years old, my older sister who is the third in family finished school but struggled to get into university because of our family's struggle with finances. Even though my parents wanted her to go to college and study, they could not afford to pay for her college fees. My mom took out loans and sold more meat; even went to as many pension stations as she could to sell ox heads so she could pay for my sister's tuition fees. Fortunately, in 2010 my sister managed to complete her Human Resources diploma and graduated. She was the first to obtain a diploma or even have studied at a higher institution in the family. My mother was very proud of her. In her graduation, she cried and thanked her for being a good girl who understood her upbringing and where she comes from. I was very encouraged and inspired such that I always regarded her as my role model.

I would copy everything she did, the way she spoke English, her accent because I was inspired and motivated by everything she does for the family and for bettering herself. Her education and exposure to the college life was a breakthrough for us as well. She would encourage and teach us how to read, write and assist us with our homework. She also assisted me in understanding English novels, poetry, and short stories. I remember when I had a short story assignment that required memorising characters and their roles in the story. Some of the names of the characters were not easy to pronounce; therefore, my sister would help me pronounce the names and identify key words to remember the characters' names and their roles. We would usually do the homework in the dining room on a table which I recall as my artifact. For

instance, in the story, there was a character by the name of Christopher, and she was playing the role of a mother. I would write C- for Christopher and M- for Mother; since this was on the table in the dining room, it was easy to study because I spent most of my time in the dining room watching television.

In 2007 before my sister graduated, there was a personal conflict between my parents which hindered me from learning effectively at school as well as at home. That year, at the age of thirteen, my sister and I were taken to live with my grandma (maternal), my aunt Tshekile, and my cousin Giraffe at Magabha because the situation at home was no longer safe. Magabha was a village in an underdeveloped rural area near a company that produces paper. Most of the people in the area worked there and would walk to work because it was near their homes. Our neighbors were farmers; they reared piglets and sold them at social grant pay points.

Back at home where I grew up, the family struggled financially, but at my grandmother's place, things were much better. My aunt was a supervisor at a laundromat in town. My grandmother was a pensioner and my cousin worked for a construction company. That meant there were more sources of income in the house and life was better.

I enjoyed staying there because there was no violence in the house. My grandma registered me at a secondary school in the township. I did grade six then and I was promoted to grade seven at the school in the township. She was very happy that I came to stay with her since she took me as her favorite granddaughter. Things went well until June when there was no electricity at grandmother's place, we only used candles at night. Therefore, studying at night was not permitted by my aunt.
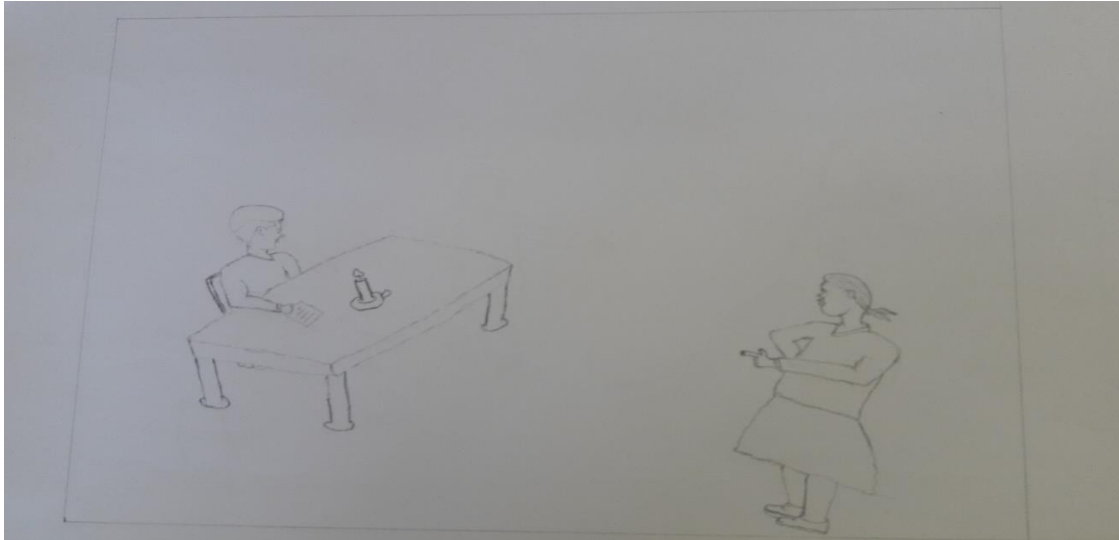
Figure 3.2: Challenges of studying at home: A memory drawing of my aunt shouting at me while I was studying

My aunt started mistreating me; she would complain about everything including food and house chores. Nothing I did please her. She was even irritated by my efforts to study. She would complain that I was wasting candles when studying at night. During exams, I would remain at school for a few hours to study with my peers after school. When I got home, she would complain; although, my grandma always understood.

We lived in a five-room house with three bedrooms, a kitchen, a dining room, and a veranda. Outside was a two-room building which was the dining and sitting room. My grandmother named this building a parliament since it was her favorite building where she would hold meetings with important people such as her church mates, Stokvel mates and her friends from the township. There was also a rondavel which was a traditional kitchen. We used this kitchen mostly during our traditional ceremonies when speaking to our ancestors.

When my aunt would shout at me at night, in the morning, my grandmother would motivate me and encourage me to ignore my aunt because she was jealous that her child failed matric. She then promised to buy me a paraffin lamp to use when studying at night. I then started studying in my grandmother's room because my aunt never allowed me to use the dining room. My aunt was the kind of person who assisted other needy people like my mother, but she always celebrated other people's failures by boasting about how she rendered the assistance. She preferred for people to depend on her for everything so that she would be praised for it. She would disregard those who became self-reliant and would start making comparisons which proved she had low self-confidence and very low self-esteem.

The only thing that mattered to her was her first-born son, Giraffe. She never liked seeing other people succeed, more especially the youth, because her son did not make it to tertiary education because of poor performance in matric. For this reason, she did not permit me to have friends, nor to study with them at home.

I had a friend in the neighborhood. We went to the same school together, so when we had homework, we would finish it at my house or hers. It was better engaging in discussions together for better understanding. So, when my aunt arrived in the afternoon from work, she would shout at me in the presence of my friend that I did not finish my chores. She would also tell me in private that she did not like my friend and did not want to see her at the house again. She would say my friend's family were too full of themselves and that she would never speak nor befriend any of her family members, therefore I should not either. At the time, I thought my aunt treated my friend with such disdain because she came from a family of a higher social class. For that reason, my aunt looked down on herself and did not want to associate with rich people as she regarded herself as low class. She displayed a similar behavior towards another friend who lived in the township whom my grandmother loved so dearly such that she allowed us to use the parliament to finish our homework.

Moreover, every time when I came back from school, I had duties to perform such as cleaning the house and cooking because I was the first one to get home every day. After that I would rest and later when everyone was home, I would do my homework to get their assistance. My sister would assist me in writing my essays and literature work. At that time my sister was 18 years old and she was in her third year in college. She would proofread my essays, help me correct my spelling errors and demonstrate how to construct essays, then I would do the corrections. With regard to literature, she would read poems and allow me to read them again. She would also create a song, rhythmise the poem lines and I would sing until I know the lines by heart; then it was easy to analyze them. We would name the stanzas and when we were explaining the lines, we would call the stanzas by names. This was easy to recall as it was the part I enjoyed the most with my sister. She made me love poetry.

Figure 3.3: My motivator: A picture of my late Grandma at her cleaning job

My grandma was very supportive, she would clean the house at midday and cook supper so that I could have enough time to study. When I got home, I would only do my homework early before my aunt arrived. According to my teacher, I was a very bright learner at school and always passed with flying colors at all times. Even under the circumstances I lived in at Magabha, my performance increased. This was not by miracles, but by the assistance of my grandmother and my elder sister. My grandmother would give a spelling test every weekend when she was sitting on her favorite sofa. She would say to me,

> *"Mzukulu, education is very important. You cannot survive out there if you cannot read and write English. I became a cleaner because I could speak English better and I learned some of the words from the English people I was working for through engaging with them daily. Therefore, read more, listen more and write more"* *(translated memory conversation).*

I started to enjoy reading because my grandmother would help me through it. Most of the books I read were borrowed from my class teacher since we did not have a library at school. At home, we did not have a television, but we had a battery radio since there was no electricity. Her favorite radio station was UKhozi FM because they used to play short stories in isiZulu. My grandmother loved listening to stories on the radio in the afternoon and in the evening. Usually,

when she listened to these stories in the afternoon, I was usually not back from school or would still be on my way, since it played at 15:00 pm. The other short story played at 19:40 in the evening; by that time I was usually busy with my homework.

I never liked them because they were too boring for me; listening and not seeing the characters acting was not interesting. I preferred watching movies, seeing characters in action than listening to a story on the radio. However, when she explained the plot I started developing love for audio stories. Every time I got back from school, I would make food and sit with her in the dining room, then she would start telling me these stories. She would demonstrate how she thinks the characters look like and their emotions. Seeing her doing all the funny gestures made me laugh and I enjoyed watching her such that I started developing an interest in listening to the stories on the radio. I would make sure that I got home before 15:00 pm or by 15:00 pm since I got off school at 14:30 pm, or and the latest would-be 15:10 pm.

Therefore, every week-day at 15:00 pm, we would listen to a short story called 'UNyaka wesethembiso' (The year of the promise). The story had characters by the names Zolile, Mazwakhe, Pearl, Maqhawe, Mbalula, Thabile etcetera. My grandmother wanted me to pay more attention to the main characters, Zolile and Mazwakhe. She then went on to narrating what the story was about.

> *Mazwakhe was doing grade 12 when Zolile was in grade 10. Mazwakhe had interests in Zolile such that he proposed, and they fell in love. Zolile was a virgin by then. They made promises to each other that they won't embark on sexual intercourse until they both finish school and get married. Mazwakhe finished school and went to varsity, while Zolile was still in high school. On his first day, he met Pearl during registration day who was more willing to assist him throughout the whole registration process. Pearl developed feelings and became more interested in Mazwakhe, while Mazwakhe was not. His focus was on Zolile and the promises they made to each other. She began to seduce him as they lived in the same apartment. She would come out of the shower naked just to get Mazwakhe's attention.*

> *One day Zolile came to visit Mazwakhe at the university. She saw Pearl with Mazwakhe together and she hated it. Mazwakhe had a friend whose name was Maqhawe who was interested in marrying Zolile such that he took the initiative of abducting her (ukuMthwala, a cultural practice of the African people which includes early and forced marriages (Maluleke, 2012).*

> *The purpose was to force her into marrying him. After days passed, Zolile got raped and was found in the forest full of blood. She went for proper examination at a hospital and the results came, her bladder was damaged, and she could not conceive. All that passed, she got married to Mazwakhe as they had promised each other. Though the*

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vow they made before they got married was broken because Zolile was no longer a virgin and she could not conceive. However, Mazwakhe understood because he truly loved Zolile.

Then grandma went on to say, the whole story was about love. However, as a young child, one should learn that life has unexpected events. She pointed out that, not only can one learn through reading, but also through listening to short stories. While narrating these stories, my grandmother analyzed the short stories with characters, themes etcetera. She said, "what I have just narrated to you is uvuthondaba (the *Climax* of the story)". When telling these stories, she would be very excited. She would change the tone of her voice and sound like a very small child. She would also make funny facial expressions like a clown or sometimes a monkey. The part I enjoyed the most was when she removed her doek. Her hair was white all over, I would laugh out loud as she became a totally different person. I would laugh at her especially when she drew closer, walking slowly like a tiger waiting to prance on a springbok; when she was near she would speak loudly like a dog barking. I was so impressed at my grandmother even though unaware she was teaching me how to understand a story as literature; yet, through her, I learned to listen. I still remember these stories even today.

My grandmother was a hard worker. She believed in being independent and never wanted lazy people. At the age of 58, she was still able to do her own washing, cooking, and walk long distances, though she had illnesses such as high blood pressure and respiratory distress. This is what took her life in August 2007. I was going to write a test on the day, but I could not go to school as this happened early in the morning at four o'clock. This affected my learning at school such that I could not go to school the whole week because of the trauma brought on by my grandmother's death. I failed English in term three since I did not have the support of my motivator (grandmother) anymore. So, I did not see the reason to read and write anymore. Whenever I came home, I would find her sitting on the sofa beside the door watching me coming from school at a distance. when she was gone, I was all alone. When I came back from school, there was no one. The picture of her sitting on her favorite sofa watching me coming from school lingered on. She was the reason I loved literature.

My big sister and mother were always there, even though it took me a while to recover. My mother stayed the whole of August and September to ensure that I was fine. She and my big Sister supported me throughout my studies. My mother would assist me with my homework, novels, and short stories; and when she was around my aunt was never bitter.

Primary school days

I went to primary school when I was seven years old in 2001. My school was in the rural area in KwaZulu Natal, South Africa. It was in uMthwalume area at Sihlonyaneni. The school was not far from the nearest town, approximately 20 minutes' drive from school to town. The school had a male principal, staff of about 20 plus educators and a thousand plus learner enrolment. It started from grade R up to grade seven and it was a public school. The school was not a disadvantaged school; however, it did have a few shabby buildings. It had resources, books, etcetera. The school had different sport codes such as netball, volleyball, soccer, Music (Choral), drums measurands. I participated in all these sports codes. Cultural activities were part of extramural activities and they were compulsory. I loved Gospel music, therefore I participated in it and was made the leader and put in the front line.

The school had proper toilets, but I never used them because the learners always said they saw 'Pinky Pinky' which was another word they used for *tikoloshe (Zombie).* Furthermore, the school accommodated all kinds of learners including learners with disabilities. It had one class with special teachers who taught all the learners with learning disabilities. This class was more equipped and resourced compared to other classes. All the equipment that was there was good as new. Unlike other classes, some of the desks were old and it would take years to be replaced. The chalkboards were portable; however, other classes had the ones against the walls. All the classes had proper desks and each had three learners sitting. Each class had approximately fifty or less learners and one class teacher. Every Friday all the girls had to clean the classes. I hated this because after cleaning my uniform always had dirty white spots from the polish used when cleaning the classroom. Lastly, the school had a feeding scheme. We ate different kinds of meals every day.

Therefore, looking back in my primary schooling I recall that teachers did their jobs properly. They had all the teaching aids they needed and ensured we were able to read and write. However, I was so young to even notice what was happening around me. I do not even know how I passed grades one to three. The classrooms had charts all over the walls, including puzzles, and workbooks, which we left at school every day. We also had different colored chalks and pencils in each class. In grade one, our class teacher taught us literature through listening. More especially stories and poetry. She would bring a radio from home for us to listen to a story or a poem. After listening to a poem, she would make us sing it the whole week in the mornings. After a week or so, she would give us workbooks to write the very same poem

every day in our workbooks. She would mark our work and request that we do corrections with the whole class.
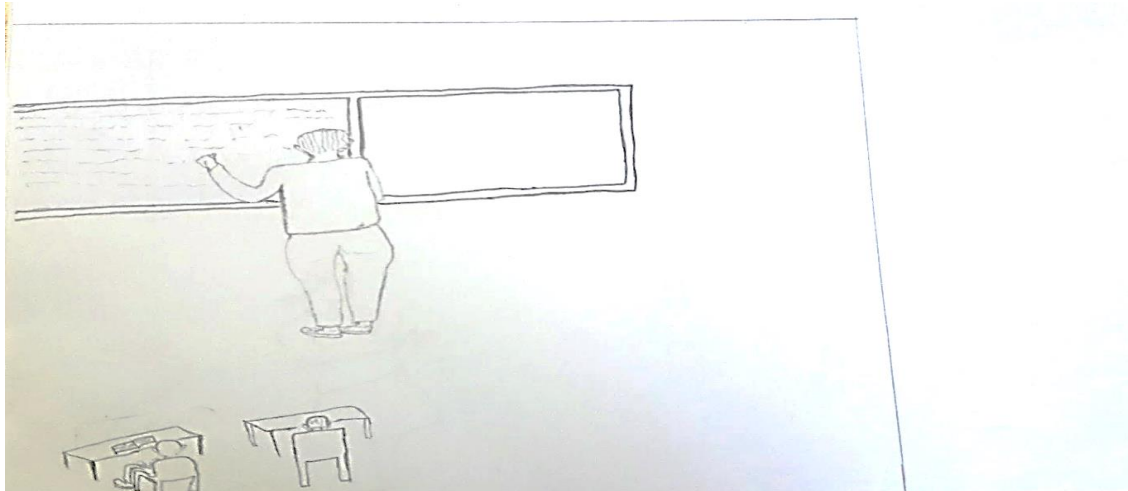
Figure 3.4: Teaching of poems in songs: A memory drawing of a teacher doing poetry corrections on the board

The poem that was written by my teacher on the board said:

> *Izinyon'eynhlanu zazihlez'emthini yathi enye kuyini lokyaya, yathi enye indoda nesibhamu, yathi enye masibalekeni, yathi enye masicasheni, yathi enye asesabi thina, asesabi thina asesabi thina, qhu sash'isibhamu zabalek'izinyoni kwaphel'ukuthi asesabi thina, asesabi thina.*

> *Translation*

> *Five birds were up the tree, one asked, what is that? the other replied and said it is a man with a gun, the other bird said let us run away, the other said let us hide, and the other one said we are not afraid. Boom a gun noise, the birds all flew and there were not afraid anymore.*

I remember the following day after we did corrections, I sat at the back row in class. The teacher was checking our workbooks and unfortunately, I had not finished copying the corrections on the board. I was so lazy that day. I had slept the whole day because I was mad that my mother did not give me pocket money. The teacher checked my workbook and she yelled and gave me a hiding with a pipe. I cried the whole period and I hated her for what she had done. The next day, very early in the morning, I showed her my workbook and she requested I sing the poem and demonstrate understanding as taught in class. After I had completed the task, she clapped for me and I was so excited that I made my teacher happy.
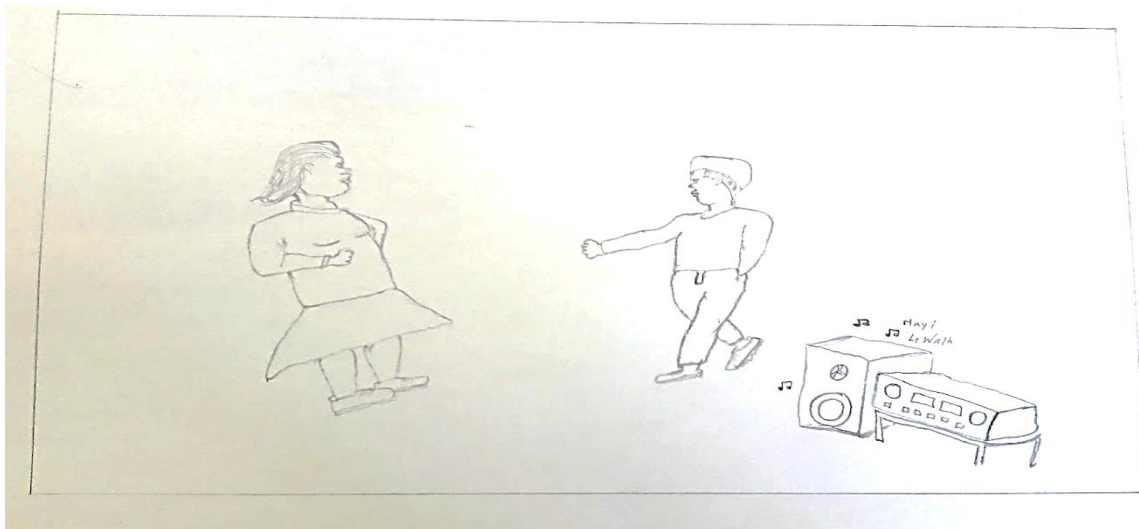
Figure 3.5: Learning literature through music and singing: A memory drawing of me performing a poem for my class teacher

The poem being demonstrated:

> *WeNomathemba ushaywe ubani, ileya ndoda, oyibiz'izela. Ohh hhay ngiyesaba. Gibelanant'ihhash ooh hhay ngiyesaba, ehl'amathamb'ebheke zansi enyuk'amathamb'ebheke phezul.*

Above is a memory of me singing the poem *"WeNomathemba"* for my teacher and doing a bit of a dance showing an understanding of the poem. I really enjoyed her style of teaching. Turning the curricular content into music. It was easier for me to grasp the content because I was very slow when it came to reading stories. I hated it especially during English class. I could not pronounce words correctly and the learners would laugh as if they knew, but they also struggled. However, when I was in grade five, my reading and writing skills had improved a great deal. I was the third-best in my class. Whenever teachers wanted someone to read for the whole class, I was always the first volunteer.

I remember when we first started reading a novel called "Ten Rand and a Yellow Dress" I was so excited such that I was the first to volunteer to read. I read the first paragraph, but there were words I did not understand and it hindered my understanding of the novel. As I read on I would pronounce some of the words incorrectly and Mrs. Dlamini, my English teacher in grade five, would correct me. She would read then explain the whole paragraph in our native language which is isiZulu. This was to enable a better understanding of what was happening in the short stories to the learners. Had she not explained the novel paragraph by paragraph in our native language, her teaching would have been ineffective.

Most of the English literature learned in grade five was translated into our native language. None of the teachers spoke English during English lessons. They encouraged us to speak English in class during the lesson; however, it was not easy because we would laugh at one another as if we all knew better. This was a disadvantage to us all because no one would want to practice the language. The teachers tried but towards the end of the year, they taught English in Zulu. This was because they noticed how learners failed due to a lack of understanding English literature because of the language barrier. Before she commenced with the teaching of the Novel "Ten Rand and a Yellow Dress", the teacher first narrated the story to us.
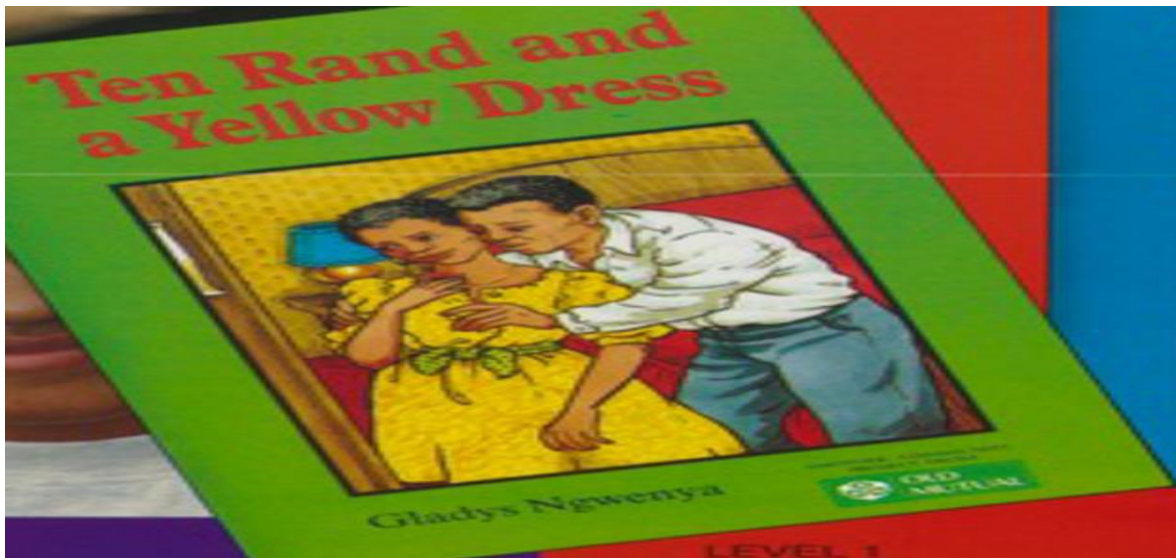
Figure 3.6: Favourite Novel in grade five: 'Ten Rand and a Yellow Dress'

Pre-Read story:

One day there was a girl in my neighborhood. The girl lived with her grandma. She dropped out of school to look for a job. The only source of income they had was grandma's pension. She went to sell fruits on the streets. On her everyday spot, there was a car that always came and bought her fruits. One day the man driving the car gave her Ten Rands. She was very happy. For her, Ten Rand is a lot of money. The following day the man offered to take this girl out for lunch. They went out and after, the man requested that they go to his place he had a present for her. The girl agreed. When they arrived, he took out a bag inside was a yellow dress. He gave it to the girl and asked her to take her clothes off to fit the dress. The girl hesitated, but she did take her clothes off with the assistance of the man. The dress looked very nice on her. The man started getting closer to her, zipping off the yellow dress. The girl did not like the actions of the man; however, he overpowered her. They ended up sleeping together and after the man gave her another Ten Rands and took

her to the very same spot she sold her fruits. The following day, she went to sell. The man never showed up after weeks. Later after a month, she got sick. She was taken to the hospital and found out that she was pregnant and has HIV.

After this scenario, we were all curious and eager to find out what happened to the girl after she had received such news. We also wanted to know why the novel was called, 'Ten Rand and a Yellow Dress'. I started fantasizing, creating pictures in my head of how the girl and the man looked like. The environment they lived in, the girl's spot where she sold fruits, and the setting of the novel. Therefore, I continued reading the novel and the teacher would explain and demonstrate what the characters did in the novel. The theme given to learners was Aids awareness and that we must be very careful of people especially men who are so generous towards us. Men who offer gifts to young girls and later ask them to accompany them to their rooms are not to be trusted. She further stated that if we come across such experiences, we must never hesitate to scream very loudly and call for help. This was a very interesting novel that I enjoyed reading such that I still remember it this day. The teacher, Mrs. Dlamini ensured that we understood it. The way she taught us literature was different from the teaching approaches that other teachers used. Other teachers would always come to class and ask questions, expecting us to have answers and not taking into consideration that as young as we were, we sometimes forgot things. We always needed to be reminded. This is called recapping the previous lesson before starting a new one, which was rare to other teachers.

However, I learned a lot from this novel and from how it was taught by my grade five teacher. As a novice teacher, I still emulate and recall some of the techniques that my grade five teacher used in teaching literature. I remember that she reminded us of the importance of reading literature (short stories, novels, and poetry) in order to gain a better understanding of the world that existed before we were born. She added we should study literature so that we can become more efficient readers of the material which our minds depend on. Therefore, I realized that becoming an efficient reader required hard work and competence especially when it comes to reading novels because reading is one of the complex tasks. Reading a novel or any literary genre cannot be taken lightly because not all people read for pleasure. Learners especially, read because they ought to. Therefore, having the novel reminds me of my teacher and how she loved teaching literature and became my inspiration for becoming an English teacher. I still look up to her.

High school experiences

I began high school in 2010. The school was in a more developed area called Turton. Nearby was a hospital that was still under construction, a community clinic, SASSA offices, and a Home Affairs office. This was a very strict school with very strict school management where discipline was instilled by frequent use of corporal punishment. I went to this school because it was considered better compared to the other schools in my neighborhood. Apart from that, it was my parent's favorite because my brothers also attended there. What they liked more about the school was that it was a school with a good reputation for matriculants (final year) performance. When I started high school, I had already moved back home at uMthwalume where my parents lived but my sister remained at Magabheni (my grandmother's) because of school and work. I enjoyed being home and being with my twin sister again. We never spent much time apart because we would really miss one another such that one would get sick. So, when I was still at Magabheni, she would visit on weekends.

The school was very far from home, as a result, we were compelled to take a taxi every day if we had transport fare. However, if mother did not have transport fare that day, we would wake up very early and walk to school. The distance was approximately an hour's walk. Therefore, at six am we would already be on our way to school.

The school offered different streams namely, commerce, General and Science streams to the learners. Admission to the school was not easy, it was strict and each learner had to pay an amount of R150 if the learner was accepted and was given the opportunity to choose a stream. This was a public school, but had no feeding scheme and was a fee school because it was a quantile 3 school which meant that learners attending were from financially stable backgrounds. The school was from grades 10 to 12 and the classrooms were about thirty plus including prefabs, science lab, a library, as well as an art and culture class. The staff comprised of only black male and female educators. It had a principal, a deputy principal, and a clerk. The learners were all black. The school had no proper sanitary facilities even for the educators but had traditional ones built outside buildings. There was electricity, photocopy machines, school landline, but no school grounds. For extramural activities, the school used the community ground which was not far from the school. It was approximately fifteen minutes' walk. What I liked more about the school was the choir. During extramural activities, I would go to the choir where we sang choral music.

Part of me was motivated to go to school because I always wanted to be present during choir sessions. This was where I enjoyed the most. Being in high school was the most exciting moments of my life. Though I was not certain of what to expect from the teachers and what stream to choose, I had faith in myself. The fact that I was not alone, and my twin sister was there, it gave me hope and confidence. I let her choose the stream first and chose exactly what she chose because I believed in her and the choices she made. Therefore, we chose the same stream and were in the same class.

On the first day at school, our English teacher introduced herself and requested everyone to stand up and do the same for the whole class in English. This was a challenge because it was new to me. I was never exposed to speaking English in front of the class. I was very shy and had very low self-esteem. Our English teacher was a University graduate who loved reading. She would bring us old books from home to read. However, what I did not like about her was that when she taught, she liked using big words that none of the learners in the classroom understood. She spoke as if she was showing off or had a point to prove. This destroyed the relationship and love I had built with literature. Besides, we were rarely given the opportunity to learn English literature in grade ten. The learners ended up not seeing the significance of concentrating more in a foreign language than in their native language.

Most of the learners in my class were never exposed to English literature, especially novels and poetry. Therefore, others would buy novels and poetry books for their personal capacity to enhance their understanding of literature. We were mostly exposed to isiZulu literature and I enjoyed it, not because I am a native speaker but because of the way we were taught which made me fall in love with it. The literature teacher would dedicate one or two months to one novel, one week for a short story and three days for a poem. He would emphasize the importance of taking the time to read for a better understanding. Therefore, this is the stage where I began to read more. I read a novel called 'Bengithi Lizokuna' by NG Sibiya at home. While reading it, I did not jot down notes because I only read for enjoyment, and to expand my own reading capacity. I read the book because I wanted to find out who was behind the words, 'Bengithi Lizokuna', ('*I thought it was going to rain*'). I read the book, but I did not finish it. The following day when I got to school, I was surprised and extremely excited when my Zulu literature teacher introduced the same novel.

This novel was prescribed for grade elevens and twelve for the year 2011. When we began to read, I already knew the novel, so I did not bother to read it in class with the other learners. The teacher first requested that we read the title. The primary purpose of this was to familiarise

ourselves with what the novel was about and try to make sense of the title before we commenced reading.

I was exceptional at reading and analyzing Zulu literature because I understood them. The problem started when I began to be more exposed to English literature in grade eleven. At that time, I did not understand why our teacher taught us English literature seriously. I understood it was part of our learning, that we ought to study it and they were compelled to teach it, but they could have skipped some of the content and taught us the easy ones as most of the learners were struggling. I was such an embarrassment because I could not read properly nor pronounce words correctly. Though the English literature teacher understood my issue, I was demotivated and discouraged when learning English literature. I was never eager to attend literature classes because I knew that during discussions I would not engage effectively. This was not because I did not know what to say or how to respond to a question, but because I was scared and uncomfortable about speaking a language I did not understand. This had a major effect on my reading and writing, as well as my understanding of literature. Most of the time when we were in literature class reading novels, the teacher would ensure that we all read. When it was my turn to read, I would stutter and bite my nails hard. I did not know where to begin. Since all that was written in front of me suddenly seemed blurry. It took months to understand a novel because when I studied it the first week was for the familiarisation of words. The next was for understanding the content and terminology. However, for short stories and poetry, it was easy because the content was not lengthy as in the novels. It would take five days to read and understand them.

However, in all the literature aspects, it would take months to understand the internal structure which comprised of themes, tone, imagery, figurative meaning, figures of speech, and etcetera. For me, this was mostly for English language native speakers. I finished school still clueless about the internal structure of literature. I would guess the answers in exams and presume that is how I passed. Understanding these concepts was challenging, let alone pronouncing them. I remember when I tried to pronounce alliteration and Onomatopoeia; the learners laughed, and I laughed at myself as well because I did not know what I was saying. These were the challenges I grappled with in high school. When studying, I ended up concentrating mostly on one aspect of literature novels' external structure. I would spend almost three hours trying to make sense of each chapter. As a result, I ended up lacking in poetry which impacted negatively on my studies.

Figure 3.7: Favourite picture of my nephew whom I had to look after

I performed poorly in grade 11 term one because I failed paper 2 which comprised only of literature. At home, I did not get much support and did not have much time to study. I had to look after my nephew who was a year and a half old. My mother always came late at home from work and my father always had to go fetch her by the freeway with a wheelbarrow. She always had her stock (OX heads) to be carried home for the next day. My father had cattle and the garden to look after, so it was just my twin sister and I. We had to divide chores and look after our nephew. My twin sister would clean the house, cook and I would look after my nephew. After school, I would fetch him from his nanny's house, feed, bath and hold him till he falls asleep at night. When I try to read a short story, novel or poem, I would fall asleep without having read the first paragraph. I was always tired at school. Every day our teacher would expect us to have read at home as part of our homework. I would pretend to be sick because I knew I would be selected to read. My teacher had the tendency of randomly picking anyone to read, which I hated so much because I always felt embarrassed; I was never prepared to read.

Though I had a creative mind and was intelligent, my creativity and intelligence were shuttered by the factors that interrupted my sense of thinking such as, family challenges. In the midst of this, my English teacher was very supportive. One day, she asked me to come to her house for extra lessons. I always made excuses because I knew that as much as my parents mean well, they would never allow me. There were very traditional and believed that a girl should always sleep at home regardless of the circumstances. They had their own beliefs just like the whole community. The community I lived in had strong values where a woman was concerned. They

believed that a girl should always assist in the kitchen and in cleaning up the house. Therefore, they never understood those who were studying because the majority were illiterate elders. So, my parents conform to those social beliefs and norms. This is the reason I was forbidden to visit my classmate in the neighborhood for assistance in literature.

I tried very hard to make it on my own. My twin sister and I would sit at home sometimes discussing the aspects of literature we both did not understand. Therefore, struggling to read can complicate an individual's life. It hinders one from understanding important things and even other subjects that require understanding through reading. Therefore, to master literature, one must read more and get support from family, friends, and teachers. This will encourage and motivate the love of literature in learners. My life changed when I was in matric. I started thinking about the future and aspired to be a teacher. So, my older sister applied to universities via CAO on my behalf. I got accepted at the University of KwaZulu-Natal and my life transformed.

Teacher training University experiences

The following year in 2013 was my first-year experience in teacher training. When I got to university, I was with my best friend whom I knew since primary school. For me, it was the toughest year of all years in the university. I was from a disadvantaged background, so surviving my first year was a challenge. On the first day of orientation, I traveled with my friend since I did not have money for registration and my parents could not afford it, let alone the tuition fees. Luckily, I had applied for the registration fee at Ugu Municipality and I was granted the registration fee. I attended lectures like everyone but lacked accommodation. School residences were expensive and I could not afford one. I shared the news with my parents and they promised to get back to me as soon as they had the money for residence registration which amounted to two thousand seven hundred and fifty rands.

On the first day, I slept at one of the residences' school lounge. I was with many including my best friend. I applied for the National Student Financial Aid Scheme (NSFAS) and the Department of Education (DoE) bursary, but the results were to come out in May 2013. For DoE, one had to take a specific stream that contained science subjects. My best friend loved mathematics and she wanted to be a mathematics teacher; so she got the bursary and I did not. Back in high school, I was a commerce learner. I wanted to teach English and Business studies. Therefore, at the university, I registered for these subjects which is the reason I did not get the DoE bursary. Immediately when she got the bursary, she went to student housing and she got

the residence. She was placed at Shepstone house residence; then, I was left alone. It was not easy, but I tried to be strong. Every morning my friend would bring me something to eat as I did not have any food and could not cook. Thereafter, we would attend the lectures. In all the modules we attended, we ensured that we were in the same class. We were going to start our majors the following year, so it was easier to be in the same lecture rooms at all times.

The modules were difficult and I had problems with adapting to the university environment. I was used to an environment where there was only one language spoken and understood. I did not struggle to make myself heard to people because they understood me. However, being in a diverse community where there are all kinds of people who spoke different kinds of languages was challenging. I had to use a language I did not understand to be heard, even in lecture rooms. I was used to being taught in my own language, therefore being taught in English at first was like a misery for me. I struggled to make sense of the content because of the terminology used, let alone in class during discussions. I remember when I was in the Academic Literacy (ALE) class, nervous because it was English from the beginning until the end of the lecture. We were taught how to write academic essays and our lecturer explained how the introduction of the essay should be like. He explained what we call a "*Thesis statement*". He explained what it was and gave us handouts with different kinds of introductions. He then said we should identify thesis statements in these introductions.

I paired with my friend and both of us were confused. We did not know where to start. However, as time went by, we got better. We got assistance from student mentors who were doing their third and fourth year and were hired by the university to assist first-year students. With their assistance, I managed to get a pass mark just above 50% in my essays. I survived my first year and passed all my modules. Through their assistance, I learned how to write a well-structured academic essay with an introduction that had a thesis statement, followed by my arguments and scholarly conversations to support my points, as well as a plan of development. In May 2013, when I was browsing through my student central, I went to financial details and found that I got NSFAS. I was extremely happy. At that time, I was residing at the Durban Hotel with other students who had only paid residence registration since my mother managed to pay for me.

In 2014, while doing my second year, I started to familiarize myself with the university culture. I joined choral music and sang in memorial services and events when invited around the campus. We were quite a few, therefore we could not enter competitions. From there I had already started my majors, English and Business Management and their methods. In English lecture rooms, we were taught the content, what poetry, short stories, novels, drama and plays

are. In methods one, two and three we were taught how to teach these literary genres, and how we would go about teaching them in our classrooms.

We had tutorial sessions where we would meet with our tutors in certain groups to discuss content done in our lectures. I always had trouble with engaging in discussions as I was shy and afraid that my answers would not be considered. I remember one day when I was attending a 310 class; the tutor asked a question and I knew the answer but did not raise up my hand. I whispered the answer to a friend of mine who was sitting next to me. When the tutor pointed at me to say the answer, I told her I did not know. My friend whom we used to call Padaski, laughed out loud and said, "This one has a very low self-esteem madam", everyone laughed. I could see in the tutor's face that she wanted to laugh as well, but she tried to control herself. From there, I made a vow to myself that I will always keep answers to myself. However, being a university student equipped me with subject content knowledge and different teaching methodologies.

Most of our tutorials were on poetry. The section I liked most was when doing contemporary poetry. I loved it because it was easy to analyze, it used simple language, was straight forward and more understandable. I remember we had a coursebook for contemporary poetry, and we had to study almost all of them for tutorials and for the exam. Figure 3.7 illustrates how I would analyze contemporary poetry.
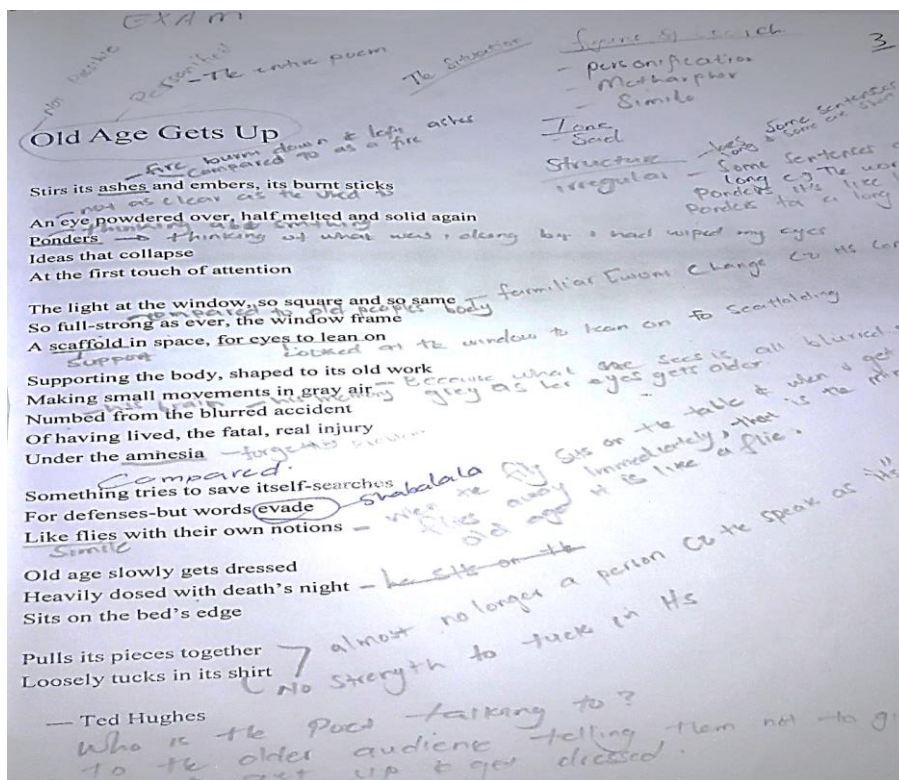
Figure 3.8: Poetry coursebook: A memory picture of how I analysed Poetry for tutorials and exams

I enjoyed analysing contemporary poetry because I did not have to ask for assistance frequently. In the afternoon, I would study Shakespearean poetry, short stories, and novels with my English group. I really enjoyed studying with this group because they always made things easier for me. We would all engage in productive discussions about literature. Every time we met, we only discussed literature. Although I had difficulties academic wise as a first-year student, I had the most exciting moments at the university. The university I was in was very well equipped with modern technological facilities. The university only offered one course, Bachelor of Education Degree with mostly black lectures, a few whites, and Indians. The university was considered one of the top universities that offered top-quality education in South Africa. Lecturers were known to be very dedicated to their work, produced quality teachers all the time, and English was the medium of instruction. There were plenty of sports facilities for all kinds of sports codes. I loved sports; therefore, I decided to take part in choral music and aerobics. I wanted to lose weight such that every morning I would jog on the soccer grounds and at 4 pm I would attend aerobics classes. I had a belief that to have a good stress-free day, one must begin with a jog every morning. Later around 4 pm, I would go to the aerobics gym. I was a very committed member of the aerobics team such that in 2015 I was chosen to be part of the aerobics committee as a coordinator.

I received an award of appreciation in the Sports union closing function. In 2016, I was the secretary in the aerobics committee and a paid mentor by the university. I worked at the administration office at the beginning of the year assisting first, second- and third-year students and those students who were struggling academically for the whole two years, 2015-2016. I enjoyed being part of what was happening in the university community. I believe it groomed me in becoming the person I am today.

Student teaching experiences

My first teaching experiences were on campus as a first-year student. I would attend micro-mini lectures where we were taught how to do paperwork and lectures for teaching practice. In the micro-mini classes, I was taught by a very strict lecturer who always wanted everything in detail. She gave us a format of lesson plans which differed from the other classes. She required more details when planning a lesson. She taught us how to do files and what an educator's file should contain. She assessed the files every day and ensured they contained, a table of contents, class lists, lesson plans, daily forecasts, reflections, DoE documents e.g. CAPS documents, and resources. After each lesson, we would write reflections and compile them in our files. The lesson plans we created in this class would be used in teaching practice classes.

In the class, students would take the turn to teach one another and get marks for it. The students participated as learners do in classrooms and the lecturer was an observer and an assessor. We were encouraged to use resources in enforcing content and to demonstrate what we teach. In my first lesson, I taught elements of a short story and emphasised on themes, characters, and the setting. There were plenty of resources to use in the room, like overhead projectors, charts, and a chalkboard. However, I decided to use a more traditional one which I was familiar with. I had a chart on the board with meanings of the headings and examples written as a spider web, chalkboard, and handouts. Firstly, I was so nervous teaching in front of university students and pretending as if they were learners.

I introduced my lesson and recapped from prior learning successfully. I also conducted a pre-reading. I told the learners a very short story and narrated my favorite novel, '*The Ten Rand and a Yellow Dress*'. Thereafter, I asked for their views on the short story, what they thought it was about and where the incidents took place and who was involved. They responded very well, then I engaged them on the content. After, I gave them handouts with different kinds of short stories that were not more than twenty lines which were their classwork. They had to analyze the short story by focusing on the characters, themes, and setting. It was successful and I was

proud of myself. The lecturer assessed my File and the lesson plans I had presented. I then concluded the lesson by emphasizing the important points that learners needed to know.

The following year we went to teach in schools. I went to a school in my neighborhood located in a rural area. It was a secondary school with one thousand plus learner enrolment. The classes built were not enough, other learners were put in pre-fabs for learning. They had three pre-fabs. In this school, I taught both of my majors, English in grade eight and Business Management (EMS) in grade nine. Being in this school was not as exciting as I thought it would be. The learners I taught were mostly from my neighborhood, learners that I grew up with. Therefore, they never had much respect for me as a teacher. They never called me 'Miss' instead, they called me by my name. The classes were too big with fifty-plus learners and it was a challenge to control such a large group of learners. I remember an incident whereby a learner was very noisy, speaking to other learners, while I was teaching. I disciplined him and he retaliated by insulted me in front of the class. I was upset, so I ran straight to the staffroom in tears. If I have my way I would have quit that day, being a teacher was not an easy task.

Teachers at the staffroom sympathized with me and shared that they had similar experiences daily. I had to be strong and never let them see my weakness. However, I did not continue teaching that grade nine class. In grade eight, I struggled with enforcing the content. I approached the teaching with the idea that English is taught in English, but the learners did not pay much attention because they did not understand. One day when I taught poetry, I came with a very big chart with a poem written on it. I read the poem, explained it in English and thereafter translated it in isiZulu. This was time-consuming because I would not finish the whole lesson on time. However, if I had not done it, the learners would not have understood the presented content. After I had started explaining in isiZulu, they began to participate in in-class activities.

This made me very bitter towards my career. It was not what I had anticipated. When we were taught in universities, they taught us how to teach accommodating learners in urban areas, in Multi-racial schools, but not in deep rural areas. The schools in rural areas differ from the ones in urban due to the resources and the learners. There are few learners in rural schools who are goal-driven. Some go to school for the sake of getting grants from the government because they would not get it if they are not registered at any school. Therefore, such learners tend to be trouble and usually misbehave. However, in urban areas, most learners are goal-driven and motivated. They spend most of their time studying because they have goals, visions and they are motivated by their surroundings. Seeing different careers in their surroundings motivates them to become better beings one day.

Therefore, as a teacher, one should employ various teaching approaches considering the type of learners from the schools. I noticed in my third and fourth year when I went to a school at Umlazi and another in Clermont, that the learners were exposed to what is happening around the world. Half of them were motivated to become better beings in the future, while others were exposed to drug substances. Teaching them was different from teaching in deep rural areas. These schools were well built, had enough resources to enforce better learning. The schools had computer rooms for all learners and tablets they used in classrooms; they also had science labs and extramural activities with different sport codes for learners to choose from. In these schools, learners loved poetry such that some had books where they composed their own poetry. I did not face any challenges in presenting the content since when I asked questions, they would respond in English. There were only a few who did not understand some words. In such cases, I would code switch and explain the few words they did not understand in isiZulu.

Conclusion

This chapter responded to the first research question, "*What can I learn from my personal history about how I learned to enact the teaching of English second language literature?*". To respond to this question, I discussed my personal history learnings, I recalled my past experiences of learning literature in primary school, high school and tertiary level. In taking the journey through my memory stories, I provided an introductory poem explaining my journey of learning literature. I also narrated my memories of learning and teaching literature experiences from home up to tertiary school. In combining my narratives, I used artifacts and memory drawings. This journey of memory work has assisted me in recalling activities that relate both to informal and formal learning experiences of literature. ?

CHAPTER FOUR
LEARNING FROM MY ENACTMENT OF THE ENGLISH FIRST ADDITIONAL LANGUAGE LITERATURE

Introduction

The focus of this self-study research was to learn from my past and present experiences of learning and teaching literature for the purpose of improving my practice as a novice teacher. This meant to assist me to discover new teaching approaches. I wanted to instill in the learners, the interest in learning the literature content. In the previous chapter, I responded to the first critical question, *What can I learn from my personal history about how I learned to enact the teaching of English second language literature?* I shared my lived experiences, as I engaged my personal history to discover the learning experience of literature from early schooling years up to the university level using memory drawings, as well as artifacts as I explained in chapter one.

In this chapter, I respond to the second critical question, *What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?* To begin exploring this question, I first share my learnings from my personal history (see chapter three): (a) learning through memorizing and drawing (b) learning through storytelling (c) learning through music (d) learning through code-switching and (e) learning through groups. Moving from these learnings, I planned five lessons that were prompted by considerations from my personal history and literature that speak to teaching and learning literature. In this chapter, I 'present a comprehensive account of five lessons and shared them in this work on different days. I enacted the literature content covered in the intended curriculum to the grade eleven class. I offer my contributions and reflections of my learning as a novice teacher, of how to effectively teach literature to learners.

Learning from my personal history

This part of the work represents my learnings as a form of analysis as I speak to what it is that I have come to learn from my personal history to facilitate my growth as a novice literature teacher. To achieve this I created a collage of my learnings. The collage assisted me to visually engage my personal history as I look for images that represented what I was seeing and learning from personal history.

After producing the collage I presented it to my critical friend. During my presentation, we had discussions about each picture as I explained what the picture meant to me and how it symbolized my learning. During that conversation, as he asked questions, I was able to respond to him and reflect on some of the questions he had regarding my collage. One particular example of such interaction was when he pointed out that "*from what you are saying I get the sense that you got most of your learnings from things that took place outside your home*." Due to this comment, I realised that I have not represented all my learnings from all different areas of my lived life that have truly contributed to my learning, such as my interactions with my grandmother (see chapter three). These invaluable remarks led to my reconsideration of my collage as I added new images that made it whole for me.

Figure 4.1: A collage that symbolised my personal history learnings

Learnings from personal history

Learning through memorising and drawing

For short stories, in school, we had to memorise characters and their roles in the story. This helped me in my short-term performances, and in organising my learning of different topics, (Bjork & Bjork, 2011). Further in (p. 22) they explain that "memorising results in rapid gains of apparent learning". As shared in chapter three, some of the names of the characters were not easy to pronounce; therefore, my sister would assist. She would help me pronounce the names and use key words to remember their names and their roles. This we would usually do in the

dining room where there was a table. I would write on the table the keywords for the name of the character and the role. In the story, there was a character by the name of Christopher, and she was playing the role of a mother. There on the table, I would write C- for Christopher and M- for mother. This was my other way of learning literature. From this experience, I learned that people learn differently even through memorising. It taught me that other people learn better when they store information and try to present their memories and experiences in drawings. Others call this cramming. It helps with retaining information and not forgetting things easily. This helped me plan lessons that reflected my learning and what was expected by the intended curriculum. As learners learned different ways of grasping the content. It helped me memorise and recall how I used to store information and learn literature in high school which is what I intended for the learners.

Learning through story-telling

Through story telling, I learned how to listen and use my imagination as an important social skill. As narrated in chapter 3, at home we did not have a television, but we had a battery radio since there was no electricity. My grandmother's favorite radio station was UKhozi FM because they played short stories in isiZulu. My grandmother loved listening to stories on the radio in the afternoon and evening. When she listened to these stories in the afternoon I was usually not back from school; I would still be on my way back since it played at 15:00 pm. The other one played at 19:40 in the evening and by that time I was usually busy with my homework.

Initially, I never liked short stories because they were too boring for me; listening and not seeing the characters acting was boring. I preferred watching movies and seeing the characters in action than listening to a story on the radio. However, when my grandmother explained the plot to me, I started developing the love for audio stories. Every time when I got back from school, I would make food and sit with her in the dining room. That is when she would narrate the stories. She would demonstrate how she thinks the characters look like and their emotions. Seeing her making funny gestures made me laugh and I enjoyed watching her such that I started developing more interest in the stories on the radio. I would imagine and create pictures in my head of the characters she described. This taught me the importance of listening and using the imagination to see the story. Alterio and McDrury (2003) explain that learning through storytelling or engaging in this type of learning stimulates imagination and promotes memory and visualisation skills. I also learned, as my grandmother used demonstrations when telling the story. When they see the gestures from the storyteller, learners' interest in literature is easily triggered. I wanted to see what she was narrating; therefore, I would use my imagination to

create pictures of what she was narrating. With the demonstrations adding to my mental pictures, I would literally see the actions and emotions of the characters.

Through her narratives, I learned the elements of short stories. Therefore, I learned that not only can an individual learn through reading, but literature can also be best learned through story-telling. Hence, in planning my lessons, I made learners listen to *Raymond's Run* audio story. I wanted to test their listening skills and expose them to diverse ways of learning and understanding literature. I also wanted them to understand that literature can be learned not only through reading but also by listening to others narrating, just like I learned through my grandmother narrating a short story to me. I also narrated my own favorite television story because I wanted them to hear then narrate their own favorite stories to their peers and to observe how they share ideas.

Learning through music

Learning through music or songs was an exciting experience since it helped my early grades and in understanding literature better. Mcintire (2007, p. 5) states that "rhythm and rhyme seem to magically increase learning". As I recalled my personal history experiences in chapter three, I learned that teachers used music to help learn literature better and to expose learners to different ways of understanding literature. This learning has taught me that learners are not the same and they learn differently. They respond differently to different approaches. I recall how I learned through music. In my early grades, I had my older sister who assisted me with literature. She would read poems to me and allow me to read them again. She would create a song, rhythmise the poem and the lines. I would sing until I knew the lines by heart; by then it was easy for me to analyse the poem. We would name the stanzas and when we were explaining the lines, we would call the stanzas by names. This was easy to recall as it was an exciting exercise. This is the part I enjoyed the most with my sister; she made me love poetry.

As shared in chapter three, my class teacher would bring a radio from home for us to listen to a story or a poem. After listening to a poem, she would make us sing it the whole week in the mornings. After a week or so, she would give us workbooks to write the very same poem she made us sing daily in our workbooks. She would mark our work and request that we do corrections with the whole class. I really enjoyed her style of teaching which involved turning the curricular content into music. It was easier for me to grasp the content because I was very slow when it came to reading stories. I hated it especially during English class because I could not pronounce words correctly and the learners would laugh as if they knew, but they also

struggled. Learning through music really helped me because I was very lazy in reading. I preferred to listen than reading. It seemed easier since I learned best through music. As a novice teacher, I learned that music is also beneficial for children that are hard to reach, especially those that have difficulty in learning through traditional methods and that it does not only expose learners to the world of music but also to literature (Towell, 1999).

Hence in planning my lessons, I gave learners opportunities to create a song on the poem stanza I wrote when I taught *the Sleeping Black Boy* poem. They enjoyed this part of the lesson as it helped them memorise the stanza easily.

Learning through code-switching

In my early grades, I learned and understood literature because the teachers who taught me saw the necessity of code-switching in the classroom. Myers-Scotton (2017) explains that people sometimes code-switch to be understood in conversations. In primary school and in high school, I learned literature in isiZulu and in English. This aided me because I was able to translate things from my language to the English language. It also made me understand literature more effectively as the content was first explained in my language and later in English. I would listen to the English version to memorise it for the purpose of the exams. I knew that once I understand a short story or poem and its literary terms in isiZulu, I would not fail to answer any question in the exam in English. This enlightened my teaching approach because if I continued code-switching in the classroom, learners could understand literature better. At first, I disliked and saw code-switching as unprofessional and informal. However, observing the performance of the learners before and after the code-switching, one would agree that it was necessary indeed.

I recall my student teaching experiences in grade eight as articulated in chapter three. In the first week at the school, I struggled with enforcing the content because I had the idea that English is taught in English. This taught me that, as a novice teacher I must always try to understand the type of learners I deal with and allow myself to fit in their context. This prevented further problems in enforcing literature content to my learners. Hence, in my lessons, I used code-switching to help my learners understand literature better.

Learning through groups

Recalling my personal history experiences in chapter three taught me that literature can also be learned more effectively in groups. When I was a student at the university, I could not study or learn literature on my own. It was a challenge for me to understand. Therefore, I mostly needed someone to unpack it for me before I engaged with it. I was part of a study group that would

mostly meet during exams to study literature. Different ideas and perspectives of text would be shared and with the analysis of short stories, we would divide amongst ourselves the elements we would focus on. We would discuss after one has written or responded to the element he/she was given. This helped me immensely and I recall it as one of the most exciting times I spent at the university. I enjoyed learning with my group because there was never a dull moment with them. Though we met for learning purposes, we were never too serious, we always laughed, and one would think we were playing, but we studied hard. Through this experience, we shared different perspectives of the text provided and got insight into information that we would not have noticed if studying alone. Therefore, in my lessons, I engaged the learners in group work to allow them to creatively combine their thinking and share ideas that would enlighten them with regards to the type of literature discussed. Using group work in my lessons has been very effective and productive. Cohen and Lotan (2014) state that as teachers of today, we work in very challenging environments and contexts, therefore group work is a pedagogical strategy that is most effective in the classroom.

These learnings are what I considered in my process of thinking and designing the lesson plans that I was to use to engage the learners in class as we learned literature.

The Enactment of the curriculum literature content: the process

Lesson Preparations

For all my lessons before I taught them, I planned how I was going to teach it before designing the lesson plan. I first did my planning in my head as I created mental pictures of how I wanted my lesson to unfold. Next, I drafted a mind map of the lesson that included all the resources needed to enhance teaching and learning in the classroom. With my research activities in mind, I aimed to create a productive and active classroom that was meant to improve my practice as a novice teacher and instill the love and interest of literature in the learners. I found having the objectives of my work and the framework that underpins this study in mind assisted in motivating and encouraging me to collect as many resources that would yield effective teaching and learning results. Figure 4.2 is an example of one of the pre-planning diagrams.

As mentioned, to think about my lessons, I also had to think about what my theory is suggesting about teaching and learning literature. The theory explains that when teaching literature the text that is always within the hands of the learners as readers of texts takes a different meaning for that individual learner, (Lash, 2015). It further explains that the reader and the text are two connected parties. With this in mind, I was able to think beyond what it was that I wanted to

do, but to what would be of interest to my learners and relevant to them. Such as the choice made to use a local drama uZalo as part of our learning tools. It is in those moments that they would attach their meanings of the text based on what they know and can relate to.

I was able to also understand that the learners will create their own meanings of what was being done, hence I should provide them with opportunities to experience that and be able to express it. Again allowing learners to have the opportunities to interact with the text, create their own meanings of the text based on their existing prior knowledge of the text.
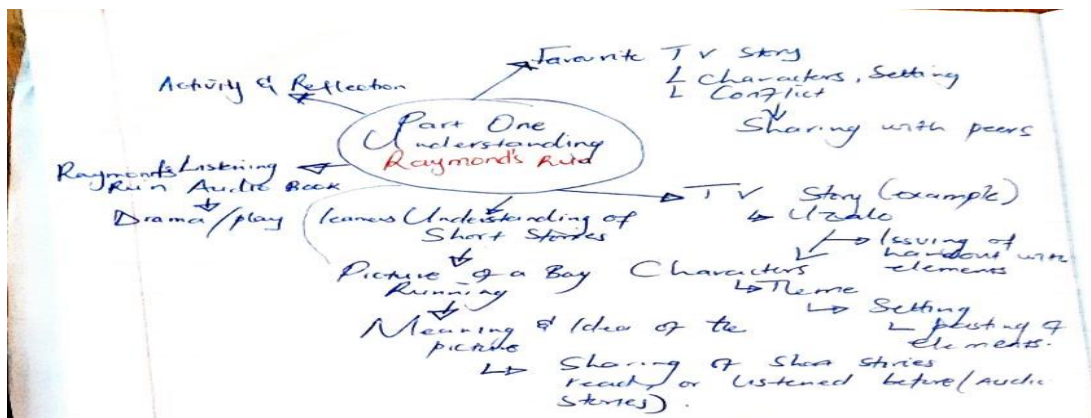

Figure 4.2: Lesson 1 planning (brainstorming)

In this lesson planning shared above, I focused on learners' understanding of the short stories as I reminded them of the elements of short stories learned in the previous grade, grade ten. I built on the learners' existing knowledge leading to what they were meant to learn. Being a novice teacher, I was not certain whether my planning would be effective or not. I was afraid that perhaps my presentations would not unfold as planned. This validating for me the need for me to engage in this study as I worked ways to increase my confidence in teaching this area of work as I grow as a novice teacher.

As part of my planning, I knew I needed resources that were relevant and interesting for the learners, for them to engage in the learning process. Therefore, I chose to use one of the most famous dramas on television called *Uzalo*. I had an understanding that learners were familiar with it and were exposed to its terminology, and the language used was also suitable and understandable for the learners. What also drew me to the drama was that the characters used their native language which is isiZulu. This was an appropriate story for the classroom because the learners spoke isiZulu as well. The intention was to play the video in class for the learners to identify the elements of a story using what they see daily in the form of drama. Next was to ensure all relevant resources needed for the lesson were available and ready for use.

<center>**Drawing content from the prescribed curriculum: (CAPS)**</center>

Lesson Objectives

For the purposes of this research, I aimed to engage creatively with the aesthetic and cultural qualities of poems and short stories for the learners to explore their own reality through engaging with set work. In addition, as guided by the CAPS document by the end of the lesson learners were meant "to understand the meta-language/technical terms used in literary criticism like plot and character for short stories, structure, themes for poetry and learn to be independent critical thinkers", (DBE, 2011, p. 14).

As stipulated by the department through the curriculum policy "The main reason for teaching literature in the classroom is to develop in learner's sensitivity to a special use of language that is more refined, literary, figurative, symbolic, and deeply meaningful than much of what else they may read" (DBE, 2011, p.16). The document continues to say, teaching literature is never easy; however, it is impossible with personal, thoughtful interpretations that are honest and comments from the learners, (DBE, 2011). That is why I wanted to not restrain their ideas and allow learners' reasonable interpretations to emerge, (DBE, 2011). The policy highlighted that the interpretation of the literary text is not about right or wrong, but about searching for your own meanings from what the writer has written. It is searching for what is meaningful to the reader (DBE, 2011) which in this instance are the learners. It was from this premise that my planning moved from.

As mentioned in chapter two, in the process of creating lesson plans, I also engaged my critical friend (my mentor) where I shared my processes with him. I showed him my lesson preparations and he would advise on the kind of resources to use to enhance teaching and learning and how my lessons should be structured. I also drew from the learnings realised from my personal history, such as learning in groups and code-switching, to see how these new enlightenments could assist me to create educative learning experiences for the learners. The following is the unfolding of the lesson as experienced by both the learners and me.

The Lesson: <u>topic 1: 'Raymond's Run'</u>

The lesson began with a task that required learners to name and explain their favorite television stories by responding to the question I had asked them, "*What is your favorite TV story that you enjoy and love watching every day?*" In the discussion of the task, the learners were asked to make sure in their sharing, they mention the characters, the plot, and a theme. This discussion

<center>59</center>

was to happen in groups. The leaners' immediate reaction was to stare at me and look down with shy faces. I then repeated the question but decided to provide an example. *"What is your favorite TV story? Is it Generations? Or……"* they interrupted, *"Yes, yes Miss".* That is when they started talking. Using groups was for the purpose of allowing learners to share different perspectives of their favorite short stories. I recalled my university learning experiences as articulated in chapter three, how group discussions helped me understand literature better. Therefore, using it as a method of learning in this lesson was for the best interest of the learners. This gave me an insight that giving learners an example or rather a demonstration before expecting answers from them is very important. Making examples about things that they know, more especially things that are in their surroundings and context helps them understand the point put across or the content. Demonstrations arouse their interests and improve their participation.

As a result, one learner at the back of the class shouted *"Imbewu (The seed)"* without raising his hand. He then hid behind one of the other learners who were in front of him. This made others to follow and started naming their favorite stories.

It turned out the majority of the class stated their favorite TV story as 'Uzalo'. I then instructed them to discuss their favorite stories in groups, and in the discussion, they had to refer to the characters, theme, and plot of the story. Through observation and listening, I wanted to gain insight into their understanding of the aspects that make up a story, since no story can be written or performed without these aspects. During the discussions, answers had to be written in an A4 paper and after discussion to be shared with the rest of the class. This was for the learners to get different insights and perspectives of the short story elements. Sharing of ideas enabled their understanding from different perspectives and those who did not understand also got understanding from the answers presented in class.
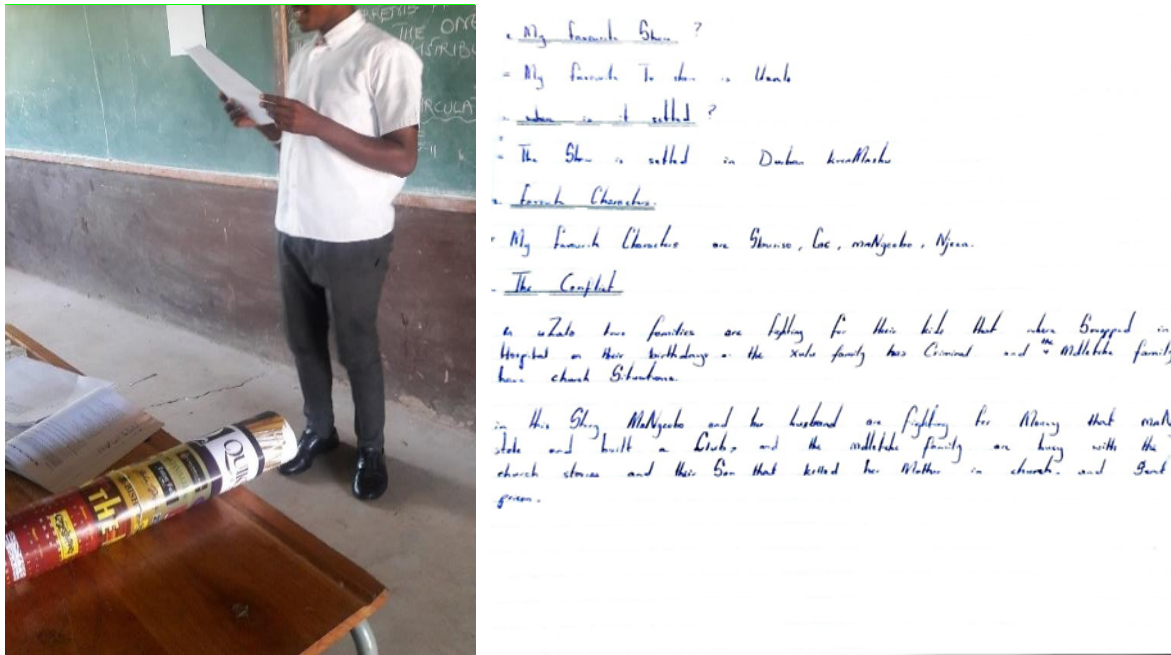
Figure 4.3: A photograph of a Learner presenting their favorite Television story from group contribution

I later on during the day reflected on the lesson, based on my observations of the lesson and the varying emotions I experienced during the lessons.

Today's lesson did not go as I planned, and I am deeply disappointed. I was so excited and eager since morning to teach this lesson. However, things went all wrong. First, I could not connect the projector, and after trying which took hours, electricity then went out. I had to do something with the learners who did not require electronic resources. This taught me the importance of having a variety of resources for one lesson. Resources that would accommodate different circumstances, for example, electricity or no electricity, your lesson can still take place.

The experience was not pleasing. As a novice teacher, I always wanted to do good and not be disappointed nor disappoint my learners. I always made sure that learners understand the content and that lessons go as planned. When I failed to connect the projector, I felt bad as I thought learners saw me as a failure. Learners always thought we knew everything, so if they see you as a teacher failing to do something, they doubt and question your intelligence. So, I never wanted my learners to feel that way about me. As a novice I always worked towards impressing my learners; however, ensuring that they learn.

Therefore, I learned to be diverse and create diverse lesson plans and that planned resources for lessons should be tested prior to the lesson and that resources be connected before the lesson commences to have enough time to implement all that has been planned. Less time will be wasted. Through this experience, I have realized that teaching and learning support material has an impact on literature. This has widened my understanding of the effects of using technological support material in teaching literature. I recall my literature learning; technological resources were evident in my primary and tertiary schooling. Therefore, this

made me realize that the learners I teach today are also affected by technological changes taking place outside the classroom context as some of them come from communities that interact and utilize many technological resources for development (Madondo, 2014). Therefore, I intend to continue exposing them to such technological support learning material. (Teacher journal entry, February 4, 2019)

Day 2 of the lesson

The next lesson was a continuation of lesson one. Upon entering the class, the learners were immediately excited and amazed when they saw the laptop and projector. One learner shouted, "*S'buka I muvike manje!*" which meant ("*It's movie time!*"). There was more shouting from learners outside who called the other learners from the other class to come and gaze at what was displayed on the wall in my class. It felt like they were seeing something that they had never seen before. Others outside the windows were very keen to see how the lesson was going to unfold. This led me to see that, as much as the learners were not exposed to such resources, they did become interested and want to familiarize themselves with how it worked. This informed me that to get them to have an interest in what they learn, one needs to explore what technology can be used in the classroom as a resource. More so, if its anything that is unfamiliar, it makes them curious to see how it works, which leads to learning. This also aroused their interest in learning and being present daily in class.

To recap the previous day's lesson, I decided to share with them my own favorite television story as a form of demonstration. This required them to listen as I spoke, which gave them an idea of what they were going to do. By telling them my favorite television story, it gave me an opportunity to get them to hear how they would also share their own stories when it's their turn. I then informed them that I was not just going to tell them, but rather show them my favorite story. I asked them to watch carefully what was happening on the screen and write down anything that they saw that related to the elements of a short story as they understood them.

Figure 4.4: A photograph of Learners watching the video clip of Uzalo Season 4-Episode5

The clip*:*

>*Uzalo is written by playwright-producer Duma Ndlovu and is produced by Gugulethu Ncube and Pepsi Pokane. Uzalo follows the trials and tribulations of two families in the Kwa-Mashu township F-Section of KwaZulu-Natal. The Section has had the privilege of becoming a real-life TV set, where the production teams have used – and renovated – a real-life settlement instead of a TV studio. The connection between these two families? Their eldest sons were switched at birth around the same time Nelson Mandela was released from prison. Their adoptive heritage couldn't be from two more different backgrounds, either the Mdletshe family plays a significant role in the management of the Kwamashu Kingdom Church and the Xulu family run a car theft syndicate. Everything from religious identity, sexual relations and hard-hitting portrayals of drug addiction feature in this soapie, and it has had viewers gripped for over three years, (Patience, 2015).*

I chose to show this Episode five of Season four. The learners were quiet and reserved, but the moment I played the video, they started talking, saying "*Uzalo Madoda*" (*Uzalo my man*!). They sang along with the opening song of Uzalo, "*Amany'amadoda ayaphumelel'amany'amadod'ayaphumelel",* meaning *("Other men succeed, other men succeed").* They all knew the story. When they saw characters, they admired like Mxolisi and Mastermind, they were very loud especially females, "*wuuu kodwa lo guy bakity*", ("*wuuu this guy though*"). I told them to focus on the characters and the roles they played. They were also to note the theme, setting and the plot of the story. After the video clip, I asked them if they enjoyed the episode. They responded with a big *"yes Miss, awuyiphinde futhi"* ("*Yes miss, may we watch it again please*"). To me, this meant that they really enjoyed, and they fully understood the clip. When they watch and see videos of what they know, they become more interested. Through feedback, it was evident that they learned better. They were able to analyze stories focusing on the short story elements learned when they analyzed Uzalo without my assistance.

We then moved to the next phase of the lesson, where I had pasted names of the elements of short stories on the board. The learners were to respond to questions that related to the clip they watched and paste their answers on the relevant parts on the board. This was a class exercise.
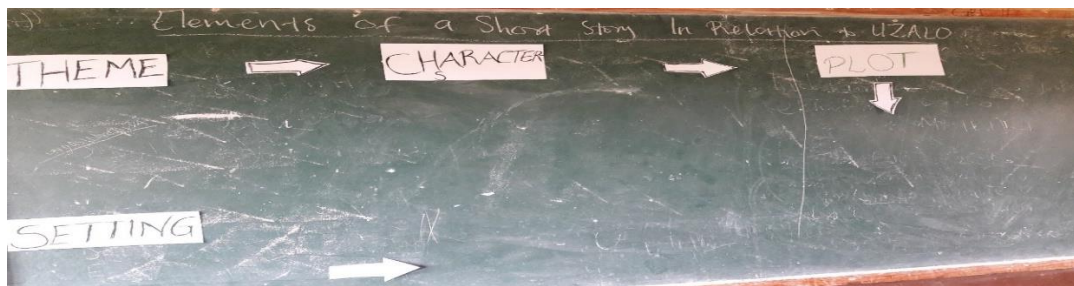
Figure 4.5: A photograph of Elements pasted on the board.

On an empty desk in front of the class, I had mixed the answers related to the questions I was going to be asking. I would ask the question and the person to answer would choose from the desk an appropriate response. They would then paste it in the appropriate space on the board. We then started with element one which was the theme of *Uzalo*. I asked the learners what was the theme of *Uzalo* which is the main idea? They kept quiet, looked down with shy faces as if they did not know what I was talking about. I asked again in isiZulu, *"Bowumayelana nani umdlalo Uzalo, ukhuluma ngani, yini inqikithi yawo?"* One learner in front whispered, *"ubugebengu nje" ("crime").* I got angry and the last thing I wanted to do was to shout at them, but I did. *"Bowungaphakamisi ngani pho ngoba loku okushoyo ku correct. Nina niyaphoxa yaz nize nifune kuthethwe ukuze nenze izinto kahle",* I said. *("you knew the answer, then why were you quiet and your hand not up because what you are saying is correct, you guys are such a disappointment, you always want us to shout and yell at you before you do the right thing.").*

They got scared but they participated and gave correct responses. I was angry that I had taught them this before, not long ago, but they were failing to give answers. I knew that they knew the answers, but they lacked confidence in their answers. They thought if their answers were incorrect, they were going to be embarrassed as they were expected to respond in English. I later reflected that English as a language was a learning barrier for them, (Paradis, Genesee, & Crago, 2011).

This is something I realized I need to constantly remember and allow them time to process questions. Also, re-evaluating the question and analyzing how to further explain it for them to understand. I found that when they are given platforms to speak, they know the answers; however, they would not respond, not because they did not know, but because they did not want to respond in English. I felt they feared English, even more, they feared to look foolish in front of the other learners. This made me wonder, what could be done to help them see the language, not as a source of embarrassment but a learning tool. I chose a story that they watched daily and used their native language with English sub-texts. This was meant to assist with the

language issue, to allow them to understand the content taught. However, as mentioned above, I found that they understood the story and were clear on what was happening. The issue began when I asked questions in English.

Hence, one of the strategies that I attempted was to translate the question to isiZulu and I found they responded well. So, I began to code-switch to assist in their understanding. I had written three themes which were crime, violence, and gangsterism. We spoke about other themes not written on the chalkboard from the drama with learners such as love and Christianity. With all the mentioned themes, I requested the learners to support them with evidence from the clip (Uzalo season four-Episode five). They had to stipulate how these themes are evident in the story. This is one of the responses shared by the learners:

1. Theme one: Crime

Learner 1   "*UMxolisi no Mastermind bentshontsha izimoto bethunywe uNkuzi*".

*(*Translation: *Mxolisi and Mastermind stealing cars sent by Nkuzi*).

Learner 2   "*Ukudubulana*"

(Translation: *the shooting*).

Learner 3   "*Izigebengu ziyontshontsha imali esontweni"*

(Translation: "*thieves stealing money at church*")

This part of the activity helped me achieve one of my lesson objectives which was to understand the meta-language/technical terms used in literary criticism like "plot and character" for short stories, structure, as well as themes for poetry. Hence, learners had clarity on the themes of the *Uzalo* story and they were able to give examples demonstrating their understanding. I learned that as a novice teacher, I must allow learners to explore and see literature through their own eyes using what is relevant to them. Also, allowing them to engage with the text through manipulatives such as charts, and create their own meanings of the text.

Figure 4.6: A photograph of a Learner picking and pasting the theme.

The lesson then moved to the setting of the story. Haden (2015, p. 132) defines setting as the "physical place where the story takes place and also the time period in which it takes place". It is where the story happens. Everyone knew the setting, as a result, almost the whole class stood when I announced the setting is next. This meant they all knew and understood what the word meant and could relate it to the story. For example, one learner said, *"the story is happening in KwaMashu"*.

The next element was the characterization. According to Mattson and Krone (2015, p.190) characterization is "the personality given to characters". Such as kind, innocent, lazy, quick, hardworking, greedy, friendly or trusting. Therefore, I explained to the learners that characterization is worked out by looking at what characters do, say and how other characters in the story treat them. After a small discussion, the learners were to complete an activity that required them to take pictures and names from the table of characters and paste them on the board. I observed that this part of the lesson appeared exciting for the learners, based on how they reacted. Since the drama was familiar to them, it made it easy to know and understand what they were meant to do. Due to their excitement, the learners laughed out loud when one of them pasted a funny character like Sbuh or Mdletshe. They said, "*Lol ngathuyena*", ("*the person looks like him/her*"). I saw myself laughing as well when a female learner went to paste the character of Mdletshe. She looked exactly like the character which made the whole class break into laughter.

It was evident that the learners were beginning to understand the work done and what was taught; the activity gave them full insight into the story. As a novice teacher, I learned that moving learners from the known to the unknown is important in their process of learning; also

making sure that what is known to them is also what would interest them. This was reflected in their laughs and mockery of characters and it seemed to be a sign of understanding. The fact that they were able to recall Mdletshe's face because they have seen it before, meant they would be able to recall literature activities if they were made visual for them in class. This can be achieved by creating mental images by bringing technology in the class.

Figure 4.7: Photographs of Learners pasting Uzalo characters on the board

The last element was the plot. Mattson and Krone (2015) explain that a plot are things that take place in a story. The plot structure we focused on was the Rising Action (RA), where conflict is introduced, and things start getting complicated; the climax is the point in which the main character faces the biggest challenge or risks losing everything. These dangers or challenges can be either internal or external, and the Falling Action (FA) is where conflicts start to be sorted out (Mattson & Krone, 2015). I asked the learners to think back to what they saw when watching the drama and share what the rising action was. At first, the learners did not engage with this question and seemed to not understand. I was puzzled by the reaction as I had thought they knew the concept.

I then recalled the issue from the day before where they also showed confusion and I realized it was the language issue again. I decided to explain again in isiZulu as Myers-Scotton (2017) explains that people sometimes code-switch to be understood in conversations. Heredia and Altarriba (2001) argue that bilinguals code-switch because they do not know either their language completely or the borrowed language. Therefore, to enable a better understanding of the conversation, sometimes code-switching is necessary.

I then mentioned in isiZulu,

"Uma sibuka isitori sethu Uzalo lesi esikade sisibuka, yini isisusa sodweshu noma yini edala kubekhona udlame noma edala ukuthi kuze kudutshulwane Phakathi kwabalingisi?" ("Looking at Uzalo, the episode we watched, what is or where is the rising action evident? Or what causes the conflict or the characters to conflict with one another?").

After this explanation, they seemed enlightened. I heard one learner at the back saying, "*imali, balwela imali,* ("*Money, they are fighting because of money*"). The other learner also added, "*Bengeke bafe oManzuza noSmangele ukube izigebengu aziyanga esontweni ukuyontshontsha imali*", "*Manzuza and Smangele would not have died if the thieves did not go to church to steal money from the church*".) We then moved to the climax of the story, which I immediately translated in isiZulu as *'uVuthondaba'*. "A climax is the primary event. It is the topmost point of the story ad usually involves some form of conflict", (Haden, 2015, p. 132). They immediately understood what it meant because I had said it in their native language.

A Learner responded to the question saying, "*lakudutshulwana khona, kufiwa esontweni*", ("*when the shooting took place at the church*").

I realized that these elements were familiar to them in isiZulu as they had learned them in their Zulu lessons. It was not that they did not know them, they just knew them in isiZulu. After this discovery, I began to relate all the terms to what they learned in their Zulu class. This resulted in more participation; however, I had to make sure that the English word was understood as they had to express them in English.

I was pleased to see in the other learners some realization as they held their heads in amusement, showing a sense of discovery. They expressed a sense of relief "*oh ooohhh, now we see*". I was surprised and happy that they were starting to see the light at the end of the tunnel. The demonstrations, the recalling of the events of the story and recalling understanding of the element in isiZulu as a subject, made them see and understand what they were meant to learn.

We then moved to the last part of the plot, Falling Action. I explained that in the falling action the conflicted characters start to resolve their issues. I did not dwell much on it because I knew that in the episode that we watched, it was not evident. Amazingly one learner responded and said, "*ibohlo*". I did not understand what she meant, but I assumed she was talking about the Falling action. The learners saw that I was a bit confused about what the other learner said. They all laughed, and when I asked what it meant, the class said, "*ilapho izinkinga sezincipha khona, sezibohla*", ("*it is where things start to resolve themselves*"). I then understood.

As a novice teacher, I learned that it is important to acknowledge the learners' knowledge and also that as their teacher, I may not always know everything and that I can also learn from my learners. Through finding out what they know and believe can also teach me one thing or two about them. This would help me identify their strengths while addressing my weaknesses, (Darling-Hammond, 2008).

These understandings speak to the framework that underpinned this study that in literature all the answers or meanings derived by the learners are correct because they draw them from their existing knowledge of the text, (Probst, 1987). This also showed me that their creative thinking skills were also activated. They were starting to understand and connect other parts of the story that have not been shown or mentioned. I rounded the lesson with an activity that got them to apply what they did in writing. I achieved this by giving them a worksheet that had elements of short stories that resembled the exercise on the board. I wanted to keep the structure of the lesson the same. I told them to explain each of the elements in their handouts. They were required to use their own understanding of the exercise in the classroom whereby they analyzed the episode of Uzalo.
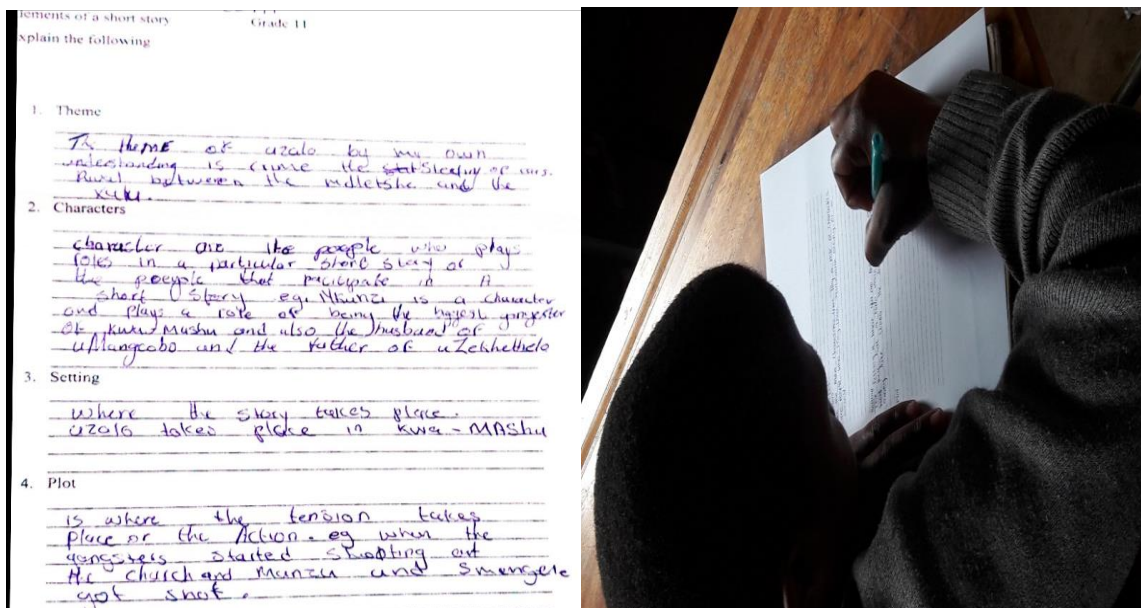
Figure 4.8: A photograph of a learner using handouts to explain the elements

I later reflected in my journal about the lesson and what I thought of the experience:

> *"Today learners were very excited as they came to class after the break with the equipment (resources) all ready. However, I think their excitement nearly ruined my lesson. I felt they were not focusing on the real premise of the lesson. They were talking, making funny remarks on the characters, others wanting to touch the wall where the video was projected as if they were literally touching the characters. It was*

crazy, the excitement was too much, and I was getting annoyed. I had to stop the video and explain the purpose of playing the video. They then began to focus. I was surprised by their participation in pasting the elements on the board. It showed an understanding of what they watched. This gave me the idea that perhaps learners could learn literature better if they are given opportunities to watch that genre before they are taught. For me, this was very productive and if possible, I wish to continue playing videos of different genres for them for our prescribed literature. I also think my disappointments are not a reflection of their performance but those of my own fears and I struggled with being new in this field, (Teacher journal entry, February 5, 2019).

Day three of the lesson

This part of the lessons was meant to introduce the short story 'Raymond's Run' by Toni Cade Bambara, which is the prescribed story for the grade. To begin this part of the lesson, we recapped the lesson from the previous day. I followed by pasting a picture of a boy running on the board and gave them the same copy of the picture for a closer look. I handed out pieces of A4 paper cut into halves for them to write on, and I asked them to look at the picture and think carefully before writing down what they thought about the picture.

They wrote and others asked questions; for example, one learner asked why people run? I told him they run when they exercise to keep healthy. I did not want to give the learner the idea of the story. Therefore, I did not tell him that other people run in competitions because they want to win. As a result, most learners thought the picture was about a boy exercising, while others said the picture was about a boy rushing to his friends or the boy was late for school which is why he was running. The learners worked in pairs to complete this activity. However, after they had written their answers in pairs, it became a class discussion.

When they had started to think about running through the image, I then introduced the lesson of the day. I shared with them the exercise they were to complete, a short story called 'Raymond's Run' by Toni Cade Bambara. I gave them a short description of what the story was about keeping in mind the language lesson I learned. The description was:

> *The story is told by a young girl named Hazel Deborah Parker nicknamed Squeaky. She regarded herself as the best runner in the town she lived in. She had a brother that she was responsible for looking after and his name was Raymond. She had to look after her brother because he was not quite right, he had learning disabilities, (Mattson and Krone, 2015, p.126).*

After that short explanation, I then had them listen to an audio recording of the short story through a laptop and speakers that I brought from home.

Figure 4.9: Photograph of Learners listening to the audio recording of the story.

I informed the learners that they needed to pay attention and listen very attentively to the audio of the short story Raymond's Run. While they listened, they were instructed to write their own notes of what they thought was important in the story, as well as pay attention to who the characters were and what they did. I asked them to remember the task they did when they watched the drama 'Uzalo'. When I played the audio, I noticed that every learner was focused and listening attentively. This further showed that using technology and other voices that the learners are not familiar with in the classroom captures their attention and arouses their interests in the lesson.

This made me recall in my personal history experiences articulated in chapter three when my grade one teacher taught literature through using audio stories. She made us demonstrate the lines said on the radio. It was fun and I learned easily through listening. My English teacher used this method to accommodate those who could not read and write. Therefore, I also used it for the same purposes, to accommodate those who experienced difficulties in reading and writing and to expose them to different ways of learning literature. Grove (2013, p. 20) explains that "there has been implications for the ways in which literature is introduced to all students especially those with learning difficulties". Therefore, it is important to introduce literature in ways that would enhance effective and productive learning amongst all the learners.

The learners listened up to a point where they were now getting bored and started talking. I asked them what the matter was, and they responded saying, "*hhayngeke miss lomuntu okhulumayo asimuzwa, uyasheshisa futhi uyarola*", (the *person on the speaker speaks very*

fluently and very fast therefore it is quite difficult to follow or to understand what she is saying). I had already had an inclination that they might complain about the audio because they are not used or have not been in a conversation with people whose native language is English. The accent of the storyteller proved to be a problem for them. It was not that they were not hearing what was said by the speaker, it was just too fast with no explanations in between; as we did when we learned through code-switching. They asked me to stop the audio and explain every time the speaker spoke. Although it took longer to get through the story, it helped them understand the story.

Learning through code-switching was part of my personal history learning in chapter three. It helped me understand literature better when it was used by my English teachers. That is why when I see the need in my classroom practices, I do not hesitate to use it. Using this method has proved to be very effective in my English literature class.

At the end of the recording, I asked the learners what they heard and Learner one said "*angizwanga lutho*", ("*I did not hear anything*"). Then the second learner mentioned, Squeaky, I then asked, "*what about Squeaky?*" she kept quiet. I was happy with that answer as it showed there was something that they heard. As much as they listened attentively, they still struggled to capture everything said by the speaker. This also highlighted the downsides of over-dependence by the learners on code-switching. I realized the need to find a balance in the lesson.

The school was under-resourced and did not have enough books for short stories in grade eleven. Hence, learners had to share books in pairs. Since I could not allow them to take the books home because they were few, I prepared short story handouts for all the learners. The reading of the short story was a continuation of what they had begun to understand from the audio recording. We read the short story and after each paragraph, I would explain the literary devices found in that paragraph before moving to the next. I read and they also got a chance to read, but I would explain the text to them. We read the whole short story and analyzed it, taking out the themes in the story, commenting on the characters, setting, and plot.

After reading, we spoke about characterization because I wanted them to role-play the short story the following day. When the lesson was over, I asked that they must go home and prepare in groups a Raymond's Run play. They were to divide themselves amongst the characters of the play and perform any role they understood better. I demonstrated the part where Raymond was walking down the road with Hazel, where they met with Gretchen's friends. It required two characters; therefore, I engaged one learner to roleplay the other character in the story. I wanted

them to understand and see what was expected of them. After my performance, they asked questions related to the short story. For example, one learner asked if it was okay to perform the field day race part of the story. It was evident that they understood the story as they were able to remember certain events. After explaining the activity, I asked them questions based on the short story analysis to test their understanding of the story. They gave correct answers and they actively participated such that they were ready for another activity that was to follow. After this session, I later reflected:

> *What I learned today is that learners sometimes are not comfortable with new changes in the classroom. If you introduce new ways of learning that they don't like, they react differently and always preferring old approaches to teaching and learning. They are very reluctant to change. I played an audio of Raymond's Run, they were complaining of the language being too deep, and the speaker's pronunciation of words unclear. I explained to them that these are the same words on your short story handouts, the only thing they had to do was to focus and listen. But because I was not the one reading, of which it is what they were used to, for them this time, they were complaining and failing to understand the real premise of the lesson. Therefore, next time I think before I teach, I should explain the purpose of the lesson and the objectives of the lesson. Perhaps this will avoid unnecessary questions during the lesson. However, there are few learners who understood and were clear of what was being said. And that code-switching was necessary, and it played it part in the classroom to make activities clearer to the learners in the language that they understand. I also learned that learners need to be exposed to different kinds of learning to enhance their learning. This would assist them in having multiply ways of understanding content. In the future, I believe they will not have problems when different approaches to teaching and learning are employed.*

> *(Personal Journal, February 8, 2019)*

Learners did not contribute nor participate much in this lesson. I realized how fixed learners' minds can be and that they seemed to learn better through seeing. They always want to do things the same way and they prefer to first watch or see before being taught. For example, when I first taught them about Uzalo, they learned and adjusted to the change quickly. This showed that my learners understand literature better if they firstly watch and later analyze and read it than audio learning. The reason for audio learning short stories was to expose them to a different approach to enhance their learning. It was to make them understand that not only can one learn literature through watching or reading, but also by listening to audio stories. However, their

responses to this lesson and their feelings were reflected in their journals like the example below.
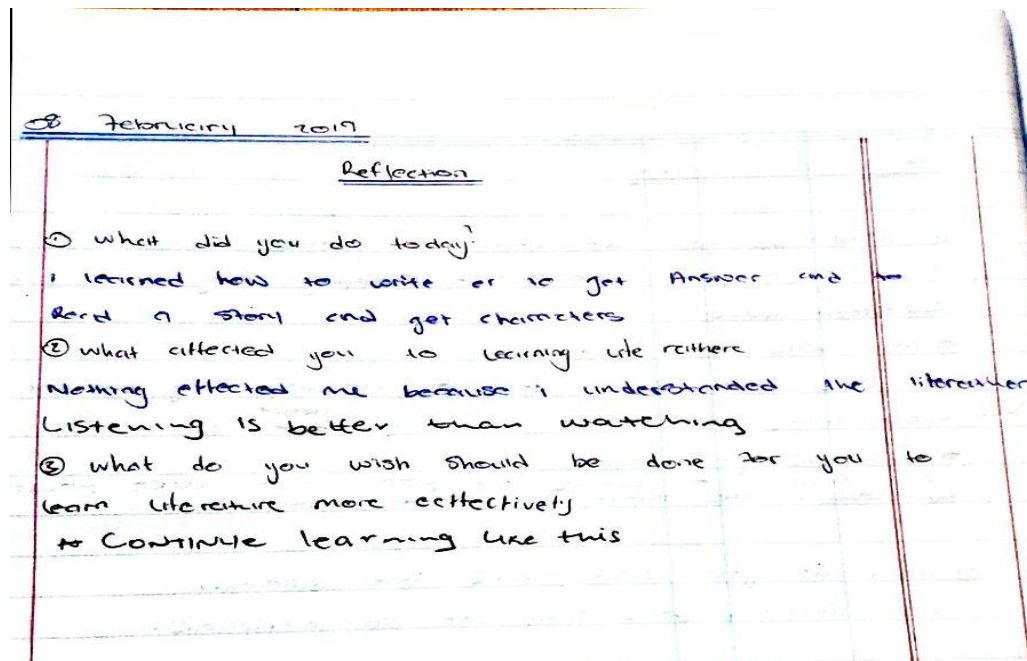

Figure 4.10: An example of the learner's journal entry.

It was evident that the teaching approach I adopted was a good and effective one in enhancing learning since learners responded positively to it. I was encouraged to continue using the approach since learners loved it and it helped them learn better. This adding to my own learning and development as a novice teacher.

Day four of the lesson

The next phase of the lessons was performing the Raymond's Run short story. To begin this lesson, I reminded the learners of the task I gave them as homework. I explained that the first group would be called upon to perform their play, *Raymond's Run*. They were to perform any part of the short story they were comfortable with. The first group was unprepared, so I called on the second to the last group and to my dismay they were all not prepared. I was frustrated and did not understand their excuses because they had plenty of time to prepare for the play at home. For the lesson to go as planned, I had to give them at least five minutes to get ready. I understood that most of my learners travel long distances from school to home. When they reach home, they are usually tired and do not have the strength to do their homework. Others do all the chores at home since they live with their grandparents and fetch cattle in the bush. Sometimes, they sleep in the classroom because of the latter responsibilities. Therefore, I learned that as much as group work is effective, I must not give homework to be done in groups.

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They do not get time to meet in their neighborhood because of the responsibilities they have unless they are given time to complete the assignment in the classroom. With that being said, Farooq, Chaudhry, Shafiq, and Berhanu, (2011, p. 1) argue that "socioeconomic status and parents education has a significant effect on student's overall academic achievement as well as achievement in the English subject". Hence my learners had difficulty in finishing their homework because of the lack of assistance from home which impacted on their academic achievement.

After five minutes, I called the first group and they began their play. I thought they were going to perform but instead, they all read the scripts of the characters. They stood there as people who were presenting their speeches and not as performers. They did not move nor show signs displayed by the characters in the story. They did the opposite of what I had told them to do and I became frustrated. Similarly, the second group exhibited the same behavior. I got confused and did not know whether I had failed to explicitly explain the task to them. I called group three and for the first time, I was happy and impressed because they had followed the instructions. Their play was very short and precise. I liked the idea that they understood the instruction. I regained hope; however, I thought that the learners may like doing things because they see others doing it. The real issue here was that of performing not presenting. Since this was a short story, it did not have direct words from characters. All that was told was from the eyes of the narrator. Instead of performing what the characters were doing, they wanted to cram all that was said by the narrator about the characters. They knew what they had to do, but because the first group decided not to perform, perhaps they thought it was okay if they all copy because it looked easy.

Figure 4.11: Photograph of Group three role-play presentation.

This group performed the field race day when the man on the speaker called those who ran the 100-yard dash, (Squeaky, Gretchen, and others) to approach the starting line. On the other side was Raymond running in his own style. It was fun watching them roleplaying this part of a short story.

In the end, I made remarks about group three. I emphasised the difference between performing/ roleplaying and presenting. After they had all role played, I gave them an activity to do in class. It was as follows:

Activity questions

1. With the role you played, how do you relate to the character? Do you like the character?
2. What have you learned from the short story as a whole?
3. What event can you relate to in the short story?
4. Do you think this is a good short story? explain
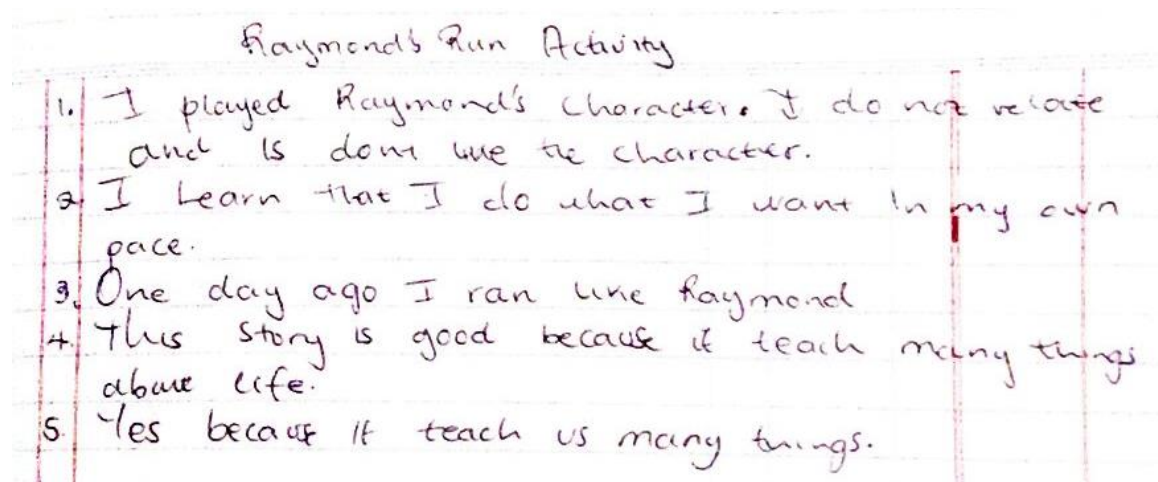5. Would you recommend it to a friend? Why?

Learner's response

Figure 4.12: Learner's responses to the class activity from their reflective journals.

Lesson Part 2

I then gave them homework to do and the following is one of the learners' response:
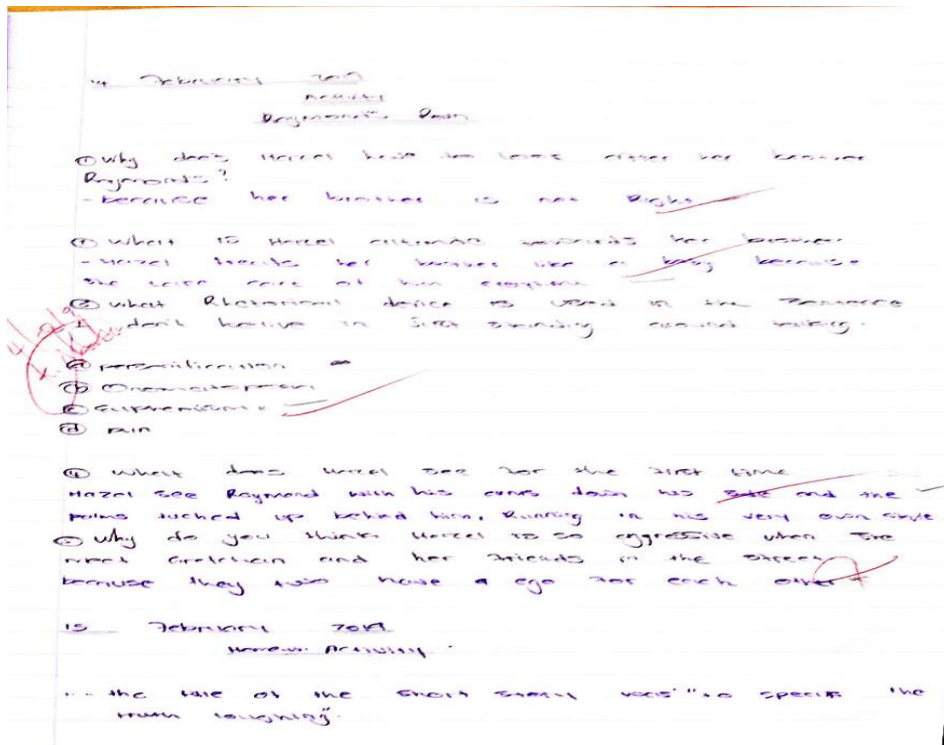
Figure 4.13: Homework response

I then requested them to reflect on the day's lesson by writing what they did, what they learned, how they wished they could learn literature and what they wished to be done for them to learn literature more effectively.

Teacher journal entry

> *Today's lesson was a bit frustrating. I had given learners a task to do at home. It was a play that they had to do in groups. On a Wednesday, teachers had to attend a national strike that was organized by COSATU. Therefore, they were sent home early. They should have used all this time to prepare for the task. I called the first group; they were not prepared. The second one I called requested five minutes to finish preparing. I was so frustrated and demotivated. After five minutes I called the first group to come in front. They ruined my expectations. Instead of performing a play, they stood in front and read the scripts they had prepared as is. I called group two; it did the same thing. I got mad. I thought perhaps they understood what was meant by a play. I felt guilty that I did not do justice. I felt like I failed them. I should have explained the difference between delivering a speech and performing a play. I learned to never assume that they know something no matter how simple and understandable it sounds. Therefore, in the future, I will ensure that when I give learners a task, I explicitly explain it and make sure that they do understand and know what is expected of them.*

Learner journal entry

> *"Today we read a short story about the Raymond's Run it was nice but not that good. I like the way the story is written about and what is talking about. The race was good in fact I hated it because it does not include boys it only gals why did the author made the gal a main character, it suppose ton be boys who run the show not gals. I wish we can learn as usually no more changes cause this thing of listening is not helping anywhere I don't see the different. The teachers must teach learners a easy way that learners could get the information that the teachers pass on them" (Learner journal, February 11, 2019).*

Based on these two reflections, I have come to understand that when a short story is explained, learners tend to only focus on only one aspect that they understood, or perhaps that was demonstrated to them. As result of the reflections above, the only part that interested them was the play because they got to practice and share their understandings on this part. Therefore, all they could talk about was the field day race. This then gave me the idea that demonstrating and doing activities on all the parts of the story is as important as teaching and explaining the whole short story.

Poetry
Lesson Topic 2: 'A Sleeping Black Boy' by *Mongane Wally Serote*

" he lay fat

face deep into the green grass

the huge jacket covered his head, the heat onto his ears

he is dirty

the dirt screams from his flesh like a rotten smell

he is pinned down by the throbbing footsteps passing by

his lullaby is the hiss of the water from the pond and the

roaring steel river;

and the eyes of adults passing by

dart around like bubbles of boiling water –

this small boy will die one day

his lips stuck together, glued by the glue he smokes",

(Vistas of poems, 2015, p.101).

A Sleeping Black Boy is a poem written by Mongane Wally Serote which is prescribed for the grade 11 learners (DBE, 2011). Before I taught this lesson, I prepared for it. In terms of resources, the only resource I had was the book, 'Vistas of Poems, English Poetry Anthology, grade 11, FAL' which was not enough nor effective enough for me to use in enhancing the content. Therefore, I had to use my life outside the school to gather as much resources needed to teach the lesson. I looked for a picture of a black boy sleeping on newspapers and magazines. I had planned to display this in front of the class. I took white A4 papers so they could write their two-line Ideas of what they thought the picture on the board meant. They used their writing pens and a Prestik to paste their lines on the Chart pasted on the board. I took the chart at home; it was an old calendar. After I had thought about it and prepared the resources I needed, I then wrote the lesson plan and the following day I started enacting it.

Day one of the lesson

In this lesson, I used a similar method as the first lesson. This was because I saw how productive the first lesson was and how positively the learners responded to the first. I took the chart I had brought to class and pasted it on the board, as well as the picture of a black boy sleeping. I gave learners handouts of the same picture for a closer look and understanding. I asked the class what they saw on the board and one learner responded saying, "*I see a board, chart, and a picture of a boy sleeping on the board and in front of me*". I applauded the learner and announced to the class that the focus was on the picture. I wrote the title **"A SLEEPING BLACK BOY"** in bold and gave them two minutes to look at the picture and analyze it very closely together with the title.
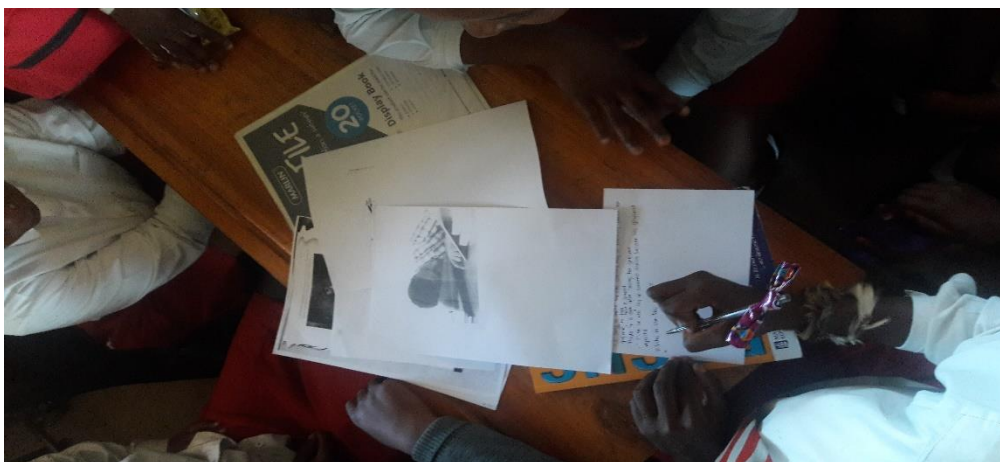

Figure 4.14: Photographs of learners drafting their ideas on the picture

While they analyzed the picture, I wrote questions for them on the board based on the picture.

Task 1 Questions

What do you think is meant by the Title "A Sleeping Black Boy?".

Why is the boy sleeping?

By reading the title what do you think the poem is about?

As a group, write about two lines saying what you think is being said about this boy in the picture.

This was their first task where they were to answer the above questions and present their answers in groups. I gave them white A4 papers cut into halves to write their sentences. After about 15 minutes, they were done writing their responses. I called group one from the first raw by the door to present their answers and after the presentation to submit their answer papers.
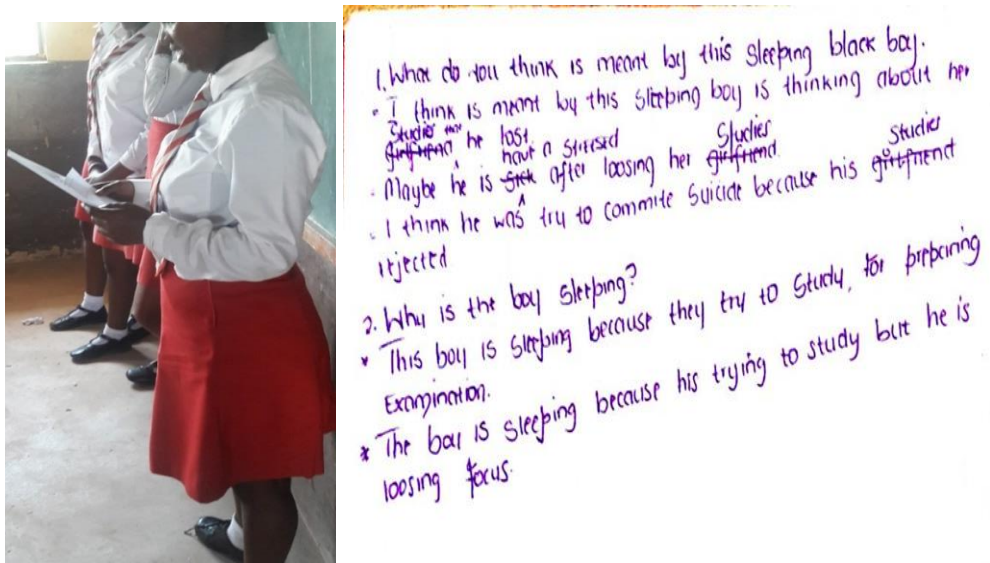

Figure 4.15: Photographs of a presentation of written answers by groups

In task two, the learners were to create a poem from their group lines that they had already presented in task 1. Each member of the group had to cut and paste their two group lines on the chart pasted on the board. I gave them five minutes to prepare for tasks 2 and after, I called one learner from each group to go in front and paste their two group lines. I started with group one, but they did not want to go in front and paste. I assumed they were shy. This showed that they had very low self-esteem. They requested that I bring the chart to them in groups so they could

paste instead of going to the front. I then removed the chart and circulated it from group one to the last group.
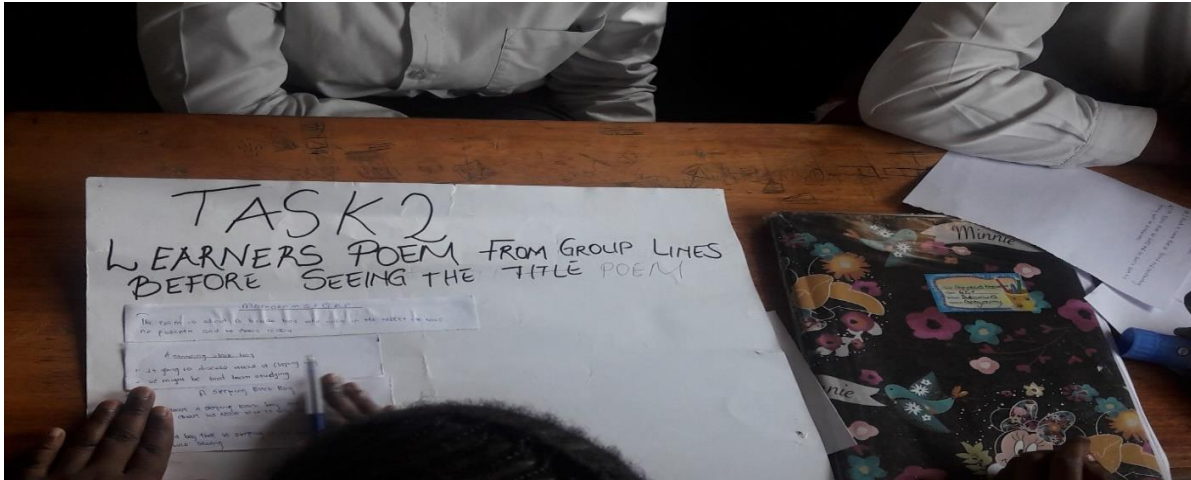

Figure 4.16: A Photograph of Learners pasting their groups' lines on the chart

When the learners finished pasting their group lines, I took the chart and pasted it on the board. I asked one learner to read the new poem created by them, using their meanings of the picture. The learner failed to read the whole poem. I attempted to assist, but I was also unable to read because the poem had grammatical errors and other paragraphs did not make sense. However, though it had errors, I was able to get what the learners were trying to say, the meanings that they were trying to put across. With that understanding, they succeeded in accomplishing the purpose of the task which was to create a new meaning of the poem using their own understandings of the poem. After this short task, I then quickly moved to task four.

In the next task, I gave the learner's poem handouts. The poem had only one stanza with 12 lines. Therefore, I could not divide the groups amongst the stanzas, instead I divided the 12 lines in two. The first group took the first six lines and the second took the second six. The third took the first six and the fourth took the second six. In their groups, they were to read the lines given to them and explain the meanings of the lines given to them on a piece of paper. After they had derived new meanings of the poem, one learner from each group would go and paste two lines or three from their meanings. At first, they did not want to do the activity properly because they thought it was a repetition of the first task. I reassured them that it was different, that they had to derive new meanings of the poem from the actual lines of the poem. However, not from their thoughts, through analyzing the title. They understood and went to the board to paste their lines. However, some of the learners provided the same meaning they wrote in task 1.
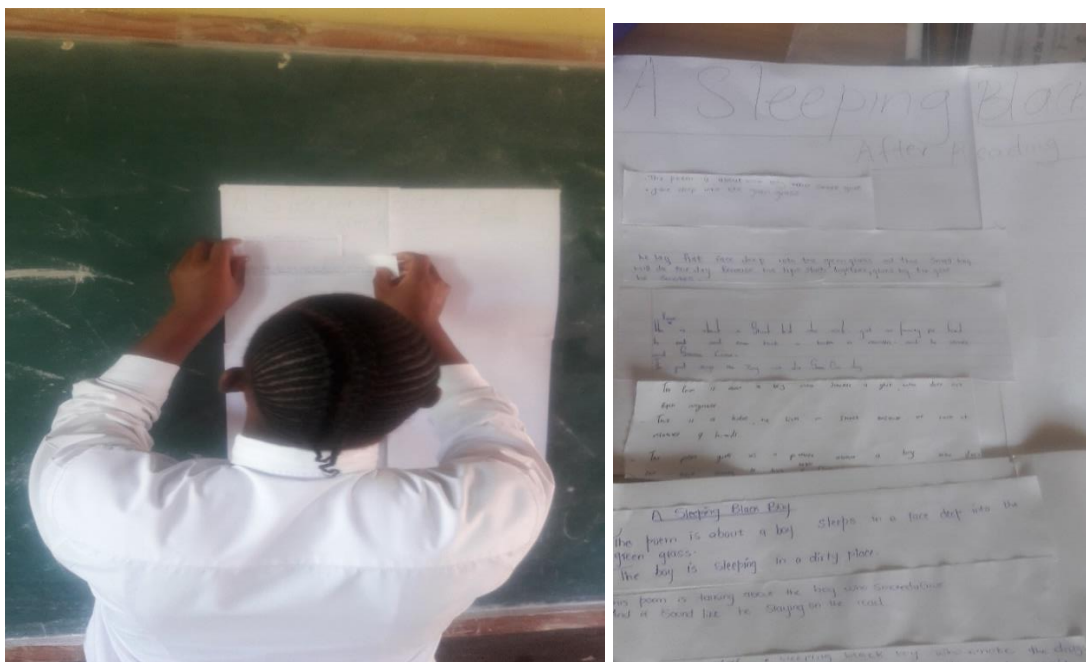
Figure 4.17: Photographs of new meanings derived from the actual lines of the poem by the learners.

I read the new meanings of the poem they created and they laughed because I had failed to read what they had written. Some of the handwritings were not clear to read. However, to them, it made sense because I tried to understand what they wrote and explained in isiZulu. After this task, I then gave them poem handouts to paste in their exercise books. I then read the poem for them and explained each line. I noticed that the learners seemed pleased and focused on understanding when I read the poem in English, explained in English and translated it in isiZulu. Immediately after reading and explaining, the bell rang, and I had to stop teaching. I told the learners to reflect on the lesson and use the previous guiding questions to assist them in writing up their reflection.

> *The purpose of today's lesson was for the learners to engage creatively with the poem and explore their own realities through this engagement. They had to use their creativity in creating their own poems using their own understanding of the picture on the board and the title given to them. The picture and the title on the board was for purposes of activating their existing knowledge of texts, (Probst, 1987). To create their own meanings of the text on the board through understanding and recalling events of the text on the board. They were very creative, and I was impressed with the creativity they used in giving the meanings of the picture and the title of the poem. This was a productive lesson indeed. This then gave me the insight that activating learners prior or existing knowledge of the lesson topic is very important. It gives you ways of how to engage*

learners with the content through observing and having a better understanding of their own understandings of the lesson topic. This assisted me as a novice teacher because I was able to understand and know how much my learners knew in each lesson I introduced. (Personal journal, February 12, 2019).

Learner journal entry

"The lesson for today was fun and enjoyable because we were supposed to create our own story about the topic we were given by the teacher and we were analyzing a picture. I learn to create my own view and make my own picture in my mind about a given topic. Yes, I like the lesson because it was fun I enjoyed it. It was nice to get a topic and create your own view in your mind and say what you think the topic is about". (Learner journal, February 12, 2019).

Based on the two reflections, learners were able to create their own poems through existing knowledge that was activated. This then taught me that learners learn and understand better if their prior knowledge of the text is activated, in other words, pre-reading activity before the actual lesson is very important.

In the next lesson, we recapped on what was discussed the previous day. I told the learners that since they had read the poem, they should focus on the analysis. The analysis involved the elements of poetry. They were familiar with some of the elements like themes from short stories. However, I wrote their explanations on the board for them to copy in their exercise books. While I was busy writing on the board, they also wrote the notes on their exercise books.
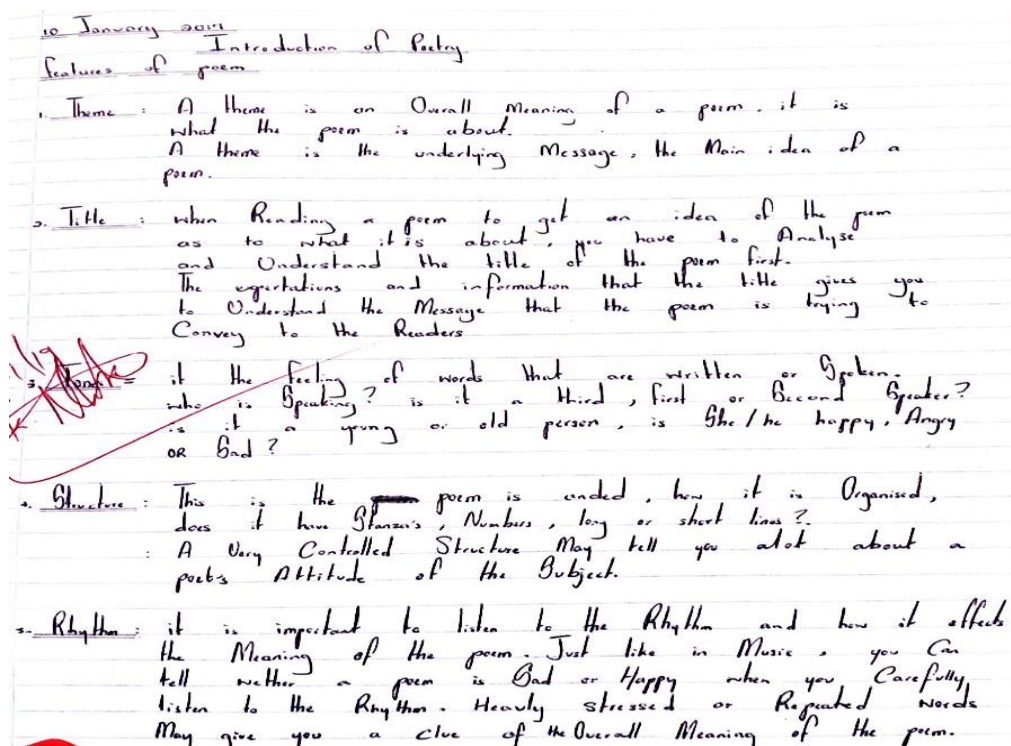
Figure 4.18: Notes on Poetry elements from learners' exercise books

Once they had completed the notes, I gave them a class activity that required them to show their understanding of the poem.

For this task, I gave them ten minutes to do the activity and corrections were done on the board.

After the activity was marked, the corrections were done and I gave them homework to be discussed in class the following day. Their homework was as follows:

In groups of five:

1. Discuss the overall meaning of the poem
2. We usually talk of throbbing headache. In what way do the footsteps passing by in line 6 pin down the boy?
3. What does this imply about the footsteps passing by? Discuss.
4. Comment on the structure of the poem, (stanzas and lines).

When I announced that this activity was their homework and they should copy it on their activity books, they started making noises, when I turned to them and asked what the matter was, they kept quiet. However, I could see that they were starting to complain about the number of works I was giving them. They were tired, and besides it was a very hot day. I gave them the homework anyway, and I told them I would mark it first thing the following morning.

When you teach the content and explain every term to the learners it is another story and when they must apply what they have been taught, it is another story. During the teaching process, they seem to understand everything you say, and when you ask them if what you said was clear or if perhaps, they require any clarities on anything, they would say no they understood. During the application process where I gave them an activity, I felt like I was bothering them. They showed signs of uncertainty no matter how many times I can explain, still, for them, it would be like I can explain now and then. However, because I want them to learn and understand. I explained in IsiZulu and in English and even in future, I intend to continue with this method because learners respond positively to it, (Personal Journal, February 13, 2019)

Learner journal entry

"I was feeling bored and I was confused I don't even understand nothing that lesson about a black boy who is sleeping. It was just difficult for me to answer the questions, but I was scared of asking to much question while you have done explained. I didn't hear anything, but I was hearing the topic only. I wish to learn poem by keeping think that made poem e.g. Lines and stanzas not like this way".

From the two above reflections, I learned to make things easier for my learners by explaining every content I teach to them in the language that they understand.

Day three of the lesson

We recapped and dwelled much on the notes of poetry elements they wrote the day before because the focus was on analyzing the poem by taking out some of the elements discussed. I asked learners if they ever heard or saw poems that rhyme or sound like songs. They mentioned they had never seen nor heard such. They did not even know that poems rhyme. I then wrote the following stanza so that they could see what is meant by a poem that rhymes.

Cannon to right of them,	a
Cannon to left of them,	a
Cannon in front of them,	a
Volley'd and thunder'd	b
Storm'd at with shot and shell	c
Boldly they rod and well,	c
Into the jaws of Death,	d
Into the mouth of hell	c
Rode the six hundred	b

aaa b cc d c b = Rhyme scheme (Vistas of poems, 2015)

I explained to the learners that the above *aaa b cc d c b* is a rhyme scheme for the stanza I wrote which means the poem rhymes. I named the first up to the third line *a* because they end with the same consonants. When pronouncing or reading the first to the third line, the sound of the end of sentences is the same. The line ends with d and the last line ends with *d*. The sound at the end of these consonants is the same, that is why I gave them the same alphabets and the same applies to the other lines. This is how one knows whether the poem rhymes or not using music to teach rhymes.

When we read the poem, especially those that rhyme, we read them as if we were singing songs. I then told one group to create a song on the stanza I wrote on the chalkboard and another group to create a song on the poem, A sleeping black boy. I gave them five minutes to prepare their songs. After five minutes it was time to present. One group member from the one I gave the stanza on the board sang the song. He was clapping hands which emphasized the rhythm of the poem. His song was nice and enjoyable, flowing with the emphasis he would make towards the end of the rhyming lines.

Another learner from group two sang a song in front of the class. It may not have been good as the first one, however, it was the attempt that was celebrated and I wanted to acknowledge. Though the learner made the emphasis on the last words of the sentences, it was not sound as the one done on rhyming lines. I then informed the learners that the way they sang is exactly how the poets rhyme their poems. They were very amazed. Everything I had said afterward, they turned it into a song. Furthermore, I asked the learners what the feelings of the poet in the poem were. They did not know how to respond to this question. Therefore, I took them back to the songs their peers performed, and I asked, "*by listening to the rhythm of the songs done in front, what feelings were you able to capture, the mood of the singer*?", (Translation: "*umuzwa abebekuwo laba abakade becula izinkondlo*?"). Learner one responded and said, "*lowokuqala bejabulile kodwa owesibili bebukeka enokungabaza okudabukisayo," (Translation: "the first one looked happy and the second one looked hesitant and sad"),* they laughed. Learner one was correct, I did not understand why the whole class laughed.

They seemed to get the idea that the same thing applies when looking for the feelings or mood of the poet and reading the poem. We read it with the understanding of the words which helped dictate the mood of the poet. Sometimes we critically analyzed the repeated words written by the poet which could help us identify the mood or tone of the poem. After expanding the mood

or feeling of the poet we moved to the structure of the poem. The learners were required to comment on the structure of the poem.

The learners' comments were correct, and I emphasized that when asked to comment on the structure of the poem, they should look at how the poem is organized in terms of its lines, stanzas and the use of punctuation marks. The structure was a bit simple for them. They understood it. I saw by the nodding of their heads and their responses on the structure. This then gave the chance to quickly proceed to the next element which was the rhyming scheme. I asked if the poem had a rhyme scheme or not. Learner one said, *"cha"* (Translation: *"No"*) shouting. I was shocked and asked what was wrong, though the answer was correct, I wanted to understand what the shouting was for. When I asked the learner, she said

> *"bengichaza miss ukuthi le poem ayinayo I rhyme scheme ngoba imigqa yayo ayi rhyme", (Translation: "I was explaining that the poem does not have a rhyme scheme because the lines themselves do not rhyme"). I said, "ok, you are correct, but why the shouting?", "Ngyaxolisa Miss", (translation: "I am sorry Miss").*

I concurred with what the learner said and did not see the need to explain further because it was clear and understandable. The second task was based on the tone and mood of the poem. According to the Vistas of poems (2015), the mood refers to the text's tone. The tone is the writer's attitude, moral outlook and the expressed mood through the style of literary work.

I asked them the mood and the tone of this poem. With the understanding, they had on the analysis of the songs they mentioned, *"when the poet was writing the poem, he/she was sad and concerned"*. I could not agree less with them because these were the answers I also had in mind. This gave the idea that they understood the poem. Then I guided them towards the theme. Just like in short stories, poems also have themes, which is the main idea that the poet is trying to put across the readers. I asked them what the theme of the poem was and there was silence in the room. I stood and kept quiet for some time waiting on them to respond but they did not attempt to answer. I told them that the main idea/ideas that the poet was trying to convey to the readers was the danger of drugs. In the poem's last line "his lips stuck together, glued by the glue he smokes", the poet emphasizes the idea that the boy will one day die because of this glue/drug he smokes. This highlighted the theme of drugs.

After the theme they analyzed symbols. Vistas of poems (2015) explain symbolism as an object, an action or gesture representing something else. It combines an image with a concept in literature. Mattson and Krone (2015) explain that a symbol is a word or image representing something else by association. I asked them what they understood about symbolism. They told

me of the HIV&AIDS sign. One learner pointed out that it symbolizes HIV and AIDS. Trying to ignore the signs and responses, I explained that a symbol in literature combines an image with a concept. It is used to enrich the sense associated with an image (DBE, 2011). For example, learners were asked in the poem, "what does the 'huge jacket' that covered his head symbolize? Learners one said, "*kuchaza ukuthi umfana akanayo ingubo yokulala*", (Translation: "*it symbolizes that the boy does not have a blanket he uses his jacket to cover himself*"). I added, "*the jacket is a symbol of the enormous responsibility this vulnerable child has of looking after himself* "(Vistas of poems, 2015).

The learners seemed to understand, so I gave them homework. When I wrote the word "homework" on the board I heard them complaining. When I turned from the board, they were quiet, and I could not tell who was speaking. So, I continued writing them homework on the chalkboard and told them to copy it on their activity exercise books.

> *Learners learn better when things are demonstrated and later explained to them. They require proper crystal examples to understand the contents. For example, when we did the rhyme scheme. I asked them to prepare songs. Others used lines that rhymed, and others used lines that did not rhyme. This was to explained how a poem or lines that rhyme is identified. They understood this perfectly through proper demonstration and examples. Therefore, I intend to continue using demonstrations to enhance learning. (Personal journal, February 14, 2019)*

Learner journal entry

> *"I learn about a poem called 'Memory' it a understanding poem and that poem it very cool. I think if it was a play I would understand it properly and miss explain it very well than it gives me a clear understand when she explain. I like the way she teach us the poem because she explain each step to make us to understand and to analyse the poem and to answer the question. We explain those words that we can't understand. The lesson that we did was not easy, but I try to understand".(Learner journal, February 14, 2019).*

From these reflections, I learned that in literature you have to try by all means to use approaches that would accommodate all different kinds of learners. And what I have observed is that it important to identify the learners' weaknesses and strengths so as to know the right method or approach to use when implementing the literature content.

<u>**Lesson Topic 3**: **Memory by** *Chris Van Wyk*</u>

'MEMORY'

Derek is dangling on the kitchen chair
while I'm shuffling about in a flutter of flour.
Mummy is making vetkoek on the primus.
Derek is too small to peer over the table,
that's why Mummy has perched him on the chair.
His dummy twitters so he's a bird.

I'm not that small; I was four in July.
I'm tall enough to see what's going on;
I'm a giraffe and the blotches of shadow
on the ceiling and the walls
from the flames of the primus and candle
are the patches on my back

Daddy's coming home soon
from the factory where they're turning him into
a cupboard that creaks,   15
but the vetkoek are sizzling and growing
like bloated gold coins.
We're rich!

This is the first vivid memory of my childhood.
Why have I never written it all down before?   20
Maybe because the pan falls with a clatter
and the oil swims towards the twittering bird.
Mummy flattens her forearm on the table
stopping the seething flood.

As she does so, she pleads with the bird to fly   25
away, but quietly, so as not to ruffle his feathers.
But my brother clambers off the chair
as if he has all the time in the world.

Sensing danger, the twittering bird gives away to a wail

and the giraffe's patches flare on the restive walls.   30

Ma gives a savage scream that echoes across the decades

and cauterizes my childhood like a long scar.

 (Vistas of poems, 2015)

Figure 4.19: 'Memory' handouts and analysis notes

Before I started engaging the learners with the poem, I thought it would be useful to them that I read the poet's biography first.

> *Van Wyk, Christopher* (1957-2014) Born in Johannesburg and educated there. He co-founded the literary journal *Wietie* and later edited *staffrider* magazine. His poetry collection is *it is Time to Go Home (1979).* He received, with Patrick Cullinana, the Olive Schreiner Prize for poetry in 1980. He has published non-fiction, essays, and criticism as well as popular biographies on liberation figures such as Nelson Mandela, Desmond Tutu and Chris Hani for teenagers in *Learning African History: Freedom*

Fighters (2003). His memoir, *Shirly, Goodness, and Mercy* was published in 2004 (Vistas of poems, 2015).

I read this biography for them and explained the type of poetry mentioned above that the poet wrote. I tried to explain the latter in isiZulu because they seemed to be confused. I introduced the poem 'Memory' on the chalkboard and I said, *"Today's poem is about memory not memories, in your activity books suggest why the poet has chosen to use the title Memory and not Memories for the poem?"*. They were to work in pairs and brainstorm why the poet used the title 'Memory' and not 'Memories'. After brainstorming they were to share their ideas with the whole class for class discussion. I gave them five minutes to brainstorm.
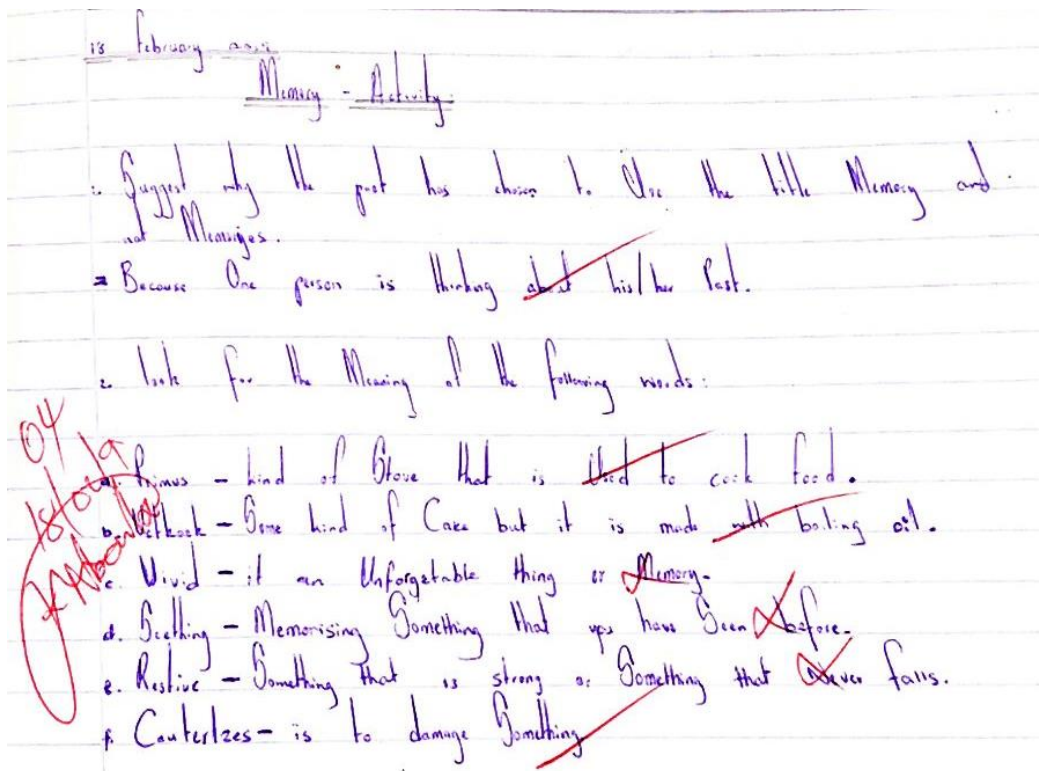
Figure 4.20: A Learner's responses to the activity on Memory

I took the learner's activity books after the lesson for marking. Before that, the lesson went on. I explained that when reading a poem or a short story, before reading any literature, it is very important to identify words that one does not understand and look for their meanings before engaging with the text. I followed by writing words on the chalkboard that I thought would hinder the learner's understanding of the poem.

Primus (line 3), vetkoek (line 16), vivid (line 19), seething (line 24), restive (line 30), cauterizes (line 32).

The bell rang and I had to give them an activity as their homework.

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When you give learners simple work to do that requires their own critical thinking, they tend to complicate things and not want to explore their ideas and think out of the box. I gave them a very simple activity, to state why the poet has used the word 'Memory' and not 'Memories' and to look for the definitions of words they do not understand in the poem. Instead of using their dictionaries in finding answers, they complained of how difficult these words were. Sometimes I feel like they don't really want to use their brains, they always want to be told to do things, to be fed with information all the time. However, as a teacher, I intend to make sure that they understand the importance of dictionaries so that they can see the need of owning them. Enforce the significance of writing and receiving feedback from homework. (Personal journal, February 21, 2019).

Day two of the lesson (22 February 2019)

I asked the learners if they did the homework and they responded with a yes. We recapped, on the lesson from the previous day and what we were to do on the day. I wrote the words I gave them as homework in bold and pasted them on the board. I asked them to identify those they knew and understood. They only knew vetkoek so with the ones they did not know, I gave them a dictionary to look for the meanings and write them on the chalkboard.
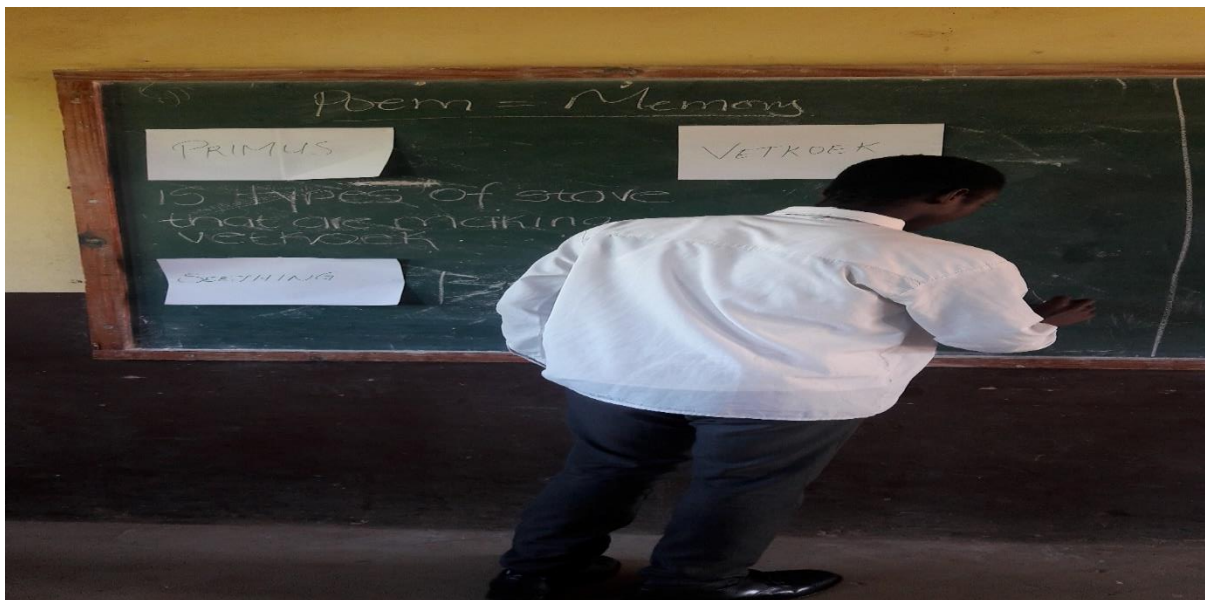
Figure 4.21: Photograph of words and meanings pasted by learners on the board

Learners went to the board to write different meanings of the words they did not understand, and they wrote them in their exercise books as corrections, especially those who got them wrong.

Part two of the lesson

I gave the learners poetry handouts and instructed them to think about the punctuation and the patterns of the sentences in the different stanzas and explain what the stanzas consist of; the effects achieved by using a full stop and not an exclamation mark in the last stanza; comment on the structure of the poem, and identify figures of speech that were evident in the poem. This was a class task they did in groups. I gave them only five minutes to complete the task and thereafter, I collected their responses.

20   February   2019
                    memory

① What does the stanzas consist of.
= the stanzas consist on a vivid memory

② What effect is achieved by using a full stop
an exclamation mark, comment on the structure
= the poem is divided in stanzas, have six lines per
stanza and it is well organised.

③ Identify figures of speech.
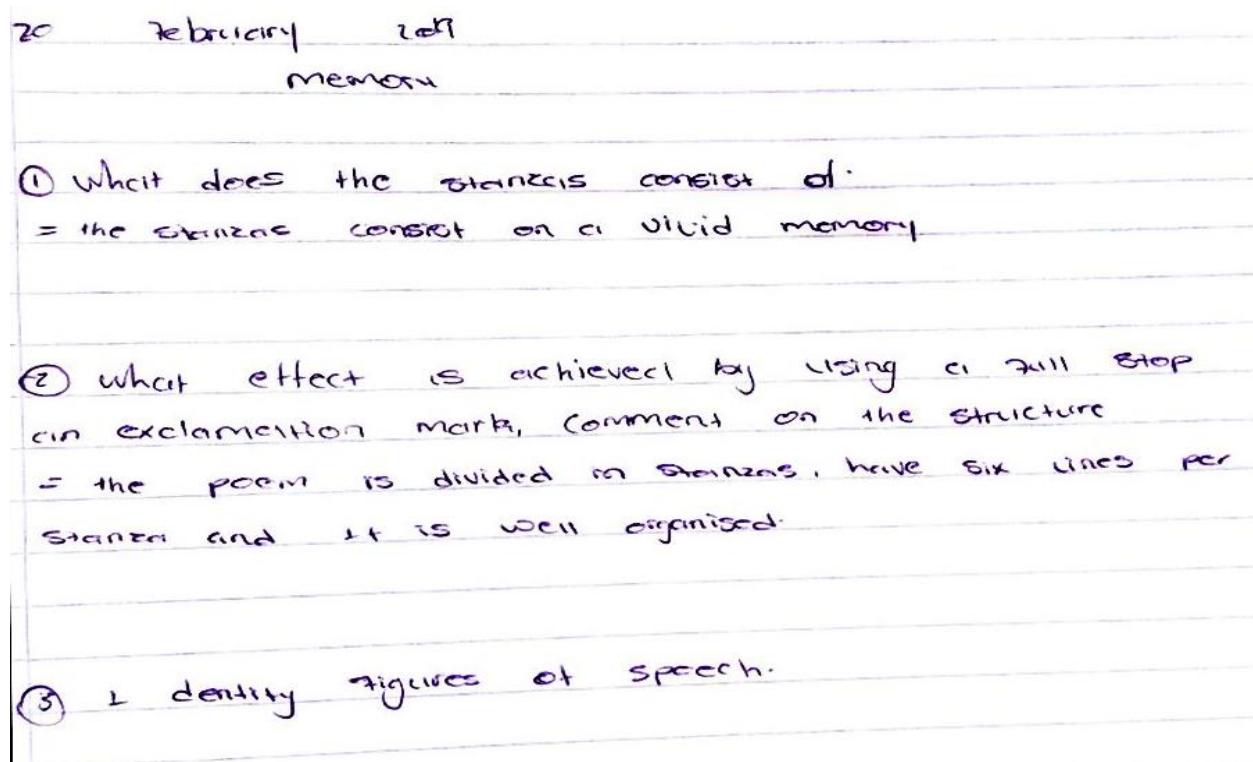
Figure 4.22: Unfinished homework answers

Most of the learner's answers were incomplete, therefore, I decided to conduct the activity as a class discussion. Firstly, I wrote the answers on the board for them to write corrections, this was mainly because it is a requirement of the teaching process.

After this activity, they were asked to take out their poem handouts as I was about to explain the poem. I requested one learner to read the poem which was read twice. The third time around, I read and explained each line, its meaning and what it symbolized. I explained the poem as follows:

> *"learners this is a narrative poem, or rather a descriptive poem which relates what happened in the poet's family kitchen one day. And that time, the poet was four years old and Derek, the little brother, was a toddler. While they were in the kitchen, their*

mother was busy making vetkoeks on the stove (primus) while Derek was sucking his dummy. It twittered, therefore, this made him/ his dummy look like a twittering bird. The poet was old enough to see what was happening on the table, he described himself as a giraffe.

In stanza three, the image of the poet's father not home yet from work indicates that the father works at a furniture factory. In stanza four, the poets say, he has a vivid memory of the pan falling from the stove (primus) and spilling oil across the table and his mother stopping the flow with his forearm to keep it from reaching Derek. The mother tries to get Derek out of the way, but he moves slowly as if he has all the time in the world and she cannot move her forearm. When the oil catches the fire and burned her forearm she screams, the savage scream of her mother is embedded in the poet's memory, it still haunts him."

I also had to explain the poem in isiZulu. I succeeded because I understood, although meaning was lost in some words through the translation. However, I tried to ensure the learners understood the poem.

After the explanation, I gave them work to do. They were to explain why it was a narrative and to give a brief summary of the poem. The task was given on purpose knowing that the learners already knew the answers. However, the intention was to see whether they were focused and taking notes during the explanation. Because the time was limited. I gave it to them as homework.

After this, I asked them to reflect on the day's lesson and I also reflected based on my own experience of the lesson.

I figured out that issues or challenges of a language barrier are really a hindrance to learners understanding of the content. However, they try to express and make themselves heard using the English language though there are some discrepancies. I felt like the learners understood the lesson by looking at the activity responses of learner one. The learners were very happy to express their views of the poem and they were happy with the activity responses they gave. Therefore, to ensure better understanding in the future, I intend to use code-switching. (Personal journal, February 22, 2019).

Learner journal entry

"The subject was good the teacher gave us some questions of a poem the Memory before we read it, and we answer the questions and she put some words that were captured on the poem and posted them on chalkboard, it learners was supposed to go to the front and write a meaning for those words and after that the teacher read the poem for us.

After that, I get a good understanding of the poem on what it is talking about and what is really happening after the teacher has explained it make it easy for us to have a good view on the poem". (Learner Journal, February 22, 2019).

Observations based on lessons taught

Learners behave differently and they give different attitudes to different kinds of lessons each day. In my first lesson, I observed that learners were too hyper because of the lesson resources I had brought in the classroom. They were too excited. It was like they were seeing something they had never seen before. The learners outside windows gazing inside were so keen on seeing how the lesson was going to unfold. The learner's excitement led to them not taking note of the purpose of the lesson or paying much attention to the content presented. However, as they saw these resources frequently used in the classroom, they got used to learning using them. This gave me the idea that trying new ways of teaching and exposing learners to new technological devices that could ease their learning could also enhance teaching and learning. It allows learning to learn effectively in some ways. However, though some were really struggling to adapt to the change, they tried to allow their minds, to allow themselves to grasp the content effectively. At first, they were eager and keen to see how the lesson was going to unfold, as time went by, they saw that it was all for learning purposes not for entertainment purposes.

In lesson one, I observed that learners learn better through watching or seeing. I taught a short story, but before I taught it and analyzed it, we all watched the story and analyzed it together as a class. This gave me the idea that learners learn better when something is shown to them before the actual lesson/learning about it. Though demonstrations can be done, however, they are not equal to the amount of understanding brought by allowing them to watch or see before teaching. This is the method they preferred best and wished it was always done to enhance their learning. As a result, when they were listening to the audio short story, they asked why we were not watching this one before we engaged with it in the actual lesson. This then gave me more insight and practicality of the transactional theory that underpins this study.

According to Rosenblatt (1986), the transactional theory is a reciprocal, mutually defining relationship between the reader and the literary text. Hence, it is the relationship that goes both ways between the reader and the text. Observing how the lesson unfolded, this is the relationship that I wanted to assist the learners to create with the text. According to Probst (1987), the reader only makes sense of the literary work in light of the existing prior knowledge, experience, and other knowledge text. Hence my leaners were making sense of and creating meaning of the literary texts given to them based on their prior knowledge of the story they watched which they already knew, and their experiences aligned to what was happening in the story.

Further, lesson three and four were more of traditional learning. I used methods that they were more familiar with. It was poetry sessions. I read and explained poetry to them. Surprisingly, I observed that with these methods, they responded better than in the previous methods I had used. This gave me an insight that the learners inculcate methods. They are very reluctant to change. Instead of allowing new ways of learning, they ignore methods introduced to them and stick to their old ways of learning. To me, it was like they were afraid of accepting change. That

perhaps if they learn this way, they were going to have difficulties in understanding the content. In these two lessons, they were very participative, active and highly engaging. This then gave me the understanding that they learn and understand better if I had used the traditional methods of learning. This is evident in their exercise books.

Challenges Experienced

Price and Murnan (2004) explain that the limitations or challenges of a study are those characteristics that influence the interpretation of the findings on an individual's research. They are the restrictions on generalizing and the utility of findings that result in how the researcher decides to design his/her research or the method used in establishing internal and external validity. The limitations or challenges that are experienced in this study were posed by the very nature of the school through its basic resources. However, I used my resources from outside the school to facilitate learning. The second challenge was the language barrier, which I used code-switching for a limited period to allow understanding of the tasks. Code-switching is the alternative use of two or more languages in the same conversation (Milroy & Muysken, 1995). However, Lin (2013) explains classroom code-switching as the alteration or the alternating use of more than one linguistic code in the classroom by the classroom participants like a teacher and a learner. For example, the teacher as a fluent bilingual may decide to engage in code-switching by using English and isiZulu in the same conversation.

Though, Heredia and Altarriba (2001) argue that bilinguals use code-switching because they do not really know either their language completely or the borrowed language. However, in this case, I used code-switching for the purposes of allowing a better understanding of the content to the learners.

The third challenge was the reluctance to adapt to new teaching approaches. As a novice teacher, I thought I should try out new approaches to enacting the curriculum to improve my practice. However, learners found it difficult to adapt to new ways of learning. Using projectors, laptops, and speakers was foreign to them regarding teaching and learning. I tried to enforce the idea that trying new ways of learning would be interesting and useful. It can assist in having a different perspective on things rather than sticking to one methodology of learning. They were not ready for change. As a result, they indicated in their journal that I return to the old ways of teaching. Therefore, to overcome this challenge, I continued with the traditional method of teaching which they were familiar with.

Upon understanding the challenges I experienced and coming up with solutions, I learned a lot from teaching the literature content. Therefore, I decided to use metaphor drawings that represent my learnings from teaching the literature content. They are as follows:

My learnings from teaching literature using metaphor drawings

To begin my analysis of my learnings expressed in metaphor drawings, which will also be continued in chapter five, I share what I deem as learnings. These I believe will be what will inform my growth as a novice teacher, teaching literature.

Understanding the minds of the learners
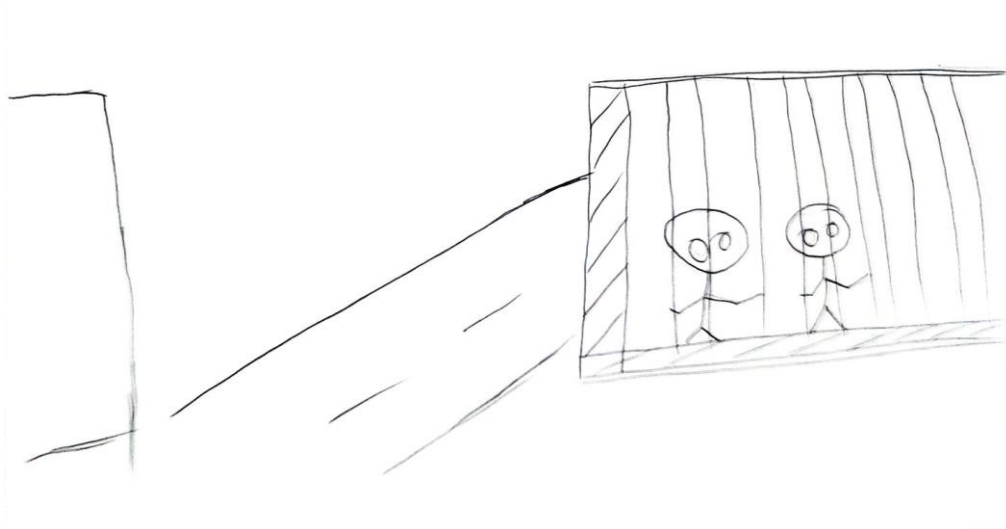
Figure 4.23: Metaphor drawing of my learning of how learners' mind works.

This metaphor drawing (figure 4.23) symbolises what I have learned from my learners. Teaching these lessons taught me that no matter how many times teachers try, sometimes the mental chains are the hardest to break. This symbolises the attitudes that learners have or rather what happens in the learners' minds. Before I taught my research lessons, I used the traditional methods of teaching whereby I would give learners handouts, read literature and explain for clarity. They got used to the approach and internalised the method in their minds. So, during every class, they knew what to expect. However, in the process of trying to improve my practice, I decided to use different teaching approaches to enhance their learning experience. I wanted to observe how they would respond to these approaches since they were exploring different ways of learning and understanding literature. However, they showed reluctance because it was difficult for them to move away from what they were familiar with. This made me understand that sometimes there is difficulty in change. However, I learned, we need to continue trying to foster change and expose them to various things, and when we do that they do acknowledge and try even though they take time to adapt.

How learners grasp literature content in the classroom.

Figure 4.24: Metaphor drawing of learning how learners grasp the content.

The metaphor drawing above illustrates the dartboard that represents the mind of the learners and the knife represents the content that learners learn. The drawing symbolizes the content (knife) teachers throw at the learners hoping that it will stick in their minds (dartboard). Some of the sharp objects thrown at the dartboard are intended to stick, however some end up on the sides and not at the center where one aims, while others do not stick at all. I taught the learners literature using different approaches with the aim that they would gain insight into literature and how it is analyzed. However, some grasped the contents and knowledge, while others might have not remembered what they learned. Therefore, this taught me that, though I throw sharp objects (instill new knowledge in their minds) I should be aware that learners are not the same. Some are fast while others are slow; therefore, recapping before starting a new lesson is important. I also learned that not all the objectives of the lesson would be met. Learners sometimes behave differently to sharp objects, which could lead to misunderstanding of the lesson.

Teacher's and learner's frustration.
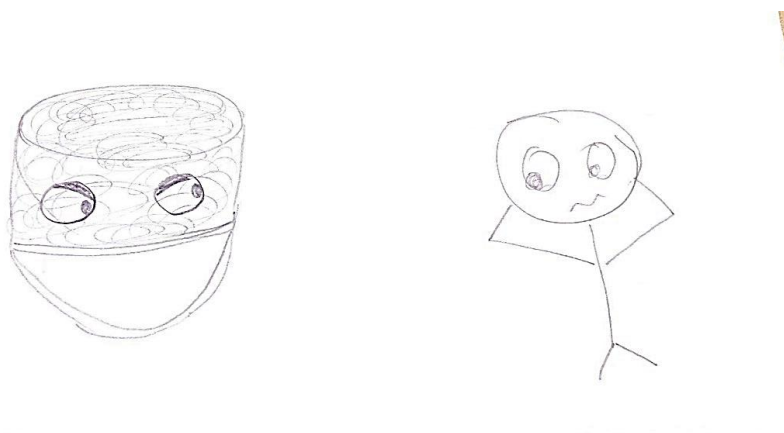
Figure 4.25: Metaphor drawing of my learning of teachers' frustrations and learner confusion

The drawing above symbolises the mind of the learners which is the gloved bucket faced down and the teacher trying in vain to bring it upright. In my practice, I have been trying to instill literature in the learner's minds by pouring knowledge in their buckets, but it did not stick because their buckets were faced down. In turn, we both got frustrated, as the learners showed confusion, and what appeared as disinterest. I have come to understand that with the new ways of teaching that I have been trying in my class, I was able to recognise what they needed from me for them to learn. This, in turn, mitigating the levels of frustration that we both experienced when things seemed not to go well. I realised that it is not for me to turn the bucket, but to give them opportunities for them to find ways to do it on their own or with each other's assistance.

On the other hand, as teachers we assume that learners come to class empty, waiting for the teacher to remind them what they learned. However, I found for myself that when we don't expect too much from them and we appreciate what they can give us, this makes them show us even more what they are truly capable of doing.

Conclusion

In this chapter, I respond to the second research question "*What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?*". I explained how I involved all my grade eleven learners in my research to learn from them about their understanding of literature for the purpose of improving my teaching. I discussed how I engaged learners and provided evidence of their written work. In the process of conducting the lessons,

the learners assisted me in learning and gaining more understanding of who they are and what their expectations and needs are. For example, during the lesson on *Raymond's Run* learners were listening to the audio of the book and had to name the characters, themes etcetera. They had their own needs and expectations. They thought I was to explain the audio in isiZulu and read the book for them. As a result, they did not understand the content and did not know what was expected of them.

However, these lessons helped me get closer to my learners and understand the challenges they face in literature. My learners are not mostly exposed to resources like learners living in urban areas. Their minds are like grade nine learners, even though they are in grade eleven. They are like "plants that need to be nurtured, loved and cared for" (Phewa, 2016, p.99). Therefore, working closely with them has made me aware that children are able to make decisions that are very important for themselves, to express their views and not undercut their capabilities. They are happy when their views and ideas are considered in the classroom.

CHAPTER FIVE
MY RESEARCH JOURNEY REFLECTION

Introduction

The focus of this self-study was to explore my practice of learning and teaching literature as a novice teacher in the grade eleven class. The intentions were on improving how I enact the teaching of literature with the aim of improving learners' understanding of the literature content.

In chapter four, I responded to the second research question: *"What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?"* I first discussed learning from my personal history and explained how I enacted the literature content using the lessons planned. Thereafter, a reflection on each lesson and an explanation of how the lessons were observed, as well as the challenges encountered were provided. Furthermore, I used metaphor drawings to symbolize my learning from teaching literature to my learners were presented.

This chapter, which is a concluding chapter, I carry on to reflect and respond to my second critical question: *"What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?"* To facilitate my reflections I present a collage that I created to share my learnings from designing and teaching lessons, as I attempted to find innovative ways of teaching the literature content and improve my practice (See chapter four). From the collage, an explanation of what each picture symbolizes is provided. Lastly, I explain new knowledge gained from teaching literature to grade 11 learners and future prospects as a consequence of my self-study research.

Using a collage to present my reflective learnings

Through enacting the curriculum while embarking on this research, I have made some discoveries that I share as my continued learnings that started in chapter four. Coming into the field of teaching as a novice teacher I found I was positioned as a professional who possessed the necessary knowledge and skills to effectively enact the curriculum content, such as literature. It is this perceived state of knowing, that I intended to study as I attempted to explore and learn how to improve my teaching of literature. Since the beginning of my service as a teacher, I have always positioned myself as a novice (see chapter one) with an understanding that through practice, I had some learning to do. It is this need to learn and improve that facilitated the desire for this study, which has brought about important learnings for me.

Through the collage (see figure 5.1) I represent my offerings of what I considered important learnings that have emerged for me in this journey. I found the collage a suitable tool as it enabled me to arrange my realisations of how to improve my teaching of literature to refine my practice. I found creating a collage freeing and very playful experience as it has no rules. Therefore, it also helped me escape boundaries and look beyond limitations (Shepard & Guenette, 2010).

Figure 5.1: Collage representing my learnings and reflections of my research journey

Taken from the collage above (figure 5.1) I share five significant Learnings which are: a) Making the curriculum fit the school context; b) Encouraging interest in African stories and poetry; c)Using technological resources and demonstrations as teaching approaches; d) My learning as a novice teacher; and e)and Learning through code-switching. These are offered in details below:

Making the curriculum fit the school context

Figure 5.2: Understanding the curriculum through understanding the school context.

The above images from the collage represent my learning of the curriculum versus the context of the learners. .The curriculum policy document (CAPS) with its literature content is intended for all South African contexts. I found it has no consideration of the location of schools, be it they are in deep rural areas, such as my school, the townships and urban areas. As we battle with the challenges brought on by our various teaching contexts, the expectations are we manage to produce the same level of understanding for learners, and good results which have proven problematic. However, through the journey in this research, I have learned to consider myself as a resource that can bridge the gap between the context and the curriculum content as I bring what the outside world has to offer to facilitate learning and teaching.

In bringing resources to the school from my own context I was able to introduce new possibilities for learning and opened opportunities for my learners to see beyond their context. This ensured that in my enactment of the prescribed curriculum, I was able to create connections between the context and the set content in the curriculum. Therefore as a novice teacher, I learned that to meet the aims and objectives of the curriculum, I must not focus on the limitations of the context, but explore the world outside the school and bring that through me to the school (see chapter four). In bringing the videos, projectors, laptops, charts and other resources I was able to enhance their learning and brought literature to life for them in the process and improve my own practice.

Therefore, going the extra mile in ensuring that learners receive better education and understanding of the content taught is important. As I did with my learners when using resources from my outside world to ensure a better understanding of the literature content to the learners.

Encouraging interest in African stories and poetry

Figure 5.3: Words showing what could be created by using African stories.

Apart from bringing tangible resources, I realized that to create interest and passion for literature, I needed to also use African stories and poetry that were familiar to learners. I was reminded of this through my personal history (see chapter three) when I used to listen to folklore and fairytales in isiZulu narrated by grandmother. And also my primary school teacher who made us sing Zulu poetry and made us understand and developed love for literature through narrating and singing literature in isiZulu. The use of uZalo, which celebrates what is familiar to the learners was one such tool that assisted them in understanding literature short stories better. This taught me that allowing learners to understand literature firstly in their native language, can help them better understand it in the foreign language. This learning is one of the approaches I tend to practice more in the classroom as it seemed to be more effective and productive when teaching literature.

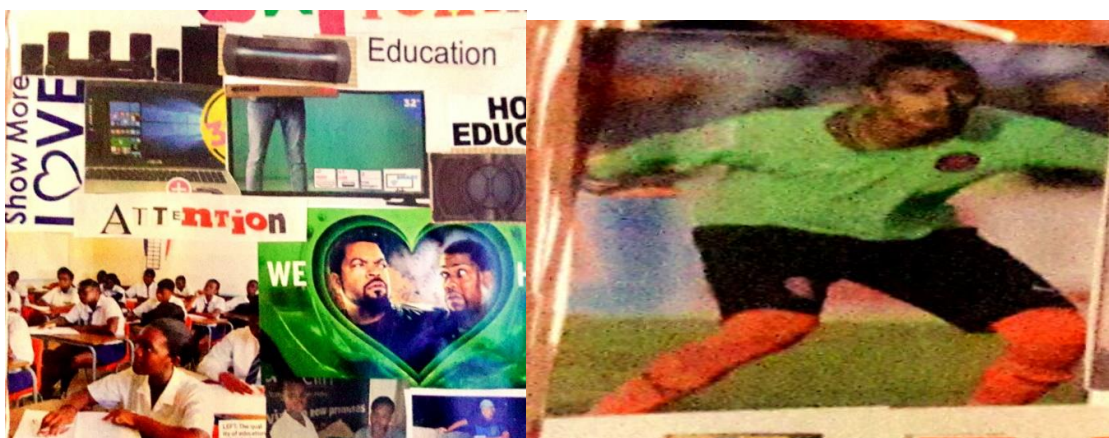**Using technological resources and demonstration as a teaching approach**

Figure 5.4: Image representing the use of technology and demonstration for learning and teaching.

Another learning experience gained from this research for me was the use of demonstrations and technological resources to draw learners' attention and create interest. As a novice teacher, I learned that Learners learn differently, and they respond differently and with interest to things they are not usually exposed to. Through technology, I was able to positively influence the learners' learning and increased their enthusiasm in reading literature. I used different technological resources to create interest and enhance their learning. In doing so, I discovered that using technology which they were not familiar with in the classroom drew their attention and created interest in their learning (see chapter 4). They became eager to see the outcome and participate, which made the lesson more interesting, which they demonstrated by asking questions out of curiosity.

It also allowed me to bring visuals of stories that were familiar to them such as Uzalo. This assisted me because learners were able to see and comment on what they were seeing. Interpret short story features more effectively like the moods and tones of the characters after they had heard them talk. Unlike when reading from the book whereby you have to imagine characters saying words and think of tones and moods through reading what they have said. This which was a consequence of watching the video gave me the understanding that learners respond better to such approaches and technological resources when used effectively. Moreover, I was conscious of the significance of the demonstration as a teaching approach to enhancing their learning.

Through this study, I also learned that engaging in demonstrations during learning allowed learners to also have a visual understanding of what was being taught. I realized the importance of showing learners how to do activities before allowing them to perform those tasks. When teaching literature, I realized my demonstration skills needed to be improved to enhance the literature curriculum for my learners. For example, demonstrate the actions and reactions of the characters to enhance their understanding. I was able to create interest and laughter in the classroom through actions and feelings of the poets and characters (see chapter four).

Once learners understood the lesson, they become more comfortable, curious, and were able to voice out their opinions about the text. Therefore, by using different resources and the right approaches that fit into the learners' context, the lesson becomes more productive and interesting.

Learning as a novice teacher

Figure 5.5: The image representing my continued growth as a novice teacher.

Figure 5.5 represents my learning as a novice teacher as I enacted the literature content. At the beginning of our professional career, I saw myself questioning my practice as I saw what I viewed as the ineffectiveness of my teaching. Through this process I was able to see how I was a teacher-centered novice teacher; I realized that in my lessons, I did all the talking and allowed learners to only consider my views. This was a result of how I planned my lessons.

I discovered that in understanding the context I teach, I had to first know the learners and understand where they are coming from. I found through my teaching, I was under privileging my learners and undermining their abilities. When teaching literature; I found it was important to allow learners to learn for themselves. I understood the need for me as a teacher to sometimes take a back seat and facilitate the learning while they take the lead. Others are good at reading, while others are in listening. When a request to read a text is made, those with good reading skills usually volunteer and sometimes they are selected to read. Similarly, those with listening skills recall all that is discussed in class, since they pay more attention (see chapter 4).

Apart from learning and teaching, strong relations were built between my learners and which allowed them to reflect on their learning and free to open up about their personal matters. For example, one learner shared that she could not effectively study at home because she had a child and her mother did not want to help her with the child when she had to study. Consequently, it affected her schoolwork and she was concerned about her performance. She requested that I conduct extra classes with the grade twelve learners, so she could do her homework in class. This made me realize how my research had an impact on the learners. It enabled me to reach

out academically to the learners who need extra assistance in their studies. Therefore, it is important that lessons be learner-centered especially when teaching literature. This gives learners a chance to learn on their own through engaging with the content with peers and assisted by the teacher.

Learning through code-switching

Figure 5.6: Using code-switching to facilitate effective learning.

The medium of instruction in the school is English, and I have learned how problematic that was for learning. I found that part of the challenges that learners experienced during literature lessons was as a result of the language barrier. I realized the role that code-switching played when teaching to help learners have a better understanding of the literature (see chapter four). When I applied this understanding, it further allowed more learning opportunities for the learners and prompted participation from them. They became more aware of what the lesson is about and showed interest in listening and being part of the lesson. As a novice teacher, I realised that allowing them to use their native language in showing understanding of the content gives them the freedom to voice out their thoughts and feelings about the text. I discovered that the reason for what I saw as silence and non-participation was not because of lack of knowledge or not having answers to questions, but attributed to failure to express themselves in English. When persuaded to try, they could not because they felt embarrassed.

Hence, I learned that it is very important to allow learners to code-switch sometimes when expressing themselves. This would reduce shyness and fear of responding to questions in the classroom and thus increase their participation in class. They become free thinkers because of the enlightenment brought to them; they become happy and their facial expressions change from confusion to understanding. Likewise, when I learned literature, I would listen to the English version to memorize it for the purpose of the exams. I knew that once I understood a short story or poem and its literary terms in Zulu, I would not fail to answer any question in the exam in English (see chapter three). My learners also exhibited similar behavior. Therefore, code-switching is sometimes necessary for enabling the understanding of information.

My Personal and Professional Learning experience in teaching literature

Embarking on this self-study has been an enlightenment regarding the teaching of literature in schools. I discovered things about myself, things that were not in my subconscious mind and things about the learners I teach. I realized that teaching literature requires one to be knowledgeable in terms of literature content; it requires exposure to literary texts before engaging with the learners. This is because of discoveries made in the process of enacting the lessons. When learners know the text, they can ask questions that might be challenging to the teacher, if the teacher is not fully knowledgeable. Therefore, this allowed me to learn more about my learners and their understandings of literary texts. It has motivated and encouraged me to learn more about literature and prepare before lessons.

Adopting the transactional perspective in teaching and learning has helped me as a novice teacher to understand the relationship that needs to be created between the learners and the text, (Rosenblatt, 1986). Moreover, the application of the transactional theory helped me witness change in my learners and understand that the relationship built between the text and the reader, which "is like between the river and its banks, each working its effect upon the other and each contributing in shaping the literary text" (Rosenblatt, 1986, p. 23). This means that if meaning does not reside in the text but in what the reader has thought, the discussion of literature demands that the mind of an individual reader or group be considered. However, it was evident that learners often experience problems in literature and mostly depended on my responses and support in reading literary work. Before embarking on this journey of self- study reflection, I ensured that the learners only considered my views pertaining to a particular text read. I learned that learners want their views to be heard and considered and sometimes demand this attention from their teacher. This makes them happy, feel more knowledgeable and proud (Phewa, 2016).

Learning from the transactional theory

In using the transactional theory, I learned that it is important to create a mutually defining relationship between my learners and the text, to create a reciprocal relationship. Allowed my learners to read literature or giving them the opportunity to read and analyse literature made me fall in love with it and the learners fell in love with it through engaging with it on their own. Through this theory, I allowed my learners to create their own meanings of texts given to them based on their existing knowledge of the text (see chapter 4). It made me realize that without the learners as readers, the text becomes meaningless words on a piece of paper with ideas never shared nor put into practice (Lash, 2015). This leads to confusion and disinterest for the learners. To me, this meant that without people or learners engaging with the text, reading it and creating their own meanings of it, it becomes meaningless. Also, learners should be led and encouraged to create foreseen conclusions regarding any literary work. Like we did with my learners, they were able to create conclusions of stories before they have reached story conclusions. Therefore, in the process of enacting the literature content, I encouraged learners to create deep, figurative but not literal meanings of the text. Learners were also led to understand that each text is different for each reader. They were encouraged to respect and examine their responses, memories, images etcetera as the theory stipulates. As an example, we looked at the meanings created by two different learners. Their meanings differed according to their different understandings of the text. This then emphasized that each text is different for each reader in every text taught, learners could use their creative thinking skills in analysing and creating meanings for text given to them; however, they were not to search for one. I was able to learn to realize the potential of the learners to understand the work, and not rush to solve their problems.

Hence, as a novice teacher looking at her practice of teaching literature, I now understand that literature requires love, passion, and understanding. No meaning created by the reader based on a particular text is incorrect because meaning created is based on the readers' background understanding of the text. And that it is important to allow learners to explore the text and use their creativity when analyzing the text.

Methodological learning

Using a self-study as my research methodology has helped me understand my practice as a novice teacher. Interrogating my practice has helped me to learn the importance of understanding my practice as well as the learners I teach. I achieved this by engaging with my

critical friend who assisted me in building constructive self-study research, (Pithouse-Morgan & Samaras, 2015). Working with him has helped me gain new perspectives on my teaching practice as well as on my research process. I have used memory works to recall my past and present learnings of English literature. This helped me to recall my informal and formal learnings of literature. It has enlightened me on the importance of using formal and informal activities when teaching the literature content.

This study has allowed me to use artistic drawings such as collages. Through using these artistic drawings, I learned to reveal feelings, thoughts, and learnings using pictures/images. These helped me to further reveal unspoken feelings and thoughts.

The use of reflective journals in this study helped me reflect on my past and present experiences and learnings which helped me to learn from my practice and to learn about the learners I teach, (Masinga, 2012). Therefore, reflecting on each lesson has helped me look for meaningful learnings about my learners and to understand their needs, thoughts, and feelings towards the literature content. Therefore, my take away of the self-study methodology of educational practice is that it can help a person gain insight into things they have not paid much attention to. It helps you gain an understanding of your practice and allows opportunities for assessing one's practice through effective introspective processes. As a result, I have grown professionally by taking steps in moving away from being a teacher-centered teacher to a more learner-centered teacher.

Continued improvement of my practice as a novice teacher

For future purposes in teaching literature, I aim to continue creating these accommodative lessons and use code-switching to enable a better understanding of the content to second language speakers (Lin, 2013). The use of many resources to enhance learning and demonstrations to portray knowledge and understanding of the text can be useful to the teaching and learning process. Reflecting on my lessons helped me improve my practice and made me aware of the things that needed my attention with regard to the literature content. Therefore, the intention is to extend this practice to other lessons. Also, since learners need to be motivated to read, the experience has taught me patience, to teach with their context in mind and to create lessons that are interesting to increase their enthusiasm. Because they become easily offended when the discussions are related to their background, it is important to be cautious when choosing what to share with learners.

Dissertation review

In chapter one, I discussed the focus and purpose of the study and gave a brief background of myself as a researcher, as well as the rationale of the study (see chapter one). The key concepts and the transactional theory that guided this study were further discussed. A synopsis of the methodological approach of this study and outline of the chapters were presented.

In chapter two, an in-depth discussion of the research methodology was provided. Furthermore, the research setting, descriptions of critical friends and research participants were also presented. Data was collected using data generation methods; data analysis and interpretation, ethical issues and trustworthiness of this study were also explained in this chapter. Finally, the research challenges were addressed.

Chapter three responded to the first research question: *"What can I learn from my personal history about how I learned to enact the teaching of English second language literature?"* To respond to this question, I recalled my past experiences of learning literature in my early schooling, high school, and the tertiary education level. I have used my memory stories, artifacts that were very important to me and memory drawings of my past lived experiences, all combined together. This was for the purposes of allowing a better understanding of my past literature experiences and to learn from the artifacts and memory drawings to improve my practice. Bozzato (2017) describes human memory as having the ability to retain, store and retrieve information that is much interesting to us. Thus, I retrieved information from my past experiences that were significant, which contributed to improving my practice and ensuring a better understanding of literature to the learners.

Chapter four responded to the second research question, *"What can I learn through exploring my enactment of teaching English second language literature as a novice teacher?"* In this chapter, I interpreted the processes of data collection and explained how I enacted the intended curriculum to the grade eleven class. This process involved teacher lesson planning; therefore, I articulated how I planned the lessons in accordance with the set weeks of the Curriculum Assessment Policy Statement (CAPS). Reading and viewing of literary texts, creating characters for short stories, and rhetorical devices in a poem are usually done from the 7th to the 8th week of term one (DBE, 2011).

Valedictory words of my learning

I have discovered in my learnings and teaching experiences that it is very vital to consider the socio-economic backgrounds of learners, as well as the context that they live in when teaching. This assists in making examples and connections that would resonate for them as they make necessary links and discoveries. In that way, they will understand the content presented better. Literature is not as abstract for them as we may think. It is for us as teachers to make it feel familiar and uncomplicated and this lies in the methods we use when teaching. The focus on who you are teaching is just as important as what you are teaching. The learners have to see literature and be able to vocalise what they see and feel. I have come to appreciate the novice space I am in as it speaks to chances of learning and growth in my practice. So, I can become that effective teacher who the learners need to learn any form of content including literature.

In conclusion, more and creative methods are required in the teaching of literature in English to disadvantaged learner-users of English. They include translanguaging, adopting a learner-centred teaching approach, using materials or stories familiar to students, adopting memorable strategies and strategies that speak to diverse learning styles, among others.

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APPENDICES

Appendix A: Gatekeeper's Letters of permission to conduct research

education

Department:
Education
PROVINCE OF KWAZULU-NATAL

Enquiries: Phindile Duma   Tel: 033 392 1063   Ref 2/4/8/1644

Miss K Mbambo
PO Box 11196
Mzinto
4200

Dear Miss Mbambo

PERMISSION TO CONDUCT RESEARCH IN THE KZN DoE INSTITUTIONS

Your application to conduct research entitled: "EXPLORING MY ENACTMENT OF TEACHING LITERATURE IN THE ENGLISH SECOND LANGUAGE CLASS AS A NOVICE TEACHER: A SELF-STUDY", 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 05 October 2018 to 02 March 2021.
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 Phindile Duma 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.

(PLEASE SEE LIST OF SCHOOLS/ INSTITUTIONS ATTACHED)

Dr. EV Mzama
Head of Department: Education
Date: 10 October 2018

Championing Quality Education · Creating and Securing a Brighter Future

KWAZULU-NATAL DEPARTMENT OF EDUCATION
Postal Address: Private Bag X9137 · Pietermaritzburg · 3200 · Republic of South Africa
Physical Address: 247 Burger Street · Anton Lembede Building · Pietermaritzburg · 3201
Tel: +27 33 392 1063 · Fax: +27 033 392 1203 · Email: Phindile.Duma@kzndoe.gov.za · Web: www.kzneducation.gov.za
Facebook: KZNDOE · Twitter: @DBE_KZN · Instagram: kzn_education · Youtube: kzndoe

Appendix B: Ethical Clearance

Appendix C: Participants Consent Form

P.O.BOX 227

Hibberdene

4220

21 September 2018

Dear Parent/Guardian

REQUEST FOR CONSENT TO USE FINDINGS FROM YOUR CHILD'S CONTRIBUTION IN…………

2.1 Title of study: Exploring my enactment of teaching literature in the English second language classroom as a novice teacher: A Self-study.

The purpose of conducting this study is to improve my teaching practice to enhance and develop learners' understanding in the English literature content and to enable them the understanding of the literary terms used in grade 11 literature.

This study is supervised by Dr. Lungile Masinga who is a lecturer at the School of Education, UKZN. She can be contacted telephonically at 031- 2603439 or Masingal@ukzn.ac.za for further information.

The information will be generated through self-study. I will use hard copies of learners' written work and journal entries they will keep during the research period. I, therefore, request your permission to refer to your child's contributions.

I will only use your child's work if you give me your consent. It will be used in a way that respects your child's dignity and privacy. Hard copies and journal entries of learner's work will be safely stored and discarded if no longer required for research purposes. Your child's name or any information that might identify him or her will not be used in any presentation or publication that might come out of the study.

There are no direct benefits to your child from participating in this research. I hope this study will make a valuable contribution to the teaching of grade 7 Mathematics. I also wish to inform you that you do not have a legal obligation to have your child participating in the study. You may withdraw your child at any point and that will not affect or put your child at a disadvantage.

I hope my request will be considered positively.

Thanking you in advance

 Miss K. Mbambo

INFORMED CONSENT DOCUMENT TO USE CHILD CONTRIBUTION TO RESEARCH

TITLE OF THE STUDY: Exploring my enactment of teaching literature in the English second language classroom as a novice teacher: A Self-study.

I, …………………………………………… hereby confirm that I understand the content of this document and do give my consent for my child to participate in the research that will be conducted during English second language lessons.

I also understand that my child can withdraw from the study with or without my permission and there won't be any negative or undesirable consequences to him/her.

Choose one by writing YES in the space provided:

I consent to the data collection activities of my child's (work) hard copies and journal entries taking of photographs, where his/her face will be hidden.

,……………………………

Or I do not consent to the data collection activities of my child's (work) hard copies and journal entries and taking of photographs, where his/her face will be hidden.

…………………….

…………………………………………   ………………………

Signature of parent/Guardian   Date

Mzali/Mbheki womntwana

ISICELO SEMVUME YOKUSEBENZISA IMIPHUMELA YOCWANINGO OLWENZIWE KUMNTWANA WAKHO.

Isihloko socwaningo: Ukuhlola izindlela engifundisa ngazo I litrisha yolimi lesibili ekilasini njengothisha osafika enkundleni yokuba uthishelakazi: Ucwaningo ngami.

Inhloso yokwenza ucwaningo ukuthola izindlela zokwenza ukufundisa kwami I lithrisha olimini lwesibili ebangeni lesi-11 kubencono Kanye nokuthuthukisa ulwazi lwabafundi kwi lithrisha yolimi lwesibili.

Injongo ukuthuthukisa izindlela zokufundisa ezizokwena abantwana bebanga lesi-11 bafunde ngokuqonda ulimi lesibili.

Ulwazi luzoqoqwa ngomsebenzi ozokwenziwa ekilasini. Ngizosebenzisa lokhu ozobe umntwana wakho ekubhalile ezincwadini zakhe zomsebenzi wasekilasini nakumabhukwana (amajenali) abo abazowabhala ngesikhathi socwaningo.Yingakho ngicela imvume yakho ukuthi ngikusebenzise lokhu engizokuthola kumsebenzi womntwana. Ngizowusebenzisa umsebenzi womntwana wakho kuphela uma ungivumela.

Lokhu kuzokwenziwa ngendlela ehlonipha isithunzi nemfihlo yomntwana. Okubhaliwe emaphepheni nasebhukwini eliyijenali yakhe kuzogcinwa ngendlela ephephile kuze kulahlwe uma kungasadingeki ocwaningweni. Igama lomntwana nemininingwane engenza abonakale ngeke kusetshenziswe emibhalweni ezovela ocwaningweni.

Akukho okuyinzuzo ngqo okuyolethwa yiloloucwaningo kuwena njengomzali nakuthisha. Ngithemba ukuthi lolucwaningo luyoba nomthelela omuhle ekufundeni ekufundeni ulimi lwesibili ebangeli lesi-11 kakhulukazi njengoba untwana wakho elungiselela ukuya ebangeni leshumi ngonyaka ozayo. Ngifisa nokukwazisa ukuthi akukho mgomo obophezela umtwana wakho ukuthi abambe iqhaza kulolucwaningo. Angayeka noma yingasiphi isikhathi, lokho ngeke kwaba nawo umphumela ongemuhle kuyena. Kodwa lokhu akusho ukuthi ngeke awenze umsebenzi wesikole ngokujwayelekile.

Ngithemba ukuthi isicelo sami sizokwamukeleka.

Ngiyabonga

Ozithobayo

Miss K. Mbambo

IMVUME YOKUSEBENZISA IMIPHUMELA YOCWANINGO 0LWENZIWE KUMNTWANA

Isihloko socwaningo: Ukuhlola izindlela engifundisa ngazo I litrisha yolimi lesibili ekilasini njengothisha osafika enkundleni yokuba uthishelakazi: Ucwaningo Lwami.

Ukufundisa izinkondlo, izingxoxo ezimfushane kubafundi bebanga lesi-11 ukuty imiphi imiqondo etholakala kuwo nokubafundisa izindlela zokukwazi ukwakha ezabo izincazelo ngokubuka okubhalwe ababhali bezinkondo nezingxoxo ezimfushane.

Mina _____ ngiyayiqonda konke okubhalwe kulencwadi, ngiyayinika imvume yokuthi umntwana wami abe yingxenye yalolucwaningo.

Ngiyaqonda futhi ukuthi kuyilungelo lomntwana ukuyeka ukuzibandakanya nalolucwaningo uma angasahambelani nalo ngemvume yami nangaphandle kwemvume yami njengomzali futhi lokhu ngeze kube nomphumela Kanye nomthelela omubi kuyena nasezifundweni zakhe.

Khetha okukodwa ngo YEBO

Ngiyayinika imvume yokuthi umsebenzi womtwana wami kanye nejenali usetshenziswe ocwaningeni

_____

Angivumi ukunika imvume yokuthi umsebenzi womtwana wami kanye nejenali usetshenziswe ocwaningeni kanye nokuthathwa kwezithombe zakhe lapho ubuso bakhe bungeke buvezwe.

_____

…………………………………………   ………………………

Ukusayina komzali/umbheki womntwana   usuku

124

Dear student

REQUEST FOR CONSENT TO USE FINDINGS FROM YOUR CONTRIBUTION IN…………

2.2 Title of study: Exploring my enactment of teaching literature in the English second language classroom as a novice teacher: A Self-study.

The purpose of conducting this study is to improve my teaching practice to enhance and develop learners' understanding in the English literature content and to enable them the understanding of the literary terms used in grade 11 literature.

This study is supervised by Dr. Lungile Masinga who is a lecturer at the School of Education, UKZN. She can be contacted telephonically at 031- 2603439 or Masingal@ukzn.ac.za for further information. The information will be generated through self-study. I will use hard copies of your written work and journal entries you will keep during the research period. I, therefore, request your permission to refer to your contributions.

I will only use your work if you give me your consent. It will be used in a way that respects your dignity and privacy. Hard copies and journal entries of learner's work will be safely stored and discarded if no longer required for research purposes. Your name or any information that might identify you as a student will not be used in any presentation or publication that might come out of the study.

There are no direct benefits to you from participating in this research. I hope this study will make a valuable contribution to the teaching of grade 11 English second language. I also wish to inform you that you do not have a legal obligation to have you participating in the study. You may withdraw at any point and that will not affect or put you at a disadvantage.

I hope my request will be considered positively.

Thanking you in advance

Khanyi Mbambo

INFORMED CONSENT DOCUMENT TO USE YOUR CONTRIBUTION TO RESEARCH

2.3 TITLE OF THE STUDY: Exploring my enactment of teaching literature in the English second language classroom as a novice teacher: A Self-study.

I, ………………………………………… hereby confirm that I understand the content of this document and do give my consent to participate in the research that will be conducted during English second language lessons.

I also understand that my child can withdraw from the study with or without my permission and there won't be any negative or undesirable consequences to him/her.

 Choose one by writing YES in the space provided:

I consent to the data collection activities of my (work) hard copies and journal entries and the taking of photographs, where my face will be hidden.

……………………………

 Or I do not consent to the data collection activities of my (work) hard copies and journal entries taking of photographs, where my face will be hidden.

……………………….

……………………………………… ………………………

Signature of Student Date

P.O BOX 227

Hibberdene

4220

21 September 2018

Mfundi

ISICELO SEMVUME YOKUSEBENZISA IMIPHUMELA YOCWANINGO 0LWENZIWE KUMNTWANA WAKHO.

Isihloko socwaningo: Ukuhlola izindlela engifundisa ngazo I litrisha yolimi lesibili ekilasini njengothisha osafika enkundleni yokuba uthishelakazi: Ucwaningo ngami.

Inhloso yokwenza ucwaningo ukuthola izindlela zokwenza abafundi bebanga lesikhombisa bazi, izindlela kanye nobudlelwano bezinombolo uma benza izibalo ukuze baziqonde kalula.

Inhloso yokwenza ucwaningo ukuthola izindlela zokwenza ukufundisa kwami I lithrisha olimini lwesibili ebangeni lesi-11 kubencono Kanye nokuthuthukisa ulwazi lwabafundi kwi lithrisha yolimi lwesibili.

Injongo ukuthuthukisa izindlela zokufundisa ezizokwena abantwana bebanga lesi-11 bafunde ngokuqonda ulimi lesibili.

Ulwazi luzoqoqwa ngomsebenzi ozowenza ekilasini. Ngizosebenzisa lokhu ozobe ukubhalile ezincwadini zakho zomsebenzi wasekilasini nakumabhukwana (amajenali) enu ngesikhathi socwaningo.Yingakho ngicela imvume yakho ukuthi ngikusebenzise lokhu engizokuthola kumsebenzi wakho. Ngizowusebenzisa umsebenzi wakho kuphela uma ungivumela.

Lokhu kuzokwenziwa ngendlela ehlonipha isithunzi nemfihlo yakho. Okubhaliwe emaphepheni nasebhukwini eliyijenali yakho kuzogcinwa ngendlela ephephile kuze kulahlwe uma kungasadingeki ocwaningweni. Igama lakho nemininingwane engayenza ubonakale ngeke kusetshenziswe emibhalweni ezovela ocwaningweni.

Akukho okuyinzuzo ngqo okuyolethwa yiloloucwaningo kuwena nakuthisha. Ngithemba ukuthi loloucwaningo luyoba nomthelela omuhle ekufundeni ulimi lwesibili ebangeni lesi-11 kakhulukazi njengoba ulungiselela ukuya ebangeni leshumi. Ngifisa nokukwazisa ukuthi akukho mgomo obophezela wena ukuthi ubambe iqhaza kuloloucwaningo. Ungayeka noma yingasiphi isikhathi, lokho ngeke kwaba nawo umphumela ongemuhle kuwena. Kodwa lokhu akusho ukuthi ngeke uwenze umsebenzi wesokole ngokujwayelekile.

Ngithemba ukuthi isicelo sami sizokwamukeleka.

Ngiyabonga.

Ozithobayo

Miss K. Mbambo

IMVUME YOKUSEBENZISA IMIPHUMELA YOCWANINGO OLWENZIWE KIMI NJENGOMFUNDI

Isihloko socwaningo: Ukuhlola izindlela engifundisa ngazo I litrisha yolimi lesibili ekilasini njengothisha osafika enkundleni yokuba uthishelakazi: Ucwaningo ngami.

Mina _____ ngiyayiqonda konke okubhalwe kulencwadi, ngiyayinika imvume yokuthi ngibe yingxenye yalolucwaningo.

Ngiyaqonda futhi ukuthi kuyilungelo lami ukuyeka ukuzibandakanya nalolucwaningo uma ngingasahambelani nalo ngemvume yami futhi lokhu ngeze kube nomphumela kanye nomthelela omubi esezifundweni zami.

Khetha okukodwa ngo YEBO

Ngiyayinika imvume yokuthi umsebenzi wami kanye nejenali kusetshenziswe ocwaningeni kanye nokuthathwa kwezithombe lapho ubuso bami bungeke buvezwe.

_____

Angivumi ukunika imvume yokuthi umsebenzi womtwana wami kanye nejenali usetshenziswe ocwaningeni kanye nokuthathwa kwezithombe lapho ubuso bami bungeke buvezwe.

_____

…………………………………   ………………………

Ukusayina komfundi   Usuku

P.O BOX 227

Hobberdene

4220

21 September 2018

Dear Critical friend

REQUEST FOR CONSENT TO USE FINDINGS FROM DISCUSSIONS IN CRITICAL FRIENDS MEETINGS.

2.1 Title: Exploring my enactment of teaching literature in the English second language classroom as a novice teacher: A Self-study.

The purpose of conducting this study is to improve my teaching practice to enhance and develop learners' understanding of the literature content and the literary terms in grade 1. This study is supervised by Dr. Lungile Masinga who is a lecturer at the School of Education, UKZN. She can be contacted telephonically at 031- 2603439 or Masingal@ukzn.ac.za for further information.

 I hereby request your permission to use your valuable contributions during our critical friends' meetings and to avail yourself for meeting discussions. You will be notified in advance with the date and time for our meetings.

The discussions from these meetings will be recorded as data collection method.   If I receive your consent, I will use your contribution in a manner that respects your dignity and privacy. Your voice recordings and my notes of our discussions will be securely stored and discarded if no longer in use for my research purposes. You will not be identified even the name of your school will not be used in any presentation or publication that might result out of this study.

There are no direct benefits to you from taking part in this study and that there is no legal obligation to the study, meaning you may withdraw at any time. There won't be any negative consequences or be prejudiced as a result of a consent withdrawal.

For further information on research participants' rights, you can contact Ms. Phume Ximba at UKZN Humanities and Social Science Research Ethics Office on 031-260 3587.

Yours sincerely

 Khanyi Mbambo

INFORMED CONSENT DOCUMENT FOR PARTICIPANTS

2.2 TITLE OF THE STUDY:

Exploring my enactment of teaching literature in the English second language classroom as a novice teacher: A Self-study.

I,………………………… hereby confirm that I understand the content of this document and the nature of the study.   I understand that I am free to withdraw at any time from the study without any negative consequences to myself.

Choose one of the following with a tick: I consent to the data collection activities by attending meeting discussions and the use of my viewpoints and ideas in the study……………………….

Or I do not consent to the data collection activities by attending meeting discussions and the use of my viewpoints and ideas in the study……………………….

……………………………………… ……………………
SIGNATURE OF PARTICIPANT   DATE

Appendix D: Editor's Letter

Barbara Mutula
Associate member

Membership number: MUT001
Membership year: March 2019 to February 2020

0786439029
kabangebarbara@gmail.com
_____

www.editors.org.za

01 September 2019

TO WHOM IT MAY CONCERN

This is to confirm that the dissertation written by Khanyi Mbambo, titled 'Exploring My Enactment of Teaching Literature in the English Second Language Classroom as a Novice Teacher: A Self-Study' was copy edited for layout (including numbering, pagination, heading format, justification of figures and tables), grammar, spelling, punctuation and references by the undersigned. The document was subsequently proofread, and a number of additional corrections were advised.

The undersigned takes no responsibility for corrections/amendments not carried out in the final copy submitted for examination purposes.

_____
Mrs. Barbara L. Mutula-Kabange

Copy Editor, Proof reader
BEd (UBotswana), BSSc Hons Psychology (UKZN),
MEd Educational Psychology (UKZN)

Appendix E: Turnitin certificate